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## **Artistic function of detail in Kazakh prose**

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### **Abstract**

The artistic detail plays an important role in the transmission of artistic thought. For this reason, the article is aimed to determine the essence and importance of detail on the basis of national knowledge and concepts via comparative historical research method. As a result, in folk historical works there are a huge number of artistic details of the ethnocultural nature. In conclusion, the independent and original place of each nation in the system of universal values is determined only by the ethnocultural features inherent in these people.

**Key words:** artistic, Kazakh, prose, ethnocultural, novel.

# Función artística del detalle en la prosa kazaja

## Resumen

El detalle artístico juega un papel importante en la transmisión del pensamiento artístico. Por este motivo, el artículo pretende determinar la esencia y la importancia de los detalles sobre la base del conocimiento y los conceptos nacionales a través del método de investigación histórica comparativa. Como resultado, en las obras históricas populares hay una gran cantidad de detalles artísticos de naturaleza etnocultural. En conclusión, el lugar independiente y original de cada nación en el sistema de valores universales está determinado solo por las características etnoculturales inherentes a estas personas.

**Palabras clave:** artístico, kazajo, prosa, etnocultural, novela.

## 1. INTRODUCTION

In general, in the features peculiar to the art of declamation, the detail occupies a characteristic original place. The nature of detail in Kazakh literature, like in the world, does not tolerate one-sided consideration. The detail has its own peculiarities with respect to its nature. The peculiarities can be attributed to the ethno-cultural character. Speaking about the ethnocultural character, it cannot be noted that writers of any nationality works written in their own language reflect the characteristics of a particular nation. It should not be forgotten that through ethnocultural character the place of national culture in the system of universal values is reflected. The

artistic detail is an object, an action, elements of a landscape, a portrait, and etc., which determine the image, thought, idea, which the author wanted to convey. The notion of detail exists for a long time. You can see them in the “Iliad”, “Odyssey” of Homer, in any creations that have reached us. Although there were no special works on details, requirements and conditions for word formation, a word unit in the works on the theory of literature, on aesthetics and poetics show the nature of the detail. We are convinced of this in the course of the study. There can be find data about the details in the writings of Kazakh and Russian literary scholars A. Baitursynuly (2013), K. Zhumadilov (1989), E. Ismailov (2016), Z. Kabdolov (2007), E. Dobin (1981), and A. Esin (2000) However, these data of details do not fully disclose the nature of the detail. It is impossible not to notice that, despite the fact that the detail is a small unit, it can be the basis of an integral artistic creation. Here, it needs to pay attention to the work and the skill of the writer. Kazakh literary scholarship originates from ancient times, with inscriptions on stones, from the writings (works) of Al-Farabi, reflected in the historical and literary values that have reached us- this is confirmed by the results of studies. It is important to speak openly and to understand the vast, versatile that the ancient treasures of aesthetic thoughts are valuable data and have a periodic, transitional essence for the generations of the world sciences about the beauty.

## **2. LITERATURE REVIEW**

For the first time, Kazakh prose was studied with the great Kazakh literary critic Ahmet Baitursynov. He analyzed the development of Kazakh prose in his book “Literary cognition” (Baitursynuly, 2013). Akhmet Baitursynov showed the shortcomings of the study of prose and proposed methods for the study of Kazakh prose. The next scientist who studied Kazakh prose is A. (Kekilbaiuly, 2012). It can be argued that he laid the foundations of the theory of national prose of the Kazakh people. In the study of prose, he implemented new methods and compared with the development prose other countries. Kekilbaiuly (2012) in the book “Steppe Ballads” Kekilbaiuly (2012) described the main a tendency development of prose of other countries. Also approved the principles on their introduction in the Kazakh literature. At this time with this problem deals one of the representatives of Kazakh literature T. Aksholakov (2001) on this subject is published the scientific work “Aesthetic nature of artistic works”. In the book are based the last changes in development of prose and specified the main arguments on maintaining identity of national prose. The study of kazakh prose studied by many scholars from different parts of the world. The works of some of them are presented in this paper. English historian Geoffrey Wheeler (2014) in his study «The modern history of Soviet Central Asia» (Wheeler, 2014) examines the culture and mindset of kazakhs and other turkic peoples. In the main part of the book the author describes the culture and misrepresented the number the literature of the peoples of Soviet Central Asia from early times to the present.

Here, George Wheeler (2014) notes that the concept of "human value" and "thinking" in the Soviet countries and Western countries are slightly different. If in the West the human value – the expression of human thoughts in art, religion, ideas, lifestyle, and mindset – it is the mechanisms and apparatus used for monitoring living conditions in the Soviet countries the notion of civilization completely ignored.

The following work is a significant contribution to the study of history, literature and culture of the Turkic peoples, it is written by Golden (2012) and is called «An Introduction to the History of the Turkic Peoples». Studying language groups, their subgroups and families, the author notes that the formation of any language is affected by their way of life and thinking, in this case nomadic. In particular, the Turkish language is the result of a complex ethno-genetic history, including important non-Turkic elements and mix of different Turkic groups. For this reason, any study of the relationship of Turkic peoples with the neighboring peoples must be based on extensive ethno-linguistic context of Eurasia. The work of the famous American anthropologist Lawrence Krader (2015) "Peoples of Central Asia" Krader (2015) is a very detailed analysis of the peoples inhabiting the territory of Central Asia. In this work, initial attention was drawn to the indigenous population and their traditional culture. Second, we studied the changes undergone by these peoples during the rule of tsarist and Soviet authorities. The author also examines issues of language, history, religion, society separately Chapter by Chapter. About the linguistic composition and structure of Kazakhstan peculiar opinion was expressed by Ali Yigit in his article «Kazakistanın deęişen etnik

yapısı» (Yiğit, 2017). Turkish author notes that the literary idea of the Kazakh people has undergone many changes since the years of independence of Kazakhstan. Researchers began to pay attention to the ancient literary works and modern phenomena of thought remained outside our consciousness. Local scientists must develop a concept and methodology for the study of contemporary literary work. It would change the course of events occurred in the area of prose.

### **3. THEORETICAL PROBLEMS**

The nature of the artistic detail in literary studies coincides with alipteu (cognition) of the work of A. Baitursynuly (2013) “Literary cognition” (Adebiet tanytkysh). Rather, not the detail itself, but the identical characteristics that determine the nature and features of the detail. Here “alipteu” is one of the “basic kinds that are noticeable in the content of the work”. In “Literary cognition” (Adebiet tanytkysh): There are three main types, noted in the content of the work: 1) aueze; 2) alipteu; 3) baiymdau. Speaking of anything, we do not tell one-sidedly, but versatile. For example, speaking of one person, about his/her deeds and his/her words, we tell as aueze. On the appearance, beauty, we tell as aueze and about his/her deeds, about its human qualities we speak as “baiymdau”, i.e. meaningful, and our conversation turns out “aueze, or alipteu, baiymdau” (Baitursynuly, 2013). In “Literary cognition” (Adebiet tanytkysh) A. Baitursynuly (2013) marking the main types in the content of the work, gives a definition in aueze, alipteme, and baiymdau, it can be noted that

alipteme approaches to the nature of the detail. The word “alip” is not only the first letter of the Arabic alphabet, this word in the Kazakh language means a concept as a unity, a pillar, a stronghold. In the phrase “Alipty tayak dep bilmeu”, the word “alip” means important information that everyone should know, or as the smallest particle. Here the words alip and alipteu are considered as separate words, with separate meanings. “Alip” is a detail.

The named main types related to the content are reflected in examples from Kazakh literature. Its author systematizing appoints it as a term. The Abai words “Zhasymda gylym bar dep eskermedim” refers to aueze. To alipteme “Ayeldi sipattau”, “Kuzdi alipteu”, “Andi sipattau” by Abai, “Tolkyndy sipattau” by Magzhan can be attributed, and to baiymdau - Balgozhanin Balasyna jazgan haty. In works you can often see “aueze”, “alipteme” and “baiymdau”. The above words separately do not have the content of a single species. “Zhanibek batyr” is an example of a literary composition, where there are all kinds of interspersed content” (Baitursynuly, 2013). In the above mentioned examples, you can see that in the Kazakh art of word in the main types of content of the work there is a system of discipline and basis. “To convey in words the appearance of a person or an object, to describe it in words – “alipteme”. You can describe everything in words - objects, people, different phenomena and states. The nature, things described in alipteme, are a demonstration”- writes (Baitursynuly, 2013). Here, “description alip” - applying the detail faithfully conveys the drawing of an object or person to the reader.



There are different methods and ways of transferring this information, drawing.

In order to describe (alipteu) an object, you should know about it, examine its noticeable signs. When describing an object or person, not to talk about all the signs, but should describe its distinctive features and characteristics. Do not indistinctly mark all its signs, marks, and describe the signs as a memorable drawing (Baitursynuly, 2013: 14). A Baitursynuly (2013) introduces these additions based on examples of not only Kazakh, but also world literature, with which he was well acquainted. When describing an object with signs, marks, images, a complete portrait is drawn up. Here, small elements, particles and nuances are the details. “In the right place you can talk about the perception, the usefulness of the subject”.

Plan of alipteme. Firstly, the appearance of the object is described. Then it is told about the inner essence. You can talk about the generality of the subject, then more on particular. Or talk about the private, then move on to the general (Baitursynuly, 2013: 9).

If the description of the object is time-consuming, the description is carried out in time. If the described object is at the same time, but it can be in a different space, then the writer chooses the place of description arbitrarily. If the subject is at the same time and space, then the writer decides the order of description at his/her own discretion (Baitursynuly, 2013: 18).

It is necessary to distinguish at the contents of the description “kemdem zheri” and “dendem zheri”. “Dendem zheri” is the place of

description. “Kemdem zheri” - Is a place which are recalled in a story about the subject and objects associated with it (Baitursynuly, 2013). Types of alipteme: Alipteu according to the goal is divided into: 1. Pandi alipteme. 2. Sandy alipteme. Pandi alipteu is a subject description, in order to correctly characterize the presentation of the correct concept of the subject. There are two kinds of pandi alipteme: 1. Zhalkylai (own) alipteme, 2. Zhalpylai (common) alipteme (Baitursynuly, 2013). When zhalkylai (own) alipteme, the subject is considered separately, here the descriptor draws attention to the distinctive features of the object from others (Baitursynuly, 2013).

When zhalpylai (common) alipteme the class of the object is taken, the characteristic class of the subject is described. Here the speaker pays attention to the common features of the objects of this class, type (Baitursynuly, 2013). “With sandy alipteme” the writer arbitrarily chooses some characteristics or qualities of the subject according to his/her goal. Zhol aliptemesi. Describing the traveler of places where he/she visited is called zhol aliptemesi or zholai. When describing there are not few stories, but the story can be a description. One of them is zhol aliptemesi. With zhol alimentemesi, the story can be not only thematic. In this case, the description goes as the subject meets. Descriptions can be before and after meeting with the subject. There is another kind - kiyali (imaginary) alipteme. This description is as a result of the imagination of the traveler. The imagination of the writer is conducted by a traveler, talking about an imaginary subject. Such zhol alipteme is written in order to transmit scientific information. The Kazakhs do not have a fantastic, i.e. imaginary and

little ordinary zhol alipteme (Baitursynuly, 2013). All the passages quoted by A. Baitursynuly (2013) prove alipteu, i.e. the types of the description of the object have long taken their place in the Kazakh literature and were established and formed developing qualitatively. It should be noted here that A. Baitursynuly (2013) emphasizing and noting the main view in the content of the work, accurately found the place of alip and correctly understood its essence. Also, it should be noted that the characteristic signs of aueze, baiymdau are closer to nature details. The words of E. Dobin (1981):

...details and particularities - not only details and not always only particularities. Both are not only “peripheral”, but they can often be “core” and directly refer not only to the environment, but also to the core of the narrative, to the figurative whole Aksholakov (2001), directly and indirectly are consonant with A. Baitursynuly’s (2013) words about the “main types” in the content of the work (Dobin, 1981: 7).

We will examine them in full in the following studies. From these words, the “basic view in the content of the work” is noticeably a detail. According to research, theoretical evidence to this day we are still taking “alip”. Since in the future we will consider this problem, we are not going to get stuck in this topic. In the work “Problems of the theory of literature” by the scientist E. Ismailov (2016), who made a great contribution to the literary theory of Kazakh literary studies, the peculiarities of the nature of the detail are reflected. E. Ismailov (2016) speaking “Theme is the heart of the heart of the work”, (Zhumadilov, 1989) intends a theme that can fully disclose the entire content of the work. To find the theme of a literary artistic work, the ability to

properly use the detail is the key to achieving the artistic literary work. In the disclosure of the topic, the detail plays an important role. It is impossible not to mention this. The inherent, rich use of historical details, strokes in the historical work reveals the picture of the time being described, and the use of modern details that do not match the breath of that time, will certainly reduce the value of the work (composition). The natural use of the details in accordance with the type of genre, the cognitive nature of the work, is a common phenomenon today. Since the literary artistic work (work of fiction) is not a historical literature, the narrations used in them, descriptions characteristic of the author, are largely formed between reality and imagination and are harmoniously combined. Here attention is drawn to the disclosure of the image, the essence of the narrative event, the transfer of the concept, inference. Hence, the service of the artistic detail comes to the fore as a fundamental one. It is clear that the basis of this is “the main view in the content of the work” noted by A. Baitursynuly (2013) “The variety of the transfer of the portrait, the appearance of the person is directly related to the content, the idea” (Zhumadilov, 1989: 11) - E. Ismailov (2016) very eagerly mentioned. As noted above, A. Baitursynuly (2013) in his “Literary cognition” (Adebiyat tanytkysh) spoke about the signs of content. Then we became convinced of the primacy of the artistic detail. For example, in the novel-epic “The Way of Abai” portraits of Kunanbai, Abai, their way of growth, formation, development are described using convincing details that serve the theme and idea of the work.

#### **4. PRACTICAL PROBLEMS**

In his work “The Art of the Word” Z. Kabdolov (2007) gives a definition that gives the possibility of a complete concept of the nature of the detail. He notes: “The detail is a real stroke for an integral, complete and quick knowledge of the essence of an object across the line of truth” (Ismailov, 2016: 16). This means opening the way to concreteness, clarity through particle - small strokes. This can be changed as a tool for determining the style of the writer. The place of an artistic detail in the author’s work in clarity, accuracy, intelligence. Saying “The main value of the detail – is an exact”, Ismailov (2016) in his work. Z. Kabdolov (2007) clearly determines the nature of the detail. However, the nature of the detail not only serves to exactness, concreteness, but also through its distinctive features, which color the world of beauty. The artistic detail often serves as a symbol. Quite a few literary scholars have written about the details - the symbols. It is impossible not to touch this topic by speaking about the nature of the details. The use of character details in Kazakh prose in many cases is based on tradition, knowledge. Here are the features of the people. Hence, the ethnocultural character of the artistic detail is revealed. The basis for analysis of the role of the artistic detail in literary works is to be systematized relying on the work of the Russian literary scholar A. Esin (2000) “Principles and methods of analyzing a literary work”. Speaking about the literary form, A. Esin (2000) emphasizes:

In the artistic form, we will distinguish three structural levels: depicted world, artistic speech and composition. Basically, it

does not matter which side of the art form to begin the analysis, it is only necessary to take into account that all three sides are interrelated and all together create the aesthetic unity of the artistic form-style (Kabdolov, 2007: 8).

Here the smallest part of the depicted world is a detail. The detail, in turn, provides a detailed presentation up to the smallest detail of the describing event. There were also scientists who considered this phenomenon separately from the nature of the detail. For example, E. Dobin (1981) considers this as “detail and particularity”. It could be accepted. However, there is a doubt, consideration of the item fragmentally does not lead to a dead end, does it? Many people are interested of the theme of details in literary works. On the subject of detail, great attention is paid not only by scholars and critics, but also by writers. The ability to apply details in place is a sign of a writer’s skill. Therefore, we should pay attention to the techniques of presentation, the use of detail in the work. However, the acceptance of a detail as a part, unit, requires an in-depth study of the techniques of presentation, the depiction of the work. In the Kazakh literature, Gabit Musrepov wrote the foreword to Askar Suleimenov’s book beginning with the words: The title of the book is “Besin”, the author is Askar”, draws attention to the compactness, logic of every word used by the author, every image and thought. Details are of different nature. They are formed with the worldview of the artist and exist together with the work. The object of our research is the ethnocultural nature of the use of the artistic detail. Details in reference to the work are historical, ethnographic, folklore, contemporary and other characters. Concerning the manner of composition, the characteristics of representatives of

different literary trends, have a modern, postmodern, symbolic character. When reflecting in the artistic work of the era of the past survived by a certain nation, the era of past or modern reality in the writer's language reflects the people's attributes, ethnic values. All this should be taken as the contribution of each nation to the system of universal values. Understanding on this basis of the ethnocultural nature of the detail is not only a requirement of time, it is a reality, a truth.

## **5. ANALYSIS**

Obviously, there is a historical basis for the formation, development, a variety of attributes characteristic of the nature of the detail. It can be said that the detail with a historical background can be found in any work, but signs of the ethnocultural nature in huge numbers can be seen in works about everyday life, about the life of the people, about historical events that have been experienced by the people. One of such works is the novel "Ai, duniye-ai!" by Bek Sultan Nurzhekeuly. The novel "Ai, duniye-ai!" tells about 75-year-old historical path of the Kazakhs in the XX century. The novel embraces the tragic events that brought to the Kazakh people a burden, disaster and misfortune. In the novel's line through small stories with details the concept is transmitted, a huge understanding is formed, an awareness of the historical era of unbearable losses, tragedy in the vicissitudes of history. This attracts to itself peculiar features of the writer's work. This novel is full of such features. When writing a

novel, literary overreach, or underrun, will lead to failure. The novel “Ai, duniye-ai!” is devoid of such defects. It cannot be noticed the accuracy of the author. This is emphasized by K. Segizbayuly:

The composition, the plot of confrontation, the richness of events, the beauty of the language and other scientific terms as conditions serving one purpose are written a good thing. In this regard, the author is carefully neat. Each event has a beginning and an end. In the novel there are no forgotten, or superfluous event and movement. This reflects the ability, accuracy of the writer (Dobin, 1981: 26).

The main hero (character) of the novel is Shayi Tileulikyzy, lived a long life, experienced all the rigours and tragic events with the nation from the events of 1916 to 1991 - the year of declaring independence, the year of the dream coming true, and died after living more than 90 years. The novel tells about the grief of losing her contemporaries, peers, their tragic fate. In Kazakh history, one of the bellicose cultures was the art of plaiting the lash and the whip. One of the main characters - Tazabek owned this art. This art was fitty to his heroic appearance. He had no purpose to show inappropriate and boast of this art. Only a spark, even a fire of honor, made it necessary to use the whip in its intended purpose, some events in the novel show this case. Escaped from the tragic situation and forced to move to the Chinese lands, yearning for their native land, the Kazakh auls are attacked by Kalmyks, mocked by them. There was a case of violent theft of Shayi by Kalmyk to his wife, Tazabek rescues her. The performed feat of Tazabek on Shayi's return was for a long time in the



mouth of people, and they recounted each other admiring the courage of the batyr.

Kalmyk batyr Karga asks Tazabek: “Tazabek, from the fact that you will not kill him, the Kalmyks will not decrease, and the Kazakhs will not increase. Take your whip and calm down!” (Likhachev, 2001: 7). Tazabek, getting off his horse, looks at his battle whip, as if weighing it, and says:

Brother Karga, if I hit him with a whip to his forehead, he will die without dropping a word. But from this, as you say, the crimes and the number of the Kalmyks will not decrease, and the Kazakhs will not increase. But if, in spite of the kindness of what you have done for us, I will kill your consanguineous, I will leave a stain on your honor. But according to your permission, I will not kill this rascal, but leave him crippled. Let him remember his crime all his life, and let it serve as a lesson to others Likhachev (2001).

These words of Tazabek and Kalmyk, who remained a cripple, reveal the whole nature and essence of the possessor of the mighty power and art. “Hitting to the forehead” is a combat technique that cripples the enemy and the hero’s words show the actions of the batyr - defender of honor and conscience, and these words are a unique example of a full-fledged disclosure of the image. We will see Tazabek’s another feat when he comes to Sekerin to consult about the opening of the school. Kapez, Sekerin and Tazabek, having consulted, make the decision to open a school, and when they sit down on horses to gather the children, suddenly Sergeichuk appears. On the road between Tazabek and Sergeichuk, a cross-talk about the Kazakhs will

take place, which passes to a fight. When Tazabek kicks the Sergeichuk's horse and the horse falls on the Sekerin's horse. Sergeichuk and Sekerin can even hardly rest on the saddle of swinging horses from Tazabek's kick. As soon as he takes a whip in his hands, he is stopped by Kapez. Here we see one of the facets of the art of Kamshiger - an artist of weaving lashes and whips. But the author does not elevate Tazabek as Kamshiger and the possessor of power. Through details, the author shows that the person gives birth to an epoch, the bitter reality of time needs the exploits of the batyrs. According to the plot of the novel, the writer hints at the absence of a people's leader, who could speak equally with the Russians. Maybe the Russians do not recognize the leader, or they put away, destroy the future leaders - everything remains a mystery. Historical documents reflecting events remain statistics, but cannot convey a complete picture of the real era. Despite this, fiction serves to bring to the next generation all the misfortunes, rigours, tragedies which were experienced by the nation, to bring to the consciousness of everyone the importance of the people's unity through the artistic word is the main purpose of artistic literature.

One of the heroic deeds of Tazabek - protecting the child from a big guy who wanted to punish him for a minor violation, it was on a holiday with the old man Tonyk on the circumcision ritual of his grandson. "Tazabek jumped violently with a sharp movement and overwhelmed him with a whip; only the groan of the jigit was heard" (Likhachev, 2001: 15). Such a stroke with a lash and a whip would have crippled him. But there is a feast. There are plenty of onlookers

around. The people can blame Tazabek for violating the festive mood. But the owner of the holiday old man Tonyk stopped the singer Kapez and batyr Tazabek, who were going to leave, promising rewards, asking both sides to the peace. Nevertheless, later the side of the big man wrote a statement about the incident on Tazabek. The novel tells the feats of Tazabek, reflecting the breath of that time. All events are narrated, preserving the Kazakh traditions, cultural features through indirect, inconspicuous details. All events that touch the thin strings of the heart show the eternity of the people's way of life, tradition, culture, regardless of departing and coming to the light. When the Chinese border crossed, the Kazakhs stopped near the Kalmyks and when the latter mocked the former using their advantages. Together with the Kazakhs Kirghiz people suffered. Here, the Kazakhs show piety. The author writes admiringly: "Despite the fact that they were in a dying state, they shared the remaining with others" (Golden, 2012: 12). Kindness and love to the brothers of the Kazakh essence are revealed here. An example of kindness can be seen in Kobzev's story. "I saw the kindness of Baigabyl, he shared a piece of bread" (Likhachev, 2001: 7), these words show the presence of kindness, Islamism in the nature of the Kazakh.

## **6. DISCUSSION**

Among Kazakh historical novels, the "Alasapyran" historical novel-dilogy of Mukhtar Magauin covers the most cruel and troubled time of Kazakh history. In this novel, the author gives a lot of data

about the society, and on the basis of documentary data he was able to bring to the reader the ways of formation and development, growth of many historical personalities. The author, harmonizing realities and artistic solutions, describes the whole life of the main hero of the novel Oraz-Muhamed - from childhood in the Russian amanate, the times of his khanate and events taking place until the end of his life. Among Kazakh authors writing on historical topics M.Magauin through his novel-dialogue was able to show the identity of personal knowledge and taste. In the historical source of Kadyrgali Zhalairi, “Zhylnamalar zhinagy” about the election of Khan-Kermen Oraz-Muhamed Khan is limited to the story of exaltation on a gilded white felt, a shashu of gold and silver coins. In his novel, M.Magauin finds the right decision to reflect the national holiday-election of the khan, enriching the sign event with ethnographic data, supplementing the ethnocultural elements with a detail (Esin, 2000). This shows the application of the ethnocultural detail to the place and in the right volume. The inauguration of the khan in the history of the Kazakh people has the highest status, the most important and significant event. Without this there is no country, there is no value and unity of the people, the khan is the head of the people, the leader of the nation, the guarantor of unity. Although modern politics and power in accordance with the times has a characteristic content and essence, but for a writer it is important in a historical novel to feel past time and space. In the novel-dilogy there is a fragment where Oraz-Muhamed, Seittek, Kadyrgali are undergone by the governor with treating with wine. They have never drunk wine, and there was no tradition for the Kazakhs to drink, to guzzle down. The two of them decide to drink wine for the first time,

Oraz-Muhamed tries to refuse, but this does not save him. From an unusual drink one choke, another squeamishes. The governor did not like this, and said: "Your intentions are not clean". On the words of Oraz - Muhamed: "You cannot command me! At the hospitable host the dear visitor decides by himself what to drink" - grinning the governor will say: "You are not clean twice" (Esin, 2000: 9). On the one hand, the detail is used to place, but it gives information about the traditional way of life.

For this episode, the reader gets acquainted with life, the history of the nation. The scientist Zh. Dadebaev in his work "The Truth of Life and the Artistic Decision" writes:

It is noted in the "statements" (news) (zhylnama) that all three - khan Seitek, bek Kadyrgali, khan Oraz-Muhamed drink wine treated by Danilo Chulkov, and all three will be suppressed. During the feast only khan Saytek answers and conducts the conversation with the governor. Kadyrgali and Oraz-Muhamed remain in the background, and nothing is known about their words, nothing about their appearance. The narrators keep silence about this (Kekilbaiuly, 2012: 16).

Zh. Dadebaev writes, referring to historical sources, reveals the reason for the writer's unauthorized use of historical data in the way of purposeful direction and awareness, presentation of ideas. According to the scientist, consideration by the author of the personality of Oraz-Muhamed separating from other characters and comparing it on a par with Dmitry Chulkov on worldview is not supported by historical data. But it is undeniable that this episode and the details in it enrich the content of the novel, strengthen the artistic power. The carefree life of the main hero of the novel-dilogy of M. Magauin Oraz - Muhamed ends in the captivity of D. Chulkov. The arrest of his

supporters and the captivity in the city of Tobolsk and the death of many, of course, turns the life of the main character into another direction. And this event is important in the knowledge of structure, artistic and aesthetic nature, the nature of the novel. For this reason, the writer pays great attention to the truthful description of this episode. In addition to the historical events experienced by the hero, the author also describes other characteristic features of Oraz-Muhamed, like hunting, falconry, and etc. Hunting for animals, falconry and other delights in nature bring him unique feelings. The writer describes such happy moments in the life of Oraz-Muhamed as an artist, as a historian. In the first book of the novel-dilogy there is a detail describing the hunt for the falcon “Ak zhebe” (“White arrow”): ... riding on horse Oraz-Muhamed admired the lightning movement of the falcon: coming down from the height as an arrow to his victim, grabbing the victim’s neck with his nails, strikes with the claws of the free side” (Esin, 2000: 5). In the traditions of the nation, the junior with the senior, subordinate with his leader should not argue and put himself/herself on a par with him/her. In this episode, the unregistered laws of the steppe were violated. The literary scholar examining this episode draws attention to the details and emphasizes the importance of every detail.

“By Eseney, the offender is not he, but his horse. But the true face of Eseney, the envy of the leadership of Oraz-Muhamed, is revealed, he could keep neither him, nor his horse, but his feelings of envy. He twice violated the laws of the traditional culture of the nation. Firstly, let the horse loose will, thereby catching the khan's horse, secondly - mocked the innocent animal. Both actions of Eseney have a subtext, a hidden meaning. In both cases, Eseney bek made it clear his disagreement with the high position of Oraz-Muhamed and displeasure with his authority, lower than that of Oraz-Muhamed. The behavior of Eseney in two episodes is without unnecessary words and accurately conveys a certain idea” (Kekilbauly, 2012: 4).

Such priceless traditions as the respect of the elder by youngsters, behavioral signs of subordinate to the leader take a well-deserved place in the system of universal values. Respect and abidance are an indicator of the humanity of each individual.

There is no reliable historical data on the conflict between Oraz-Muhamed and Eseney on the road from Moscow. But in letters from relatives and other people to Oraz-Muhamed, they write about the cruelty and violence of Eseney, about the attempt on Oraz-Muhamed (Kekilbaiuly, 2012). The conflict between Oraz-Muhamed and Eseney grows into irreversible enmity and bek Eseney dies in a duel between the two of them. The description of the violation of the steppe laws and the misbehavior of Eseney is a true artistic solution, proving the psychology of the open, uncompromising enmity of Eseney to Oraz-Muhammed. As a result of such an artistic decision, the author linking the events that have been completed and completing in the future will comprehend the logical and social continuity. The basis of new stages of development of the plot lines of confrontation is building (Kekilbaiuly, 2012). One of the works of art with a bright cognitive essence, describing the natural and truthful life of the nation is the story of D. Isabekov (2003) "Tirshilik". Historical events in accordance with the times left many faces on the Kazakh land. One of them can be seen in the "Tirshilik" story by (Isabekov, 2003). Talking about the bitter fate of one family, experiencing the severity of difficult and fateful time, the author conveys the continuity of generations of the whole people, touching the thin strings of feelings of hope.

“It is the third day that the wind cannot calm down. Arystandy-Karabas, which can stand for a month, if not lucky. Sometimes starting in March, maybe raging in April. It sometimes tortures people who just come out on the field to smell, and to sow. People suddenly remembering the Almighty asked to calm this fierce wind of Arystandy-Karabas” (Aksholakov, 2001: 16).

The excerpt describes the disorder of people because of ordinary natural phenomena. It is worth pondering over the intrusiveness of Kievan, who, despite the wind of Arystandy-Karabas, goes out to look for opium. Dependent from an early age on opium Kievan is angry with the disappearance of the former luxury. Moving from the village to the village, he finds, at last, a fraction and blisses out deeply. Moldarasil from his youth was accustomed to opium, a hero who received the nickname of Kievan. His old woman is Kyzhymkul. “After crossing the doorstep of this house, she never went anywhere, did not meet guests. What she has seen all her life is an old man, blackened by the use of opium, an old samovar and a pouch with the smell of opium” (Golden, 2012: 2). Fate brought Kyzhymkul, a spoiled daughter of a rich man, with Moldarasil. They have experienced the severity of fate, witnessed different historical events. All the features of Kazakh culture, worldview are reflected in her language, enriching the artistic work with the lush language of prose. For example, swallowed the tongue as if he saw Madi Auezov (1969), “Myrza, a man who survived only torment and humiliation, who was dissatisfied with his destiny, could sometimes slander even the Highest” (Wheeler, 2014: 6). The bitter mist of grief dissipates in the soul of Kyzhymkul (Hawthorn, 2015). There are such lines: “Such cruelty as getting rid of a child who is still in the womb of the mother is not from the nature of



the Kazakh” (Wheeler, 2014: 8), “Not having the heart to say: “It is very embarrassing to talk”, from pride it is even hard to turn the neck to say: “My bad” (Wheeler, 2014: 5). The word combinations “Madi korgendey”, “zaty adam”, «tilin tigizu”, “Menduananyñ tutinindey”, “Kanyña bitpegen”, “Til katty, buralmaydy”, “Moiyn katty, burylmaydi” show the richness of the Kazakh language, and there is no equivalent translation. These phrases have an ethnocultural character. You can see artistic, graphic phrases based on centuries-old beliefs, people’s faiths. One of the leading figures in the history of Kazakh literature, which stood out with original handwriting, a gallery of artistic images, a unique style - a writer Abish Kekilbayuly. The story “Kui” by Abish Kekilbayuly is from a number of works of art in which various psychological conditions and actions in the people’s way of life are transmitted with the help of details. Artistic details in the story have the feature of fully revealing the different faces and layers of the inner world of man. The story makes it clear that there are many types of torture that can destroy a person's destiny, turn them into mankurts, zombies, a creature without will, unconscious, without memory.

The emergence of the concept of “mankurt” in fiction, the disclosure of the symbolic implication of this concept is the achievement of the “Kui” story by A. Kekilbayuly. “Six prisoners turned into mankurts who have not remembered their names, their homeland, and their roots. Over time, they have lost the language. Turning to cattle, they lived with camels” (Tashagyl, 2013: 2) - these lines convey what mankurtism is, and what it will lead to. And this shows the gravity of the ideologically-informative burden that the story

carries on itself. The occupation of mankurts in the story - to collect dung. "The Kazakhs-mankurts throw dung out of bags, what they collected" (Golden, 2012: 7), "Only captive mankurts stood staring at a pile of dots" (Golden, 2012: 4) - these episodes from the story depict the existence and so-called way of life of mankurt. With the help of heavy to perceive details, the writer paints a picture of the life of the mankurts, their thinking limited to impossibility, the share of the painful slavish way of life, from which only death can save them. This is an indicator of the artist's dedication to the chosen topic, accuracy, honesty and truthfulness of the work. In the work there are two heroes - the kyuishi Daulet - the son of Zhonait - and kyuishi prisoner-Kazakh, they are united by art, thinking.

"Do you have ears to listen to kyui, is not there a desire to understand his heart? Understand and cry now, and then you will probably forget, will not you? I do not know ... You - poor people - have experienced many, bad and heavy things, many mistakes. But did you learn from the lesson? If worry, it means that you are people, you have forgotten and lost your mind, you are cattle" (Auezov, 1969: 4)

The kyui says with the language of dombra, which the kyuishi-prisoner performed. The kyui of the prisoner reminded about his son Daulet to Zhoneit, and it seemed to him that the kyui of the captive and Daulet were consonant. He was surprised at the choice by performers of only dreary, sad, bitter kyui. The choice of the author is his ability to show the power of art to penetrate into the human soul as a detail, it is a high taste of an author's skill (Zelinsky, 1970). In the story, the author skillfully uses the method of transmitting events without words,

silently. Silence, as the detail, colors the work. For example, “Zhoneit did not say a word” (Baitursynuly, 2013: 4), “All the people of Ailadyr wanted to express condolences and calm him, stroking his beard, he was silent” (Baitursynuly, 2013: 7), “Every day, after dinner tea he visited Annadur. Willing to talk, when he saw the dreary face of his brother, he would sit silently. He would rise, shaking his head and leaving him in silence” (Isabekov, 2015: 9). These excerpts from the story convey the psychological state of the batyr, who lost his brothers and son and does not leave the reader indifferent. The story brings to the reader that the transformation of a healthy person into a mankurt is alien to universal human values, that these acts have consequences. Zhoneit will be ill, silent, lose interest in talking. And the art of kyuishi is looking for an answer to the question of why a person becomes cruel, where humaneness, valuable qualities of a person are lost.

We see a huge number of advanced patterns of artistic use by the author in a skillful way, the category of folk traditional culture, historical events, ethnographic data in historical novels. In every historical novel, one can find the use of details of the ethnocultural nature in a huge number, the novel “Ai, duniye-ai!” by B. Nurzhekeuly and the novel-dilogy “Alasapyran” by M. Magauin are to that evidence (Tashagyl, 2013). The story “Tirshilik” by writer Isabekov (2015) is valuable in revealing in a skillful way the consequences of the act that has become a habit, in everyday life and the shady sides of joyful moments of a person’s life. The story “Kyuui” by A. Kekilbayuly favorably differs in the ability to convey deep philosophical thoughts

and descriptions of deep psychological events with the help of small details. The story is priceless with it.

## **7. CONCLUSION**

In Kazakh literary studies, the first introduced terms of literary criticism of A. Baitursynuly (2013) occupy a special place. Many alternative names of modern international terms are in “Literary cognition” (*Adebiet tanytkysh*) by (Baitursynuly, 2013). There is a controversial issue among literary critics on the use of alternative names in the Kazakh language. However, the parallel application of different terms, denoting the same concept - it is not very correct. But to understand the history and original features of Kazakh literary studies and to take this step are our responsibility. The article gives examples, defines and explains each of the “main types in the content of the work” of (Baitursynuly, 2013). This is a great success, a great treasure, a value for today. In the article, comparing the works of Baitursynuly (2013) and Dobin (1981) with the equation “alip –detail” the identity and similarity were noted. There is also a difference of opinions and statements about this equation, it requires a separate consideration of this topic, so we did not dwell in this article on the details of this question. The novel-dilogy “*Alasapyran*” by M. Magauin and the novel “*Ai, duniye-ai!*” by B. Nurzhekeuly, the works of art written on a historical theme are masterpieces and occupy a special place in Kazakh prose. The peculiarity of these novels, as characteristic of historical works, is the richness of the ethnocultural nature of the

used details. In analyzing these novels and stories, in order to fully define the role and nature of artistic details, the methods of comparison, contrast and intersubject research are applied. The analysis of the stories of “Tirshilik”, “Kyui” shows the possibility to consider the stylistic features of the artists of Kazakh prose who are able to skillfully apply the artistic detail and preserve the ethnocultural nature of the detail.

Within the ethnography the tradition of the Kazakh people, traditional culture, and historical originality were analyzed, and in the framework of historical data, the effectiveness of author’s decisions, an alternative description of events for the purpose of revealing the psychology of the hero were also investigated. Within the framework of culture and philosophy, historical life and knowledge of the Kazakh people were studied on the basis of the artistic structure of the work. As shown by the results of the research, in folk historical works there are a huge number of artistic details of the ethnocultural nature. The independent and original place of each nation in the system of universal values is determined only by the ethnocultural features inherent in these people. This cognition, mainly in the work of art, is reflected through the ethnocultural nature of the detail.

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