

K.A. Toleubayeva

*Ye. A. Buketov Karaganda State University, Kazakhstan
(E-mail: k.toleubaeva@mail.ru)***Man and nature in the Kazakh prose in 1960-80**

Article is based on the representation methods analysis of psychology by the description of soulphenomenon with the nature, mood of the character in works by the Kazakh writers of 1960-80. Especially distinctive works of art such as, «Death fleet» by M. Magauin, «The real stallion» by A. Kekilbayev, «A noble wolf» by T. Alimkulov, etc. in the Kazakh prose 1960-80 years are interpreted. Ways of stories narration, an individual plot of each work, handwriting, style and character of the letter of each writer are scientifically interpreted. In the Kazakh literature a set the work realities are devoted to stories from vital. Consequences of destruction of balance between the person and the nature are comprehensively analyzed. The possibility of the professional letter of an art thought of the writer is considered. The deep psychology in a plot is transferred in a texture with tragic element. Authors could develop an art fight dramatic nature.

Keywords: human, nature, writer, plot, community, psychology of the character, description of the author.

The main reason of publication works of new type since the beginning of 1960 is the relations between society and the person which, became as a basis in the literary work and have begun to be deeply interpreted. Writers who considered the person as the subject have begun to be focused on his character in different situations. Society and the person are closely connected with each other as well as the nature with the person. When we discuss about the person, we can't separately consider him from society. Because person is component and creator of society. With development of society, also developing an image of the person in literature, becomes complicated. With image of the person, serious problems of society reveal. Development of society has expanded thematic space of literature. Because of it, there are lot of overcome heights and fights of the Kazakh literature. With expansion of thematic space, it is possible to examine addition of creativity freedom. In the Kazakh literature there are a lot of stories based on modern vital realities. It works created an image of the new person, interesting hero which has lifted important problems of our century.

In the short story of Taken about «Gallop» there is a lot of truth. Tarban's actions seem ridiculous when he has wanted to participate alone in jumps on the suburb of the village. In the story Tarban regrets that he didn't become similar to his father and isn't able to jump on a horse. Having moved on the imaginations, Tarbandecides to kill the goat which has been tied to a column for a long time and decides to participate on jumps. «Never worked with a goat earlier whether I will be able to saddle him? It is interesting how others do this?» – He goes to jumps, dragging a goat himself. Having begun to read the work, you will laugh at thoughts and Tarban's actions and how the story will end. At the end of the story Tarban not only loses a goat which he saved to children on forage, but also the only racer. In the story Tarban's naivety not only causes laughter, but also shrouds soul in grief. «From the beginning of the story seems too simple and ordinary, but over time it develops into absolutely other, serious picture. Thus, not only the naive character of Tarban comes to light, but also it is inherent the same character of all Kazakh people. Becomes national character» [1; 52]. Indeed, occur in the short story, collision of character, a landscape, actions and beautifully bound internal speech of the character. «The sun sets and comes back to the nest. Curl to him only - old, bony herons...» Thus the writer describes the red sun and those who aspires to him, showing interesting overlapping.

In a plot of the story it is possible to have a presentiment of something bad from the words of the boy who cheerfully and joyfully shouted around the house - «The father is going to give jumps». Deeply to disclose the general character of the character Taken and his inner world, words are betrayed by the author's narration. «Never held a goat whether I will be able to saddle him? It is interesting how people do it?», «How to saddle a young goat?», «If I am able to be the good jockey, then I can grasp a goat!» and etc. And again points out naivety, not readiness and not ability to Tarban's life. Present, the only person who has saddled a goat and jumps on the suburb of the village. You will begin to smile. Even the name which is picked up to Taken's character seems ridiculous. In the course of reading it is possible to recognize that a set of cheerful and ridiculous stories in human life occur in the small story. Questions, syntactic words transfer intonation and opinion of the author in the text. The author asks to the reader and answers him. By means of it

the reader trusts the author, his respect and aspiration for him grows. Thus, the author attaches the reader to himself. The author not only describes the story from outside, but also interferes with history, is able to prove to be in the work.

In disclosure of ideological contents of the work of art the poetics of fun has an important role. The humor element in works, examples of satire, decorates the work and lightens the mood of the reader. The similar way of the image of the character in the Kazakh prose is connected with B. Maylin and G. Musirepov's school. In works by T. Alimkulov it is possible to notice beautiful continuation of this tradition. Laughter in works by Taken is connected with the speech and the movements of the character. The easy sneers, an innocent joke met in the letter of the writer is evident and are difference of writer's works. In such stories as, «The horse course», «Kokpar», «Where is a love stop?», «The wolf and a fox», «High and low», «A press robbery», etc. are sharp humor, the sarcasm which isn't conceding to the feuilleton.

In the Kazakh literature, works by M. Magauin the irony meets more than humor. In stories by the writer «Mustang», «Tulymkhan's Happiness» is more than irony. Irony – a way of transfer of the hidden true sense or a contradiction (opposition) to obvious sense by easy sneers and jokes. Advantage of use of a way of irony is ability of transfer of the hidden sense, opposite to a situation, resourcefulness in actions, negative character by good, pleasant words. «M. Magauin, S. Muratbekov, D. Isabekov in satire poetics use ironic colorings more. And D. Doszhan is attached a hyperbole and grotesque. He in the work «Grant My Desire» raises an image of the huntsman Moldabergen on the level of grotesque and changes him in an image of a wolf» [2; 111]. To open an image of the person, connecting vital realities it is inherent only in «gifted». Auyezov used a set of ways in formation of an image of the hero, his character, and inner spiritual world, an overall picture, such as monologue, reminiscence, representation, dialogue, and details at the description of a portrait and landscape, action of the character. The writer, opening an image of the character, deeply describes his experiences, inner world, thereby developing art psychologism in the Kazakh literature. In stories by Taken, the description of a picture of the nature, connecting him to inner spiritual world of the character, his experiences, is traditional continuation since the time of Auyezov. Reviving this continuation, the nature texture moments often meet mood, internal experiences of the character in works of the writer. If Auyezov transmitted internal state of the character, his relation to the external environment through a landscape, the natural phenomena, also and Taken describes, true soul of the person connecting her to the nature.

If the environment became the reason of the birth of different thoughts and manifestations of feelings at Abay, then the same nature described mood of the character Taken. In the story «Grey Hawk» when at Akan there were difficulties, grief, the poet did not find a soul consolation in other person but only in privacy with the nature. The character of Taken sincerely accepted an environmental situation, communicated with the nature and revealed the secrets, heart, melancholy and experiences only with the nature. Transferring a secret, grief and joy of inner world of the hero with the nature, that is psychological integrity, Taken opens contents of the stories and strengthens the truth. The nature pattern in Auyezov and Taken's works connects to the general historical truth. The work «The Shot on the Mountain Pass» represents big skill in the scalene description of a reality of life by a nature texture with soul of the person. «The Shot on the Mountain Pass» - is the work of Mukhtar Auyezov where the deep philosophical value of all entity of the nature is described.

Presentation of one situation from the hero's life Baktygul of interrelation with the nature, the writer perfectly reveals a secret of a condition of human life. A nature picture – rainy night, mountains, a direct surface, a narrow crack, the Great Valley – all this expressions the opening internal fights of Baktygul and the historical political truth of the public environment. The feature of professional writing of T. Alimkulov is a texture of inner world of his characters with a picture of the native land, the nature. The author in the story «Grey Hawk» with an ulterior motive takes away Akan on the nature. According to vital data, Akan has indeed spent the last days of the life far from the people, in privacy with the nature. There is a set of the reasons for that. The environment in the story opens a way to disclosure of the secret world of the wounded soul of the poet. The fate of the poet depends by nature. The writer presents internal experience of the poet, connecting her to the natural phenomena, mood Akan with unstable weather in the work. No uniform soul understood nature Akan. Different rumors pursued him. Having disappeared from the people, Akan has found a privacy alone and silence from gossips. Canes in the deserted area, the wood and Mount Aiyrtau became witnesses of internal melancholy and grief of the character. The favorite place of Akan privacy since the childhood is Aiyrtau's root. Akan since the childhood understood and revealed secrets to the nature. Therefore having grown up, understanding a nature sacrament, Akan didn't avoid a cane of the deserted area, and on the contrary cured wounds and, remembering, came back to the childhood.

The writer has to use a picture of the nature, his phenomenon with the different purpose in the work. Earlier have noted that the author can, is aimed to use the description of the fine nature or a season of year where there is an action, and sometimes by means of an image of the nature to disclose character and mood of the person. Presentation of psychology by the description of mood, inner world of the character by means of the nature, is skillfully used way of the Kazakh writers of 1960-80. The deep essence of such way lies in national oral literature. For example, Torgyn in the epos «ErTargyn», a nature role in disclosure of an image of the character in the epos «KyzZhibek» and many other examples prove the mutilated nervousness to us that it is possible to describe a close texture of the nature with the person in a way psychological overlapping. In poetry of Abay the classical example of psychological overlapping of transfer of soul of the person to harmonies with the nature is a remarkable find. Traditional continuation of the description of the relations between the person and the nature, oppositions in lives, comparison of internal human life with the natural phenomena in a prose genre, comprehensively meets in great Auyezov's creativity. From the first stories by the writer, it is possible to become the witness of a way of the description of signs of the nature which are similar to the person. The writer in the novel – the epic «Way of Abay» opens the sincere world, internal feelings and vital historic facts of the main character Abay, comparing to the natural phenomena. Indeed, reading the works Auyezov, we learn that there is a set of sides of use of the nature in the work. The writer, knowing philosophical value of a landscape in formation of character of the hero the work, I didn't forget to connect the nature with psychology of each character closely. Evolution of ways of the description of connections of the nature with the fate of the person opens magic sides of works of the writer. This way over the years and development of professionalism of works of the writer, had the magic deep importance, philosophical implication, an esthetic impression and found a way to the reader's heart. Function of a landscape in disclosure of depth of character has risen by a high step in literature, and had the broad, deep philosophical importance in classical literature. The art description of a picture of the nature in disclosure of the idea of the writer and in creation of an image, became one of important components. The way of transfer of inner world of the character, his secret parties, grief and joy by means of the nature, more precisely than the description of a landscape, adds truthfulness in the story. The nature picture, the natural phenomena in works by Taken seem in close connection with inner world of the character and the narration of the story. The hero of Taken's work is close to the nature. Unity of the environment and the sincere world of the Taken's hero has important function in deep disclosure of an image and character of the hero in works.

Landscape – an image of the field, a nature picture. The environment is differently described in different tvorchestvo of writers. There is no writer whoever used a way of the description of the nature in connection with the person. From the first stories by the writer M. Auyezov and to the great work «Way of Abay», the writer used a landscape in the purposes. Generally the writer used a landscape completely to open an image and to make him attractive, to present character, mood, state of mind of the hero. In the work M. Auyezov at first describes a landscape, and then gradually complicates, deepens communication between the nature and the person. «Usually, we call a landscape – as the description of a picture of the nature. Indeed a landscape – the nature. But it isn't enough. The real landscape is a poetry! Character! Person! If ask why, there is nothing else except a picture of the nature, a landscape in the description mood, a concept, feelings and acceptance of the person. The landscape discloses mystery of an image. And the image is a person. And the proof to it, a landscape to epics by Auyezov» was written by Z. Kabdолоv [3; 63]. In epics «Way of Abay» by the writer M. Auyezov, we meet excellent examples of a landscape. The writer describes psychological emotion on a row with landscapes, and by means of it truthfully describes experiences of inner world of the character. The writer often reports mood of the character by a comparisons, equating, and epithet in direct the landscape attitudes towards the person and the natural phenomena. The landscape has an important role in transferring mood of the character in works Taken. In submission of information on inner world of the character through a landscape, also a set of ways of use of epithets, equating, and comparison in works Taken. We will present a piece from the story by the writer «A gray hawk»: «Also weather has changed. As if the nature looks on other young man. There is no yesterday's soft chatter of canes, there is only not pleasant noise which strikes silent terror into a body. Instead of an easy breeze as if softly I touched skin as darling, I have appeared the rigid wind piercing soul. The body and soul are covered by grief and grief of the little orphan. Also feels Akan that already tomorrow the melodious sound will turn into noise and a storm that will carry dense canes and all the rest» [4; 58]. Taken's equating is strongly figurative equating. Equating of the writer find harmony in the work, and is used according to the author's purpose. Also in works by the writer, describing the opposite phenomena in unity looks in internal mystery of the character more deeply. «There is no yesterday's soft chatter of canes, there is only not a pleasant noise which strikes silent terror into a body»,

«Instead of an easy breeze as if softly I touched skin as darling, has appeared the rigid wind piercing soul» [4, 58 pages]. And again we demonstrate that, such landscape handwriting approaches only Taken. The writer has transferred sensual mood of the young man in equating with the Black dense wood. The young man finds similarity falling of leaves from trees and a wind rumble in the wood with falling of a bird. «When Akan has approached feet of mountains in the black wood, he has stopped at a high birch. Chatter of birds that nested on birch branches, lulled it a thin and sweet melody. At once it is similar to the Tatar with long braids, at other moment on a slow melody of a kobyz» [4; 59]. Akan, remembering antecedents: «Eh, surprising life as there is a lot of interesting in you!» - sighs. The internal speech of the poet occurs in the work much, thereby the author gives information of internal mood of the poet. In the story often we meet a nature picture. And all of them are closely connected with the fate of the poet. Taken is master of tropes, phrase and beautiful phrases. The token by means of the works has increased a Kazakh lexicon, has shown Kazakh the beautiful, appropriate speech, and has created rhetoric. The token has also transferred internal experiences and think of Tattimbet through the natural phenomena. «Clouds in the west of steel more dense and turning gray. «This is also sad life! – I have told Tattimbet. – Now my existence is similar to these clouds. I will hurry to create a melody about Saryzhaylau, I haven't died yet. Than to create a melody about fairy tales and myths of the Kazakh people, I will try to create about endured» [4; 26].

Taken shows professional writing of internal feelings of Makhambet, Akan in the works, Ykylas, Tattimbet in harmony with the nature. One of them Akan, meets with difficulties in life more often. Rich people were the reason of wounds of his heart, grief of his sincere world full creativity. Running away from such powerful people, it has found privacy in the nature.

In stories Taken «Gray hawk», a way of the description the inner world and psychology of the character, transfer of the author's idea, a landscape plays especially important role. In the work when Akan faces a storm, it isn't limited only to that to specify the similar natural phenomenon. For the writer, the storm is an opposition indicator between Akan and the high-ranking people. The storm which has brought down from a way of Akan's predicts about injustice in the future which waits for the sensitive poet. The storm and the black cat that has run a way of a horse are details predicting something bad for Akan in the work. Winter storm – is the sign of cruelty and violence. The great writer M. Auezov in the works represents injustice, describing in the severe winter and a storm. Descriptions of a whole winter gale in works by the writer, foretells that in the future the hero the difficulty, injustice, the messenger waits for something bad. In the story Taken «Black kobyz», the writer describes winter which interfered with Ykylas to visit the son in «Snow, Ice, as if Severe and Bitter Enemy» prison. It shows too what expects the poet something bad on the way. The phenomena in the sincere world Akan, it is closely connected with realities socially – historical, socially – the political facts. Through representation of difficulties of the public environment which have grieved heart Akan the writer describes a difficult situation of the people of that time. Therefore in an image of the character, the writer has described historical truthfulness and art realities in the work, but didn't push away the existing facts of that time. Social oppositions and fights aren't only a plot basis in the work, and in the way of disclosure of the author's idea.

Token, having followed an example of the creative mentor Mukhtar, in any work about the creative person, I opened the sincere world of the main character, connecting him to the social environment. To plunge into thoughts, remembering the past, representing the home ground, to move to melancholy – an advantageous way in the picture of an image of the character for Taken. Remembering the place under the name Karaoy where there has passed Makhambet's childhood, grieving about the Saryzhaylau for Tattimbet, the mountain country of Kelinshektau for Ykylas and memoirs about lived for Akan, in all this there is a deep importance. In stories Taken, faltering representations, different thoughts, and memories of the past supplements an image of the character and gives a lot of information on their life. All creative people in works by the writer are sensual and mysterious people. The writer sensually and thinly transfers in the work, Tattimbet's life full of grief and pleasures, his young years, describing the boundless, big steppe. The melancholy which has left a mark in his life, the girl who has wounded his heart, Saryzhaylau who has become the reason of his experiences – all this in total creates a sad melody in the composer's souls. Makhambet, in whose smother doubt and hope, joy and grief, remembers the area Karaoy where there has passed his childhood, and today describing it as «the wild steppe», the writer reports along with Makhambet's mood. Remembers those days when he was left without the friend Isatay as tried to transfer the people to the empty steppe as in the days and at the nights I jumped on a horse in search of an empty seat. Dense canes of Chu, Ushkokshe sand, stone Karatau in a distance shouting «I here» Kelinshektau where nearby it is located by Tobet, miss all these places Ykylas, the writer describes this image as «hope ahead and melancholy behind».

And Akan presents in the story, all the life as it grew, since the childhood seeking for art, the carefree youth when has started a career of the poet, was the first in art of singing and poetry. In the work are truthfully described difficulties and regrets, a grief and hope the presented nature which was met in the life by Akan. Destiny and life of the character Taken it is written to interrelation with the nature. The character of Malke, in the story by the writer «A yellow flute», is also described aloof from society and found privacy with the nature. To Malke, the person we are lonely in the empty steppe, I found the food only in the nature. He perfectly knows plants which grow in the steppe. «Ancient Kazakhs said: «Food of the man and a wolf, in the nature» - the author has told. To Malke one wandered lived in the nature, perfectly knew all his secrets. Many don't know about force of plants, treatments for different diseases, never upholstered in the nature. «... Malke who ate what will fall of him into hands in the environment of his dwelling, actually, thus, it was gifted. He knew, than onions, garlic and even champignons ... are useful» [5; 100].

In works by the writer, the set of names of the cattle, animals, birds and plants which are a part of the nature often meets. For example, in the story «Telkonyr», the author describes an area landscape Zhetikonyr and Sugir opens an internal thought: «Color of greens has turned greens into a green carpet. And wormwood, and kokhiya, and wheat, and men of this area are very strong. This area is called Zhetikonyr. The village of Sugir – is in this area. Without having worried July, the cattle in this area early fade. Sugir has got used to wander since childhood and doesn't regret that he has moved in far as to the moon, a foot of Karatau, the summer temporary is sorry just. «If there was such paradise, as in the area everywhere Zhetikonyr where there is no fall, winter but only summer!» so dreams» Flora gives fine coloring to the nature and increases artistry of a picture in the story, thereby is used for the author. In the epic novel by M. Auyezov «the Way of Abay», the mood, internal feelings of Abay is in harmony with the nature. «In an open door where the big house is widely open, the bright, pleasant, fragrant spring has entered. Abay which sits in a corner on a high part of the room, opposite to a door, feels a breeze. Smell of a wormwood, kokhiya, young feather grass, as if cool breath of afternoon day. Chatter of larks sounds on all houses and reaches heaven. Near the area Akshoky, the cuckoo sometimes calls ... The wave of wings of ducks which fly from the party of a spacious pasture of Koryk to other party is sometimes heard. By wild geese float that twist a nest from stones, and a hole from firm lands. Even if Abay sits and reads the book, it always feels these spring regenerations» [6; 116].

Since 1960-80, the relation between the nature and the person was formed as a separate literary trend. In the Kazakh literature collecting an artistic image by means of comparison of the nature, life of animal and vital changes of the person, is tradition for a long time. In the ancient time, when the people wanted to show bad and good, figuratively to express the dreams, used images of birds and animals in oral literature. In modern literature, the relation between the person and the nature is used to individualize character of the hero, to create an artistic image. By means of comparison of the relations between the person and the nature, certain sensual sides of a human soul and his mood reveal. Also, the problem between the person and the nature, resolves such issues as human mind, life in the village, human destiny and contrast between the nature and the person. In works by some writers, questions the relation between the person and the nature are connected with public life. To questions of the relations between the person and the nature, each writer describes differently in the Kazakh literature. If some are described by mood of the character by means of a nature picture, others by means of the nature are told about life of society. «All know that the main research of literature – the Person and his life, his work. However there is a set of ways of the art image. If some try to describe human life on his obvious actions, others try to give more information on his thoughts, the environment. And in such cases, all vital circumstances which happen in the relation with the person don't stand aside. At the description of feelings, the world of thoughts of the person, both the nature and animals of the environment can participate. Because, the person – the owner of high intelligence and intelligent life, other beings supplement him, help to open his sad and joyful feelings and I smother him. Thus, all the rest serves for the sake of mankind. And the moral concept of the person, is measured by his love and respect for the environment» [7; 58].

One of the news of the Kazakh writers in 1960-80, in a prose genre is the description internal experience and feelings of animals. In 1960-80, there were many writers who described with deep nervousness internal experiences, thoughts, feelings of animals when forming their images. In the Kazakh prose there are a lot of works of art with a distinctive image, such as, «A noble wolf» T. Alimkulov, «The real stallion» A. Kekilbayev, «Death fleet» M. Magauin and others. Each writer has an individual handwriting and style of the letter. Each work has the plot, ways and methods of the narration. The writer who has presented to feature of the narration of a plot of the story with the help the relation of the person and an animal in the Kazakh literature is A. Kekilbayev. He in the story «Real Stallion», narrates the general story, through a concept and

thoughts of the real stallion of Baygetora. Describing the general condition of a stallion same as Baygetora, the writer is gradually dipped into his historical past. The writer transmits a life story of Baygetora, through his memoirs from the moment of the birth till today's time. The similar way didn't meet in the Kazakh literature earlier. In the work of a thought of a stallion, and the author's narration goes to harmonies. The writer pays deep attention to internal feelings of a horse. The writer shows professionalism, describing that feeling when the horse is tired of grief, loneliness, will reconcile to an old age and looks for a support at such moments. «The work A. Kekilbayev «Real stallion» I became news in the Kazakh literature. In the story Baygetora's condition, his actions, and actions of people – all these is narrated through a concept of a horse. Even when this horse is tired, closes eyes and has dreams, all this is described by a thought of a horse. Such way didn't meet in the Kazakh literature before. The speech of a horse in the work of art and before I was. There where there is a speech of a horse, the narration from his face, it is impossible to tell that his consciousness isn't here. But, won't be superfluous to tell that A. Kekilbayev has created a good example in the Kazakh literature, the narration of stories through consciousness and a concept of a horse» [8; 195].

The relation between the nature and the person, severe character of the nature not obey to the person, Taken describes in the story «Noble Wolf». The token in the story «Noble Wolf» compares the reader to an animal. In literary world there were many writers who tried to solve mystery of animals, birds, nature pictures. The proof to it the story M. Auyezov «Wolf», wolves and deer, stallions Sh. Aitmatov, «A white mouth» of Jack London, the classical work by Turgenev about a dog. If we take any writer who narrates about the fate of birds and animals all of them don't lay aside the fate of people. In the works of Auyezov tried to write that no person can change wild temper of a wolf Kokserek and by that to show realities of life of that time. Also, if Auyezov tried to stand on rigid hind legs of the nature through actions of a wolf Kokserek, and Taken in the story proves that there are rules and laws of the nature when describes about the son of the hunter who was taken away by a wolf to revenge the hunter. Describing separate parts at the beginning of the story, the author shows that the lonely wolf tries to revenge the person. Main the hero of the story of Bugybay, thinks that hunting the only interest in life and when he kills with stone wolf cubs, didn't know that in the future the same trap waits for him. In the story, the writer touchingly describes revenge of a wolf cub whose family has died of the hunter's hands, and he has revenged him the death of his son.

The wolf is a predator. Child of human treats it only as to a predator and doesn't try to understand his soul. The wolf has tricks, the concept is created. The token well transfers in the story internal suffering of a white wolf with melancholy, his natural character of a predator, noble sign. Especially when the wolf sees the wolf cub on hands at people and his body overcomes revenge, rage, Taken very touchingly describes this moment. «Autumn wind has lasted a dry frost. The river bank has grown dull, trees were lost by the color. The she-wolf has started over again mourning the wolf cubs and roams about the area. She can't calm down, remembering the wolf cubs. But they are revenged! She is gnawed by conscience that the only survived wolf cub will drink milk from hands of people! It doesn't think about other died wolf cubs any more. It misses only one wolf cub. Missing the wolf cub who has gone to foreign lands, bites the breasts till it bleeds from a grief. All body is covered by rage, offense and revenge. By wandering, running in different directions, thereby it consoles itself for a while» [9; 142, 143]. Taken in the story with a phrase «the heart of stone, special blood» describes that true wolves don't forget about the.

Phrase «the heart of stone, special blood», artily describes a wolf. And the wolf cub has seen the world out of walls of the hole, only in the village. Thus, was quite possible that will forget about the sort and will get used to the person in the village. When the she-wolf sees that her wolf cub barks as a dog and gets used to the human child, she is covered by revenge. «There was deep midnight. Listening by wind in the dark, she has heard wind. Strong wind went from the village. The she-wolf as if has heard peep of the wolf cub. «What with you became, my wolf cub?» she has thought and has begun to howl to the moon. The body was captured by a shiver. I have sharply got up and has jumped to the steppe» [9; 139].

The author shows high professionalism in the description of grief of the she-wolf who has become the reason of a grief of her heart. Having told that the nature and the person we are equal, have to note, nevertheless there are regularities of disobedience of the person to the nature. It is impossible to destroy great balance of the nature. In the work Taken, this balance collapses, as a result the contradiction between the nature and the person finds an art way out in the story. The rage which has captured a she-wolf in a revenge rush, she decides to revenge the person for the children. The vindictive she-wolf decides to destroy rest of the peace village and attacks the cattle of that area. The spiteful she-wolf doesn't stop before anything. The reason of the attack of a she-wolf to the cattle only of one village remains not clear for inhabitants. The reason of this attack is her wolf cub that grows at people, those who have killed her children. When the she-wolf sees that

her wolf cub eats meat and drinks milk at the person, she is covered by rage, the head from rage is turned and begins to darken in eyes. The reason when the son Bugybay was carried away by a wolf, at that time will become known to society later when he sat in the field. Professionalism Taken is proved in such offers in which description the style of the letter of the writer differs. «... At a she-wolf heart strongly knocks, the head is turbid, eyes stream blood, and it rushes instantly. The child only has managed to shriek. The child's heart which has blown up for fear, the she-wolf has carried away his body away in the wood» [9; 139]. Bugybay loses hope only then when in the process of searching, he reaches a trap on break under the name Bolek. When he sees a body of the child without eyes, understands that so the she-wolf has revenged him. «His body has captured a shiver when he has for the first time seen a body of the son without eyes. When he comes round, begins to sob loudly. His dense beard begins to cover his tears» [9; 140].

Use of mythical threads in a story plot, with the purpose to increase artistry of the work, is distinctive feature Taken. That is use of mythological stories shows distinctive style of the writer in the works. Telling about a hole where wolf cubs lay, the writer increases influence of the work. «The myth, oral literature on a den he heard in the childhood. Allegedly there is a dragon that is attached near a den. And the rumble from a cave, reaches, only then when the dragon breathes. Also Bugybay vaguely remembers that in the ancient time Kazakhs tried to enter a cave, having learned that once Chinese have hidden the gold there» [9; 138].

The token has skillfully transferred internal suffering of a wolf. And in this case, we notice, Taken has followed an example of creativity Auyezov and has continued it. The token writes too about a wolf cub that grew on hands of the person as Auyezov. Both writers deeply describe internal psychology, suffering of a wolf. The question of the relation between the person and the nature corresponds to truthfulness of society. The beginning of the story about the description of break under the name Bolek, finds beautiful harmony in the author's narration. A landscape role in other works of Taken is also of importance. The art description vital the phenomenon of the person and the nature, existence of animals in literary works, is the carried-on tradition in the Kazakh literature long ago. In present literature, the writer uses the relation of the person and the nature to create an artistic image, to distinguish character of the hero. With the help the relation of the nature and the person, it is represented certain sensual sides of soul of the person, mood, feelings. Ideologically – art function of a role of dialogue in the work is very important. Dialogue has distinctive function when forming character of the person, his psychology, thoughts, and mood. What wouldn't be people, he shows the attitude to life through the speech. Therefore dialogue in the work shouldn't have mere words. Dialogue demands big professionalism. Art function of dialogue in the work depends on talent of the writer. Function of dialogue in the work, a role in art structure of the work, stylistic structure depends on talent of different writers. The dialogue role in formation of an image of the hero in literature is very important. In the works Zh. Aymaulytov uses dialogue as one of ways disclosure of an image in literature. During the forming of an image, difference of character of the hero, M. Auyezov was the master of drawing up dialogue, a polylogue. In the epic «Way of Abay» M. Auyezov continues the dialogue by a polylogue. The writer reveals an image of the hero, his character, the relation to life through discussions, discussions of people. The writer represents the different relations of people, their thoughts, the relations to life, moods, through communication of characters among themselves.

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К.А. Төлеубаева

1960–80-жылдардағы қазақ прозасындағы адам және табиғат

Мақалада 1960–80-жылдарындағы қазақ қаламгерлерінің шығармаларындағы кейіпкердің көңіл-күйі, жан дүниесінің құбылыс сәттерін табиғатпен қатарластыра суреттеу арқылы психологизмді жеткізу шебер қолдану тәсілдерін талдауға негізделген. 1960–80-жж. қазақ прозасында Т. Әлімқұловтың «Текті қасқыр», Ә. Кекілбаевтің «Бәйгеторысы», М. Мағауиннің «Тазының өлімі», тағы басқа көркемдік болмысы бөлек, бітімі ерекше көркем дүниелер негізге алына отырып талданған. Әр қаламгердің өзіндік жазу мәнері, қолтаңбасына жекелей тоқталып, әр шығарманың өзіндік сюжеттік желісі, оқиғаларды баяндау жолдары мен тәсілдері ғылыми тұжырымдалған. Қазақ әдебиетінде қазіргі өмір шындығына арналып жазылған шығармалар қатары кеңінен қолданылған. Адам мен табиғат арасындағы тепе-теңдіктің бұзылудың салдары жан жақты сараланған. Қаламгерлердің көркем идеяны шеберлікпен жаза алуы талданған. Сюжеттегі терең психологизм трагизммен қоса егіз өрілген. Авторлар көркем тартысты драматизммен қатар дамыта алған.

Кілт сөздер: адам, табиғат, қаламгер, сюжет, қоғам, кейіпкер психологиясы, автор сипаттауы.

К.А. Төлеубаева

Человек и природа в казахской прозе 1960–80-х годов

Путем психологических методов исследования в статье проанализирован феномен единения человеческой души с природой в произведениях казахских писателей 1960–80 годов. Отдельно истолкованы такие художественные произведения казахской прозы 1960–80-х гг., как «Гибель борзого» М. Мағауина, «Настоящий жеребец» А. Кекілбаева, «Благородный волк» Т. Алимкулова и т.п. Подробно изучены способы повествования рассказов, индивидуальный сюжет каждого произведения, стиль и характер письма каждого писателя. В казахской литературе есть множество произведений, основанных на описании жизненных реалий. Всесторонне проанализированы последствия разрушения баланса между человеком и природой. Отмечена связь глубокого психологизма в сюжете с трагическим пафосом произведения. Выявлена природа драматического конфликта.

Ключевые слова: человек, природа, писатель, сюжет, община, психология персонажа, авторские описания.

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