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Lyrical prose in Kazakh literature

The article highlights the experiments of theoretical study of lyrical prose. Scientific views on lyrical prose in the theory of world and national literature are systematised. The searches of lyrical prose in Kazakh literature are comprehensively differentiated. The correlation of epic and lyric genres in prose, the relationship between lyricism and psychology, the relationship between the worldview of the author and the hero are analysed. The world outlook bases of modern Kazakh writers and the place of lyrical tendencies in the system of artistic thinking are defined. The methods of using lyrical prose in the poetic system are specified. Scientific conclusions about the correlation of lyricism and realism, romanticism are made. The role of internal logic and landscape in the works written in the style of lyrical prose is shown. Their ideological and aesthetic characteristics, typological aspects are revealed.

Keywords: lyric, lyricism, lyric prose, lyric character, lyric narrative, inner monologue, landscape, autobiography, romanticism, plot, image.

Introduction

Among the successes that can be mentioned separately, a positive change in the prose of the last quarter of the XX century is that writers have comprehensively explored the ways of lyric prose. B. Meilin improved on the tradition in the way of clarifying character and enhancing the aesthetic power of the work. A deep lyrical style in which the sense of the hero and the sense of the artist are interlaced, the writer's attitude to life events and struggles is skillfully combined and finds a natural course. This is one of the sides of the talent of such writers as O. Bokey, A. Kekilbayev, D. Isabekov.

In our previous studies we also established that lyrical music was successfully used, especially in works devoted to rural life, including works showing the life of the home front during the Great Patriotic War, the breath of the Kazakh steppe. In addition to several stories written on this occasion, there are known works by S. Muratbekov "Zhusan iisi" (Smell of Wormwood), "Zhabaiy alma" (Wild Apple Tree), D. Isabekov "Biz sogysty korgen zhokpyz" (We have not seen the war), O. Bokey "Bari de Maidan" (Everything is war). We have noticed that in general creative psychology there are literary methods and artistic methods suitable for the disclosure of a particular theme. The aforementioned works are an example of this. We noted that such phenomena in prose are one of the problems awaiting scientific explanation [1; 17].

In addition, a number of stories by O. Bokey: "Oliara", "Elen-Alan", "Mynau appak dynie" (This White World), "Kar kzy" (Snow Maiden), "Muztau" (Ice mountain), "Kajdasyn, kaska kulynym" (Where are you, my goat), D. Isabekov "Beket", "Gauhar tas" (Pearl), A. Tarazi "Ayaz ben Bibi", A. Kekilbaev's "Pile of Berries" and "Bird Wing", such stories are examples of lyrical prose.

Materials and methods

Kazakh critics often use the term "mysterious psychologism" when analysing the literary trends of the 70s and 80s of the twentieth century. Of course, it is true that in lyrical prose such a way of depiction as psychologism occupies a special place. But when we talk about the lyrical style of writers, we must take into account the author's emotional attitude to the image, reality. And in psychological analysis, the individuality of the principle of the evolution of the image comes to the fore. That is why, when we evaluate literary works, if we consider them, highlighting the genre characteristics of the work, it will undoubtedly help to reveal more deeply the artistic image of a particular work or writer in the general artistic development.

In general, lyrical prose is a stylistic type of prose based on the mental designation of changes in the hero's soul and thoughts. Stylistic features of lyrical prose arise from the interaction of features characteristic of lyric and epic genres in the poetics of the work. That is, the structure of prose boldly uses the subjective narrative characteristic of lyric, the labelling of the surrounding world through personal consciousness. In the

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process of narration, the author's knowledge and the character's knowledge are intertwined, the character's point of view is integrated with the author's point of view. The facts of life are subordinated to the author's inner experiences and are depicted taking into account the peculiarities of his personal consciousness rather than the real, exact situation. And the belonging of lyrical prose to the epic genre is evidenced by the presence of a plot in the work, the fact that the means of depiction are aimed at revealing the personality of the protagonist, at revealing the mystery of social relations. Internal monologues in the form of stream of consciousness are the main stylistic and compositional device in lyrical prose. These monologues describe the ways of origin and development of personal feelings, manifestations of these feelings in life. Retrospective paintings, diaries, autobiographies are also characteristic features of lyrical prose.

M. Prust is called the master of lyrical prose in Europe. His series of novels "In Search of Lost Time" (1913–27) is considered a classic example of lyrical prose. Russian symbolists of the turn of the 19th and 20th centuries also took part in the development of lyrical prose. We know the experiences of A. Belyj, F. Sologub, V. Brjusov who dedicated the world to the author's personal consciousness through their characters, in the course of their exploration of the mind and soul.

Although the term "lyrical character" is now used in prose works, it first established itself in the field of lyrics. It is an image of the poet, which is presented not only in individual poems, but also in the whole creative context of the poet or even in his poems of a certain period, in collections of poems or cycles. According to L. Ginzburg, a necessary condition for the existence of a lyrical character is "unity with the author's consciousness, based on certain issues and moods" [2; 155].

In lyrical prose this image has a completely different meaning. Compared to lyrics, here the real biography of the lyrical hero is presented, he can express himself through his actions, participation in the story, relations with other characters. He is not only close to the author, but to a certain extent clearly conveys the author's mood from all sides. The presence of a lyrical character can limit the events and images in the writer's work, but also allows us to go deeper into the background of what is happening.

In lyrical prose, the author entrusts his most precious thoughts and feelings to his hero. Speaking about his personal life, he talks about life in general, about the meaning of human existence. Being in the centre of real events, without deviating from reality, enriches the spiritual life of the hero. Participation in what is happening generates interest in time and in expressing his point of view to the people. The lyrical character cannot be considered separately from the author. Most of the time he does not have his own point of view and understanding, and thus cannot say his words. It only reveals the thoughts, feelings, attitude and position of the writer. The author is the only subject in lyrical works. This is the essence of the secrecy of lyrical prose.

The opinion of the scholar B. Majtanov: "If the author is directly involved in the work, or if he plays the role of a lyrical character, the writer's attitude to the object of the image, the endeavour to reveal the pockets of the hero's character, his psychological action will stir the hairs in his heart and cause civic feelings" [3; 97] proves our viewpoint.

Results and discussion

Lyrical works focus on the mystery of the human soul, explore the secrets of his thoughts and feelings, express personal moods in close connection with social existence, social changes, and the breath of time. The author's feeling is expressed in a lyrical work through his attitude to a certain phenomenon. In such works, the author's position is preserved, only the appearance differs. The author's character is also visible in the work. In the works of the same writer completely different images, one is then sad, then happy, then admires, then hates. But there is a lyrical character who looks at all this from the same point of view. The lyrical character is born as a result of the writer's personal worldview and feelings.

The degree to which the "author's image" is expressed in the work varies. Sometimes it is most "clearly visible" in the work, i.e. the event in the work, the author's attitude to phenomena are clearly depicted. For example, in "Zhusan iisi" the author and the lyrical character have become one. It is impossible to separate the lyrical hero, narrating in the form of "Me", from the first person, from the author. And so he "hides" and "stays in the box" of the hero's image. This feature is often found in the third person, i.e. in works where the author takes a neutral position and the narrative is conducted on behalf of the narrator. But any of them describes the "image of the author".

For example, in O. Bokey's work "Atau-kere" "Nege biz osy?" (Why are we this?) together with the characters, the author himself is looking for the answer to this question. Tagan's "reason" is related to public social phenomena and problems, while Aina's "reason" is related to her family and her relationship with her

husband. It is as if the author does not realise how he himself joins his characters in searching for answers to their questions.

Another feature of the narrative model in lyrical prose is not only the use of folklore lines and plots, but one of the main artistic techniques in Kazakh prose is the psychological interpretation of folklore images and folklore genres. This is also one of the features of lyrical prose. This is because, although the author speaks on behalf of animals deprived of the gift of speech, his position is fully reflected here. He experiences all the moods and feelings of his character, puts himself in their place, describes the impressions and feelings of his soul. This, in turn, determines the narrative style of the writer. Each writer has his own style of writing and practice, mastery of depicting characters, the peculiarities of showing the reality of life. The writer's worldview, mastery of language and unique style are visible from the artistic world. In this regard, the Russian researcher G.A. Abramovich said: "There is nothing out of style". In his opinion, "the theme, idea, language and composition of a work are stylistic elements" [4; 352], undoubtedly, a peculiar skill is the writer's transmission of the inner world of his hero through the method of narration.

From this point of view, "Baigetorisi" by A. Kekilbaev, "Tazynyn elimi" by M. Magauen, "Burasy" and "Kerbugysi" by O. Bokey are works that introduced a novelty in the narrative style of Kazakh prose. The lyrical character prevails in these works. This is because the writer conveyed to the reader the behaviour, actions, attitudes and thoughts of the character through his own thoughts.

The author's image is especially important in prose works. The understanding of the author's own image is formed in the words of the author, who makes the characters speak and involves them in various events. The works convincingly reveal the inner life of the animal, stresses, psychology, thoughts and understanding of life, surrounding phenomena, people and their actions.

If we take "Baigetory", the main feature is the lyrical interpretation of the reality of life. This approach strengthened the emotional impact of the narrator's image and allowed to understand the soul of the hero as deeply as possible. The writers achieved such artistic success as a result of mastering the tradition of mastering the world in Kazakh folklore from a lyrical and epic point of view. Writers are interested not only in the actions of the hero, but also in the inner world of the hero, rather than in the event being described; the attitude of the hero to this event is more interesting. The narrator gravitates towards his hero and devotes most of the narrative to his character's speech.

The researcher-scientist of lyric prose Ja.Jel'sberg spoke about the integrity of lyric prose and psychologism and said: "A person who has the right to speak about his thoughts, feelings and emotions or about some of their aspects and qualities, must stand in the purity of the true lyric style" [5; 167].

Lyricism in the work of the writer is a way of depicting the man and the world. This is reflected in the deep penetration into the inner world of man, the leading role of the hero's monologue, poetic landscape, deepening the psychological character. Lyrical prose combines features of bylinas and lyrics with the leading role of the author, showing its diverse and structural features. The inner soul of the artist is the basis of painting; The main attention is paid to the narrator's attitude to life, his thoughts, feelings and excitement. Here all additional, unimportant matters are ignored, what remains is mainly the phenomenon, the feeling that brings the characters into the interview. The main thing for the writer is the development of thought.

The writer's images first of all determine the feelings and mood of the lyrical hero. The lyrical character discovers the truth through sensual perception. Everything he sees, hears, understands and feels reflects his human nature.

We have already said that the inner monologue is one of the main and effective techniques of lyrical prose. It contributes to the delivery of the author's idea. Although the feelings and emotions of the writer, the lyrical hero are expressed in various ways, the main role is played by the lyrical monologue.

The nature of lyricism is a phenomenon that shows the great search and artistic duty of the writer. All because the writer uses various artistic techniques to convey to the reader the subtle feelings of his hero. Among them silence, inner turmoil, lyrical digressions, blending the mood of the character with scenes of nature, etc. can be referred to. If we look at it from this point of view, we can see that in such works lyricism fulfils a stylistic function as an inseparable interweaving of psychologism, and lyricism.

S.A. Lipin mentions: "Lyrical art lives on both romantic and realistic bases", pointing out that lyricism is independent of certain artistic methods and directions and, like psychologism, tends to the "authentic" quality of literature [6; 132].

According to Gegel, who first commented on the concept of "lyricism", the dignity of the content of romantic works is that they can convey the inner spiritual life of the individual, a variety of feelings. From this point of view, inner emotions are complex because they cannot be expressed externally. Based on this,

the writer turns to lyricism to convey the inner world of the character. In his opinion, “lyricism is the main elemental feature of romantic art” [7; 506]. Hence we see that the transmission of the character's feelings through his inner thoughts, i.e. monologue, is one of the main features of lyrical prose.

On the use of the method of internal monologue in the works of Kazakh writers it is comprehensively considered in the work of scientist G. Piralieva. The scientist analyses the function of the inner monologue in revealing the psychology of the character and says that this method has different manifestations in each writer depending on his writing skill. It is known that lyricism and psychologism are similar phenomena.

About the nature of the inner monologue professor B. Maitanov says: “Although there is no objective assessment of reality here, the subjective world of the characters' perceptions rises to the level of high quality of life cognition. This world, full of ambiguities and contradictions, does not correspond to the true meaning of social and intimate phenomena” [8; 293].

In such works, the narrator is the basis of the composition. He not only tells the story, but also conveys the truth through his perception, giving it a poetic colouring. Here everything goes through the feelings of the character and is presented according to his mood. In the images created by the writer, there is something hidden that goes beyond the character of the heroes. They allow to express the mood of the author along with the main idea.

Of special importance in lyrical prose has a landscape. Landscape here is necessary to express the mood of the lyrical character, creating a connection between the feelings of the hero and the author, rather than showing the landscape.

Although A. Kekilbaev, A. Tarazi, D. Isabekov do not make the problem of nature a special theme, the fates of their heroes derive from the integrity of nature. Speaking about this issue, O. Bokey has a different place. In all his works he praised Altai. In other words, beautiful and severe, beautiful and mysterious Altai in his works rose to the level of image. In the works of the writer it is difficult to reveal a person without coming into contact with Altai. In the stories “Kamshyger”, “Mezgil auenderi”, “Tabigat-Omir-Adam”, “Muztau”, “Elen-alan”, “Sajtan kopir”, “Zhetim bota”, “Kar kyzy”, “Oliara”, “Kum minezi”, “Atau kere” we can see the living connection of heroes with nature. Altai is a judge and a harsh critic of Good and Evil in this life. Aspan and his son Aman (“Sajtan kopir”), the owner of three destinies, three characters — Nurzhan, Amanzhan, Bakytzhan (“Kar kyzy”) and honest, islander Barkhan (“Kum minezi”) are the space where the spirit-nature — is tested. The decisive step in their lives is taken when they come face to face with this nature.

On the depiction of nature, the meaning of life in it, the successful search for O. Bokay was already evident from his first stories. One example is the story “Kerbugy”. Here nature speaks the language of Kerbugy. The old deer, who has become very old, has gained strength in his wiry elbows and today is in good spirits, longing for the past days, his old age. “The unfathomable wonder that flew out of his eyes and heart like a nightingale turned into a song of longing and pumped tears on both sides” [9; 343].

On closer look, Kerbugy is given to human feelings, thinking, pining for selfless youth and heartbeats. This was Oralkhan's unique innovation. Although in Kazakh prose the phenomena of nature were represented in human form, giving them an emotional and psychological quality was not exactly as described by the writer. The researcher of this phenomenon A.F. Lapchenko's idea seems to be correct. He says: “In essence, the humanisation of nature as a conventional method serves the same purpose: to establish an organic unity living by the same laws of nature and man” [10; 48]. We also support this view.

In the story of the deer his great tragedy is lost of freedom. “Later the deer homeland replaced. Only then he with his hometowns including a relative knew that they had lost freedom too. The fluffy from the antler to the bottom whisper when the hand touches the saw, it is the most noble, the most partition real is part of their freedom, to cut got for eternity, now back it does not give felt” [9, 352]. And Kerbugy what is freedom? The hand of the assailant of Kerbugy's is a Human. Now the deer's dream is to reach Akshoky. Two legs here with iron bars behind the hoop left Akshoky as a place of real freedom for the deer. Last strength ringing Human against freedom, the deer didn't get that love, for which it longed since childhood first taste without feeling lying. So Human's foot reaches Akshoky, the residence of freedom.

The main idea raised in the story that equality between man and nature has begun to break. Writer had a purpose to show sitting of human consumerism, attracts it as a problem of social and moral from the point of view.

Conclusion

O. Bokey's work entitled "Tabigat-Omir-Adam" is written in the form of a lyrical toga, and with great exclamation and great impact the writer's great love for his native land is sung. "At the end of May the whole of Altai is covered with scarlet colours and again with its green cover. The sky of Kokpenbek is filled with fluffy clouds, and the mountain rivers are about to return their beauty. You will be amazed at how much nature has given you, you will worship the bright red light of the sun rising over the mountain, and you will lie down on the blue grass spread out like a carpet. You laugh, you laugh with happiness and joy. You pluck the flowers smiling as you pick them "I am surrounded by you, my Altai, do not lose this strength, this beauty, this flower, this fragrance, for I am your child, for there is no place in the world that is glorious enough for you!" you want to declare!" [9; 543]. The writer was able to skilfully introduce into the structure of the prose genre extreme emotional states, pure subjective-emotional state, often peculiar to lyrical genres.

In general, writers born and raised in Altai, K. Yskak, O. Bokej, D. Ashimhan, A. Altaj, D. Ashimhanuly prose became a lyrical and symbolic image.

The writers who became masters of lyrical prose in Kazakh prose S. Muratbekov and T. Nurmaganbetov also used lyrical methods of depiction in revealing the theme of native land and presenting scenes of nature.

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Қазақ әдебиетіндегі лирикалық проза

Мақалада лирикалық прозаның теориялық тұрғыдан зерттелуіндегі тәжірибелер сараланған. Әлемдік және ұлттық әдебиет теориясындағы лирикалық проза жайындағы ғылыми көзқарастар жүйеленген. Қазақ әдебиетіндегі лирикалық проза ізденістері жан-жақты зерделенген. Прозадағы эпос пен лирика тектерінің арақатынасы, лиризм мен психологизмнің байланысы, автор мен кейіпкер дүниетанымының байланысы туралы талдаулар жүргізілген. Қазіргі қазақ қаламгерлерінің дүниетанымдық негіздері мен көркем ойлау жүйесіндегі лирикалық тенденциялардың алатын орны айқындалған. Лирикалық прозаның поэтикалық жүйедегі қолданыстарының әдіс-тәсілдері нақтыланған. Лиризмнің реализммен, романтизммен байланыстары жөнінде ғылыми тұжырымдар жасалған. Лирикалық проза үлгісінде жазылған шығармалардағы ішкі монологтың, пейзаждың рөлі көрсетілген. Олардың идеялық-эстетикалық сипаттары, типологиялық қырлары ашылған.

Кілт сөздер: лирика, лиризм, лирикалық проза, лирикалық кейіпкер, лирикалық баяндау, ішкі монолог, пейзаж, автобиографизм, романтизм, сюжет, образ.

М.С. Амангельдина, Ж. Тлеуова

Лирическая проза в казахской литературе

В статье проанализирован опыт теоретического исследования лирической прозы. Систематизированы научные взгляды о лирической прозе в теории мировой и национальной литературы. Рассмотрены исследования касательно лирической прозы в казахской литературе. Проведен анализ соотношения эпоса и лирики в прозе, связи лиризма и психологии, а также мировоззрения автора и персонажа. В лирических тенденциях в системе художественного мышления определены место и мировоззренческие основы современных казахских писателей. Конкретизированы методы и приемы использования лирической прозы в поэтической системе. Изучены работы о связи лиризма с реализмом и романтизмом. В произведениях, написанных в лирической прозе, показана роль внутреннего монолога, пейзажа. Раскрыты их идейно-эстетические черты, типологические аспекты.

Ключевые слова: лирика, лиризм, лирическая проза, лирический герой, лирическое изложение, внутренний монолог, пейзаж, автобиографизм, романтизм, сюжет, образ.

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