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ARTISTIC REALITY AND HISTORICAL PERSONALITY

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Annotation. The article examines the historical conditions of Mangystau in the late 13th - early 19th centuries, political and social issues, the struggle of Russia and the Khiva Khanate for Mangystau, the formation of the historical personality of the main character. The character of Suyinkara Urganishbayuly, his heroic deeds in defense of the land and country, and the place where the novel was written are comprehensively examined.

The secret of the deep connection between the depiction of historical figures and contemporary reality is considered in M. Abdikhalykov's work, and the specific features of the artist's style in this direction are shown.

Here, specific examples are used to explain the methods of highlighting the image of a historical figure, while the writer successfully places the relationship between historical reality and artistic reality in the historical novel. In addition, theoretical conclusions are presented that determine the writer's skill in revealing the images of historical figures in historical novels and the artistic power of the work. During the analysis of these novels, the researchers' critical comments were perceived as quotations and an unambiguous conclusion was made. In addition, by analyzing these novels, common features are shown that are preserved in the process of describing the images of historical figures in published historical novels.

Key words: Historical, truth of the era, historical figure, typical character, data, freedom, struggle for freedom, national spirit, archival data, folk legend.

Introduction

If we say that literature is an ideological and aesthetic mirror of the people's life, then its progress and development occur through artistic comprehension of the people's past and drawing conclusions from it. The connection and continuity of the present and the past are possible only as a result of mastering the historical theme.

Seeing the weakening of the national consciousness of the Kazakh people, the intelligentsia, starting from the sixties and seventies, set itself the goal of awakening and nurturing national consciousness with the help of fiction. To do this, it was necessary to continue the tradition of the historical novel, established by M. Auezov. Various pages of Kazakhstan's history began to be reproduced and artistically depicted. Public interest in studying the history of the past and its key events, the traditions of the formation of the nation, the dissemination of the ideas of freedom and independence, the heroes and citizens who governed the country and defended its honor at that time increased. This is clearly stated in the following opinion of literary scholar K. Abdezuly: "Our prose works on historical themes of the 60-80s, in comparison with other genres, more deeply depicted the fate of historical figures, including the exploits and heroic campaigns of Kazakh heroes, their inner world and spiritual essence as heroes." oriented towards representation" [1, p. 196].

Taking this opportunity, I would like to highlight the first works that demonstrate the emergence, formation and establishment of the historical theme in Kazakh literature, i.e. if we don't mention the historical works of J. Aimauytov, M. Auezov, M. Zhumabayev, S. Seifullin,

I. Zhansugurov, S. Mukanov, we recognize and value novels of I. Yesenberlin "Nomads", "Golden Horde", "Makhambet's Arrow", "Warrior" by A. Alimzhanov, "The End of the Legend", "Twilight" by A. Kekilbayev, "Troubled Days" by M. Magauin, "Elim-ai" ("My country") by S.

Smatayev, “Daraboz” by K. Zhumadilov and other works that reflect the spirit of the times, tell the history of the past and connect it with today’s life.

Ilyas Yesenberlin, who wrote new novels about the history of the Kazakh people since the 15th century (“The Diamond Sword”, “Despair”), later added “Rage” as the third book in the series. Together, they form the trilogy “Nomads”.

Mukhtar Magauin's two-volume novel “Troubled Days” became a large-scale work, telling about the origin and development of Kazakh-Russian relations in difficult conditions. The novel touches upon the history of relations between the Kazakh Horde and the Russian state in the late 16th - early 17th centuries. It is also obvious that Russia’s policy at that time was to capture respected people of neighboring countries and thereby restore relations and gradually subjugate them. A later history of Kazakh-Russian relations (18th-19th centuries) was written by A. Kekilbayev. His novels “Urker” (1981) and “Twilight” (1984) describe the strained relationship between Kazakhstan's accession to Russia and the early period after that. The plot of the novel includes the visit of the Kazakh delegation to St. Petersburg, the formation of the Orenburg expedition and its journey to the Kazakh steppes, the construction of a fortress on the Or River, the meeting of Tatishchev and Abulkhair and the renewal of Abulkhair's oath of allegiance. Individual issues of Kazakh history are also reflected in the novels of A. Alimzhanov “Makhambet's Arrow” (1969) and “The Return of the Master” (1978). In the novel “Makhambet's Arrow” the writer analyzes the tribal discord and strife that the Kazakhs have been unable to overcome for centuries. He draws attention to the fact that it was this character who caused the death of the great poet Makhambet.

On the eve of the “250th anniversary of Kazakhstan's voluntary accession to Russia”, any writer writing on a historical theme would necessarily adapt the ideological core of his work to this goal, which was a very effective technique for that time. Taking advantage of this “250th anniversary”, Kazakh writers led by I. Yesenberlin sought to illuminate the bitterest truth of national history and present it in the language of art.

In this regard, “the aesthetic goal and the writer’s attitude in describing the essence of the historical era, the whole essence of the mystery of thinking and feeling of a historical figure, the external appearance and the internal essence of his work and actions, his creative individuality are important creative elements leading to the disclosure of the mystery and character of the modern Kazakh novel which is included in the number of creative phenomena” [2, p. 205], concludes the scientist Zh. Dadebayev.

The novel by writer Marshal Abdykhalykov “Suyingara” [1981], considered in this article, also reflects the historical reality of the past centuries and reveals the facets of our people’s multifaceted struggle for freedom. The main pillars of the national idea are independence and freedom. The idea of independence, the struggle of the Kazakh people for freedom in the past centuries gave a new impetus to the artistic solutions expressed by our writers in the prose of the seventies and eighties, expressing their broad thoughts.

The fact that historical works cover many issues that are relevant to our spiritual life today testifies to their enormous cognitive role.

Materials and methods. The article examines the artistic embodiment, historicity, author's approach and creative mastery of the image of the main character of the historical and socio-political period of the work in the novel by Marshal Abdykhalykov “Suyungara”. Suyungara Urganishbayuly, a historical figure who was once declared an enemy of the people and was not allowed to be published. When writing the article, analytical, typological, historical-comparative, historical-functional, narrative, etc. scientific methods were used.

Main part. “At the end of the seventies, a wave of novels dedicated to Kazakh history emerged. Based on historical reality, he created many diverse images of brave rulers who led the country, put its interests above all else, led it on campaigns, as well as orators and leaders who absorbed the wisdom of the people. “Kazakh historical literature has greatly helped the people to become aware of themselves and understand their place in the history” [3, p. 25], - believes

researcher and scientist S. Kirabayev. Kazakh heroes who thought about the integrity of their people, the integrity of their land and put the fate of the country above their own, at each stage of history rose to the level of individuals. Being national figures, they took part in historical events of national significance.

The famous scientist Zh. Tilepov writes in his work "History and Literature": "The creativity of poets of each era, who tried to depict the historical appearance of their time, also allows us to navigate the path that this literature took in terms of current issues. Because there you will find information about the spiritual development of a certain people, about some historical conflicts in which its fate was decided" [4, p. 3], - he says, paying special attention to issues of historicity in literature.

The novel "Suyingara" by the writer M. Abdykhalikov is a work of high ideological content and deep themes, created according to a complex plot-compositional pattern, describing the complex socio-political situation in Mangystau - the western region of our country - at the end of the 18th - beginning of the 19th centuries.

The theme of the novel is the exploits of Suyungara Urganishbayuly, a historical figure considered one of the Kazakh heroes of that period, in defending his land and people, as well as the issues of the struggle between Russia and the Khiva Khanate for Mangystau. Excessive abuse and violence, the growth of taxes angered the great leader of the country of that time, a highly respected person who could unite the people of this region, the hero Suyunkara for the independence of his country and land. Suyungara Urganishbayuly took part in the events that took place for the liberation of the people in the Kazakh steppe. A historical figure who supported the movement of Isatay-Makhambet to the end and gave fraternal advice.

Excerpts from the novel "Suyingara" were first published in the issue of the newspaper "Communist track" on November 28 and December 1, 1978, under the title "Two dead youth". After that, it was published under the title "Truce" in the issues of the newspaper "Communist track" on May 30, 3, 4, 12 and 13, 1980, and under the title "The turn" in the issues of the newspaper "New Life" on June 21, 22 and 24, 1980. The full version of the novel was published in issues 8 and 9 of the magazine "Star" in 1981 under the title "Suyingara".

"Time rules People"

Probably everyone will think about it. Even those who do not think about it, when they hear this word from time to time, internally approve this concept, full of truth.

It is obvious that these thoughts haunted M. Abdykhalykov while writing the novel "Suyingara". The theme of the novel is very complex. It was a time when the policy of Russia, England and Khiva, which had designs on the Mangystau Peninsula, which, despite its huge territory, was sparsely populated and, it would seem, uninhabited, began to escalate. The English, through the Khan of Khiva, turned their gaze to the Kazakh lands, and through them to the Caucasus, while the Russians turned their gaze to Central Asia through Mangystau, and from there to the riches of India and China. The situation of the Kazakh people, who became the object of the tyranny of these giants, their dreams of freedom and independence, their actions are described. The years of publication of the novel coincided with the time when the Soviet government was very afraid of national liberation ideas. M. Abdikhalikov knew all this very well. One of the greatest achievements of the writer's work is the novel "Suyingara" - a brilliant work that captured the thoughts of such a tense time. But was he able to convey the feelings and thoughts that filled his mind with creative thoughts, the wealth and spoils that he acquired as a result of his accumulation? Did it make you at least feel the emotions underlying the artistic content of the novel? In our opinion, it is at this moment that the author's growing skill is probably manifested. "Besides this, he did not live a meaningful life, what is the point?" [5, p. 5], - says literary researcher Z. Bisengali, reflecting on the novel.

Although most Kazakh tribes had already recognized the Russian Empire as their own, the tribes that inhabited Mangystau during the reign of the hero Suyungara had not yet fully accepted the Russian Empire. If we look at the actions of Suyungara Urganishbayuly at that time from a

historical perspective, we can see that he acted in accordance with the needs of the time and the socio-political situation. It was necessary not only to protect the people inhabiting this land from enemy attacks, but also to resolve such complex issues as daily life, housing, food, as well as the state of the land and water.

Suyungara hero found himself trapped on two sides. While the gigantic Russian Empire was trying to invade from the north, the local Adai tribes suffered greatly under the oppression of the neighboring Khiva Khanate to the south. Although the Khiva Khanate had built fortresses along the Syr River, it was unable to establish its rule over Mangystau. Only in the spring and autumn, when they drove their cattle to Khiva and exported their produce for sale, they were forced to pay taxes imposed by the Khiva Khan.

“When the Russians began to occupy Mangistau, the Adai refused to pay zakat to the khan. The enraged Khiva Khanate further increased taxes on the cattle sold by the Adai. “They even stopped the caravans of the Adyts and stopped trade” [6, p. 19], says historian M. Tursynova. At this time, in the 1920s, the Russian Empire established complete control over the Kazakh tribes, but the Adai tribes inhabiting Mangistau tried to maintain their independence. Therefore, the kingdom was often subjected to raids by Russian punitive detachments. The decrees of the tsarist government in Orenburg had a particularly strong influence on the Mangystau people. One of the leaders of the country at that time, who rose up against the invaders and formed a resistance detachment, was Suyungara *batyr* (hero), a highly respected person who managed to unite the people at that time. Kazakh *auls* (villages) suffered from Kazakh rulers fighting for power, Russian executioners pursuing them, and the troops of the Khiva Khan. “Suyungara batyr's fierce struggle to defend his homeland occurred in the first half of the 19th century. The uprisings of Kaipkali Yesimkul, Karatai, Kenesary, Isatay-Makhambet, and Yeset Kotybarov date back to this period. “Suyungara batyr, who dedicated his entire life to protecting the Kazakh people, dedicated himself to protecting the Mangystau land from the Khivans and Turkmens” [7], concludes historian and scholar S. Oteniyaz.

Neither Suyungara nor the country's leaders initially understood what was hidden behind the radical aggressive policy of the Russian tsar. Naturally, he did not understand. Because he was too secretive. Only the defeat of the Kazakh auls at the mouths of the Zhem and Sagyz rivers by the punitive detachments of Colonel Mansurov, on the Caspian coast facing Ustyurt, and the Ustyurt campaign of Colonel Berg in the winter of 1825-1826 revealed the face of this policy. As Lieutenant Colonel of the General Staff Meyer rightly noted, by the 1830s this country found itself between two fires. The hero Suyungara had two paths. One of them was to completely stop opposing the Khiva Khan and become his obedient subject. If they had done this, Mangistau would have been forever separated from the Kazakhs. The second aspect is not to differentiate between other tribes of the Little Zhuz and at least turn towards Russian convenience. To see what fate has prepared for us together with the people of Alash. The hero chose this path. But the arrogant hero did not immediately give in and pretended to be armed. Of course, this was not easy either. The united heroes of the Kazakh tribes between the two seas: Atakoz, Kudabay, Dauimshar, Kulbarak, Japarberdy, Sultangeldy and others fought in battles with foreign invaders, and many of them died at the hands of the enemy. Suyungara was recognized as their common leader. Historical documents show that after 1826, the Russian invaders, intimidated by the reputation and honor of the hero, pursued a policy of compromise and appeasement, and did not engage in military action with him.

The study of history obliges us to discern the truth of recorded data and make research judgments. However arrogant and haughty he may have been, he always contributed to the good deeds that his colleagues wanted to do for the country. He did not refuse a campaign or a battle.

“In an era of censorship, when every letter was scrutinized with fear, a man like Suyungara, whose life was very difficult, an orator who defended his people, when their fate was at stake, a leader of the people did not allow his people to be threatened by Khorezm, Merv and the Balkans for more than a century and a half. It is not easy to write a novel that covers and reveals the

historical mission of several outcasts, a fierce lion who led a horde of heroes who did not give in to the brothers stepping on their shoulders.

But M. Abdikhalikov wrote the above-mentioned novel. According to J. Tilepov, it was a monument to the hero Suyungara by the generation of writers who dedicated their sixty-year lives to the feat of the Mangystau people, [8], it is no coincidence that the work is about, the writer specifically focused on the figure of Suyungara in order to raise the theme of national liberation.

It is also important to study and analyze the historical data that served as the basis for writing the work in order to identify the artist's unique style.

Part of the materials collected by M. Abdykhalikov for writing the novel "Suyungara" (N. Khalfin. Russia and the Khanates of Central Asia), "The First Russian Scientific Research of Ustyurt", A. Dobomyslov, Turgai Region, "Notes of the IRGO on General Geography", V.I. Lipinsky "Flora of Central Asia", "Materials on the History of the Kazakh SSR", v. 4, Tursynova M. "The Kazakhs of Mangystau in the Second Half of the 19th Century", etc.) scientific works, as well as folk tales and stories collected from the people, and the works of individual poets.

In the historical novel, based on archival data, folk legends and ethnographic features, the author sought to use them not only to accurately depict the ghosts of a bygone era, but also to show how different principles, ideas, different psychology and target interests changed and coexist in any era. In this regard, literary scholar R. Nurgali makes the following research observation: "The ghosts of many events that remain in the deep depths of our national history, altered and distorted data written in different languages, in numerous rare books that are inaccessible, in archival treasures, in manuscripts that are difficult to read and which are found in materials scattered everywhere in disarray, are discovered and read. The time spent, the efforts expended, the work done to assimilate them are enough to last a person a lifetime" [9, p. 291].

The main character of the novel, Suyungara Urgenishbayuly, is a national hero who fought against various colonial and aggressive policies of the Junior Zhuz. Among the brave men of the Adai ulus, a warlike tribe that immeasurably expanded the borders of the Kazakhs and immeasurably enriched their wealth, which could not take its place on the pages of our national history, there is a brave figure who attracted the attention of foreigners, the Russian government, the Khivans and even the Persians. Suyungara's actions were inherited from his father, Urgenishbay batyr (hero). According to reliable written sources, Suyungara was about six years younger than Beket-Ata who was the motto of Adai and "The End of the Feast" that is his contemporary.

Abish Kekilbaiuly said about the hero's role in history: "At one time, just as Atagozy and Shotan actively participated in all Kazakh issues of their time, so Suyungara selflessly participated in the events of his time... That is why his head was always in conflict, and his soul was always in tatters" [10].

The novel tells about the last stages of Suyungara's life, about his approaching old age. None of the authors writing on historical topics after M. Auezov set themselves the task of covering the entire life of the main characters or the totality of the life events described. M. Auezov himself began to depict the life of the great Abai at the age of thirteen. This choice itself testifies to the skill of the writer, who firmly established that this is the main key to the life of Abai. "Today's schoolchildren need to analyze and describe the most memorable, educationally valuable events in the poet's life, the most important events for the progressive history of mankind," wrote M. Auezov [11, p. 258].

This tradition is also taken as a basis in the novel "Suyungara", and the most important period is chosen, although the main character is already seventy years old. The most important thing is that the noble spirit of the hero, who does not bow to anyone is depicted in this novel. Even in the presence of the khan and the sultan, he never lowered his head, his unshakable pride, his high honor remained at the achieved height in the eyes of many envious people. Based on a major historical figure, the writer identifies the main actions that allow the reader to recognize the historical figure in the hero. In order to make Suyungara attractive with the greatest events and actions he

experienced in his life, the writer thinks about taking the historical figure of the hero in a broad sense. Even in his old age, Suyungara's ability to stand with his people and endure the hardships that the country faces, and at the same time take commanding and courageous actions, is combined with his personal qualities. Based on historical facts and archival data, the author published a work of fiction, supplementing his work with stories heard from local people. The story of the work is exciting, the plot is real. The novel consists of three parts, the author tells the story in the form of a narrative. The portrait of a person, his characteristics, giving his internal psychological turns, scenes of nature are artistically depicted. The novel is based on important events in the history of the country, which is illuminated by the fate of one hero (Suyungara) and described ten years later - this makes the composition of the work complex. The ideological goal of the author is to show the truth of historical events experienced by the people of that period.

In the first part of the novel, entitled "The Silent Sea," the story develops from the interrogation of Umirzak, the crippled son of Tilemis, who lived on the left bank of the Caspian Sea, by strangers on a ship that appeared on the shore. This was the group led by an officer, a research scientist G.S. Karelin and Turpaev, a merchant translator who came to Mangystau from Russia on a special mission. Due to historical data, between 1832 and 1836, a large scientific expedition of G.S. Karelin worked on the eastern shore of the Caspian Sea. According to the assignment given to Karelin by the Asian Department in St. Petersburg, he was to make a topographic mapping of the eastern coast of the Caspian Sea, the Zhem River, search for a suitable place to build a fortress, collect information about the Adai tribe, and etc. "In 1832, in a statement written to the governor of Orinbor, Karelin gave some information about the Adai hero Suyungara, who pursued a policy against the Khiva khan, and about the state of the country.

G. S. Karelin wrote about the Adai tribe that "they do not obey anyone, they live completely independently" [12, p. 64]. The construction of the fortress is the beginning of the transition to Central Asia. Since Afghanistan and India are located deep in the Central Asian countries, they need military force to cross the border with the army and they planned to realize it in the territory of Mangystau. If a military fort is built in this place, then under its protection it will be possible to trade with Turpaev. The people of this ship, Karelin and Turpaev, who came for this purpose, asked Umirzak who was in the village, what they were doing, and their elders, asking: "Do you know Suyingara Urganishbay, the famous hero of Adai?" their main goal was to contact Suyingara. In this section of the novel, we first encounter the image of Suyingara. "Suyingara falls before the crowd and explodes it. He gets stuck in the stirrup and again and again raises his height to the line of the horse and even gets up to a gallop. It is as if he forgets that he is over seventy. As if with the arrival of spring, he gained a new strength" [13.65p].

The writer describes Suyingara's portrait as follows: "Suyingara's eyelids are furrowed, and his eyelashes, long as shadows, rise up like lightning. Although his complexion was old, the fire in his eyes still burned. A tall, very handsome man, standing upright on a horse" [13, p. 72]. "In addition to the characteristics of historical figures, their portraits are of particular importance. The image of the hero you see in fiction requires skill and artistic knowledge from the writer, but the depth of artistic imagination, in addition to the features of the description of behavior, personality, actions and even emotional changes in the appearance of historical figures who lived, in past centuries, at that time, intelligence, quickness of mind are needed" [14, p. 181], - said the scientist. The opinion of A. Tarakov will clarify our thoughts. The portrait descriptions of Suyingara, character, psychology, emotional experiences in his actions had an influence on the writer's image.

The writer managed to show the image of Suyingara in the figurative structure of the work not through a simple narrative, but through specific data and events. "Promoting a prototype to the status of a character requires from the writer skill, deep thought, wavering feelings, civic duty and a writer's sense, capable of clearly imagining the reality of society with the help of precise taste and artistic truth, as well as a wealth of imagination, natural talent. Scientist B. Maitanov emphasizes that "telling the truth is not listing everything you saw and felt, but being able to find meaningful details, being able to select vital material" [15, 23 p.].

In the first chapters of the work, Suyingara, who became famous and famous for his heroism, and whose life gradually became a legend among the country, is described as a person recognized not only as a hero, but also as a great politician, full of wisdom and genius. These characteristics are presented in the novel not only in the narrative, but also in the system of events, in detailed scenes, in plot lines intertwined with logical facts.

From conversations with Karelin and Turpaev Suyingara understood Russia's intentions regarding Mangystau. Suyingara guessed about the plans of Karelin and Turpaev, because they did not reveal their innermost thoughts and asked everything about land and water. In the novel, one of the main characters of the writer - Karelin reflects through his dreams the strife between the Khiva Khanate of the Russian Empire and the visit of A. Cherkasskiy troop to Mangystau during the reign of Tsar Peter, the brutal murder of the Khiva Khan by deceiving him determines the socio-political situation in Mangystau through the Khiva-English relations.

It is true that superpowers spare no one in their own interests. They act by hiding their inner evil thoughts. In order to understand such a subtle trick, one needs intelligence, impeccable qualifications, courage and strength to fight for the honor of the country. Therefore, he is considered to be a sensitive and cold-blooded person who always keeps himself on guard and does not succumb to appearances. The fact is that Suyingara is very cautious, even if he sees that the Russians are coming from somewhere nearby, building a fortress and spending the night with their ships at sea, he does not contact them for some time.

“The new history of our country, which is being written in a new way, proves that the argument about the voluntary accession of the Kazakhs to Russia is false. Abilkhair Khan, the heroes who were with him, Suyingara, Arystan, Kotibar, Yeset, Zholaman and other heroes who followed them, keep the tradition of respecting the Russians from a distance. He avoided them. He wanted to be an ally of the Russian Tsar” [16]

From Suyingara's letters and writings about him in historical studies, it is clear that he tried to rid his native land of colonialism not only by force of arms but also through negotiations, and that he spent much time in thought. These writings provide not only a clear picture of why he fought, but also living data that will show future generations the courage, bravery and fighting spirit of the heroes even after a century. In 1822-1823 Suyingara demanded from the Orynbor governor P.K. Essen to give back the lands between the rivers Elek and Zhaiyk, Uzen, which the country used till 1810 which was signed under the leadership of Zh. Tilenshin. He asked himself “how can peace be maintained in these changing times, who will lead the country?”. That Suyingara is a man concerned about the fate of the country and thinking deeply about it is shown in Konyrmol, in his conversations with Turysh-haji, in connection with the fact that Jangir Khan, having ascended the throne, gave away all his rich lands to those who paid much money, we notice his anger at the Khiva Khanate and that he was shocked by the actions of the tsarist government, which demanded the country's cattle as alms and charity, which occupied fertile lands. “The passionate struggle of Suyingara batyr for the defense of the Motherland falls on the first half of the 19th century. It was at this time that the uprisings of Kaipkali Yesimkul, Karatay, Kenesary, Isatay-Makhambet, and Yeset Kotybarov took place. Suyingara batyr, who devoted his entire life to defending the Kazakh country, devoted himself to defending the Mangystau land from Khiva and the Turkmens” [17], concludes historian and scholar S. Otenyaz.

In addition to courage, Suyingara has a strong spiritual foundation and high intellect. His boundless love and faith in the country led him to take the reins of the country, his friendship with Turysh, Keji and Maya, his frequent meetings with great enthusiasm, enriching his worldview, recognizing Makhambet and Isatay as leaders of thought and word. Walking side by side with the good people of the country in difficult time and suffering together, we say that the moments they spent together had a positive impact on Suyingara. He is a person who thinks deeply about the problems of people and understands them from the point of view of morality and honesty.

Suyingara is the child of the people. He is an indomitable, resourceful master, yearning for the unity of the country and grieving for justice. When he is alone, even when he lies down with a

deep sigh on the chest of his native land, even when he looks at the blue sky and thinks about it, all the thousands of questions that worry him have only one source. This is the present and future of the country, the state of a person who will protect the country and find refuge on earth.

Conclusion. The writer looks at historical existence, real phenomena from the point of view of responsibility, pays enough attention to the differentiation of typical data. We associate the success of the novel with the liberation struggle of people headed by Suyingara against Allakul Khan, which are connected with history and character. The novel examines the main social trends characteristic of that era.

In this case, Marshal Abdikhalykov saw the dialectic of the development of a ten-year period in the past history of the people. First of all, he thought to delve into history to learn about the national spirit, patriotism, past generations, to accumulate rich experience and good traditions of Kazakh literature and world literature in mastering historical themes.

Indeed, the era of Suyingara's life was a turbulent time. The giant states of the world divided the world. The goals of each ruler - a high career, the subjugation of the people, as well as a large territory of power - were able to find their expression in creativity. When the Khiva Khan Allakul saw the vast land of the Kazakhs, several Western countries, from Russia to Great Britain, counted their contributions, their shares and began to implement their plans to dominate the Eastern countries, which they had been thinking about for many years.

Reading the novel "Suyingara", we understand the author's position, which points out the illegality of being a slave to a person, a country, a people, and that this is alien to human nature. Human honor cannot tolerate this. A person must always be free. The image of Suyingara explains this to us. He does not know how to flatter anyone, how to be afraid of the rulers of the Khiva Khanate and the Russian Tsarist government. The writer considers the characteristics of Suyingara from a historical point of view. In his works, Suyingara's boundless love for his people, his inner spiritual wealth draws him forward and do not tire him. The main characters of the novel were improved and strengthened by the writer in the course of the struggle. The writer was able to comprehensively reveal the essence of historical development, the path of progress, the struggle for the fate of humanity. According to literary scholar Z. Bisengali: "Suyingara's novel is more valuable for its historical past than for its literature. After all, the object of this novel is not an individual, but a conflict between empires. On the other side of the Khiva Khanate and the Adai people, there is a rivalry between the Russian Kingdom and the English Kingdom, with their plans to get to Asia through India, a rivalry which began from Europe. So, this literary work by M. Abdikhalykov carries the problem of the geopolitical situation, which has not lost its significance even in the new millennium" [5, 5 p.].

M. Abdikhalykov did not start writing this masterpiece right away. He first went through a large school of various creative activities. The appearance of the novel's heroes is multifaceted, each with his own character. This is a natural result of Abdikhalykov's many years of creative searches. When writing the novel, M. Abdikhalykov paid attention to the work of writers of the previous years and his contemporaries and thereby sought to improve his skills, critically examining his work.

Academician Z. Kabdolov: "Any work of art introduces the reader to previously unknown life, truth, unfamiliar times, people. Each book for the reader is like a door to an unknown world. Only when you open this door and enter, a person will deepen and enrich his knowledge" [18, p. 357], as a result of the cognitive nourishment of the novel by the historical conditions of the late 18th century - early 19th century in the Western region, which is considered part of our readership, and the people of that period feel and realize the feelings and emotions, behavior, hopes and dreams, life of historical figures. They recognize that the roots of today are in past history, the roots of continuity, and most importantly - the national spirit, they will definitely turn to their religion.

The writer looks at historical existence, real phenomena from the point of view of responsibility, pays enough attention to the differentiation of typical data. We associate the success of the novel with the fact that the actions of famous people associated with the liberation struggle

against Allakul Khan, which began to be noted, are connected with history and character. The novel examines the main social trends characteristic of that era.

In this case, Marshal Abdikhalykov saw the dialectic of the development of the period in which he lived, in the past history of the people. First of all, he thought to delve into the depths of history to learn about the national spirit, patriotism, the past of generations, to accumulate rich experience and good traditions of Kazakh literature and world literature in mastering the historical theme.

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ТАРИХИ ШЫНДЫҚ ЖӘНЕ КӨРКЕМДІК ШЕШІМ

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Аңдатпа. Бұл мақалада М. Әбдіхалықовтың “Сүйінқара” романының арқауына айналған тарихи тұлғалардың көркем тұлғасының жасалуы жайында сөз болады. ХҮІІІ ғасырдың соңы мен ХІХ ғасырдың басындағы еліміздің батыс өңірі Маңғыстаудағы қалыптасқан күрделі қоғамдық-саяси жағдайды сипаттайтын сюжеттік-композициялық өрнегі жымдаса құрылған идеялық мазмұны жоғары, көтерген тақырыбы терең шығарма “Сүйінқара” романының жанрлық-тақырыптың мәнін ашу, бас кейіпкері, бір кезде халық жауы атанып, жариялауға мүмкіндік бермеген тарихи тұлға Сүйінқара Үргенішбайұлы образының сомдалу жағындағы артықшылықтары мен жеткіліксіздік тұстары, сондай-ақ, өзіне тән өзгешеліктері қарастырылады.

Мұнда, жазушының тарихи романдағы тарихи шындық пен көркемдік шындықтың арақатынасын ылайықты орналастыра отырып, тарихи тұлғаның образын көрнектілендіру жақтары нақты мысалдармен түсіндіріледі. Әрі тарихи романдардағы тарихи тұлғалардың бейнесін ашудағы жазушы шеберлігі мен шығарманың көркемдік қуатын айқындайтын теориялық тұжырымдар ұсынылады. Аталған романдарды талдау барысында зерттеушілердің де сын-пікірлері дәйексөз ретінде алынып, нақты тұжырым жасалды. Сонымен қатар, жарық көрген тарихи романдардағы тарихи тұлғалардың образын суреттеу барысындағы сақталған ортақ ерекшеліктер аталған романдарды талдай отырып көрсетіледі.

Түйін сөздер: тарихилық, дәуір шындығы, тарихи тұлға, типтік сипат, деректер, бостандық, азаттық күресі, ұлттық рух, архивтік деректер, халықтық аңыз.

ИСТОРИЧЕСКАЯ РЕАЛЬНОСТЬ И ХУДОЖЕСТВЕННОЕ РЕШЕНИЕ

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Аннотация. В статье рассматриваются исторические условия Мангистау в конце XVIII - начале XIX века, политические и социальные вопросы, борьба России и Хивинского ханства за Мангистау, формирование исторической личности главного героя Суйинкара Ургеншбайулы, его героические подвиги для защиты своей земли и страны, условия написания романа.

Рассмотрена тайна глубокой взаимосвязанности между образами исторических деятелей и современной действительности в творчестве М. Абдыхалыкова, показаны специфические особенности стиля художника в этом направлении.

Здесь на конкретных примерах поясняются способы выделения образа исторической личности, при этом писатель удачно размещает в историческом романе соотношение исторической и художественной действительности. Кроме того, представлены теоретические выводы, определяющие умение писателя раскрыть образы исторических личностей в исторических романах и художественную силу произведения.

В ходе анализа романов критические замечания исследователей были восприняты как цитаты и сделан однозначный вывод. Кроме того, путем анализа этих романов показаны общие черты, сохраняющиеся в процессе описания образов исторических деятелей в опубликованных исторических романах.

Ключевые слова: историчность, реальность времени, историческая личность, типичный персонаж, источники, борьба за свободу, национальный дух, архивные источники, народные предания.