

U. Samenkyzy , R.S. Turysbek 

L.N.Gumilyov Eurasian National University, Astana, Kazakhstan
(E-mail: ulpan.samenkyzy@mail.ru, rst-58@mail.ru)

The author and personality concept in a literary work

Abstract. The article deals with the concept of the author and personality in the literary work based on the novels *The last duty* by A. Nurpeyisov and *Prisoner of the Glory* prison, *It's too early to sing*, *There is a paradise on Earth* by K. Zhienbai. Currently, the study of the person and related issues in literature is not limited to the genre, the work structure or the ideological content, but it is considered from the point of view of the author's and the person's literary concept. According to scientists, the literary concept of personality is one of the main principles of the literary analysis. In this model of analysis, it is possible to recognize all the heroes created by the writer. If the author's concept expresses the writer's assessment of the life phenomena, his philosophical view on the integrity of the world, the literary concept of the person determines the ways of its realization. A. Nurpeyisov (1924-2022) is an outstanding figure of Kazakh literature. His novel-dialogue *The last duty* is a significant literary work of the independence period. The whole novel is based on the stream of consciousness. The literary position of the author is assigned to the image of Zhadiger. Self-sacrifice and responsibility, boundless love for the native land are its main characteristics. The spiritual integrity of the author is visible by images of Zhadiger and Elaman ("Blood and Sweat" trilogy). Neither Elaman nor Zhadiger could tolerate extreme abuse. The main principles of the literary concept of personality such as: the hero's desire for self-awareness in a difficult moment, his own attitude to life and strong bonds, the place of a person in society and human values are analyzed. K. Zhienbai's novels describing the environmental consequences of Aral and Baikonur region are his continuous works. Themes, time and places of events are common. Although the professions and services of the heroes are different, they are close people, natives of the same region. Each of them deeply feels the consequences of ecology. But they do not leave their homeland and migrate to other regions. His heroes are living in that region and intend to develop their native land. They are innovative people who have felt the breath of modern times. In the author's description, several contrasting life scenes intersect in one region. Aral is a region of human environmental suffering, Baikonur is a world spaceport; Korkyt ata mausoleum is a sacred place of Turkic people. The writer creatively develops this contrast in his works.

Keywords: personality concept, novel, character, image, hero, author

DOI: <https://doi.org/10.32523/2616-678X-2024-147-2-217-227>

Received: 26.04.2023; Revised: 1.02.2024; Accepted: 29.02.2024; Available online: 29.06.2024

Introduction

The term '*personality concept*' was first used in the theoretical work of the Russian researcher L.I. Timofeev, published in the mid-1950s. The traditional terms "*hero*", "*image*," "*character*", "*person*" were frequently employed in the science of literature prior to that. One of the main principles in the literary concept of personality is to analyze the literary character in close unity

with the text, and to consider connecting it with the author's assessment of the life phenomenon, features of the worldview, and the author's artistic position. The concept of author and personality is not limited to one work, but it can be combined with the whole creativity or one creative period. This feature can be seen in Abdijamil Nurpeyisov's works, a prominent figure of Kazakh literature. There is harmony between the behavior and life position of the main character Zhadiger in the *Last Duty* novel-dilogy and Elaman in the *Blood and Sweat* trilogy. In the same way, the personality traits of Zhadiger and Elaman can be found in the author himself. Is this a coincidence? But not. Courage in the writer's being, self-sacrifice that does not fulfill the goal set before him, strict attitude are the author and the heroes' common qualities. In the study of the author and personality concepts, attention is paid to these issues. Aral-Baikonur problem in the novels of the writer K. Zhienbai is depicted from a new angle. First of all, the author is well aware of the current issues of this region, and secondly, because he was born and raised in the region, he does not look for heroes from afar. "Familiar-unfamiliar people" close to him become novel characters, and acute problems of the region are raised through various situations that have happened to them. Here, the author's concept is clear: a broad description of the consequences of an ecological disaster zone. The common harmony in the works of both writers is the tragedy of Aral. But people in K. Zhienbai's novels are not troubled people, but heroes, who adapt to the times, think in new ways, are inquisitive, and know that it is their duty to serve their homeland.

Material and methods

A. Nurpeyisov's novel-dialogue *The Last duty* and K. Zhienbai's *Prisoner of the Glory prison, It's too early to sing, There is a paradise on earth* were taken as the object of research. Research articles related to the authors' works were considered. The author's concept and the reality of the environment are depicted in novels through the fate, actions and attitudes of the heroes. The dominant in the work is, of course, the author, although the artistic realization of the idea depends on the personality. The visibility level of the personality is related to the author's artistic worldview and writing skills. The attention was paid to such theoretical problems in novels as - the connection between the author and the hero, the uniqueness of the hero's personality, the reality of time and the fate of the character, and other issues.

In accordance with the research object of the article, biographical, historical-cultural, structural-descriptive, hermeneutic, psychoanalytical, complex methods were scientifically guided. Also, the views and conclusions of domestic and foreign literary scholars about the literary concept of the author and personality in the artistic work were methodologically guided.

Results and analysis

The new tasks are set before the science of literary studies in recognition of the complex nature of humanity. One of them is the artistic concept of the author and personality in the literary work. In the analysis of the person in literature and issues related to it, this system of concepts allows to analyze the literary hero in close unity with the text and to determine the features of the author's worldview.

L.A. Kolobaeva says: "The literary concept of personality is a concept that shows a set of ideas, views, and principles of judgment, understanding and representation of a human as a person in a certain literary context" [1]. According to the scientist, the literary concept of personality, which appears as the writer's creative mind, is the center that determines the nature and aesthetic laws of not only one work, but also the entire creativity or its individual stages.

Hudson considers a literary work as an expression of an individual personality and says that the writer's mirror to the world is a mirror of his own being; therefore, literature should be studied as an expression of personality [2].

Actually, it is no coincidence that A. Nurpeyisov and K. Zhienbai's novels are related to the Aral Sea problem.

David Lodge, in *Consciousness and Interrelated novel essays*, argues that a fiction work is a record of the human mind. It means that the author portrays the realities of life in accordance with his goals, understanding and worldview, values judgment [3].

Noam Chomsky emphasizes that literature is one of the most important means of learning about a person and his life, unique experiences and special values [3]. Any of these opinions is based on the close connection between the author and the person.

The concept of personality in A. Nurpeyisov's work *The last duty* is primarily defined by the relationship between the author and Zhadiger. The author imposed his artistic idea on the image of Zhadiger. Self-sacrifice and responsibility, boundless love for the native land are the main features of Zhadiger. He bears all the suffering caused by the environmental disaster together with the ordinary people of the fishing village. The bitter reality of Aral region, the consequences of negative politics, finds a literary image with the perception of the main character, who suffered from sleepless nights.

The closeness of the personalities of the author such as Zhadiger and Elaman (*Blood and Sweat* trilogy) is visible. At first glance, the most noticeable aspect of the strong character Elaman is that he killed hooligan Shodyr, who had abused fishermen, with a stick. Such courage can be seen in the character of Zhadiger in *The Last Duty*. He shows the "character" of Zhadiger, not putting up with the ungrateful actions of his relative Sarshayan, who raised the clan's honor. In any case, neither Elaman nor Zhadiger will tolerate abuse. Such determination also applies to the author. Their common values are to love their homeland, not to be left out of its problems.

However, Zhadiger is a representative of the 60s and 70s of the 20th century. He studied at a Soviet school, then graduated from the university and returned to the village of Balykshy as the head of the village. The struggle in the head of the hero develops in relation to the social system. The sea has shrunk. There is no fish. Although the fishermen have left the place, they do not catch fish. The district administration is worried about "plan". This is how the bureaucracy in the economy of the Soviet period appeared in the novel. The receding of the sea and the migration of fishermen from their homelands has affected not only Zhadiger but also the people. The author develops the environmental and social problem with the trio of Zhadiger-Azim-Bakizat and portrays it as a psychological struggle.

In the novel, the character of Zhadiger is depicted in a big change. Zhadiger at the beginning of the novel and Zhadiger at the end of the novel are two different ones. At first, he was satisfied that he was able to marry the girl he loved. He did not think about the root cause. But the true meaning of life puts everything in its place. He was not lucky in creating a family. The first son was born disabled due to the environment. The second daughter is becoming estranged due to the intervention of her mother-in-law. She is like a beautiful doll, like her mother-in-law, she is fond of glitter and luxury. His wife, Bakizat, could not accept his day and night fishing life by the sea. The gray life bored Bakizat and distanced her from her husband. Moreover, Bakizat was tempted to go on vacation to the capital city and meet her former "lover" Azim. In the novel, a family intrigue develops in parallel with the impact of ecology.

Zhadiger's soul is honest in spite of his cold appearance. His loyalty to his work and human nature are well known in the community of fishermen.

One of the manifestations of the personality in the novel is the hero's quest for self-knowledge. It is not easy to recognize one's self. The hero must have critical moments for that. If the first book of the novel *There was such a day* is focused on self-discovery of Zhadiger, the second book *There was a night* is based on internal monologues of Zhadiger-Bakizat-Azim. In the work based on psychological analysis, the plot takes a back seat. Researcher Zh. Zharylgapov: "Modernist literature's acceptance of the "stream of consciousness" concept brought a number of differences to the structural system of prose works. Incessant streams of thoughts and complex monologues of the hero, emerging from the subjective position of the author, reduced the role of the plot as much as possible" [4]. Artistic time plays a special role in a work based on the flow of thought. The infinite potential of the human mind, the revival and differentiation of the past events in one moment influenced the structure of the novel. In the second book, Zhadiger, Bakizat, and

Azim's sailing at night in the open sea, various actions and psychology of the heroes are skillfully described. In this difficulty, Azim's true character is revealed. When he gets trapped in the sea for a moment, he leaves his "beloved" Bakizat and runs away to the shore. Zhadiger and Bakizat face each other in the chaos of nature. The ice cracks into pieces, and Zhadiger falls into the water and then freezes. Bakizat wished him to be well, but it was too late. Bakizat's depression is widely depicted in the episode. "It's like a new trend has started in our prose and drama. It is appropriate to call it "the literature of life", says the writer A.Kekilbaev [5]. This concept is emphasized in the work.

When discussing K. Zhienbai's prose, two problems are clearly visible. The first is his writing on the subject of modern times, and the second is the stability of time and space depicted in his works.

In the novels *Prisoner of Glory prison*, *It's too early to sing*, *There is a paradise on earth*, the author presents the reality of the region from all angles and raises general human and national problems. In fact, this region is a meeting place of human and national problems. A stark contrast. If the Aral Sea is an ecological problem of mankind, the Baikonur cosmodrome is like an image of a colonial yoke that has not yet been freed. If poor Toretam station testifies to the greatness of the modern Kazakh people, Korkyt ata mausoleum is a manifestation of the strength of the people's spirit, in harmony with the seven layers of blue, in the writer's description. The sharp problems of the native land and the human values that have been influenced by the present time occupy an important place in the author's literary concept.

Critic, scientist K. Ergobek has well described the origin of the author's concept. "...What is the essence of Kuanysh's work? - We also thought, even thought a lot. But we had a hard time not finding the philosophy that we saw with our eyes and was growing in our hands. It was not captured by the writer's ambition. The whole philosophy of the work is similar to the phrase "the end of the world is so unknown..." often repeated in two famous works of his brother from the literary school Abdijamil Nurpeyisov. ... Kuanysh Zhienbai's penmanship is that he was able to analyze the pitiful village people's fate with all its pain and suffering. Because he was able to analyze such a tragedy in a small volume and successfully connect it with the big Kazakh world and even with the outside world. The sadness of the writer there turns out to be a Kazakh tragedy," he says [6].

Baimyrza Nurtayish, the main character of the writer's novel *Prisoner of the Glory prison*, was an official in the capital, but his fate is directly connected with the Aral Sea today. The novel does not begin with the splendor of the deputy minister. It begins with feelings and desperation in the main character's soul.

This style is the characteristic of the author. This signature was clearly recognizable from the earlier written stories. Introduces the reader to the inner world of the character with the first sentence. Then the surrounding space, time, and situation are represented by the hero's vision and perception. The author seems to be left out. At the same time, the human soul is like a huge ocean. Sometimes it overflows the channel, sometimes it is pulled and shrunk. The writer can find its "hot" point. How can Baimyrza Nurtayish not overdo it? His wife is in an oncology clinic. Try to explain to the people what is going on in his head.

"Here, one of those people recognize Baimyrza in my house: "Oh, Baimyrza Nurtayish, what are you doing here?..." When he was in a hurry, would he have the right words: "Saltanat is sick". He turns his back and turns away. Does this Kazakh understand that I am not in the mood to talk to you? He gets nervous by asking what else he has to say, "If your wife is sick, it must have been difficult for you too..." and so on. "How can you understand that deputy minister Baimyrza Nurtayuly is visiting the cancer hospital?" Is it just spending time? Under the pretext of his wife... it's like..." That same day, that "news" will spread over half of your city" [7].

This is how the author describes his character. The peculiarity of the writer's description is that the deputy minister experienced two constant feelings in one situation. One is when he sympathizes with the situation of his wife, and the other is the place of his black head... the state of humanity. He is passionate about his career. He is deathly afraid of bad words from

a stranger. With this detail, the author informs about the true nature of Baimyrza Nurtayish. "The artistic-ideal level of a literary work is determined in close unity with the character of the writer's creative thinking, worldview and artistic skills. There is no doubt that the character in the work is, of course, the product of the author's creative work. At the same time, there is a subtle but clear continuity between the character and the author, between the literary work and the author in general," says the literary critic, Professor Zh. Dadebaev [8]. Behind the image of Nurtayish, the author's position is visible. Taking the character with its internal contradictions and portraying it to its highest point is the artistic concept of the personality of the writer K. Zhienbai.

The contrast in Baimyrza Nurtayish's mind is deepened in the novel. The fact that his wife Saltanat faced a bad fate was not easy for him or anyone else. His son Gafiz, who is still unlucky in his work as a director, was strongly affected by his mother's illness. The current state of Umytgan, a young woman who once had no luck in her life, is a unique channel in the novel. Driven by fate, he just left Barsakelmes Island, and in his inner world there is a restlessness and energy that can set the world on fire. What he can do? The only son Kabyl, also known as Zhan, is in prison. His only fault is that he grabbed the gun of the governor, who came to the reserve with a helicopter to shoot wild horses, fired one shot and chased them off the island. In addition, that Kabyl was the son of Baimyrza, who once had a high reputation and came on a business trip to Aral and from there to Barsakelmes. This is how the writer intensified the psychological conflict between the characters in the novel. A variety of views and interests opened up the novel.

In general, in K. Zhienbai's novel, attention is paid not to the plot, but to the weight of the intrigue arising from the plot on the hero's soul. Human values are differentiated by the destiny and knowledge of each character. Moreover, every person is a product of the times; the time creates new human beings. "The concept of personality finds artistic realization in the creation of certain types of heroes, which are in complex relationships with circumstances, expressed in the author's position and ... in the style of the work," says N. Kh. Khuazheva [9]. In the novel, Baimyrza Nurtayish and his wife Saltanat, son Gafiz, Umytgan, and his son Kabyl in prison - in the writer's description, each of them bear the burden of the times, and as a whole, they represent the image and psychology of today's times. It is interesting that although they appear in different parts of life, in the novel they still meet at one point, complement and deepen each other. Portraying the value of the nation through the character's fate is one aspect of the author's concept. This feature was successfully continued in the later novels *It's too early to sing*, *There is a paradise on earth*.

Literary scholar R. Nurgali says: "Social factors are an important force in the writer's creative destiny"[10]. It is a true fact that the dam of the Small Aral Sea broke during a storm, and all the water was pumped up and poured into the bottom of the great sea. The writer used this data to his advantage. And the fact that Baimyrza was on the seashore at that time and drowned in the mud is a product of creative imagination.

Local residents Abdimalik and Karazhan in the novel *It's too early to sing* know the damage of Baikonur rockets. But he has no plans to leave his hometown. After the disbandment of the state farm, Abdimalik opened a private camel farm next to the cosmodrome. Thus, his dried shubat, which is very useful for health has become a world brand in Baikonur. The writer describes it as when cosmonauts go up into space and use dried shubat, the interior of the ship is suddenly filled with the fragrance of field gray worm wood. Cosmonauts are talking about it as a legend. The profit of an entrepreneur is high. But Abeken is not complacent. Why not turn Kambash Lake, where iodine is deposited, into a source of business. Iodine deficiency is a global disease today. If you build a sanatorium on the shore of the lake and improve your advertising, won't sick people with iodine deficiency flock to Kambash from all over the world?

Abdimalik is an innovative person. The author describes his thoughts full. Enters with the thoughts of the hero in different situations. In general, in the writer's literary concept, the depiction of an innovative person has become the main creative principle. "A person is a super-complex information system, and dialectic is so characteristic of him that from a metaphysical

point of view, he appears to consist entirely of paradoxes," said N.I. Kryukovskiy. His opinion is the internal power source of Abdimalik [11].

This novel, like the work *Prisoner of Glory prison*, is based on the psychological struggle that occurs before the event, as a result of the event. The writer skillfully develops the psychological situation. In general, one of the main features of K. Zhienbai's prose is psychological dynamism and subjectivity. Each character has a different point of view and destiny. Tense psychological moments unfolding from all sides, meeting at one point and being directed to the battle field has become the main driving force of the work. It is a great sadness that Patshagul, who lives in a two-story cottage built by her husband Abdimalik, cannot bear a child and feel the woman's happiness. On the other hand, Meiramkul, the daughter of Abdimalik's first wife who died, is pregnant - the second channel. The third channel is the incurable soul wound of Anuarbek, the eldest son of Abdimalyk, who was ill from a childhood and was sent to a boarding house. Competition and jealousy between Abdimalik and Karazhan, reaching its peak and Abdimalik's death is the fourth channel. The novel depicts the complex reality of life and the contradictions of society with various psychological situations. Abdimalik has a different understanding of service to his homeland. Getting rich, making a profit, and providing employment to local residents have become the main goals. The writer got such a fresh concept from life itself. The fact that the formation of the multifaceted personality of a person is a product of the social environment was told by Babshanova [12].

The characters of the novel *There is a paradise on earth* are also the people of the Aral and Toretam region. The problem of society bothers the main character KobeySyn. The author has easily developed the situation in the hero's mind. Having been promoted from the position of the head of Toretam station depot to the position of the deputy mayor of the closed city, his horizons have expanded.

In general, The heroes of K. Zhienbai have calm face, but inside they are troubled. According to his position, KobeySyn feels better about social injustice, even the tyranny of the Baikonur government, which is directly subordinated to Moscow, and the lack of respect for the local population. Why are life in Baikonur, which has become a world sensation, and the Toretam station village at the base, two different things? Air, water and land are shared. The writer uses three contrasts in the description of tyranny and national value, past history and present life. The author's concept is also clear: if he aims to comprehensively depict the ecological consequences of his native land, he aims to describe the self-sacrificing psychology, dreams and heritage of the people living in that region, and their struggle for life. The principle that "Artistic reflection of the world is not so much a reflection of reality, but an expression of yourself through what you reflect" informs the identity of the artist [13].

The first line that the author prioritizes is the Baikonur Cosmodrome, which has become a world sensation. In general, space port has become a topical subject of novels by K. Zhienbai. "We want to say that writing such a new topic, the topic of space, as much as possible, is a new breath that has never been in Kazakh literature, a world that Kazakh writers have not fully explored", - says the representative of the older generation, writer A. Tarazi [14]. In the novel *It's too early to sing*, if the old machinist Karazhan, who did not know what to do with the actions of the women who went on strike and blocked the railway, some truth was revealed about the soul of Karazhan, KobeySyn is the deputy mayor of the city. He has a wider range of life to see and interact with. The second line in the novel is Toretam station. It has become an image of socio-ecological contrast. The view of Toretam village is not simply described. First, the scene of the environment radiates in the soul of the hero and is given by his perception. At the same time, the reality of the environment, the hero's perception and evaluation are parallel, intertwined in a tight unity. Thus, the depiction of the environment is simultaneously associated with the emotions of the character.

"...Kazakh houses settled on the railway line, low-slung brick houses, half-buried windows, long chimneys covered with tin, satellite antennas installed on the roofs of every house, even if you take a look at them, this picture will probably not satisfy the passengers. Some shake their

heads, some express pity. There are so many people who are upset from the inside, as if they are destroying this age-old concept of the Kazakh villages near the Cosmodrome and Baikonur, which are completely incompatible with each other, trying to make the dog demon of a person who looks like a black man. It looks as usual. And a bare-footed, bare-headed black boy peeking out of the reed door of that low-lying shed called out to the passing trains, shaded from the sun, "Goodbye!" He raises his weak hands. This, of course, is a heart-warming phenomenon," the writer describes [15].

At first glance, it seems that the description of the hero with the mood has a negative effect on the dynamics of the work. Add to this the episodes woven with the vitality and acceptance of the old lady. But the author deliberately went to this approach. He aimed to depict the Kazakh life in a broader way, which was deeply affected by the ecological consequences. When it all comes down to it, it's realistic scenes that can be felt from the everyday environment. As W. Maugham says: "an artist does not copy life, he composes it according to his intention", social inequality and injustice were revealed by depicting conflicting scenes that had a special impact on the soul [16]. In the novel *There is a paradise on earth*, the genre of morality also flourishes. For example, the power of the genre is that the allegorical actions of the old harrier, the sparrow, the crow-raven, and the ravens are depicted at a level that can be understood, and the teaching is heart-warming," says scientist T.Sydykov [17].

The third line in the novel is the holy Korkyt mausoleum. Korkyt is a symbol of the ancient Turkic, including the Kazakh people's past. It is one of the golden pillars of history and world civilization. It has all the spirit of the ancient Turkic and Kazakh people. Over time, the main character of the novel realizes this truth with his soul. That is why, even though he studied in Moscow and said that he was educated, in the end he was eager to recognize the spirit of Grandfather Korkyt, who shed light on Kobeyzin. The author's concept here is impressive: the people should know their past history and be proud of their personality. During the struggle, Kobeyzin also realized that "the old historical experience and national tradition called revival should not be overlooked" [18].

The conflict in the novel revolves around Korkyt mausoleum. When Korkyt mausoleum attracted the attention of the world and tourists started coming from all over the world, Kobeyzin's brother-in-law Saginysh, who was thinking of developing his own business, and his brother Ebeysyn were also involved, decided to build an entertainment center. After using his official reputation, he went to Yevgeny Ilyich, the mayor of the city. He promises to give away a lot of land. This is where the conflict between Kobeyzin and Yevgeny Ilyich began. Many do not want to turn the holy Korkyt mausoleum into a cheap entertainment and spectacle. The mayor uses modern-day intimidation. The armed men take Kobeyzin to a secluded private palace in the desert and keep him locked up for several days. On the contrary, Kobeyzin, who is in a state of shock without water or food, is more and more fond of Grandfather Korkyt. It touches his hearts who is nostalgic, which he has never felt before. The confrontation between Kobeyzin and Yevgeny Ilyich, the involvement of his brother-in-law Saginysh and his brother Ebeysyn became channels that reveal the reality of the present time.

The composition of the novel is unique. The conflict, darkened like a stormy cloud, develops with the monologue of Kobeyzin, the city mayor, Ebeysyn and Saginysh, and Akkerbez, Kobeyzin's wife. The reader expects them to face each other and argue. There is enough reason for that in the work. But the author does not far. The humor of that struggle is illustrated by the psychology of the protagonists - crisis and stress. "In any era, the nature of the world is created through conflict, and the conflict, which is resolved by a master, shows the nature of the world not in a simple, bare way, but in a complex and complex human arrangement", such artistic principle is based on the novel [19].

The novel is a socio-psychological work in terms of genre. The diversity of the characters, the conflict of views increased the realism and problematic of the work. The style is complex. The author depicts the object of description with the perception and emotions of the hero. Much attention is paid to the detail.

Writer D. Doszhan connected the author's style with the example of the avant-garde in Kazakh prose: "How many years have passed, how many talented writers have risen to the peak of perfection, how many diverse topics have been mastered. "One branch of today's source of speech art is closely connected with the name of Kuanysh Zhiembai, like a river whose channel spreads over a wide valley," he assessed [20].

The artwork is not just an image of time, but also the socio-psychological reality of the era given by the author. The reality of the creative process can be seen from literary critic V.E.Khalizev's statement: "Author's subjectivity is always present in the fruits of artistic creativity." [21]. In K.Zhiembai's novels, modern reality, problems, and psychology are depicted with various fates of heroes.

Conclusion

A. Nurpeyisov's dilogy *The Last Duty* is a work of the independence period with a lot of artistic novelty. The fate of the characters in the novel is complicated. The writer puts them in the threads of life and reveals their civil and psychological features in the channel of uncompromising struggle. It was shown in the work through the fates of Zhadiger, Bakizat and Azim. The common link in the lives of the heroes is the shrinking of the Aral Sea and the region becoming a huge ecological disaster zone. One of them will fight for the life of the sea, and the other will betray him for his personal career. The image of the sea is artistically created in the work. The relationship between nature and man is described in a passionate story. In the cross between life and death, not only the human personality of the heroes is revealed, but also big changes in their understanding of life. The main principles of the literary concept of personality - the hero's desire for self-awareness in a difficult moment, his own attitude to life and strong ties, the place and formation of a person in society are deeply revealed in the work.

K. Zhiembai is a famous writer of contemporary Kazakh prose. The author's concept is an artistic representation of the reality of the Kazakh country at the present time. He does not look for the topic from afar, but raises the actual problems of his homeland, which he knows well. In describing the transformation of the Aral region into an ecological zone, the serious consequences of the Baikonur cosmodrome on the people's health, the strong artistic and civic position of the author is recognized. Innovation is the main literary concept of the characters in K. Zhiembai's novels. There is no complexity. The change of life has strengthened them. They set high goals for themselves (the dried chubut (camel milk) becomes a brand of the spaceport, they are thinking of opening a health sanatorium on the shores of the iodine-rich Kambash lake, they want to prove that the blood of the Kazakh people is the purest blood in the world, etc.)

The inner world of the heroes is complex. Along with his civility, he has vulnerabilities. In the author's novels, intrigues arising from the plot are given special importance. In the literary concept of personality - the expression of the hero's soul, the conflict of views plays a leading role. Depicting the middle reality with the hero's knowledge is, firstly, the basis of the personification of the hero, and secondly, a complex image of time is seen from different perspectives. The writers' novels, who boldly tried various literary methods, are among the most fruitful works of modern Kazakh literature.

References

1. Колобаева Л.А. Концепция личности в творчестве М.Горького. – Москва: Издательство Московского университета, 1986. - 54 с.
2. Sahdev L. Literature as an Expression of Personality, 26.12.2012 – [Электрон. ресурс] - URL: <http://sahdevluhar.blogspot.com/p/literature-as-expression-of-personality.html?m=1> (дата обращения 10.05.2023).
3. Aras, G. Psychology in Literature. Procedia. Social and Behavioral Sciences, 15.05.2015 – [Электрон. ресурс] - URL: <https://www.sciencedirect.com/science/article/pii/S1877042815022454> (дата обращения 15.05.2015).

4. Жарылғапов Ж.Ж. Ұлттық прозадағы ағымдар типологиясы: монография. – Қарағанды: ЖШС Арко, 2011. – 182 б.
5. Кекілбайұлы Ә. Сең соққандай сергелдең. Кіт. Нұрпейісов Ә. Соңғы парыз. Роман. – Алматы: Жазушы, 1999. – 472 б.
6. Ерғобек Қ. Аяғы дүниенің ырың-жырың... Кіт. Аралдың ақжал толқыны (жазушы Қ.Жиенбайдың шығармашылық портреті туралы мақалалар жинағы) / Құраст. Ш. Әбдікәрімов, Б.Омарұлы. Алматы: Қоғам, 2022. - 35-42 бб.
7. Жиенбай Қ. Таңдамалы. I том. Роман, повесть және әңгімелер. – Астана: Фолиант, 2012. – 480 б.
8. Дәдебаев Ж. Жазушы еңбегі. Алматы: Қазақ университеті, 2001. – 340 б.
9. Хуажева Н.Х. Художественная концепция личности в прозе Аскера Евтыха: автореферат. дис... канд. фил. наук - Майкоп, 1999. - 25 с.
10. Нұрғали Р. Сөз өнерінің эстетикасы. – Астана: Елорда, 2013. - 388 б.
11. Крюковский Н.И. Homo pulcher Человек прекрасный: Очерк теоретической эстетики человека. - Минск : Изд-во БГУ, 1983. - 303 с.
12. Бабшанова Г. Н. Художественная концепция личности в прозе сибирско-татарских писателей XX века: Занкиев Я.К., Сулейманов Б.В.: автореферат. дис... канд. фил. наук. – Тобольск, 2009. - 22 с.
13. Лебедев С. Ю. Образная концепция личности как основа содержания художественного произведения // Культура. Адукацыя. Мастацтва. Агульныя праблемы культуры. – 2021. - Минск. - С.5-12.
14. Тарази Ә., 2022. Кең тынысты туынды (Жазушы Қ. Жиенбайдың бір шығармасы хақында). Кіт. Аралдың ақжал толқыны (жазушы Қ. Жиенбайдың шығармашылық портреті туралы мақалалар жинағы) / Құраст. Ш. Әбдікәрімов, Б. Омарұлы. – Алматы: Қоғам, 2022. - 10-17 бб.
15. Жиенбай Қ. Жер үстінде де жұмақ бар. Роман, әңгімелер. – Алматы: ЖК InterBesCompany, 2017. – 480 б.
16. Моэм У. С. Подводя итоги / перевод М. Лорие. – Москва: Высшая школа, 1991. - С. 29–218.
17. Сыдықов Т. Шындық пен шеберлік. Кіт. Аралдың ақжал толқыны (жазушы Қ. Жиенбайдың шығармашылық портреті туралы мақалалар жинағы) / Құраст. Ш. Әбдікәрімов, Б. Омарұлы. – Алматы: Қоғам, 2022. - 43-96 бб.
18. Назарбаев Н.Ә. Болашаққа бағдар: рухани жаңғыру, 12.04.2017 – [Электрон. ресурс] – URL: https://www.akorda.kz/kz/events/akorda_news/press_conferences/memleket-basshysynyn-bolashakka-bagdar-ruhani-zhangyru-atty-makalasy (дата обращения 10.05.2023).
19. Қабдолов З. Сөз өнері. – Алматы: Мектеп, 1976. – 375 б.
20. Досжан Д. Қазақ прозасындағы авангардизм немесе Қуаныш Жиенбай қалай жазады? Кіт. Аралдың ақжал толқыны (жазушы Қ. Жиенбайдың шығармашылық портреті туралы мақалалар жинағы) / Құраст. Ш. Әбдікәрімов, Б. Омарұлы. – Алматы: Қоғам, 2022. - 18-24 бб.
21. Хализев В.Е. Теория литературы. – Москва: Высш. шк., 2004.- 405 с.

Ұ. Сәменқызы, Р.С. Тұрысбек

Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан

Көркем шығармадағы автор және тұлға концепциясы

Аңдатпа. Мақалада көркем шығармадағы автор және тұлға концепциясы, Ә. Нұрпейісовтің «Соңғы парыз» және Қ. Жиенбайдың романдары қарастырылады. Қазірде әдебиеттегі адам мен оған қатысты мәселелерді зерттеуде жанр, шығарманың құрылымы, идеялық мазмұнмен шектелмей, автор және тұлғаның көркемдік концепциясы тұрғысынан қарастырылады. Талдаудың бұл үлгісінде жазушы жасаған барлық қаһармандарды тануға мүмкіндік беріледі. Туындыдағы автор концепциясы жазушының өмір құбылыстарына бағасын, дүниенің тұтастығы туралы философиялық көзқарасын білдірсе, тұлғаның көркемдік концепциясы соның жүзеге асу жолдарын анықтайды. Роман тұтасымен сана ағымына құрылған. Автордың суреткерлік позициясы Жәдігер образына жүктелген. Жанкештілік пен жауапкершілік, туған жерге деген шексіз сүйіспеншілік – оның басты сипаты. Автор-Жәдігер-Еламан («Қан мен тер» трилогиясы) тұлғаларының рухани тұтастығы көрінеді. Тұлғаның көркемдік концепциясының басты принциптері – қаһарманың қиын сәтте өзін-өзі тануға ұмтылысы, өмірге деген өзіндік көзқарас пен берік байлам, қоғамдағы адамның орны мен адамдық құндылықтар талданады. Арал-Байқоңыр өңірінің экологиялық зардаптары суреттелетін Қ.Жиенбайдың романдары – бір-бірімен жалғасып жатқан туындылар.

Тақырыптары, мезгіл және оқиға орындары ортақ. Қаһармандардың кәсіптері мен қызметтері әр алуан болғанымен, бір өңірдің тумалары. Олардың қай-қайсысы да экология зардаптарын терең сезінеді. Бірақ атамекендерін тастап, өзге өңірлерге қоныс аудармайды. Автордың суреттеуінде бір өңірде бірнеше қарама-қайшы өмір көріністері тоғысқан. Арал – адамзаттық экологиялық қасірет аймағы, Байқоңыр – әлемдік ғарыш айлағы, Қорқыт ата кесенесі – түркі жұртының киелі мекені. Жазушы осы контрастыны туындыларында шығармашылықпен өрістетеді.

Түйін сөздер: тұлға концепциясы, роман, кейіпкер, образ, қаһарман, автор.

У. Саменкызы, Р.С. Турысбек

Евразийский национальный университет имени Л.Н. Гумилева, Астана, Казахстан

Концепция автора и личности в художественном произведении

Аннотация. В статье рассматриваются романы автора и концепции личности в художественном произведении А. Нурпейсова «Последний долг» и романы К. Жиенбая. В настоящее время при изучении человека и связанных с ним проблем в литературе рассматривались жанр, структура произведения, не ограничиваясь идейным содержанием, а с точки зрения автора и художественной концепции личности. В этом примере анализа дается возможность распознать всех героев, созданных писателем. В произведении авторская концепция выражает оценку писателем явлений жизни, его философское видение целостности мира, а художественная концепция личности определяет пути ее реализации. Роман целиком построен на потоке сознания. Живописная позиция автора возложена на образ реликвии. Самоотверженность и ответственность, безусловная любовь к родной земле – ее главная характеристика. Анализируются основные принципы художественной концепции личности – стремление героя к самопознанию в трудную минуту, собственный взгляд на жизнь и прочная связка, место человека в обществе и человеческие ценности. Романы К. Жиенбая, в которых описываются экологические последствия региона Арал-Байконур, – это произведения, которые продолжают друг друга. Темы, сезоны и места событий общие. В описании автора переплетаются несколько противоречивых жизненных сцен в одном регионе. Арал – зона человеческих экологических бедствий, Байконур – мировой космодром, мавзолей Коркыт ата – святилище тюркских народов. Писатель творчески развивает этот контраст в своих произведениях.

Ключевые слова: концепция личности, роман, персонаж, образ, герой, автор.

References

1. Kolobaeva, L.A. *Koncepcija lichnosti v tvorchestve M. Gor'kogo*. [The concept of personality in the works of M. Gorky] (Moscow University Press, Moscow, 1986, 54 p.) [in Russian]
2. Sahdev L. Literature as an Expression of Personality. [Electr.recourse] – Available at: <http://sahdevluhar.blogspot.com/p/literature-as-expression-of-personality.html?m> (accessed 26.12.2012)
3. Aras, G. Psychology in Literature, *Procedia - Social and Behavioral Sciences*, 185, 250-257 (2015). [Electr.recourse] – Available at: <https://www.sciencedirect.com/science/article/pii/S1877042815022454> [in English].
4. Zharylgapov, Zh. Zh. *Ultyk prozadagy agymdar tipologijasy* [Typology of trends in national prose]. Monograph. (Arko LLP, Karagandy, 2011, 182 p.) [in Kazakh]
5. Kekilbayuly, A. *Sen sokkandai sergelden* [Writer as a storm]. In: *Last Duty*. (Zhazushy, Almaty, 1999, 472 p.) [in Kazakh]
6. Ergobek, K. *Aiagy dunienin yryn-zhyryn...* [The end of the world...] In: *White wave of the Aral Sea* (collection of articles about the creative portrait of the writer K. Zhienbay), ed. Sh. Abdikarimov, B.Omaruly, (Kogam, Almaty, 2022, P.35-42) [in Kazakh]
7. Zhienbai, K. *Roman, proza jane angimeler* [Novel, story and short stories]. Volumes II and I. (Foliant, Astana, 2012, 480 p.) [in Kazakh]
8. Dadebaev, Zh. *Zhazushy enbegi* [The work of the writer]. (Kazakh University, Almaty, 2001, 340 p.) [in Kazakh]
9. Khuazheva N.H., *Hudozhestvennaja koncepcija lichnosti v proze Askera Evtyha* [The artistic concept of personality in the prose of Asker Yevtykh]. Abstract of the dissertation of the Candidate of Philology. (Maykop, 1999, 25 p.) [in Russian]
10. Nurgali R. *Soz onerinin estetikasy* [Aesthetics of the art of speech] (Foliant, Astana, 2013, 388 p.) [in Kazakh]

11. Kryukovskiy N.I., Homo pulcher Chelovek prekrasnyj [Homo pulcher The Beautiful Man: An Essay on the theoretical aesthetics of man] (BSU, Minsk, 1983, 303 p.) [in Russian]
12. Babshanova, G. N. Hudozhestvennaja koncepcija lichnosti v proze sibirsko-tatarskih pisatelej XX veka: Zankiev Ja.K., Sulejmanov B.V. [The artistic concept of personality in the prose of the Siberian-Tatar writers of the twentieth century: Zankiev Ya. K., Suleymanov B.V.] Specialty 10.01.02 – Literature of the peoples of the Russian Federation (Tatar literature 11) ABSTRACT of the dissertation for the degree of Candidate of Philological Sciences. (Tobolsk, 2009, 22 p.) [in Russian]
13. Lebedev, S. Yu. Obraznaja koncepcija lichnosti kak osnova sodержaniya hudozhestvennogo proizvedeniya [“The figurative concept of personality as the basis of the content of a work of art”]. Culture. Adukatsia. Mastatstva. Agulnyya problems of culture. №5, 5-12 (2021). [in Russian]
14. Tarazi, A. Ken tynsty tuyndy [A wide-brimmed work (in the case of one of the works of the writer K. Zhienbai)] In: White wave of the Aral Sea (collection of articles about the creative portrait of the writer K. Zhienbai), ed. Sh. Abdikarimov, B.Omaruly, (Kogam, Almaty, 2022, P.10-17). [in Kazakh]
15. Zhienbai, K. Zher ustinde de zhumak bar [There is also a Paradise on Earth]. Novel, stories (IP InterBesCompany, Almaty, 2017, 480 p.) [in Kazakh]
16. Maugham U. S. Podvodja itogi [Summing up] (Vysshaya shkola, Moscow, 1991, 218 p.) [in Russian]
17. Sydykov, T. Shyndyk pen sheberlik [Truth and skill]. In: White wave of the Aral Sea (collection of articles about the creative portrait of the writer K. Zhienbai), ed. Sh. Abdikarimov, B.Omaruly (Kogam, Almaty, 2022, P.43-96) [in Kazakh]
18. Nazarbayev, N. A. Bolashakka bagdar: ruhani zhangyru [Orientation to the future: modernization of public consciousness]. Aqorda press, 12 april, 2017. [Electr.recourse] – Available at: https://www.akorda.kz/kz/events/akorda_news/press_conferences/memleket-basshysynyn-bolashakka-bagdar-ruhani-zhangyru-atty-makalasy (accessed April 12, 2017) [in Kazakh]
19. Kabdolov, Z. Soz oneri. [The Art of the word]. (Mektep, Almaty, 1976, 375 p.) [in Kazakh]
20. Doszhan, D. Kazak prozasyndagy avangardizm nemese Kuanysh Zhienbai kalai zhazady? [Avant-garde in Kazakh prose or how does Kuanysh Zhienbai write?] In: White wave of the Aral Sea (collection of articles about the creative portrait of the writer K. Zhienbai), ed. Sh. Abdikarimov, B.Omaruly (Kogam, Almaty, 2022, P.18-24) [in Kazakh]
21. Khalizev V.E. Teoriya literatury [Theory literary. Apostille] (Vysshaya shkola, Moscow, 2004, 405 p.) [in Russian]

Information about the authors:

Samenkyzy U. – Corresponding author, PhD student, L.N. Gumilyov Eurasian National University, Astana, Kazakhstan.

Turysbek R. – Doctor of Philology, Professor, L.N. Gumilyov Eurasian National University, Astana, Kazakhstan.

Саменқызы У. – автор для корреспонденции, PhD докторант, Евразийский национальный университет им. Л.Н. Гумилева, Астана, Казахстан.

Турысбек Р. – доктор филологических наук, профессор, Евразийский национальный университет им. Л.Н. Гумилева, Астана, Казахстан.

Сәменқызы Ұ. – хат-хабар үшін авторы, PhD докторант, Л.Н.Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан.

Тұрысбек Р. – филология ғылымдарының докторы, профессор, Л.Н.Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан.



Copyright: © 2024 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY NC) license (<https://creativecommons.org/licenses/by-nc/4.0/>).