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## DISCRETE COMPOSITION OF KAZAKH ANIMALISTIC PROSE

**Abstract.** Abstract: the article is devoted to the compositional features of the Kazakh animalistic story. The scientific work is an analysis of animalistic works by Kazakh artists of the second half of the nineteenth century. As the authors prove, showing the world through the eyes of animals is caused by the socio-political situation in the country, when it was not possible to speak directly about many phenomena that occurred in that era. Therefore, the writers were forced to turn to the allegorical language. This factor is due to the appeal of Kazakh artists to the world of animals. The authors analyzed the animalistic stories of Kazakh prose writers M. Magauin and A. Kekilbayev. The analysis of Kazakh animalistic stories allowed the author to come to the conclusion that the composition of the analyzed stories is discrete, that is, intermittent. This composition is due to the fact that the main characters of the stories of Magauin and Kekilbayev are animals.

**Keywords:** discrete composition, animalistic novel, problematics, repetition, insert novellas, narration, animal world.

**Introduction.** The positive changes occurring in the life of our society make it possible to rethink the work of writers who were forced by objective historical circumstances to create in an era of domination of the only method of socialist realism in all Soviet literature of the time.

The new artistic situation in the Kazakh prose, according to a fair assertion of Ismakova A.S. [1, p.86], was formed around the sixties and seventies.

During this period, significant artistic achievements were noted in the works of such writers as Muratbekov S., Murtazaev S., Iskakov K., Sarsenbaev O., Zhumadilov K., Tarazi A., Magauin M., Kekilbaev A., Sanbaev S., Bokey O., etc.

The best works of these artists were painted in stagnant times. Kazakh writers, each in their own way, tried to make sense of the negative processes occurring in society. During the heyday of the method of socialist realism in the arts, the national identity of the literatures of fraternal peoples was perceived as chauvinism, nationalism, and was eradicated in every possible way. Put in difficult historical conditions, were, as Kh. N. Sadykov accurately put it, "hostage to a totalitarian system" such writers as A. Kekilbaev, S. Sanbaev, M. Magauin, O. Bokey nevertheless found a way to express the national identity and aesthetic traditions of the native culture. When analyzing the works of the aforementioned novelists, it is necessary to take into account the fact that they created in difficult times of prohibition, as a result of which an open manifestation of the author's position was virtually impossible.

The need to turn to the "Aesop language" determined the nature of Kazakh artists' search for new ways of artistic exploration of reality. The search for Kazakh prose is taking place in different directions. Writers use different possibilities: parable and mythological constructions, turn to the depths of centuries. Along with

parable and mythologized forms in the works of Kazakh artists, one more form can be distinguished, which is due to the tendency to increase the philosophical saturation of the text. We are talking about animalistic prose. The "oversaturation" of Kazakh prose with animalistic images is explained by the antiquity of views: the Kazakh people perceive everything literally through nature.

**Conditions and methods of research.** In accordance with the declared topic we used such methods of research as inductive, deductive, comparative-historical, the method of holistic analysis of the artwork in the process of scientific research.

**Results of the study.** In the course of our study of the animalistic works of Kazakh prose writers of the second half of the twentieth century, we came to the following results. We have analyzed the artistic content and form of these works.

The plot of the works of the analyzed period is the story of the life and tragic death of an animal. The main characters of the works under analysis are animals. They are not allegorical images. Horses, dogs, and camels continue to be realities of the natural world, not endowed with human qualities. They look at the world around them through the eyes of an animal. It is through the eyes of an animal that the world is portrayed. Therefore, in almost all works, the most common technique is the technique of defamiliarization, that is, the strange look. So, an airplane, a car, human relationships are described. Such a view allows you to look at familiar phenomena with a completely new eye and see what is usually not visible with a superficial look.

However, the actual animalistic theme in the Kazakh prose writers often serves as a kind of framework for the work. The main thing in them - a philosophical understanding of reality, the expression of the deep contradictions of human nature, the artistic study of existential problems of human existence. And this takes the Kazakh prose on animalistic theme beyond the framework of natural, scientific and fiction literature. Natural history literature can include the work of, for example, Seton Thompson. This is a writer who has everything subordinated to the idea of creating a fiction book about animal psychology. He works on solving the mysteries of the animal psyche with a creative passion. Seton Thompson looked into the inner world of animals, into their "souls" in order to best present the reader with a kind of chronicle of their habits. Animals are portrayed by the artist as loyal and faithful helpers and friends.

**Discussion of scientific results.** Kazakh prose writers raise an ordinary story about animals to the level of a truly artistic work, to the level of a philosophical epic through a special arrangement of material, the correlation of its parts, the interaction of all components, the complex system of narration. There are some common features in the structure of the works of Kazakh prose writers. Thus, the composition of the above-mentioned works is characterized by discontinuity (discreteness) of the image, the technique of retrospection ("braking the action in one temporal plane and switching the narrative to the past tense") [2, c. 73].

Magauin M.'s tale "The Death of the Greyhound" begins with a scene in which the mortally wounded Lashyn, with a mangled paw, finally reaches his master's grave. Then the author turns to the first months of life of a puppy, the gradual accumulation of experience of the dog life, in parallel the narrative about the tragic fate of his owner. The tale ends with a scene of the death of a greyhound on his master's grave.

The same composition is characteristic of another story by Magauin M. "The Fate of the Horse". The narrative then shifts to the past, and the reader learns much of the horse's history and his glorious past. The work ends with a return to the opening scene.

A. Kekilbaev's tale "The Prize Runner" also begins "from the end". The blinded nag met and recognized the old horse breeder. The meeting was an occasion to reminisce. These memories become the main plot of the story.

In the story of Bokeya O. "Kerbugu the Gray Deer," the lonely, abandoned deer Kerbugu experiences his first ever defeat in a fight with Jasbugu. This lesion is symptomatic; it signifies the beginning of the end. Then the "biography" of the deer, from the first days of its birth until its death, is set forth. Another story by Bokey O. has a similar structure. "Bura."

In all of these works, events are presented non-linearly, inconsistently, and intermittently. Events that actually follow those that preceded them turn out to be rearranged and depicted before those that logically occurred long before them in the narrative. This is because in these works the internal connections prove to be more important than their external, subject, spatio-temporal, and causal "couplings".

Sadykov calls these kinds of works novels-reminders, novels-monologues, which strongly expressed personal, subjective beginning.

The analysis of the structure of works about animals in the works of Kazakh prose writers allows us to approach the composition of the stories as an expressive structure that reflects the special nature of the author's vision of the world and his attitude to the depicted.

The preface stories at the beginning of the works listed above are the most important structural element. It recounts the events that have already taken place, communicates the final knowledge about the characters, and sets the tone for the entire narrative that follows, revealing the direction of the author's thought.

Belkin A.A. expressed very interesting thoughts about Chekhov's work in his time: "There are no authorial philosophical reflections in Chekhov's works, and certainly none in Chekhov's characters. To philosophize, to discover the power of thought, is simply not in their capability. Chekhov's social and philosophical problems arise as if ... in passing". [2, c. 206]. This statement is quite applicable to the work of Kazakh prose writers working in the genre of animalistics. The characters in the above prose do not philosophize, do not reflect on the meaning of life, on the fundamental questions of human existence due to the limitations of their thinking capabilities. At the same time, the animalistic prose of Kazakh artists is characterized by philosophical depth, attention to the problems of moral and ethical quests, the desire to express general through the particular, through the small - big and significant. The reason for such a paradoxical assertion on the surface lies in the following: thanks to the special "coupling" of the material in the stories, the animal is inscribed into the cosmos; it, just like man, is part of that cosmos. This circumstance allows us to consider the image of the animal as a representative figure, representing what is characteristic of any living being, whether animal or human.

In the works of Bokey O., Kekilbaev A., Magauin M. the extra-social world, the world of animals, is personified. The history of the animal (horse, dog, deer, camel) is illuminated in the story from the perspective of those eternal laws of life, the laws of its riotous blossoming, fading and death, to which all living things in the world are equally subjected ("The Fate of the Horse" by Magauin M., "Prize Runner" by Kekilbaev A., "Kerbugu - Grey Deer" by Bokey O.).

The theme of perpetual motion is intertwined with the disclosure of social, moral and ethical problems existing in modern society ("The Death of the Greyhound", "The Fate of the Horse" by Magauin M.).

A special artistic function in the prose of the period is performed by inserted novellas in the form of legends and micro parables. The presence of inset novellas suggests the presence of montage in the composition.

These are the legend of the Golden Age ("Shakhan-Sher" by Magauin M.), the legendary tale of the hunting dog Akkaska ("The Death of the Greyhound" by Magauin M.), reports about the ancestors of the present-day racehorses ("The Fate of the Horse" by Magauin M.), the narrative of the ancient path laid by the distant ancestors of the camel Boer ("Boer" by Bokei O.), reports on ancient cities ("The Orphaned Camelback" by Bokei O.).

The function of the novellas is to create a certain model of the world - a world of proper existence, a world of harmony, contrasted with the modern society, which has lost its original harmony.

In addition, one should pay attention to the place of the inserted novellas in the composition of the works. As the core of the work, they are connected by an associative link with the entire content of the work, which is reflected in the repeated repetition of plot situations and images, in the variation of their meaning.

Kazakhs' ideas of beauty were formed under the influence of natural and socio-economic conditions of nomadic people. Kazakhs affectionately called their children "botam" ("my camel baby"), "kozym" ("my lamb"). A young animal is a beautiful creature in the eyes of a Kazakh. The attitude towards the animal world as a high value seems to be fundamental in the nomad's worldview. The animal is a national symbol of natural harmony.

The legend of the ancient city on the bank of the Saryarka River depicts fields of golden wheat, thousand-headed flocks of sheep and herds of swift-footed racers as a symbol of prosperity and well-being. All this is missing in the modern world. Thus, there is a transformation of formerly narrowly utilitarian concepts and phenomena into poetic symbolism.

Repetitions play a special compositional role. In the story "Death of a Greyhound" leitmotif is the image of time: "Eh, even that unhappy time, remembering, will seem enviable Lashin". In Kekilbaev's work, the image of a "stocky saddle mare" - the mother of a prize runner, and the smell coming from the hands of a horse breeder - runs through the entire work.

In the novels of Kazakh prose writers there are constant references to the power of the ancestors, their strength and courage (this applies to both animals and people). Accordingly, these references generate a cross-cutting motif - regret for the shredding of the people of his generation. As Fortunatov rightly observes, "In the artistic structure of a story, repetition gives rise to new meanings". [3, c.115]. The function of repetition is to strengthen the motif of contrasting the world of natural harmony with the disharmonious existence of human society.

**Conclusion.** The study shows that the animalistic theme in the works of such writers as Magauin M., Bokey O., Sanbaev S., Kekilbaev A. takes an important place and has a national originality. If in the works of Jack London, Sutton Thompson there is an "exact residence" in the world of animals, in the Kazakh prose the problem of the relationship between man and the representatives of the animal world is presented as a problem of man first of all, the desire to know himself through the being of another nature, the attempt to grasp the essence of the human "I".

The animalistic theme in the works of Kazakh prose writers has not become the main theme, but, as the analysis of selected and quite typical and indicative material shows, it focused on the most acute problems of the time - philosophical, socio-ethical, moral, etc.

The analysis of some features of construction of the Kazakh animalistic prose allows to speak about some steady recurring features in the works of the analyzed period: discrete (discontinuous) composition, the method of retrospection, montage beginning, preface stories, inserted novellas, repetitions. The commonality of signs is due to the common themes and problems of Kazakh animalistic prose.

Analysis of the works of Kekilbaev A., Bokey O., Magauin M., Sanbaev S. allowed to conclude that the Kazakh prose about animals is a qualitatively new stage in the development of literary animalistics, and showed great potential for further development of this direction. The richness of animalistics is the key to the subsequent scientific study of one of the most ancient and eternal themes.

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#### ҚАЗАҚ АНИМАЛИСТИК ПРОЗАСЫНЫҢ ДИСКРЕТТІ КОМПОЗИЦИЯСЫ

**Аңдатпа.** Мақала қазақ анималистік әңгімесінің композициялық ерекшеліктеріне арналған. Ғылыми жұмыс – XIX ғасырдың екінші жартысындағы қазақ суретшілерінің анималистік шығармаларын талдау болып табылады. Авторлар дәлелдегендей, әлемді жануарлардың көзімен көрсету сол дәуірде болған көптеген құбылыстар туралы тікелей айтуға мүмкіндік болмаған елдегі қоғамдық-саяси жағдайдан туындайды. Сондықтан жазушылар аллегориялық тілге жүгінуге мәжбүр болды. Бұл фактор қазақ суретшілерінің жануарлар әлеміне үндеуіне байланысты. Авторлар қазақ прозашылары М. Мағауин мен А. Кекілбаевтың анималистік әңгімелеріне талдау жасады. Қазақ жануарларының әңгімелерін талдау авторға талданған әңгімелердің құрамы дискретті, яғни үзік-үзік деген қорытындыға келуге мүмкіндік берді. Мұндай композиция Мағауин мен Кекілбаев әңгімелерінің негізгі кейіпкерлері жануарлар екендігіне байланысты.

**Тірек сөздер:** дискретті композиция, жануарлар туралы әңгіме, проблематика, қайталау, жалған новеллалар, баяндау, жануарлар әлемі.

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#### ДИСКРЕТНАЯ КОМПОЗИЦИЯ КАЗАХСКОЙ АНИМАЛИСТИЧЕСКОЙ ПРОЗЫ

**Аннотация.** статья посвящена композиционным особенностям казахской анималистической повести. Научная работа представляет собой анализ

анималистических произведений казахских художников второй половины девятнадцатого века. Как доказывают авторы, показ мира глазами животных вызван общественно-политической ситуацией в стране, когда не было возможности говорить прямо о многих явлениях, которые происходили в ту эпоху. Поэтому писатели были вынуждены обратиться к иносказательному языку. Этим фактором и обусловлено обращение казахских художников к миру животных. Авторы проанализировали анималистические повести казахских прозаиков М.Магауина и А.Кекильбаева. Анализ казахских анималистических повестей позволил автору прийти к выводу о том, что композиция проанализированных повестей является дискретной, то есть прерывистой. Такая композиция обусловлена тем, что основными персонажами повестей Магауина и Кекильбаева являются животные.

**Ключевые слова:** дискретная композиция, анималистическая повесть, проблематика, повтор, вставные новеллы, повествование, мир животных.