

U.Samenkyzy*

PhD

Miras University

Shymkent, Kazakhstan

samenkyzy@gmail.com

M.A.Userbayeva

candidate of philological Sciences

Miras University

Shymkent, Kazakhstan

Malika.userbaeva.2016@mail.ru

ARTISTIC ACTIVITY OF PORTRAIT AND DIALOGUE IN THE CREATION OF A PERSON IN THE NOVEL-ESSAY MY AUEZOV Z. KABDOLOV

Abstract. One of the manifestations of the genre transformation of the modern Kazakh novel is Zeynolla Kabdолоv's novel - essay «My Auezov». The article examines the artistic function of portraiture and dialogue in creating the image of the main character of the novel-essay - the great writer of Kazakh literature Mukhtar Auezov. The author's portrait description has its own originality. In the novel-essay, the portrait is depicted, firstly, through the eyes of a student who is passionate, endlessly loving to every word of the great writer, and secondly, the hero himself is constantly changing and recognizing a new aspect in the lecture which he is giving. Dialogue in the use of a talented writer is not a simple word between characters, it is also one of the artistic ways of revealing and individualizing personality. The article analyzes the unique genius appearance of the Kazakh people from the portrait of M. Auezov and his dialogues, giving excerpts from the work.

Keywords: novel-essay, portrait, dialogue, image of the author, personality of the author and hero, national identity.

Introduction. One of the examples of the genre transformation of the modern Kazakh novel is the novel-essay "My Auezov" by the scientist, writer Zeynolla Kabdолоv. An essay is a work that expresses an open attitude and feelings to the object described by the author. In most cases, when the volume of the essay is small, the author reveals the personality of the main character, falls into the Romanesque volume in the representation of his relationship and feelings. Not limited to a mysterious description of the connection of the hero with himself, in some parts of the work the student tells the community with psychological excitement about the

familiar and unfamiliar situations of the main person, people who took a special place in his life. The author-scientist Z. Kabdолоv also appears in the novel-essay. Scientific reflections on the interpretation of Abai's works from the point of view of M. Auezov and the disclosure of their creative kinship are also naturally integrated into the work.

The main character of the novel-essay is Mukhtar Auezov, a great writer of Kazakh literature, a scientist with a wide breath, a teacher with a big heart. In accordance with the requirements of the essay genre, the author tells in an artistic language about the times when the hero's life was close to him and later

witnessed and served together. First of all, it begins with the fact that the author came to Almaty in pursuit of a dream, studied M. Auezov's lecture at the Mining Institute, independently came to the Kazakh State University and listened, then, with the intervention of the great teacher, he was accepted as a student of the philological faculty, and then worked with him at the same department. Here, too, the author does not list all the things. Chooses the most important of those times and the fateful period of his life, in which the image is revealed in detail.

Conditions and methods of research. The research work was based on the methods of complex analysis in literary studies. The artistic activity of the portrait and dialogue in the creation of the image of Mukhtar Auezov in the novel-essay by Zeynolla Kabdolov "My Auezov" is differentiated. In addition, in the course of the analysis, descriptive, comparative, structural and textual analysis methods were used. In determining the features of the presentation of the portrait of the hero, the system of portrait details in a literary text is considered, and their psychological and aesthetic function in revealing the image is determined. In revealing the artistic nature of the dialogues, the relationship between the specifics of the character's language, speech intonation, logical structure and author's position was analyzed. At the same time, the role of portrait and dialogue in the formation of national identity and personality in the work was systematized on the basis of literary and theoretical works. In the course of the study, methods of interpreting the text, summarizing and drawing up scientific conclusions were used.

Discussion of research results. The portrait occupies a special place in the creation of the image. The author's novel also begins with a description of

the portrait of Auezov. However, the portrait description of Z. Kabdolov has its own specifics. The portrait, firstly, is represented by the eyes of a passionate, infinitely loving student at every word of the great writer, and secondly, the hero himself is constantly changing and recognized in a new way over the lecture, which he spills out. Although the author's portraits are aimed at describing one person, they do not repeat each other, but rather complement each other and reveal the image.

"He's two or three steps ahead on my right wing. The chest, shoulders, full man, plentiful body is heavily moved and slightly swayed. When you turn your face to me, it seems a little creepy. He was wearing a broad-shouldered gray suit, a blue tie on a white collar, and a short neck that was barely visible to a man who looked at him from the side. His broad forehead, bare and gleaming, was a smooth, polished top. The blue downy hair, like a shaggy bottom, is flabby, but in two samais it looks like two handfuls of curls, puffing up to the uily and increasing.

I look and wonder. This is a unique, beautiful, large, round head like a torso, as if fitted directly into a plentiful body without a neck and spine. And then, as if he were turning his whole chest, not his neck, as I did. I also admire this.

When he turns around, I squint like a lion in front of me, not knowing where to go. And every time he turned and looked, he saw a lot of territory, his thoughtful eyes opened wide, suddenly flared up, became Square and flashy. In this way, at first glance, it seems that you carefully explore your inner world, put all your secrets and state in the palm of your hand. Such a kind, perceptive eye. Search all over you, flip through and check. I am more and more afraid, I am more and more afraid, I am more

and more afraid, I am more and more afraid, I am more and more afraid, I am more and more afraid, I am more and more afraid." [1,7-8]

The portrait is presented in the first person, with the author's perception. Therefore, the portrait of the hero is enriched with the author's perception, feelings. The peculiarity of the writer's vision and recognition deepens the content of the portrait. In this portrait, before the psychological painting of the hero, the author's perception occupied a leading place.

In the novel-essay, special attention is paid to the change in appearance, psychological tone of the hero at every stage, every moment, and the author pays attention to the most accurate and truthful presentation. Seriously, it is clearly seen that the portrait reflects not only the appearance of the image, but also "includes behavior, actions, character" [2,49]. The portrait in the work shows the respect of every open-minded person who knows M. Auezov from the outside. And a warm smile with a nod to them is a sign of the inner culture and modesty of the main hero. The author also expresses the moment of rage in the hero's head by describing his portrait. "Auezov is in the presidium, in the middle. As if on fire. It was only the flat forehead of a half-bald man, and the hair of a blue-haired man, which had fallen out of his head, that changed the color of the other. Nala's face, which seemed to have a different look, and sometimes even a grimace [1,103].

The portrait here is an artistic way to express the anger that is happening inside the hero. The author is an observer, carefully realizes the stress and sadness of his hero and conveys it to his reader. The character of the time and place, the fierce period of time, was clarified by the portrait.

In the novel-essay, The author aims to comprehensively personalize the image through a broad description of M. Auezov with his cognition and perception. It is not the duty of the writer to preserve the chronology of the period, although the owner of a difficult fate attributes his familiar life to his work. According to the nature of the essay genre, the great man reveals the image from different angles, highlighting and individualizing the moments that are close to him, without dampening the flame of love for him and the feeling of apprenticeship.

However, no matter how versatile the portrait is, it is only one way to brighten up the image. In the next episode, the author pays attention to the character's Dialogue, speech skills. It enriches the image with a new aspect, while maintaining the deep and broad speech of the great writer as accurately as possible.

"—The picture in this small room is the state of affairs in our entire society, including in our literary and cultural life! - Auezov began. — Everything is legal: these two guys were not satisfied with the lecture, could not get used to the well-known Begei's vision, came here, as Abay said, "then I could not answer, poor thing", the members of the department could not withstand the requirements set by the guys and could not find anything other than to join them as Begei is a sick person, afen, Kozhanasir... Everything is natural and correct.

We all cheered and listened in silence. Mukhan thought a little and continued his speech:

- You say begey is a sick person. No matter how sick it is, the society in which it lives is sick, the time is sick!

Your criticism is correct, of course... But I feel sorry for him before I try it.

Do you know who is known first? And I know, I know, since I was a

graduate student in Leningrad. It was also free at that time, and even, I would say, it would be crazy. He imitated Saken, wanted to become Saken. Saken's arrogance, and sometimes even the elegance that some people seem to be *kerenau*, *kerden*, was an example. It was also a shaman who lost his demon.

Not only Saken Seifullin was shot, but also the whole side, the middle. The literature that Begei himself was going to read and teach others, his history and theory were crushed. The talents left, and the admirers remained: Zhakan instead of Iliyas, Kalmakan instead of Beimbet. Who will these people be? And it was considered a crime to speak the name of literary figures, let alone read the poems of Shakarim and Magzhan. It's the same now. Most of the poems have changed from grass-desert, cheese-song to slogan and fake. We have a place where we are counting foam waves. All this is a disease of one person – not only the known, but also of today's age, society. So what can we expect from a sick, disabled teacher in such a sick environment.

It is a pity that the Sakenshil familiar survived, not being shot in vain between the Saken and the drive. "I don't know," he said. So, instead of wearing a prison curse strap around his neck, he returned with an order on his chest. You know, you're probably going to get mad at it, but the guys are right, take your rattle from the outside of your overcoat and put it in, you know?!» [1,81-82].

Here is the critical and cryptic thought voiced by Auezov. Time, the reality of time, its influence on the fate of the individual speaks and analyzes from the depths. From the dialogue, one can see the common sense inherent in the great writer and an accurate and deep knowledge of the psychology of the individual, the conditions of his transformation, his connection with

society. The author was next to the great writer, instilling in his ears his manner of speech and eloquence. Therefore, in the dialogue, the writer's intonation of speech and the use of words in the phenomenon, logic are firmly preserved. Moreover, this is a story that the disciple himself witnessed, which is firmly preserved in the game. In the beginning of the hero's speech, he quotes the poem of the great Abai "then you can not answer and poor", "Begey is a sick person. No matter how sick it is, the society in which it lives is sick, the time is sick!" and another logical connection is a strong, eloquent system of words-the image.

«...A lot of poetry has changed from grass-desert, cheesy songs to slogans and false "artificiality". We are counting foam waves, the great writer's thoughts about national literature are also consistent with his articles on literature». The author widely depicts the portrait of the main character over various movements, mental changes and phenomena. When the genius appearance in that portrait is now combined with eloquence, which is poured out in dialogue, the image is revealed in every possible way with soulful secrets and reason. A sharp denunciation of injustice in society and criticism in art also did not arise in the hero's mind for a moment.

«You know, you're probably right, but the guys are right, take your rattle from the outside of your overcoat and put it in, you know?!»- at the end of his speech, the involuntary laughter of those present at the meeting is also a demonstration of Auezov's speech skills.

The author expresses his broad, deep thoughts through the dialogue of the hero, as well as his reflection on the injustice of society, his concern for the future of the nation-kemenger personality did not break away from his

teachers A. Bokeikhan, A. Baitursyn, who were considered Alash dignitaries yesterday, became their eyes and voice. The hero cannot say this word in the crowd. Only when the moment comes, in such a small, close environment, he mercilessly pours out his inner joy.

At a small meeting of the Department, M. Auezov gives a detailed description of the behavior, teaching and scientific activities of famous Begei, Duysen Baykenzhin, Shoi Galiyev. Dissatisfied with some things, he sharply criticizes his colleagues with a friendly attitude. Emphasizes honesty and responsibility in the teaching path, in science. He points to the path of the brother. The reason why he speaks so decisively will be revealed in the next dialogue of the hero.

"Well," I said, without waiting for Maken's words, "I deliberately went into a bitter, even frank conversation. How can I not go, these guys, - the sniper pointed to us with his chin, - the fate will remain only in your hands..."

- How, how? Maken, who had been silent since the time of the column, paused. - Isn't it not just these three or four associate professors who give lectures and give examples to them, but also such literary and historical professors as external members of the Department Kazhim Zhumaliyev, Esmagambet Ismailov, Ermakhan Bekmakhanov? And your own way is even different!

"You don't have to lie there, do you?"

"What do you say, Muha?" - Maken bit his tongue. Mukhan is calm, as if he is completely accustomed to the name of shigalan, even without frightening the surrounding people:

- It was precisely because of this that I came to the column late. I stayed longer in Government House. The message from the new phone is also uncomfortable. You were as selective as you knew, Maken. There are no three

professors - Kazhim, Esmagambet, Ermakhan. He was arrested. As for me, I, of course, am among you so far, but I am not in the service, the rector issued an order to be dismissed from the professorship of the Department" [1,87].

Although in the typological classification of dialogue we refer to information dialogue [3,64], the speech of M. Auezov, the influence of his speech on his environment, the reaction of his listeners to it indicate psychological changes in characters. Although the main hero wanted to convey calmly, so as not to restrain his inner feelings and cause fear to his listeners, the message spoken in the dialogue is as uncomfortable as possible. The beginning of political repression in the early 50s of the XX century, the threat to M. Auezov's head, does not leave colleagues and willing souls neutral.

"We note that any dialogue reveals the specifics of the characters' thinking, worldview, behavior" [4].

Dialogue in the use of a talented writer is not a rattling word between the hero, but one of the artistic ways of revealing and individualizing their personality. The broad field of national color in the work is also in this portrait and dialogue. It is clearly seen in the novel - essay by academician R. Nurgali: "the first characteristic feature of the portrait is national identity, national color" [5,147]. In the portrait of M. Auezov in the work, one can feel the unique genius of the Kazakh people, and in his dialogues, a mature Kazakh mind, eloquence and figure are recognized.

Conclusion. In the artistic representation of the personality of Mukhtar Auezov in the novel-essay by Z. Kabdolov "My Auezov", the function of portraiture and dialogue is special. Through the portrait, the writer reveals not only the external image of the main character, but also his inner world,

psychological state, teaching nature. The author's perception of these descriptions and a sense of apprenticeship increase the emotional power of the work. And dialogue appears as an important artistic tool that reflects the worldview, eloquence, vision of society and time of the hero. In the words of Auezov, his genius, resistance to injustice, compassion for the nation, and civic identity are deeply understood. Through the manner of speech and charisma of the main hero,

the realities of the historical period were reflected.

The portrait and dialogue in the novel-essay intertwined with each other, comprehensively personified the image of M. Auezov. Through these artistic techniques, the author was able to truly express the individuality of the great writer, the spiritual image of a national character and moral qualities. For this reason, portrait and dialogue in the work are considered one of the main artistic mechanisms for revealing the nature of the character.

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Ұ.Сәменқызы*, М.А.Үсербаева

Мирас университеті, Шымкент, Қазақстан

З.ҚАБДОЛОВТЫҢ «МЕНИҢ ӘУЕЗОВІМ» РОМАН-ЭССЕСІНДЕГІ ТҮЛҒА ЖАСАУДАҒЫ ПОРТРЕТ ПЕН ДИАЛОГТИҢ КӨРКЕМДІК ҚЫЗМЕТІ

Аңдатпа: Қазіргі қазақ романының жанрлық түрленуінің бір көрінісі - Зейнолла Қабдоловтың «Менің Әуезовім» роман-эссесі. Мақалада роман-эссенің бас кейіпкері қазақ әдебиетінің ұлы жазушысы Мұхтар Әуезовтің образын жасаудағы портрет пен диалогтің көркемдіктің қызметі қаралды. Автордың портреттік сипаттауының өзіндік ерекшелігі бар. Роман-эсседе портрет, біріншіден, ұлы жазушының әрбір сөзіне ынтық, шексіз сүйіспеншілікке толы шәкірт көзімен бейнеленсе, екіншіден, кейіпкердің өзі төгіле сөйлеген лекция үстінде үнемі өзгеріп, жаңа қырымен танылады. Дарынды жазушының қолданысындағы диалог – кейіпкерлердің арасындағы сылдыр сөз емес, олардың тұлғалық сипатын ашудың, даралаудың көркемдік амал-тәсілдерінің бірі. Мақалада М.Әуезовтің портретінен қазақ халқының қайталанбас данышпандық келбеті мен оның диалогтерінен толысқан ақыл-парасат, шешендік, қайраткерлік танылатындығы шығармадан үзінділер беру арқылы талданды.

Тірек сөздер: роман-эссе, портрет, диалог, автор образы, автор және кейіпкер тұлғасы, ұлттық бояу.

У.Саменқызы*, М.А.Үсербаева

Университет Мирас, Шымкент, Казахстан

**ХУДОЖЕСТВЕННАЯ АКТИВНОСТЬ ПОРТРЕТА И ДИАЛОГА В СОЗДАНИИ
ЛИЧНОСТИ В РОМАНЕ-ЭССЕ «МОЙ АУЭЗОВ» З.КАБДОЛОВА**

Аннотация: Одним из проявлений жанровой трансформации современного казахского романа является роман-эссе Зейноллы Кабдолова «Мой Ауэзов». В статье рассматривается художественная функция портрета и диалога в создании образа главного героя романа-эссе - великого писателя казахской литературы Мухтара Ауэзова. Авторское портретное описание отличается своей оригинальностью. В романе-эссе портрет изображен, во-первых, глазами студента, увлеченного, бесконечно любящего каждое слово великого писателя, а во-вторых, сам герой постоянно меняется и распознает новый аспект в лекции, которую он читает. Диалог в исполнении талантливого писателя - это не просто общение между персонажами, это еще и один из художественных способов раскрытия и индивидуализации личности. В статье анализируется неповторимый гениальный облик казахского народа по портрету М. Ауэзова и его диалогам, приводятся выдержки из произведения.

Ключевые слова: роман-эссе, портрет, диалог, образ автора, личность автора и героя, национальная идентичность.

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