PROBLEM OF A CHARACTER AND CIRCUMSTANCES IN THE KAZAKH PROSE

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Abstract

It is important to analyze and identify the character and circumstance issues in literary works. When we take under close study examples of Kazakh national literature, research the inter-literary relations, the necessity of paying close attention to the types of interrelations between character and circumstance is always emphasized. The artistic and aesthetic function and the nature of the character and circumstances in the prose of the Kazakh writer B. Sokpakbaev are discussed in the article. The types of communication in the works of the writer are identified. In the early works of the writer the forming and directing types of connection of the character and circumstances were prevailed. In later works the determining type of connection has been more often used, which is the beginning of a new literary trend. The purpose of this paper is to cover the problem of the nature and circumstances of the Kazakh literature, determine the types of connection between the character and the circumstances in prose of famous Kazakh writer B. Sokpakbaev.

1. Introduction

If we look through many research works on literature we can find that coherence between character and circumstance and their interrelations are fundamental issues to be studied. Among many works, we take the well-known Russian literature researchers A. Karaganov’s, V. Fashenko’s, E. Gorbunova’s works and etc. as representative research works in this field.

However, there is not any systematized scholarly statement on interrelation between character and circumstance, and there is also not a terminative typological classification for it. The reason for this is that the research objective is a special issue. The interactions between character and circumstance in literary works are subject to changes, and it is too difficult to gather all of them in one research work.

In home literature studies, though there is not any work devoted to studying the interrelation between character and circumstance issues, it is well discussed in chapters of some monographs, in a series of research papers, and in some defended candidate dissertations. Scholars such as K. Zhumaliev, C. Kirabaev, R. Berdibaev, N. Gabdulin, R. Nurgaliyev, T. Esembekov, etc. have also written arguments on this issue in their research works. For
example, literary scholar, T. Esembekov identifies three types of interrelations between character and circumstance in Kazakh prose works: Constructing, orienting, and identifying. [1, 40]

2. Heading styles

Now let’s analyze the works of classic writer of Kazakh literature B. Sokpakbaev to identify the importance of circumstance in understanding the character’s personality. B. Sokpakbaev is one of those writers, who became active in our home literature just after the Great Patriotic War. He was a talented author who had a literary style of his own. It is well-known that post Great Patriotic War time was one of the fruitful periods of Kazakh literature. And right in this time that many representatives of Kazakh literature, such as A. Nurpeisov, T. Ahtanov, S. Shaimerdenov, B. Sokpakbaev, Z. Kabdolov, N. Gabdulin, etc. brought new themes, ideas and characters, and also widened Kazakh literature’s poetic perspectives.

B. Sokpakbaev left a huge amount of literary heritage for Kazakh literature. As a skilled author he wrote many works in different genres empowering a progress in Kazakh literature at that time. Among many prose of him, the stories Zhekpe-zhek (Duel), My name is Kozha, A journey back to my childhood, Where are you, Gauhar? and a novel The poems never be back showed talent and a literary sense of him, and made him a real master of depiction. And among all of these works, the story, My name is Kozha, is of high reputation. This work was translated into Russian, French, Ukraine, Lithuanian, Latvian, Moldavian, and other languages.

It has long been argued that the values of literary works are identified by the quality of the gallery of literary characters. Many common child-characters such as pugnacious and jollier, but clever, witty and kind-hearted Kozha, insistent Murat, the liar, shifty and imaginative Sultan, lovely Zhanar, Sadyk, Ayazhan, Nurdaulet, and the interesting adult Characters like the director Tokmolda, Baigulak, Maikanova, Erkin, Nurali, all appear in the stories and the novel of Sokpakbaev, and gave a great contribution in developing the characters in home literature.

B. Sokpakbaev’s works always have a vast thematic horizon, and the depictions in them are also well-rounded. They are usually of big volumes. There are several big thematic issues in the author’s works: 1, the children’s life; 2, the village people’s life in the Great Patriotic War time; 3, sports; 4, love and friendship, etc. The writer mastered whatever theme he chose to write and gave a full vivid depiction of it. Especially, the works devoted to Children’s life became core of his creative writings. So whichever work of him you read, you will find the main characters in it are children. And his works are also popular with the adults.

The circumstances in literary works are diverse and so are the characters. And we can find many diverse types of interrelations between circumstances and characters in Sokpakbaev’s works.

The story Zhekpe-zhek is a work on Sports theme, where, at first, the main character Murat was presented as a melancholic and weak young boy who the readers show mercy on. However, gradually, his personality was trained to become tougher, and he rejoices the readers by his braveness, hard work, attentiveness and patriotism. The author was convincing when describing him training to be a strong young man: Murat, a young boy who does not like sports at all and gets sick so easily attends a summer camp and learns a lot of knowledge there. Training to do different kinds of exercises becomes his habit. Soon after he comes back to his school, the sport trainer Nikolai Trofimovich organizes many sport training groups, and Murat becomes an active participant of them. At first, he gets interested in boxing, but the trainer advises him to take the athletics and refuses to accept him in boxing team. This leads to the inner conflict in the development of Murat’s personality. This circumstance becomes a key factor in changing his life, personality and behavior. And here we can find how the author creatively made the use of interrelation between the inner conflicts of the character and the circumstance in creating an image.

Sadyk becomes even more teasing when he gets to know that Murat is rejected by the boxing team. However, so ashamed Sultan is that he begins to practice boxing on his own. The circumstances depicted by the author make it possible to establish some unveiled, hidden sides of the personality of the character, and it seems now it is time to unveil them to the readers.

Murat tries too hard to gain his goals. There are several key moments in showing his task-oriented, insistent character. The weak, delicate young man is always defeated by others in sport competences: he is defeated by well-built Sadyk in a wrestling; he also loses in a sport festival for youngsters. The author intentionally set Murat in this struggling circumstance.
In general, characters in literary works always interact with circumstances to enable the realization of whole of themselves, while in this very work of Sokpakbaev’s, we are convinced that personal character of Murat is established through various psychological circumstances. If we consider this saying, “Character is related with the circumstances not only in its formation, but also in manifestation and realization. This type of interrelation between the character and circumstances can be called forming-transforming” [1, 40], then we find that Zhekpe-zhek is a concrete example forming-transforming type of interrelation between character and circumstance.

The story My name is Kozha /1960/ is not only the pride of the writer but also the pride of Kazakh literature. The method the author implied in writing this story reminds us the traditional western way of titling the chapters where the authors use short summaries to attract the readers’ attention. For instance, W. Scott’s Ivanhoe, or J. Verne’s The Oaks Medical Practice, all are good manifestation of it. In the beginning of every chapter, they write a small summary of the very chapter, and this, without any doubt, makes the plots easy to comprehend and the story be enticing for the readers. We can find the influence of this method in My name is Kozha. If we compare My name is Kozha and M. Twain’s Tom Sawyer, we can find several common features of them, such as the shortness of the chapters, the attractive powers to the readers, the easy expressions, etc. It is not difficult to trace many features of Sultan and Kozha in the personal characters of Tom Sawyer and Huckleberry Finn of Mark Twain. Sokpakbaev’s skills in reaching the height of M. Twain through the nature and personality of characters of national literature, the closeness to the reality of characters’ personalities, thoughts, behaviors, all these factors show the writer’s high literary masterhood.

We can compare Sokpakbaev’s style with the stylistic skills of world classics such as Mark Twain, J. Verne, Ch. Dickens, etc. because all above mentioned authors wrote the themes of children’s life. B. Sokpakbaev can be considered a world literature giant, as we can say that his works can rival the all world classics above mentioned. In a word, Sokpakbaev’s all these works are classics of Kazakh literature, and also the treasures of world literary heritage.

When Sokpakbaev first published these works under the title Stories about myself in 1957, it raised heated argument among literary scholars. Some people even were afraid that children might learn from the stubborn boy Kozha’s bad behaviors. This was because that in the limited number of children’s stories written in 1950s, all characters were disciplined; they behave politely before adults; and they strive to protect and save the possessions of socialist society and attend all public labor suitable for children. This is because that the orienting and forming types of interrelation between characters and circumstances are prevailing in Kazakh literature in this period. An example for this can also be found among Sokpakbaev’s own works. The characters in A faraway village are hardworking, honest, and every one of them is devoted with heart and soul to their work for motherland.

It is vital in forming a character not to be trapped in depicting one similar circumstance. Again, it is Sokpakbaev’s My name is Kozha which avoided this shortcoming. It proved that literary circumstances are also like reality which is full of fluctuating moments; that it also has complicated nature; that it also has own character like a living being. Kozha learns from life, but he also makes mistakes, and gains experiences that way. And this is the dialectics of character. Author set so many key psychological circumstances to show Kozha’s unique personality. So many complicated events and different circumstances revealed us all details of Kozha’s character.

Literary scholar E. Gurbonova says: “In the true art the external circumstances of the characters do not and cannot remain neutral background situation. They will certainly motivate character to act; it is a source of internal conflict”. And it is true that the circumstances created in literary works highly influential on the inner world of the characters.

We always try to find close-to-reality characters established in a close-to-life circumstances. Only in this way, we satisfy with what we read; we get to know all about the characters and forgive all their mistakes... From this perspective, we forgive all misdeeds of Kozha as we consider them what a youngster usually does in real life circumstances. There is a strong personal character which always justifies misdeeds of Kozha. In this story, the author chooses the most necessary circumstances from a great many real life events to show the character to the readers. He is presented in so many complicated situations so that we can understand him deeply by looking at him from diverse perspectives. The circumstances chosen by the writer always reveal the deep spiritual world of the character, and it is convincing that these circumstances will not stimulate despicable thoughts in him or make him act ill. Every scene of the story is real and shows the interrelations between circumstance and character. The author...
did not try to present his hero a positive character at first, but set a great many circumstances where the hero’s character develops in a gradual process. The character’s moral, honesty, spiritual purity are gradually revealed through a series of circumstantial events. If we say that human character is full of dialectic conflicts in reality, then Kozha’s character is a bright example of it we can find in a prose.

Kozha is remembered because of his many misdeeds, such as writing a poem for a girl student, skipping lessons to go for fishing, stealing a lambskin from a shepherd’s house, standing in the front line of the workers who take pictures for newspaper, putting a frog into teacher’s bag. All these are not because he is ill-minded, but he is still too young to understand many things. The arrangement of all circumstances in this way stimulates us to perceive some hidden quality of the character in paradoxical situations.

3. Conclusion

The artistic quality of this story lies on that the writer presents us a series of circumstances where the characters’ behaviors show their personalities. It requires hard work and exploration from writers so as to be able to create such circumstances which reveal characters’ nature and personality.

In this article, we discussed the interrelations between character and circumstance in Sokpakbaev’s some great works on the children’s life.

In the early works of the writer, the forming and orienting types of interrelations between character and circumstance are employed frequently, whereas in the story My name is Kozha, identifying type is introduced, which is now considered a new literary trend at that time.

References
