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Analysis of Turkic motives in the short stories of M. Auezov

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Abstract. This article considers the methods of studying and teaching psychologism in the stories of one of the greatest writers of modern times, Mukhtar Auezov, who had his place in Kazakh literature. Regarding the relevance of the problems of studying the stories of M.Auezov in Kazakh literary studies, the author notes several scientists studying the stories of writers. Based on scientific work, the character's psychology in the stories of M.Auezov is considered a scientific form. In addition, the article analyzes the works, conclusions, and views of scientists who studied the writer's stories. Naming the period of study of the writer's stories, the author refers to the conclusions of scientists who, as a result of the scientific and practical significance of the work, classified the problems of psychologism in the stories of M. Auezov, the image of the hero, psychologism in the work of art. Considering the conclusions of these scientists, the analysis of the writer's stories proves their relevance and significance. In the process of comparing and classifying conclusions, the author clearly expresses his own opinion. In addition, the article analyzes the character images in the writer's stories such as "In the Shade of the Past", "Who is blamed?", "An innocent girl", and discusses and differentiates the reproductive and research methods of teaching in higher educational institution.

Keywords: fiction, author, psychologism, teaching methods, character psychology, writer, story, Turkic literature.

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Introduction

M.Auezov is the artist, who first created a distinctive style in national prose. His approach to psychological prose is characterized by a complex and prosperous classical model. M. Auezov developed psychologism in his stories which were written in the 1920s and 1930s. Even his initial works marked a different trend in the recognition and artistic reflection of reality in national literature. From the first written stories of M. Auezov, modern Kazakh prose allows us to consider and study psychologism as a separate problem.

"The image of the human soul, psychologism, of course, is not limited to the framework of the genre; psychological novel, psychologism in a broad sense is found in many works. M. Yu. Lermontov who played the role of Pechorin is the best example of psychologism. In Kazakh literature, the epic "The Way of Abai" is a historical novel, and in the social novel "Blood and Sweat", M. Auezov and A. Nurpeisov convincingly reflect the psychology of characters, their different states of mind," The definition is given in the "Dictionary of literary terms" [1, p.280].

Artistic prose revealed new ways of ideological and aesthetic searches through the disclosure of the inner essence of human psychology, a complex and deep system of thinking, living movements in consciousness and feelings. The writer-scientist T. Zhurtbay: in his work "The Life of the Great Writer" presents the following opinion of M.Auezov: " I love Russian writers like Tolstoy and Dostoevsky. There is no point in writing if you don't reveal a person's soul as a rummaged warehouse like they do. If psychology is not involved in prose, everything else is rattling water, the strange way of the savage" [2, p.132].

To understand the nature of a work of art, it needs deep psychologism. The main basis of the writer's idea, the story that he describes, and the image of the hero should be based on psychologism and be able to influence the reader. And the reader who is reading it should have a sharp psychological perception, especially high taste.

Where there is a human problem, it is impossible not to tell the secrets of his inner spiritual world and feelings. It is known that this issue has taken a key place in the literature, starting with the rich oral literature of our people, and continuing with our original literature to this day. For the first time, academician K. Zhumaliyev made a scientific analysis in his work "Problems of the History of Kazakh Literature and the Language of Abai's Poetry" and studied the problem of psychologism in our native literature [3, p.364].

In the scientific collection "Traditions and Innovations" in the scientific article "Psychologism in Prose" by the scientist M. Atymov, the oral and written literature of the Kazakh people shows with accurate data that rich traditions have been formed through an artistic description of the inner world and personality of a person. According to scientists, rich traditions in the use of internal and external monologues led to the birth of analytical psychologism in the novel "Real Love" by S. Mukanov and "The Way of Abai" by M. Auezov. Such a deep depiction of character psychology is found in many Kazakh prose. However, it is said that until now there is only a study of them on a general basis [4, p.79].

Literature review

In the work of B.Maitanov, a scientist who specifically studied the problem of psychologism in Kazakh novels, it is said: "The nature of psychologism in fiction is a complex problem of scientific and literary significance. A special study of him seems to begin with the characteristic

statements of N.G. Chernyshevsky and L. N. Tolstoy about his work. For the first time, the critic made a deep impression on the content and internal orientation of this artistic and aesthetic principle. The orientation of psychologism, which remained in the shade for some time, is now rising again at a new level of public thought, acquiring a vital and aesthetic meaning and expanding in the literary process" [5, p.3].

Psychologism is a phenomenon equally characteristic of all genres in literature, i.e. epic, drama, and lyrics. For artistic psychologism, the ability to artistically describe the inner world and thoughts of the hero is more important than the way of considering behavior. The ability to paint the image of this hero, reveal it with bright details depends on the skill of the writer. Professor T. Rakhimzhanov distinguishes the methods of psychological analysis in a work of art: "Therefore, we consider the methods of psychological analysis in the modern Kazakh novel in two different directions. The first includes a monologue, a dialogue, a memory, a dream, a common original word, etc., which reflects the inner movement of a person. And examples of external representation of human characters include characterization of the hero's psyche by action, like his appearance, face, eye and body movements," [6, p.11].

Auezov used a lot of tricks to transform and personalize each character. He often skillfully used other artistic techniques in revealing the personality, behavior, inner world, and spiritual world of the hero: monologue, dialogue, details in portraiture, psychological antithesis, landscape, movement of the hero with his actions, color vision with a premonition of future failure through the hero, vivid psychological portraits, etc.

On psychologism in fiction, the scientist M. Maitanov noted: "Methods of conveying the spiritual world, the inner world of the hero, or an ideological and aesthetic, creative phenomenon is psychologism" [5, p.3].

One of the ways of creating the image of a character in a work of art is to describe the sadness and love of a person, the famous scientist Z. Kabdolov gives the following definition: "Another great way to create this wonderful jewelry image, which is brightly revealed and showed the inner depths of a person, the subtle pockets of human psychology, the difficult secrets of human passion that are not understood by the soul, is the best example. It is another great way to create this wonderful image of jewelry, which reveals the depths of the inner abyss of a person, the invisible threads of human psychology, and the inexplicable secret of human passion. It is said to describe a person's feelings, feelings of sadness or love. This is a very complex approach. Only talented people can master this approach" [7, p.117].

Indeed, the works are written by M. Auezov, who was a highly talented writer, and considered to be works based on complex psychologism, full of twists and turns.

The classic example of psychologism in Kazakh literature is deepened in the works of M. Auezov. That is why the stories of the writer convey a variety of heart-fluttering feelings and look into the inner world of human beings. He revealed the contradictions of life, comparing good and evil, grace and beauty, morality and cruelty without hiding. He was able to delve into the intricacies of inner feelings, revealing a wide variety of aspects of human character.

In the story "In the Shade of the Past", the author describes the dream of Kabysh, who is in love with Jamesh, a rich man's daughter, as follows: "...Anyway, if Jamesh meets Kabysh for the first time in a secluded grove on a moonlit night, it will be a pleasure that the young man has never experienced before" [8, p.370].

And also in the story "Who is blamed?": "A bright moon outside, a windless night, immersed in silence, a sleeping village, cold air, as if instantly refreshes the feeling of heaviness pulling down" [8, p.289].

The view of two kissing young lovers who were meeting in secluded on a moonlit night under the cover of leaves is a beautiful picture. Everything is visible: both of them sometimes "get red", sometimes "get pale", and "forms change and they are shy for no reason". All around is mysterious silence. It was as if "a swollen sigh" and "a trembling heart" sounded in our ears.

In the most beautifully and attractively written story by M. Auezov "Who is blame?": "...Gaziza's heart also began to beat more tremulously. His strong feelings drove him crazy, getting colder, then getting warmer, the young man had no words to say, he pressed Gaziza's soft body tightly and continued to kiss again and again. Gaziza also clung and hugged, and kissed her friend's buzzing hot face and trembling hot lips for a long time..." [8, p.293].

The twists and turns of love full of deep feelings without words, the innocence of the two lovers who met far from the village, and the beating of the heart are presented with great skill. A passionate couple of lovers who had become close and joined secretly were sometimes red and sometimes pale hiding from others and they were not able to speak to each other. In this way, the writer skillfully portrays a vivid picture of the mystical power that has created the feeling of love in such a natural, very subtle state. In the story, the writer focuses on Kabysh's moment before meeting the girl and convincingly portrays the guy's psychological state.

Such an example can also be found in the description of the moment when Kabysh was going to meet Jamesh. "An involuntary tremor came to Kabysh's mind. His heart was beating, the joints were leaving, and he was ready for whatever Zhumatai would order him to do." [8, p.371]. The deep psychological twists of the feeling of love are embodied by the writer in the image.

These passages in the writer's stories are reminded of Abai's poem "Blushing and turning pale", which expresses deep psychological twists of the feeling of love. For example:

"Blushing and turning pale,

Fluttering heart

Hiding from others

"I'm not sure what you're talking about," [9, 148].

Abay sings about love feelings and sadness of love with great inspiration and passion. A passionate couple of lovers who had become close and joined secretly were sometimes red and sometimes pale hiding from others and they were not able to speak to each other. In this way, the poet skillfully adds a vivid picture of the mystical power that conveys the feeling of love in such a natural and tender state. In the story, the writer focuses on the words that express feelings in this poem about the moment before Kabysh met with the girl, convincingly portraying the guy's psychological state.

Materials and methods

The method is a joint educational and cognitive activity of a teacher and a student in Literature lessons. Through a well-chosen method suitable for the topic of the lesson, the student learns the content of new knowledge, acquires new skills, improves his abilities, and forms a certain worldview [10, p. 36].

Reproductive methods have become one of the most effective methods of high-quality teaching of Kazakh literature to students during the years of independence. In principle, the reproductive method occupies a large place in literature lectures. After all, the work of reading the text of the finished work of art, performing various analyses and completing tasks is carried out using the reproductive method. Analyzing episodes of a prose work, a poetic work, a dramatic work, or the speech of a particular character, the teacher masters the system of artistic analysis. Thus, the student can get used to self-analysis. The constituent elements of the reproductive method that are effective are narrative, narrative, narrative, review lectures, the text of an artistic work, the original literary work, a list of questions, quizzes, etc. To use the reproductive method, you can analyze one of the first stories of the writer - the story "An innocent girl". This is one of the artistic works of M. Auezov, which determines his great skill in the field of psychological prose. At the same time, because it is a work that is not widely spoken in the country, students independently search, read, and analyze not very popular works of the writer. [10, p.43-44].

Among the first stories of the writer, the story was with a different isolated plot. After all, the plot of the story is devoted to this topic, which was not previously in the Kazakh land and was not mentioned. The fate of the characters is also based on complex psychological tension. The story depicts the lives of Kazakh-educated youth in a provincial town. The main heroine of the work is a Kazakh girl named Gaisha, who was studying at the gymnasium and left it without graduation. In the beginning, she is attracted to the attention of the people and is honored with respect. She takes an active part in public affairs in the city but does not last long. A young girl, intoxicated with her beauty intelligence, and "education", believes in herself and leaves her studies without graduation, breaks away from the affairs of society, leaves to entertainment, and pursues luxury. This will become a habit for her to go, she becomes an entertainer and is not able to stop her frivolous character. Over time, Gaisha loses both her beauty and her face reputation and continues to decline. Now for Gaisha, getting married and starting a family is a great tragedy. The writer conveys this point in the story as follows: "At this time, she was completely convinced that the life without a husband is darkness. She looked like a person who thought and worried a lot. So now she was in a position who seeking a husband seriously. It was the dream and the problem that Gaisha had day and night in this time". [8, p. 251-252].

Results

The story depicts scenes of the reality of what happened in Semipalatinsk and describes a line of events that the author witnessed and intervened in himself. The writer criticizes the sharpness of feelings of such exciting times in his heart.

"...The fact that his story changed its previous name ("Kazakh Girl") indicates a new symbol of the writer's attitude toward his hero and the author's position. After all, Gaisha was not going to become a typical, collective image for Kazakh girls of that time. And in the title "An innocent girl" there is a subtle hidden humor" [8, p. 443].

In the story, Gaisha's guy was Gabbas, who had just arrived in the provincial town from the outskirts. It has not been long since Gaisha and Gabbas met, and on this day the two met in the garden of a provincial town. Gabbas's feelings for Gaisha are expressed by the writer: "He

conveyed his inner feelings with fervent words of feelings such as: "I love you ... I'm passionate... my desire, my hope... Those words were spoken with the belief that they would change Gaisha, even if she heard some subtle words she did not change much from her previous position," [11, p.242]. In this passage, you can trace Gabbas's lying character, the background of his artificial speech, and, a bit of his clown behavior. It was not the first time when Gaisha heard such words, and they were familiar to her ears and she got used to them. The writer bitterly criticizes the character traits of the heroes in the work with humorous humor.

In the following example: "As for Gabbas' feelings today, Gaisha's last words affected him like sweetness mixed with bitterness. But she is still dear to him, she is still beautiful, she is a good woman, so the love and passion in the heart of a young man does not decrease because of this little obstacle." [11, p.243]. The feeling between a young woman and a young man is expressed by the writer with psychological skill and conveyed to the reader with sincere skill.

Now Gaisha goes through his inner secrets, her sorry life, and all her dreams through a letter to Gabbas. She tells in a letter the familiar lies that have become a habit, telling about her severe life alone without support and now she has found her true love. At the end of her letter, she expresses her feelings to Gabbas and cites the example of Tatyana's words to Onegin.

"...Tell me the truth are you rocking,
The keeper of the Lord?
Or the one who seduced,
Are you an enemy who kicking and trampling?
Solve the riddle of my feelings:
Or one delusion,
Young heart spread finger,
Maybe trying far to the moon?.."
"...Tell me the truth-who you are,
Are you the keeper of the Lord?
Or the one who seduced,
Are you enemy who kicking and trampling?
Solve the riddle of my feelings:
Or one delusion,
Young heart spread hands,
Trying far to the moon?.."

"Gabbas left the letter to one of his comrades and giggling laughed," the story continues [11, p.125]. Abai's translation of "Tatyana's letter to Onegin" was quoted by the writer as part of the plot of the story. The reason for giving this translation is that Tatiana's letter was read and memorized by all Kazakh youth at that time. The author criticizes bitterly the heroine's character when he shows that the girl's letter writing is not with her real feelings, with pretense. It is clear, that the reader will feel sorry for Gaisha and get angry at Gabbas because he mocked her. The fact that Gabbas giggled and laughed at the letter that he received from the girl is a sign of gross disrespect and ignorance. The author finds the keys to Gaisha's inner feelings, and accurately embosses her psychological state, which expresses her regret, dreams, fantasy, burn, sorrow, and sadness, and affects the inner world of the reader. The Gaisha's sense of conscience,

depressed mood, burning inner secret, state of weakness, and troubled thoughts come across with deep psychological accuracy.

Discussion

The writer exposes Gaisha's carelessness, unworthy of a Kazakh girl, and sympathizes with her unhappy fate. The author introduces the reader to Gaisha and immerses him in thought. The reader, reading the actions of the Gaisha, is filled with anger and bitterly criticizes the behavior of the Kazakh girl. Through this story, M. Auezov exposes the behavior of a Kazakh girl that is contrary to the customs of our people and raises the issue of the fate and the education of girls. He criticizes "educated Kazakhs" and Kazakh boys of that time, pointing to the shining surface of their character. He also angrily speaks with a prick about the gossip of city dwellers

The search method is a type of method that pursues a special purpose in the educational process [12, p.288]. When using the search method, the teacher should better understand the specifics of the method, which reveals its features and new facets in the life of Kazakh literature during the years of independence. The idea of freedom and independence in works of art in the course of the development of the history of Kazakh literature to this period is explained to students in an open and free conversation. Using the search method to teach self-analysis of a work of art, when using the heuristic method, the student carries with him, while using this method, the student allows himself to search. Of course, the teacher in no way diminishes the role of leadership by advising, determining the direction, and adjusting. Using the search method constantly helps to conduct mutual discussions, and seminars, defend scientific reports at conferences, to participate in scientific competitions. Undoubtedly, the heuristic method and the search method are the ways that occupy a large place in the formation of the intellectual development of the student's thinking, speaking and writing skills.

"Research-based education is a form of discovery learning. One feature is that at this time the teacher needs to be more involved. The main goal of the inquiry model, based on the Socratic educational method is to teach students to reason, justify general principles, and apply them to new situations. To be able to predict the main learning result and check it; be able to distinguish what is necessary in sufficient conditions; can include forecasting and determining when more information is needed for forecasting" [13,14, pp.240-339].

"The teacher of the subject of literature systematically studies students, determines their reading interests, takes into account their psychological age, differentiates the degree of acceptance and understanding of the read work. By teaching literature by the nature of art, new mental qualities are formed, and the child's development and independent thinking rise to a higher level. Thinking is the highest form of cognitive activity, it is a complex mental process. Therefore, strengthening the creative nature of teaching literature contributes to the development of students' independence of thought, learning activity, and ability to think and re-imagine the image in their academic work" - says T.K. Zhumazhanova [15, p.56].

Conclusion

In summary, the artistry of M. Auezov lies in his deep knowledge of the human soul, nature, and psychology. A good writer describes it as follows: "A natural person does not act in vain, he makes a certain bond and shows character as a result. It remains hidden from us that the creation of that bond is born from a necessary inner secret. And the most important and interesting thing for the student is the secret hidden in that mask, isn't it? A feature of M. Auezov's creativity is to write a detailed analysis of the inner life of a person, its contradictions, and, its complexity. That's why psychologism is the artist's style. Of course, man is a mysterious world. M. Zhumabayev said, "The sea is not deep, but the human soul is deep." ... There is no mystery in the world more difficult than man, man is a mystery that cannot be solved." [16, p.97].

M. Auezov differs from his predecessors in his great psychology. To achieve this mastery, the writer seems to have adhered to two different principles. The first is the accuracy of the reality of the life of the depicted being, and the second is the ability to convey the feelings, sorrows and joys of others through one's feelings, thereby influencing the feelings of the students. At the same time, another skill that makes him one of the talented psychological poet writers is that he is able to appear to his students as describing the phenomenon only from the outside, even though he is writing about the phenomenon he is describing through his emotional system.

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М. Әуезовтің әңгіме-повестеріндегі түркілік мотивтерге талдау

Аңдатпа. Ғылыми мақаланың негізгі мақсаты мен бағыты ретінде қазақ әдебиетінде өзіндік орны, қолтаңбасы бар, заманымыздың ұлы жазушыларының бірі Мұхар Әуезовтің әңгімелеріндегі психологизмді зерттеу мен оны оқытудың әдістері қарастырылады. М.Әуезов әңгімелерінің зерделену мәселелерінің қазақ әдебиеттануындағы өзектілігін айта отырып, автор бірнеше қаламгер әңгімелерінен зерттеуші ғалымдарды атап өтеді. Ғылыми еңбек негізінде М.Әуезовтің әңгімелеріндегі кейіпкер психологиясы ғылыми нысаны ретінде қарастырылады. Сонымен қатар, мақалада қаламгердің әңгімелерін зерттеген ғалымдардың еңбектеріне, тұжырымдарына, көзқарастарына талдау жасалады. Автор жазушы әңгімелерінің зерттелу кезеңін атай отырып, жұмыстың ғылыми және практикалық маңыздылығының нәтижесінде М.Әуезовтің әңгімелеріндегі психологизм, кейіпкер бейнесі, көркем шығармадағы психологизм мәселелерін жіктеген ғалымдардың тұжырымдарына сілтеме жасайды. Аталған ғалымдардың тұжырымдарын қарастыра келе, қаламгер әңгімелерінің талдау өзектілігін және маңыздылығын дәлелдейді. Тұжырымдарды салыстыру, жіктеу барысындағы автор өзіндік пікірін анық білдіреді. Сонымен қатар, мақалада қаламгердің «Ескілік көлеңкесінде», «Кім кінәлі?», «Кінәмшіл бойжеткен» сияқты әңгімелеріндегі кейіпкер образдары талданып, жоғары оқу орнында оқытудың репродуктивті, ізденіс әдістері талқыланып, сараланады.

Түйін сөздер: көркем шығарма, автор, психологизм, оқыту әдістері, кейіпкер психологиясы, жазушы, әңгіме, түркі әдебиеті.

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Анализ тюркских мотивов в рассказах-повестях М. Ауэзова

Аннотация. В качестве основной цели и направления научной статьи рассматриваются методы изучения и преподавания психологизма в рассказах одного из величайших писателей современности Мухтара Ауэзова, имеющего свое место в казахской литературе. Отмечая актуальность проблем изучения рассказов М.Ауэзова в казахском литературоведении, автор отмечает ученых - исследователей из рассказов писателя. На основе научного труда психология персонажа в рассказах М.Ауэзова рассматривается как научная форма. Кроме того, в статье будет проведен анализ трудов, выводов и взглядов ученых, изучавших рассказы писателя. Автор, называя период изученности рассказов писателя, ссылается на выводы ученых, которые в результате научной и практической значимости работы классифицировали в рассказах М.Ауэзова проблемы психологизма, образа героя, психологизма в художественном произведении.

Рассматривая выводы названных ученых, анализ рассказов писателя доказывает актуальность и значимость. В процессе сравнения, классификации высказываний автор четко выражает свое мнение. Кроме того, в статье анализируются образы персонажей в таких рассказах писателя, как «В тени старости», «Кто виноват?», «Провинившаяся девушка», обсуждаются и дифференцируются репродуктивные и исследовательские методы обучения в высшей школе.

Ключевые слова: художественное произведение, автор, психологизм, методы обучения, психология характера, писатель, рассказ, тюркская литература.

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