

# THE PROBLEM OF PORTRAYING A NEW TYPE OF NATIONAL CHARACTER IN ZH. AYMAUYTOV'S NOVEL "KARTKOZHA"

Anton Afanasiev<sup>1</sup>  
Serik Tahan<sup>2</sup>  
Kadisha Nurgali<sup>2</sup>  
Rezeda Mukhametshina<sup>1</sup>

<sup>1</sup> Kazan Federal University

<sup>2</sup> L.N.Gumilyov Eurasian National University  
asafanasyev@mail.ru

## Abstract

The paper is devoted to the depiction of a new type of national identity in Zh. Aymaulytov's novel "Kartkozha". The methodological basis of the research conducted was given by the scientific works of Kazakh literary critics S. Kirabaev and R. Nurgali, in which they carried out versatile studies of the problems on the typology of Zh. Aymaulytov's novels. In solving the tasks, the methods of historical and functional theory are used. It is argued that Kartkozha acts as a perfect embodiment of the national character that convincingly reflects through behaviour and thoughts the most significant trends in social development in the October Revolution period. We show how the author of the novel tries to combine the humanistic traditions of the education novel in world literature with the class criterion for evaluating the activities of an individual. The new national type offered by Zh. Aymaulytov is inseparable from the socio-economic conditions, but the main sources (drivers) of its formation and development still go back to such notions as the ethno-historical memory, the constructive genotypic potential of morality that is actualized by a person in a national space.

**Keywords:** fictional character, national type, education, class, cultural and national revolution

## 1 INTRODUCTION

The study of a literary work is the identification and description of an "artistic model of the world" proposed by its author [1, p. 362]. The substantial component of this model is inextricably linked with the imagery, which gives the concrete work the status of a complete aesthetic whole. In connection with the analysis of the figurative structure of the work, it is allowable to talk about the artistic content as a synthesizing beginning of the work, which is the basis of the form as a whole [2, p.157]. Thus, the aesthetic value of the work is equivalent to the degree of artistry of the story of the world and the person in it. In the hierarchy of literary and artistic images, the most important position is occupied by the images of people. In the typology of artistic images arising in literary works, the image of a person is of particular interest caused by the

complex forms of its manifestation in the space of narration. Noteworthy is the manifestation of the typological features of the image and national expression of a person in the novel by Zh. Aymauytov “Kartkozha” (1926) [3]. The nomination in the title of the novel refers to its main concept: the central hero embodies the most significant facets representing the formation and development of a new civic consciousness at a whole generation of Kazakh youth in the first two decades of the twentieth century. The novel lays down the tradition of depicting the history of a young man in Kazakh literature against the background of the modernization processes that the Kazakh society was going through then.

## 2 METHODS

The methodological basis of the study is the scientific works of Kazakhstani literary scholars S. Kirabaev [4] and R. Nurgali [5, 6], in which the problem of the typology of images in the novels of Zh. Aymauytov finds its versatile studying. In solving the problems posed, it is assumed that there is a reliance on the historical and functional method, which ensures consistency in understanding the phenomena of national literature that we are considering as part of world literature [see, for example, 7, 8]. Also, for the undertaken study of the national personality image features in the work of Kazakh literature, the axiological approach in literary criticism, demonstrated in the works of M. M. Bakhtin [9], V.E. Khalisev, [2], V.R. Amineva [10, 11], is important.

## 3 RESULTS

The image of Kartkozha bears the main burden in the artistic research undertaken by the novelist Zh. Aymauytov devoted to the causes of qualitative changes in the consciousness of a contemporary caused by the revolutionary events in Kazakhstan in the twenties of the XX century. It becomes the most acceptable form for the author for the purpose of embodiment of a general in the individual, the identification of the eternal sources of universal humanity in particular national nature.

Kartkozha appears as a new type of national personality, especially convincingly expressing in its manifestation the most significant trends in social development. The author’s substantiation of the typicality of the Kartkozha’s image fully reveals the possibilities of analyticism as a tool for understanding the objective laws of the historical process through deepening the individual’s internal and external relations into the world.

However, the author, as a demiurge of this literary text, expands the content of this artistic type explored by him through careful drawing the images of other positive heroes, similar in spirit to Kartkozha. But most importantly, the image of the author himself is revealed before us in the narrative pathos of faith in his positive heroes, in a sincere note of involvement in their experiences, clearly present in the narrative, sharing the ideals of his good heroes.

## 4 DISCUSSION

In the novel “Kartkozha”, the formation of an attitude towards a renewed environment, the determination of one’s place and significance in it by positive heroes gives the reader the opportunity to judge the author’s attitude quite accurately:

affirming the primacy of the mind and self-improvement, as opposed to thoughtless enthusiasm for the speculative slogans of radical reconstruction of society and their irresponsible implementation. But this does not mean that Zh. Aymauytov, painting his positive heroes, does not see the inevitable influence of the socio-political ideas of the era on their thoughts and actions, on their choice of ways to achieve their life goals. On the contrary, in explaining the causes of the emergence of well-known spiritual and moral landmarks in the characters, the author often looks at circumstances of a social and historical nature. Another thing is that the spiritual demands of Zh. Aymauytov's heroes are immeasurably wider than the sociologized standard of a person who is internally transformed in revolution. The behaviour of the heroes is the result of not only the prevailing every day or other circumstances associated with their current position in society; it is remotely determined by the lifelong process of the formation of their personalities in an individual unique and ethnic community.

Being originated at the very bottom of the steppe people, who for centuries have been vegetating in darkness and ignorance, Kartkozha gets the opportunity to make his dream come true. This becomes possible due to the fact that the bonds of the Russian autocracy have collapsed, the peoples of the empire, who were within the framework of various conservative stages, came into motion. Unrest of diverse social forces released the energy of the national revival of the outskirts on the paths of social and moral progress.

There is a desire for enlightenment, a desire to find ways to apply the achievements of the human mind to facilitate the fate of fellow tribesmen in the soul of the main character of Aymauytov's novel. Kartkozha naturally goes to uncharted spiritual frontiers in search of an answer to the question of how to help his people change their lives for the better, and this is largely determined initially by primordial national character traits, including unpretentiousness to the external conveniences of life, trustfulness, openness for good and compassion for one's neighbour.

Kartkozha is influenced by all the socio-political ideas that saturated the air of the revolutionary era. The national liberation movement of 1916, in which the hero takes part, sharpen his attention to the consequences of the colonial policy of tsarism, which brought to the brink of extinction the most acceptable forms of life of the Kazakh people.

Kartkozha also did not escape the pressure of ideas of an uncompromising class struggle, winning the hero to some extent with the possibility of revenge for insults to the leaders of the steppe life, and also a decisive statement of justice for the poor people. In these sensations, the hero does not differ from thousands of sharoys who began to see life in its true light thanks to the revolutionary twist, and in general, it's fundamentally significant for the author that Kartkozha is not one of the leaders who actively influences the course of events, but an ordinary participant in the popular movement that has begun.

The contradictory impressions of the hero from socio-political transformations in the steppe on the eve of and after the October Revolution emphasize the author's idea of the existence of alternative outcomes of many accomplished events. Some of them remained beyond the horizons of the people; others contradicted the national ideal of the cultural-national revolution.

The hero does not think of his understanding of the culture and perfection of a person without mastering the results of the spiritual insights of the Russian people as an important condition for communion with the progress of world civilization. He is convinced that the just goals of the October Revolution to free nations from the

dominance of imperial ideology in the new proletarian state are replaced by ideas of unification of the life of all peoples based on the ambitious priorities of the command and bureaucratic stratum. The centripetal settings of the communist stratum in this state are balanced by the democratic aspirations of the peoples powerfully feeding the roots of the established Soviet power. Not confrontation on a national basis, but the selfless support by Andrey Kartkozha in a difficult moment of front-line life, an instant mutual understanding between Kartkozha, who was at a crossroads in the pursuit of knowledge, and Polydub who had the power to send the former to study, becomes the true measure of the revolution's humanism.

For the hero, it is indisputable that the Soviet government in germ increased the possibilities of the creative application of forces in any constructive directions of living arrangement on the basis of social equality and spiritual freedom. Therefore, his very understanding of the role of enlightenment is filled with new content. For Kartkozha, being on a par with the age means, first of all, the dependence of his inner freedom on the state of culture and the moral well-being of his native people. He strives for knowledge in order to make full use of every small opportunity in socio-political conditions to cleanse the image of his native people from the coating of the delayed patriarchal and ensure renewed development to the full extent of his natural inclinations. The meaning of enlightenment for Kartkozha is also to familiarize the Kazakhs with the forms of various public organizations acquired by the civilized world to meet the needs of social development and protect the sovereign interests of the nation.

The character of Kartkozha which was largely formed under the influence of the customs of the Kazakh people, and complicated by his desire for self-knowledge, is fully revealed in his personal abilities to find landmarks in the world around and to give all the best to achieving goals. The hero is endowed with the gift of deeply penetrating the system of feelings of his people, especially in difficult times for him. Sensitively perceiving the algorithms of mass people life, he also gains the ability to anticipate his future in general terms. Behind the external modesty and constraint in behaviour there is a subtle nature, optimistically waiting for the final results of socio-historical transformations.

The chapter of the novel named "Kim?" (Who?) sums up the peculiar result of the development of the Kartkozha's image, and becomes an acceptable form of greater objectification of his spiritual and moral character, the evolution of which now allows him to see a certain perspective of national revival and at the same time with true wisdom to correlate socio-historical realities with universal moral values. Popular common sense, to which Kartkozha never cheated on, protects him from an unambiguous perception of events and thoughtless imitation of others in circumstances that rape the human essence.

Kartkozha appears before us as a completely different person than he was at the beginning of the novel. Yesterday's mullah, Kartkozha today despises ignorant worshipers. He studies social relations in Kazakh society, for he understands the significance of Marx's demands to look at everything from class positions. However, the character avoids the fate of fetishizing the standards of this proletariat doctrine, as life experience has convinced him of the one-sidedness of reducing the whole variety of phenomena belonging to the surrounding reality to any one criterion of assessment.

We can consider the apotheosis of the chapter "Kim?" (Who?) in the internal monologue of Kartkozha in the form of inner monologue which allows us to talk about

the convergence of the character's and the author's positions. The abundance of interrogative sentences in this monologue testifies to the scale and intensity of the character's thoughts when affirming the credo of the novel: "Қазақта, орыста Андрейің, меніңкө ргенімдікөрсө, көзіашылса, меніңжү регімдей бауы рмалжү ректеріболса, зорлық, қиянат, теңсіздікжоғала реді-аудеп, бірмезетойлайды. Бірақ, олмумкінбе? Барлықа дамбала сынының мінез-кұлқын, жүрегін бірқалыпқа соғыпшыға руғаболама? Адам баласының табиғатыбір дейболуын кексеуі дуализм – санашыл дықжолығой. Бұл Толстой дыңпікіріғой. Жауыз Әшірбектер діқалайезгіқылуга болады? Адамдытұрмыс, күнкөрүт алқысыбилеп, басынқосар, біріктірер. Қолбостық, жатыпішер жалқаулықемес, еңбек, бейнеттүзетер" [3, p.362]. The logic of narrative here comes down to the fact that the intellectual and moral-ethical levels of the character and the author finally coincide. Kartkozha, almost always in need of a narrative of his actions and deeds, rarely left alone with his thoughts, noweagerly interrupts the all-seeing author in dialogues and monologues in order to more accurately convey the essence of their findings, to show how the experience influences the formation of his personality.

The only acceptable basis for the unity of the Russian and Kazakh peoples recognised by Kartkozha is the equality in responsiveness to goodness, which assumes as a result social equality between people regardless of nationality. Labour should be recognized as a source of morality, and not a criterion for dividing into antagonistic classes, and then the correct correction of all vices of life is possible. Only the revival and development of the Tolstoyan ideal of mankind inextricable in its common virtues, will strengthen friendship between peoples, protect against destructive tendencies in joint life-building under Marxist slogans. Kartkozha is not afraid of dualism in thoughts. Accepting Marx's materialist ideas as a major phenomenon that greatly contributed to the awakening of layers of different peoples crushed by need and ignorance to the search for justice, he also boldly raises the question of their limitations without correlation with universal ideals.

## 5 SUMMARY

The peculiarities of Aimauytov's representing the personages of heroes in the novel "Kartkozha" are due to the author's desire to combine the humanistic traditions of the upbringing novel in world literature with the class criterion for assessing the personality's activity, and this was more in line with a true artistic study of the causes and consequences in relation to the transformation of the spiritual and moral image of the Kazakh people in the process of revolutionary frontal updating of conditions existence. Without denying the well-known dependence of the personality development dialectic on socio-economic conditions, Aymaulytov is unshakable in another: stability and irreversibility of a person's spiritual progress gives fidelity to ethno-historical memory, a constructive genotypic moral potential actualized by a person in national space.

## 6 CONCLUSIONS

Due to the deep imagery of the embodiment of creative intent, Aimaulytov's novel "Kartkozha" represented an outstanding achievement of young Kazakh literature. The aesthetic value of the work did not lose its significance over time, and it is associated

with a high degree of artistry of Aymaulytov's novel about the world and man in it. The specificity of imaginative thinking in the novel "Kartkozha" is due to the special nature of the relationship between the word-painter and the reality around him, in which the actual author of the analysed work was actively and organically "included". Hence the regularity of the coincidence between the intellectual and spiritual levels of the character and the author observed in the narrative of the novel was manifested in the expansion of the area of inner monologue as a form of narration. The described achievements of Aymaulytov, a novelist in a figurative embodiment of a national type, will later indirectly be returned to the arsenal of means and techniques of the artistic image of a person in Kazakh prose.

## 7 ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

## REFERENCES

- [1] M. Bakhtin, «Problemy poetiki Dostoevskogo», Moscow, 416 p., 1963.
- [2] V. Khalizev, «Teoriya literatury», Moscow, 398 p., 2000.
- [3] Zh. Aymaulytov, «Shygarmalary: Romandar, povest', angimeler, p'esalar», Almaty, 560 p., 1989.
- [4] S. Kirabaev, «Zhusipbek Aymaulytov. Omiri men shygarmashylyk», Almaty, 220 p., 1993.
- [5] R. Nurgali, «Vershiny vovzvrashchennoy kazakhskoy literatury», Almaty, 307 p., 1998.
- [6] R. Nurgali, «Kazakhskaya literatura: kontseptsii i zhanry», Astana, 504 p., 2010.
- [7] V. Amineva, L. Yuzmukhametova, «Features of ballad genre functioning in modern national historic-literary process», Revista San Gregorio, iss.20, pp. 40–46, 2017.
- [8] V. Amineva, M. Ibragimov, E. Nagumanova, A. Khabibullina, «Motif as a concept of comparative poetics», Journal of Language and Literature, vol. 5, iss.3, pp. 17–21, 2014.
- [9] M. Bakhtin, «Estetika slovesnogo tvorchestva», Moscow, 445 p., 1986.
- [10] V. Amineva, «National perspective as axiological component of the composition art world», XLinguae, vol. 11, iss.2, pp. 329–337, 2018.
- [11] L. Fakhrutdinova, V. Amineva, A. Sibgatullina, T. Alfina, «Perspective of national identity in the light of the Art axiology», Turkish online journal of Design, Art and Communication, iss.7, pp. 1079–1084, 2017.