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## ИЗВЕСТИЯ

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК  
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## NEWS

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OF THE REPUBLIC OF KAZAKHSTAN  
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**THEMATIC AND IDEOLOGICAL NATURE OF SHORT STORIES OF SAIYMZHAN YERKEBAYEV AND WORLD OF HIS CHARACTERS**

**Abstract.** The article is implemented within the framework of grand financing of the MES of Republic of Kazakhstan for the project №AP05135443.

This article provides analysis of the main problems, thematic features, method of conveying the inner spiritual feelings of a fictitious character based on short stories of the writer Saiymzhan Yerkebayev: “*The Private Matter*”, “*That Was Really Something!*”, “*A Dog*”, “*Unpicked Flowers*”, “*ASuitable Topic*”, “*Meeting in the Village*”, “*The Sorrow*”. Specialties of description of the society image, life conflict and expression of feelings bear evidence of the writer’s artistic and ideological innovative search. His characters Tilepbergen, Nurbanu, Baisal, Kamka, Kantarbay, Alim, Bulan, Janash, Katira, their thoughts and actions, the inner space and originality penetrate to our world through the contents of the artistic works.

**Keywords:** the genre of a short story, a theme, an idea, image, artistic conflict, sadness, feelings, a plot, an author’s decision.

A talented writer, an eloquent satirist, a discerning publicist, generally recognized because of his honesty and perseverance, Saiymzhan Yerkebayev mightily rushed into the world of literature; his works are assessed as something special. The writer managed to link his work experience with the creation activity in an ingenious way; he put all his mental skills and knowledge into his characters and tried to discover himself in them, he made an attempt to find a way out of their own life situations using his creations. His life principles and personal qualities are certainly well known to everyone. That is how Medetbek talked about him: “He couldn’t flatter and be obsequious; he remained faithful to his principles till his dying day and never wanted to be prominent against others. When communicating people, he never took into account the seniority or names and titles, but based upon simple human considerations and kept up on equal terms with everyone. He did not abase himself before anyone and clawed favor with everybody, neither he flattered or adapted himself to anybody. He could not endure when someone addressed him in haughty manner and looked down on him. Seeing someone’s false actions and fake speech, he lost peace of mind like a guard of truth and did not find a place for himself even if it did not directly concern him. At such moments he lost his temper with anger. Having found him in such a state, I always admired his truthfulness and called him - “Well, Sake, you are just a hot Berdan rifle”. Indeed, he was “like a gun ready to fire at any moment. At that, it was a rifle with a cocked shutter always prepared to shot [1, p. 447]” – it was in such friendly and amorous words that Medetbek recalled the sincere, courageous and uncompromising nature of his senior fellow writer noting his civic qualities.

Indeed, each his work displayed his interest in destiny of people, the desire to convey the truth of society in the same form as it was, the ability to adhere to a sense of humor when describing the peripeteias of life. His artistic works are meant to set its reader on the right path.

In his stories the writer is based on artistic realities of the epoch and contemporary social life concerning changes both in the inner world of people and in their day-to-day life. Readers know such his short novels as “*The Private Matter*”, “*That Was Really Something!*”, “*A Girl’s prank*”, “*A Dog*”,

“The Sorrow”, “Unpicked Flowers”, “The Irony of Fate”, “Kodar’s Role”, “A Saucer with Butter”, “A Restless Night”, “The Father’s Favor”, “Unfulfilled Desire”, “A Suitable Topic”, “Meeting in the Village”, “On the Way”, “Uncle-Candy”, “The Mission of Murat”, “Infants”, “Painters”, “Stone”. One may recall words of an outstanding figure A. Kekilbayev: “Yes, I know Saiymzhan. He himself and his art of creating are not restrained with anything because the writer is actually a brave man. In fact, he is really talented. He is a Romantic. In this world he wants to touch everything; to see, smell and even “to chew and taste” [2, p. 106]. These words display the writer’s essence, his striving for improving the narration and in-depth study of interested topics which he feels with his heart and soul.

The key theme of Saiymzhan Yerkebayev’s small prose works is presentation of society, life events, experiences and feelings, love between a man and a woman, morality, kindness, as well as negative features, selfishness, irresponsibility, betrayal.

In the story “*The Private Matter*” the writer tries to explain that love is the purest and most tender feeling between lovers, that love is full of secrets, reproaches, experiences. This is a story of two young people who underwent ordeal of adieu obeying the last will of the guy’s mother. The main character Tlepbergen is a state farm mechanic, and his beloved Nurbanu is an accountant in a rural council. They both believe that their future family life will be beautiful and they will become an exemplary family. However, being terminally ill the mother worries about her son’s future. She believes that Nurbanu cannot become the most intimate person to her orphaned children, of which the oldest is fifteen, and the youngest - only five years old. In her last will she wants her son to find a submissive wife obedient to him who will bear with fortitude all the burdens of life together with him. “In a few moments a young man lost all his dreams and the vision of the future he has built up in his thoughts collapsed, the faith died. His beloved mother took leave of this world, bade farewell to her children and expressed her last wish to the son. The will of the mother is mandatory to him. Will he really depart from his word given to the diseasing mother? And what will he say to Nurbanu [3, p. 322]. The young man is in desperate situation and in a fluster: he does not want to give up his beloved but he cannot break his promise made to his mother”. This story clearly displays the author’s writing style and artistic method, description of the environment, society, views and opinions of other people. In turn his girlfriend’s mother also opposes the marriage union of Tlepbergen and Nurbanu. As to Nurbanu’s mother, she considers a rural school teacher named Bekzhan the best candidate for her daughter’s hand. The teacher is also in love with the girl, all his dreams and thoughts are of her; he wants to tie his further life with her. Nurbanu’s mother is angry that the daughter had not accepted Bekzhan’s marriage proposal, she is unhappy with the daughter’s deed. She is not only angry and reproaches the girl, but also turns her son Galym and the daughter-in-law Katia against Nurbanu. If it is true that love is a person’s “private matter”, of course, the happiness of two young people cannot but be saddened by such opposition from their close people. That’s the author’s main thought.

In the story the thoughts and decisions of characters are developed through one’s inner monologue. We are witnessing excruciations of Bekzhan who is going through psychologically difficult period. Bekzhan understands Tlepbergen who has met with difficulties and who lost his mother so early. He sees what a difficult situation the loving couple has got into. By no means has Bekzhan wanted to stand between them, but it is beyond his strength to overcome his own feelings, he realizes that love does not obey reasons.

It was not until that he was convinced of the sincerity of feelings and mutual affection of the lovers he decided to leave them alone, wishing them all the best. Bekzhan vows them no longer to create obstacles in their way. The goodness and breadth of Bekzhan’s soul is fully manifested when he comes to Nurbanu’s mother and intercedes for the young people; he asks the woman not to interfere with their love. Bekzhan believes that Tlepbergen will soon grow stronger and turn into an independent and self-sufficient man capable of feeding his family.

By means of the story “*The Private Matter*” the writer raises the idea of loyalty to love. No one has the right to interfere in “matters of the heart” because this is the business of every person. Two young people united by their feelings, a common goal and plan for the future express their readiness to take strong steps towards a new life.

Saiymzhan’s story “*That Was Really Something!*” is meant to send a message to a reader that appearance may be deceptive, that it does not always correspond to the inner world of its “owner”, and that premature and hasty decisions come to no good.

The storyline of this artistic work is as follows: a guy named Kozhabek has a strong wish to make his friend Baisal to get acquainted with a girl. Kozhabek calls Baisal to his house. He also invites two girls Anel and Kamka. Baisal mentally compares the appearance of both girls, who were invited by his friend. Baisal carries on a dialogue with his inner voice. The author illustrates the external characteristics of both girls who are completely different from each other. "Anel is a little bit plumpish full-faced girl with a lovely figure. She is fair-faced. If you look closely at her face, you can see freckles scattered on her face, but they are not easy to see, as they are under a thick layer of face powder and cream. And her eyelids are heavily touched up with eye shadow; too much mascara has been applied on her eyelashes, so they look like arrows of a bow that are greatly stretched and are just about to fly into the sky. She wears a short skirt, a thin long sleeve blouse with a print of small leaves looking like red palms". [3, p. 338]

In this girl Baisal sees a cat-like grace and suppleness. Anel's appearance, her behavior and even her manner of walking - everything in her seems feigned and unnatural. On the contrary, in his judgement Kamka, who was previously married and had a three-year-old son, is an ordinary and genuine girl whose beauty is natural. She doesn't even try to please the guy who came to meet them. "Her hair is short, uncombed and had not been styled as it should. She is white-faced and her nose is slightly pointed and raised upwards. Her eyes are large and wide-set; no mascara has been applied on her eyelashes. The arched eyebrows look like a new moon; thereby the girl's eyes seem to be even larger. A birthmark on the left side of the face gives originality to her appearance, it suits her very much. The lips are neither full nor thin - they are of mean thickness" [3, p. 338]. The only imperfection in her beautiful appearance is her austere face on which Baisal would expect to see a smile.

Baisal's thoughts and feelings clearly show his attitude to a nature of a character, to love, to a woman. In his thoughts, a character's psychology changes from one state to another. A taciturn person by nature and a self-restrained girl could hardly keep up a lively talk, but when Baisal came home he began thinking about Kamka. In his mind the guy imagines a slightly embarrassed but genuine girl. He cannot find anything unnatural in her actions and words. He mentally reproduces every word spoken by her. He cannot come to a specific decision. "If you want to take a correct view of a woman's beauty, do not look at her when she walks up the street in her best fashionable clothes with make-up on her face, but try to see her beauty in the kitchen, in day-to-day life. Only then can one fully understand the beauty of a woman and get real pleasure contemplating this picture. A woman engaged in preparing an evening dinner for the family, washing or cleaning an apartment is no less beautiful than a ballet dancer on a theater stage [3, p. 344] - that is how Baisal thinks. He looks for such beauty in Kamka, admires the grace of the girl's movements and actions.

At the end of the story the author surprises his reader with sudden turnaround of events. "I'm getting tired of my anxious feelings, I'm confused and in a panic. I wonder if Kamka thinks of me." These words excite Baisal's condition even more. In fact, Kamka is not what she pretends to be, she makes appointment with several guys in a day. The girl is not as blameless as she seems. Thereby, the author wanted to show that you must not believe what you see with your eyes.

The writer is not indifferent to realities of fate. By means of his short story "*A Dog*" he tells about various situations in life of society and makes a reader to think. The main character of this story is a man whomay be called as good-for-nothing. The man is going to sell a dog of his dead son. The short story begins with a description of a ridiculous situation on the sidewalk, which we see as viewed by Kantarbay. An outward appearance of a stranger who holds a dog reveals the contents of the short story. "He wears a long coat up to his ankles, light boots with air holes that would fit on a hot summer day, but not on this rainy, cold autumn day. There was no a shoe-lace on one of his boots and a shoe tongue of the boot was lying on the ground. The man put on the boots on bare legs. The pants were only two fingers below the hem of the coat. He had an old cap atop his head. The cap of indefinite color was pulled over the forehead and looked like a drooping hump of an old skinny camel". [4].

Kantarbay feels aversion to this deeply unhappy man. The point is that the man wants promptly to get rid of a dog though his only son has become attached to the dog being still a little boy. And now the father bargains on price to get more money for the dog. And the dog could become a real shepherd dog with proper care. Kantarbay sees great sadness, desire for revenge and grief in the dog's eyes. The man decides to help the animal, although he himself is not fond of dogs too much. The author says that the dog feels a human's attitude and understands who is kind and from whom one can expect the worst.

“If you were not a dog, would you have done so?!” – the seller grumbled out an answer licking his dried lips. “But what can you expect from a dog?!” – says Kantarbay to him. Of course, his words were not addressed to the dog”. [4].

The author tries to convey the truth of life: if dogs cannot become humans, then people can become a dog. In conclusion of the story, the author offers a reasonable way out of the situation and its logical end.

The writer’s short stories “*Unpicked Flowers*” and “*A Suitable Topic*” tell about the might and the power of love, all-consuming passion. The author analyzed in artistic method the idea presented in the work while describing the existence and relations of ordinary people, motivating them with real actions of the characters.

A short story “*A Suitable Topic*” begins with a meeting of a journalist Bocken and a guy named Janash who likes poetry although he is studying at a medical institute. “Love should come on its own. There should be no influence from outside on the appearance of love. Love is measured by a person’s mood, by his own feelings,” – this is what Janash thinks. He dislikes Bocken’s irresponsible and treacherous behavior – being engaged to a rural girl, Bocken meets with an urban girl. At their next meeting, Janash says that he has found a topic for a new short story, that the plot will be the relations of Bocken and Assiya. Janash makes no doubt that in most cases, the relationship of a girl and a guy shall develop into a true feeling. “Judging by your words, you love each other very much. It’s okay. Now, if we are not talking about your personal relationship with Assiya, but in general, about relationship of a girl and a boy. When a girl falls in love with a guy, she does not take notice of the guy’s shortcomings. As time goes by, the young people become attached to each other, and a sincere feeling appears between them. But when one day, a boyfriend starts to avoid the girl, she experiences a sensation of inferiority and offence. She feels weak and lonely. The girl is depressed and loses self-reliance.” [3, p. 420].

Janash sets forth a goal to tell a real situation and thereby make Bocken to feel a sense of shame for his own mean actions, to convey to him the emotional stress of the girl. The author leaves the decision to Bocken. It is difficult to determine what is more important for the character - the fear of losing his girlfriend or the fear of disclosure. This rests a mystery to the reader.

A short story “*Meeting in the Village*” describes rural living, faltering steps of two friends in rural area after they returned home from a city. Another short story “*The Sorrow*” tells about a mother who wanted a better future for her son. In actual fact, the woman severs him from his beloved girl and a child. The mother performs some ugly deeds that are unworthy for a woman. In his first short story, the author tries to explain to his reader that rural and urban life affects a person’s nature and soul in different way. The second short story reproaches for the unforgivable act of a woman who destroyed her own son’s life with her own hands.

The spirit of the prose works of S. Yerkebayev may be characterized by the statement of a literary critic A.K. Kaliyeva: “In the modern domestic literary process are being formed new artistic trends which are different in their ideological approach and searching for forms. While observing epochal events from his own point of view and his thoughts, each writer pays his particular attention on studying spiritual and moral paradigm of modern society”. [5, p. 128].

In general, short stories by Saiymzhan are distinguished by the presence of internal struggle and confrontation of people, affection and sincere feelings of different characters. These techniques reveal images of characters, their diversity and multiplicity.

National poet Kadyr Myrza-Ali highly appreciated the creative craftsmanship of the writer, the value of his works of art and said: “Saiymzhan was a real writer” [6]. Artistic legacy of the writer Saiymzhan Yerkebayev, who managed specifically reveal activities of representatives of the modern epoch, originality of society still has great merit, artistic value and until now it enjoys the fondness of readers.

In general the problems of studying literary local history in the West Kazakhstan region are not limited only to checking literary texts of modern age. In addition, monuments of the Arabic writing of the last century have been studied as an object of research. For example, a scientist-expert in Arab studies B.D. Dyussenov (B.D. Dyussenov “Linguistic features of epigraphic monuments”) [7] in his research paper considers linguistic features of the Maulimberda burial mound epitaphs which were discovered in the course of scientific expeditions conducted in the Ural region. Within the framework of the program of “Spiritual Renovation” big objectives have been imposed on specialists of humanitarian field of science with regard to involvement of the local history heritage in the global scale scientific turnover.



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КЕЙІПКЕРЛЕР ӘЛЕМІ**

**Аннотация.** Мақала ҚР БЖҒМ ҒК№АР05135443 жобасы бойынша гранттық қаржыландыру аясында орындалды.

Бұл мақалада жазушы Сайымжан Еркебаевтың «Меншікті іс», «Гөй-гөй», «Ит», «Жұлынбаған гүлдер», «Табылған тақырып», «Ауылдағы кездесу», «Қасірет» сынды бірқатар әңгімелерінің негізгі көтерген проблемалары, тақырыптық ерекшеліктері, көркем прозадағы кейіпкердің ішкі жан сезімін беру тәсілдері талданады. Қоғам бейнесін, тіршілік тартысын, сезім көріністерін суреттеу ерекшеліктерін талдау арқылы жазушының көркемдік-идеялық жаңашыл ізденістеріне көз жеткізіледі. Туындыларының өн бойында шебер, әрі шынайы сомдалған Тілепберген, Нұрбану, Байсал, Қамқа, Қантарбай, Әлім, Бұлан, Жаңаш, Қатира сынды кейіпкерлердің іс-әрекеті, ішкі жан-дүниесі, болмысы айқындалады.

**Түйін сөздер:** әңгіме жанры, тақырып, идея, образ, көркем тартыс, мұң, сезім, сюжет, авторлық шешім.

УДК 82-32 (574)

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В данной статье анализируются основные проблемы, тематические особенности, способы передачи чувства внутреннего душевного героя в художественной прозе на основе рассказов писателя Сайымжана Еркебаева «Собственное дело», «Ну и ну», «Собака», «Несорванные цветы», «Подходящая тема», «Встреча на селе», «Горе». Особенности описания образа общества, жизненный конфликт, проявления чувств свидетельствуют о художественно-идейных новаторских поисках писателя. Сквозь содержание произведений в наш мир проникают его персонажи Тілепберген, Нурбану, Байсал, Камқа, Қантарбай, Алим, Бұлан, Жанаш, Қатира, их мысли и действия, внутреннее пространство, самобытность.

**Ключевые слова:** жанр рассказа, тема, идея, образ, художественный конфликт, грусть, чувства, сюжет, авторское решение.

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