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Revealing the historical truth: on the case of the novel by S. Smatayev “Elim-ai”

In the novel “Elim-ai”, Smatayev S. turned to the distant past of his native people, describing one of the difficult periods in the life of the Kazakh steppe, the exploits and struggle of real national heroes of the 18th and 19th centuries. In the “Elim-ai”, a large number of khans and sultans, princes and heroes are represented, and the life of the ordinary people takes a large place. His works cover the existence of historical figures, the true events of the tragic and heroic period in the life of the Kazakh nation. In the novel, a broad picture of the heroic battles for the Motherland and the heroism of the people were depicted. Within this article, the researchers analyzed the secondary data dedicated to this trilogy, which enabled to reveal the new facts described by Smatayev S. and other authors. Thematic analysis was used to determine the patterns (themes) which emerged from the secondary data. The data, which was collected during the inquiry, was read and themes determined on a sentence-by-sentence principle to enable the researchers to detect the fundamental ideas, suppositions, and conceptualizations embedded within the secondary sources. This enabled to look from the different angle at the historical figures described in these works. The results contribute to a better understanding of the indicated novel and the Kazakh literature in general.

Key words: Smatayev S., Kazakh literature, “Elim-ai”, trilogy, jungars, batyrs, biys, khans, sultans, Kazakh khanate, oirats, Kazakh-Jungar war.

Introduction

Sofy Smataev is one of the outstanding writers along with M. Auezov in fiction. Through the ideas and foundations of the novel “Elim-ai”, he highlighted the independence of Kazakh nationality.

It would not be mistaken to note the author with a help of characters in “Elim-ai” wanted to compare the great historical people with an endless ocean. Moreover, he presented numerous secrets of the times of Abylay khan, lawsuits of the ages of real events, legends of the steppes and gifted people.

The writer in his novel, as in early works, continues to reveal artistic thoughts in a new format, which enabled to reveal new images, the human psychology of the Kazakh people, and the discovery of social collisions in a general. S. Spataev, through a historical novel, which is based on his life and history as well, raised the level of Kazakh literature to the highest world level and presented writer's heroism.

The trilogy clearly depicted the Kazakh social community everyday life. It shows the life of khans, batyrs, biys — how everything finds its continuation, like the waves of the seas running one after another, like unfading life.

The key events in the novel happen in the period of great migration (period of Kazakh-Jungar war). The writer, outlining the life of those times of the Kazakh people, the culture of all nomads.

Because of the nomadic life, the people almost became victims of the Jungars (Jungar is the Oirat population of the Jungar Khanate). S. Smataev depicts the period of the steppe battles where Kazakh batyrs were born.

The writer shows life and the progress of the real changes. Through the recollection of certain events, we learn the present and past lives of our characters. A novel from the first page to the last page is full of the cruel reality of the past.

Abylai khan, Tole bi, Kazbek bi, Bogenbay and Kabanbay batyrs within this novel are distinguished by oratorical talent, as Smataev in his poetics writes his characters especially skillfully and very fruitfully using artistic methods, this is especially evident when he created the character of Abylai khan.

From the pen of Sofa Smataev, khans, batyrs, biys were born; they stood above people in ranks, all sorts of fundamental peoples of rulers and kings of that and these times, khans, diplomats.

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Sky, heights, abyss, depth. They are strong with their secret, even if there is an Argymak with a golden saddle between them, they know how to resist the right word, and in the right place, they know how to temper the solidarity of the people. The ability to determine by eyes, by gesture, by walking, by dressing clothes, by conversation, by sentence, by the rule of the people — this is a centuries-old nomadic culture, a strengthened custom and traditions.

When creating historical images, their life events are described in an extensive form, using ideas, motives and melodies. For individual songs, there is no illustration of imitation, a re-exposition of someone's thoughts, in dialogues, monologues; they turn to vocabulary and to syntax, doing it again.

The basis of the novel in a general way outlines the spiritual state of people, one of the complex psychological feelings is love described in different charming colors, depicting certain tunes, flowing out in a sharp movement of the wave. The writer will reveal the colors of his native village, its mountains, rivers, seas and lakes, describes the seasons: winter, spring, summer, autumn. It is raining torrents, snowstorms are sweeping invisible.

The works deeply embrace laconicism, portability, the culture of ethnographic nomadic life, household — tradition, law, moral — morality, military — political, belief and conviction.

In his novel, the writer describes Abylkayyr who took the wrong step leaving his native land because of his family, because of society, then the desperate one suffers very much not knowing what to do, they call him a criminal, he is innocently guilty, after a while he returns to his native land, realizing his mistake, he tries to return to conscious life, and the author sincerely describes a bright life about this, shows goodwill.

To create an image, the writer makes the author famous, recalls the past events of his characters, and makes vocabulary introspection, self-assessment of others, psychological diagnostics, thoughts and dreams, uses artistic materials as freely as dialogue, monologue.

Alone, in pairs, in society, at meetings, the deed is struggle, in battles, in joy, in sorrow; the brave author reveals his assumptions to his readers. Before the characters reveals the idea and purpose, artistry, colorfulness. From the beginning to the end of the novel, individual characters of the great heroes, individual events are described; there are characters where they participate only in episodes.

In the scene of life, one generation comes, grows, improves, and fights, whether they live well or badly, after some time they pass away. The next generation continues to live. Again joy, again grief, again, the struggle, again, the litigation of the parties.

In this socio-psychological-philosophical, eternal struggle, the novel attracts its readers with its truths and justices, embraces pleasant, makes you think. Although the works seem voluminous, if you look inside you can see it as portable, appropriate, harmoniously regular.

In the treasure of Kazakh literature, the most accessible artistic and aesthetic trilogy is “Elim-ai”, as a historical work, which has mastery and nobility.

To write a multi-volume work, he collected information from historical documents, collected ancient words to use them in his work.

Samples of world realistic prose, the influence of historical classical novels, the heritage of the words of the Kazakh people were more deeply understood and researched by the author and conquered aesthetic ideals, reaped their fruits in practice with proud skill. Thus, Sofy Smataev opened an artistic and literary school, proving the fate of the people and the militant citizen in realistic prose.

The writer in his works proved that someday unity, a bright life would win, he made every effort to convince his people that his dream, the future would forever burn with a flame. This is all the necessary quality for our youth — indestructible wealth.

The historical event in the novel “Elim-ai” took the form of a historical fact, properly thought out by a person or a certain social environment, possessing a sorted and valuable historical truth, a qualitative value. Known, evaluated, and as a result received the real truth; a historical fact serves to cognize new historical events in the relationship of people, the social environment, to determine their social meaning and content. According to this work, the Kazakhs were not a soulless nation, an unfortunate people. It was this idea that became the mainstay of the social load of the historical novel “Elim-ai”.

The researchers tried to reveal the new historical truth with the novel written by S. Smatayev.

Research methods

For this purpose, the researchers analyzed the secondary data from the literature dedicated to S. Smatayev novel, which enabled to indicate the new facts within this work. A thematic analysis process was applied to analyze the data. It is one of the most commonly used methods used for analyzing qualitative

data in the social sciences. Thematic analysis was used to determine the patterns (themes) which emerged from the secondary data. The identification of patterns (themes) occurred through the “careful reading and re-reading of the data”. This means that the data collected during the inquiry was read and themes determined on a sentence-by-sentence principle to enable the researcher to detect the fundamental ideas, suppositions, and conceptualizations embedded within the secondary sources.

Results

Oshagan biy case. In the first book of S. Smatayev's trilogy “Elim-ai” one can find an episode that describes the general picture of the village owned by the Oshagan biy (biy is a person who resolved the controversial issues according to the customary law of the Kazakhs), who was about to leave, defending from the enemy who attacked them. Having resettled his village, Oshagan biy decided to stay in his native land for all his relatives. Oshagan biy to his son, who suffered from the fact that he leaves his father in the hands of the enemy, says the following:

“... They will not reproach me. If I run away, many will reproach. My mountains, my river, my earthen hearth, even the ashes of my native fire will yearn for me. If I leave now, I won't have the strength to go back. May Allah rest my old bones here. Bend down Daulen-zhan”, having said these lines, he completes his words with a whisper. His pale lips touched his son's forehead. Two tears flashed in his faded eyes, then the old man's face became stern, and he froze like a gray-haired boulder [1].

Left alone, Oshagan biy heroically dies during the battle with the enemy.

From the above passage, two reasons were observed, connected with each other in his decision to remain alone in his native land. The first reason is that the biy did not have the courage to leave his native land, the environment where he grew up; the second is the wish of the old biy so that his body would remain not in a foreign, but in his native land, where he was born. The inherent sacred concept of the native land, the infantile love for the Motherland led Oshagan Biy to such a decision.

In the trilogy of S. Smatayev “Elim-ai”, not the external, but the internal basis of the reason for Oshagan biy's stay in the migrated village, the holy desire of the hero of the work not to transport the old thin body, to remain on the land where he was born. Moreover, this was also a great masterful decision, which gives a particularly significant, important national tone to the appearance of the novel-dilogy, the nature of the hero.

The main reasons and motives for the actions of Oshagan biy and Anet biy in I. Esenberlin's trilogy “Nomads” are common, consonant with each other. Among these motives, S. Smatayev chose the most important, the attractive content of which is dominated by folk, national significance. At this time, the author relies on the measures of traditional spiritual culture, knowledge of the Motherland, native land. As a result, unlike the episode in I. Esenberlin's trilogy, which describes Anet biy, who remained in his land, the episode from S. Smatayev's trilogy “Elim-ai”, which describes the same situation with Oshagan biy, came out significantly meaningful with artistic, ideological and cognitive point of view.

Zhanatai batyr case. The event experienced by Zhanatai batyr (batyr is a folk hero with valor, glorious for his exploits) makes it possible to see the actions of Anet biy and Oshagan biy from a new side. Zhanatai batyr experienced the following events: a) several people surrounded by the enemy. Those who left the encirclement will be saved, and those who did not leave will be forced to die. b) The only way out that can pull out from the enemy environment is the winged horse Zhanatai. However, the horse can save only one warrior.

Zhomart batyr case. The situation from Zhanatai batyr requires clarification, choosing those who reached their native lands, and who died during the battle with the enemy. Zhanatai batyr determines his choice of the traditional folk worldview. He sees it right to save the life of his son Kokysh, who still has his whole life ahead of him and a great future. Continuation of life, offspring wants to save this way. He trusts his son with cherished dreams and wishes, which he himself did not have time to achieve. Zhanatai batyr fulfills his last duty to the child, offspring, and his people in this way.

Samples of oral folk literature of Kazakh writers serve as the main material about the describing era. In the whole coloring of the historical trilogy of S. Smatayev “Elim-ai”, there are familiar meaningful and ideological motifs of the folk song “Elim-ai”. Moreover, the main storylines of the dilogy are based on samples of folk art. Let's pay attention to this episode in the novel: “The mountain ranges of the Big and Small Tore are directed towards each other. Like two batyrs in a duel, they stand almost at arm's length. At the foot of the rocks, a snake twists a path, circles them and loops along the eastern slope of the Great Torah, where sounds a cold source.

Just in the place where the spring overflows and turns into a river, the village of Zhomart Batyr is located [2].

About Zhomart himself, the writer writes: “You probably guessed that this old man is the famous Zhomart-batyr, Naiman from the Sadyr subgenus, the father of nine desperately brave sons” [3].

During the Jungar attack of 1723 [4], the peaceful, careless aul (village) disappears. During the battle against the enemy, Zhomart himself, his nine children-heroes die. From all the aul, only the born baby and his mother Barshagul survived.

All the hardships of the Dzungarian attack, the main character trait of the atrocity in the novel “Elim-ai” are revealed through such a tragedy in the village of Zhomart Batyr.

In the novel, life, hearth, pictures about the village and its environs are based on historical facts. According to the seventh generation of the batyr, Zhomart winters on the left bank of the Boraldai River in the vicinity of the mountains of Ulken-tura and Kishi-tura. In 1723, Zhomart overwintered at the springs, originating from the Terekti River in the center of the Ulken-tura and Kishi-tura mountains. Later this spring was named “Sadyr Kamalgan Bulak”.

To the words of his relatives, who reported on the enemy’s advance, the need for resettlement, Zhomart replied: “The Kalmyks (Oirats) have always been indecisive for an open battle, in case of an attack they are ready to fight together with their nine sons”, at the end of his speech he says that in his herd many recently neutered and unsuitable for pasture. Thus, when everyone moved and left, Zhomart remains in the same place...

Zhomart batyr left at home, under the cauldron of one of his children, who was only 25 days old from the date of birth, escapes by hiding in dense thickets. Two of them, who survived from all over the village, are taken by one of Zhomart's relatives, Kuat Batyr, on the same day. The author of this information writes that he himself is the fifth generation of a 25-day-old baby — Tasbolat. Then Kuat marries this woman.

The writer, on the basis of this little information, connecting with the history of one whole family, tries to reliably convey a picture of the life and life of the Kazakh steppe in the first half of the 18th century. The writer connects the main figures in the legend of Zhomart and Kuat with several events that contribute to a comprehensive knowledge of the truth of the described era, as well as to the recognition of their character. Among them, there is a lawsuit for land and a lawsuit for the return of kalym, the khan's assembly and family, everyday stories. Many of them are written by the author himself. Enriching little information about Zhomart from the legend and his surrounding world with composed events, developing it describes it. The writer, especially describing the moments of the heroic deeds of Zhomart batyr, the exploits of his nine sons, shows creative activity with a special imagination. The suffering of Zhomart batyr before whose eyes everyone died, in particular the entire village, all nine children who fought with enemies, gives a tragic shade to his entire heroic battle with enemies. At the end of the war, left alone from one village, Zhomart goes out to fight with a whole army of enemies:

“The sabers clashed with a clang. Zhomart's eyes were filled with blood; he did not see anyone but his opponent. The old batyr, depressed and completely exhausted, of course, could not give a proper rebuff, only his hands still remembered the former skill. “But I will shed his blood anyway!” — flashed his last wish.

Grunting, Zhomart knocked the weapon out of enemy hands with a saber blow, at the same moment his damask steel flashed over the Sherik's head, delivering a crushing blow.

Shuna Dabo nodded.

From all sides, spears pierced into the unprotected body of the shell and threw Zhomart high.

- Well, batyr, what do you see now? Shuna-Dabo asked.

- I see my native steppe, mountains, I see all my land. Nevertheless, even now I stand above you....

Spears descended [5].

In the facts, where there are motives of the legend, the real heroism of Zhomart himself and his nine sons were not shown. The writer, supplementing, inspiring every message, every information, presenting before his eyes the mournful, tragic and heroic image of the past event, excites thoughts and feelings. Showing the concrete personality of his characters, along with a picture of their actions, the author sincerely describes the sensual truth in a poignant manner.

Abylai khan’s warrior’s case. In the novel “Elim-ai” among the main characters are shown many brave batyrs, who are extensively described in folk historical epics. If one of these batyrs was Syrgeli Elshibek, who in the legend of Sh. Ualikhanov acts as a batyr among the warriors of Abylai, then in the novel by S. Smataev he acts on the orders, instructions of Abilkhair Khan. Moreover, Abylai at that time went

under the pseudonym Adil. The name of the enemy “Abylay” is shown to him after this action of Elshibek. There is no other deviation in the description of the fact and the writer.

In the novel, this action of Yelshibek batyr is shown not in an independent, random form, but in solidarity with the difficult goal of repulsing the enemy. The destruction of the enemy shooter, the capture of enemy weapons opens the way for a mass uprising in the Kazakh valley. By subordinating to this goal, the assimilation of the fact, having more supplemented the meanings of Yelshibek's action, increases its influence and content.

For the writer, historical documents and ethnographic facts perform the function of a unique life material in a comprehensive description of samples of oral folk literature and well-known phenomena. Historical documents, ethnographic facts and samples of oral folk literature, having built the plot basis of a literary work, along with giving a specific, true feature to the described phenomenon, clearly makes it clear the character, originality of thinking, level of knowledge and conviction of the hero of the work. In addition, they, the creations of a historical personality, which is presented as the main character, a person of creativity, are an indispensable tool for learning the secrets of the workshop, the poetic psychology of the writer in the structure of a literary work [6].

In the novel by S. Smataev “Elim-ai” (1-book), the ruler of Zhety khoshun Khalki Alibek Khan went hunting with his adviser Khutkhai Tufa. Khan, bending over the fox, covering the white snow with red blood, said to the adviser, touching his hands: “Tell me, is there anything more beautiful than blood spilled on white snow?” To which Khutkhai Tufa replied: Yes, my lord. White skin and ruddy cheeks, similar to apple trees, the wife of your son Ulzeytu-khanum” [7]. These events have a literary and historical basis.

Conclusion

Dukenbay Doszhanov, in his article titled “Searching in Historical Prose”, gives the following assessment to S. Smataev’s novel “Elim-ai”: “The work deeply affects the criteria for being a bloodthirsty shadow period in the history of the Kazakh people, which was called “Years of Great Disasters” (“Aktaban shubyryndy, alqakol sulama”. Explanation with the help of hardships that fell to a lot of the people and separately civil experience, and vice versa, a description, presenting before the eyes suffering of the whole people with the help of the fate of the main batyr — a well-deserved success of the writer. The development of the event, woven from flowing streams of unusual eloquent combinations of the author's originality, takes on a special form when moving from the first book to the second. The picture of being is shown not by an empty one, but by an image”.

If looking into world civilization, at a time when the tasks of becoming a new path of development and qualitative improvement of the art world of our country are set, our literature will be supplemented by such works, I think that it is possible to direct the consciousness of a generation to a national basis.

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Тарихи шындықты ашу: С. Сматаевтың «Елім-ай» романы мысалында

С. Сматаев «Елім-ай» романында қазақ даласының өміріндегі қиын-қыстау кезеңдердің бірі — ХҮІІІ–ХІХ ғасырлардағы нағыз халық батырларының ерліктері мен күресін суреттей отырып, туған халқының сонау өткен тарихына тоқталады. Романда хандар, сұлтандар, батырлар бейнелерінің галереясы ұсынылып, қарапайым халықтың өмірі де көрсетілген. Бұл шығарма тарихи тұлғалардың өмірін, қазақ халқының өміріндегі қасіретті және қаһармандық кезеңдегі шынайы оқиғаларды қамтиды. Авторлар Отан үшін болған ерлік шайқастарды, халықтың ерлігін кең суреттеген. Бұл трилогия бойынша С. Сматаев және басқа авторлар сипаттаған тың деректерді ашуға мүмкіндік беретін қосалқы деректер талданған. Тақырыптық талдау қосымша деректерден пайда болған сұрақтарды (тақырыптарды) анықтау үшін пайдаланылды. Жиналған материал егжей-тегжейлі зерттеліп, тақырыптар сөйлем бойынша анықталады, бұл зерттеушілерге қосымша дереккөздердегі негізгі идеяларды, болжамдарды және тұжырымдамаларды ашуға мүмкіндік береді. Бұл аталған еңбектерде берілген тарихи тұлғаларға басқа қырынан қарауға мүмкіндік берді. Алынған нәтижелер осы шығармаларды, оның ішінде жалпы қазақ әдебиетін тереңірек түсінуге ықпал етеді.

Кілт сөздер: С. Сматаев, қазақ әдебиеті, «Елім-ай», трилогия, жоңғарлар, батырлар, билер, хандар, сұлтандар, Қазақ хандығы, ойраттар, қазақ-жоңғар соғысы.

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Раскрытие исторической правды: на примере романа С. Сматаева «Елім-ай»

В романе «Елім-ай» С. Сматаев обратился к далекому прошлому родного народа, описав один из тяжелых периодов жизни казахской степи — подвиги и борьбу настоящих национальных героев XVIII–XIX вв. В романе представлена галерея образов ханов, султанов и батыров, а также показана жизнь простых людей. Данное произведение освещает быт исторических личностей, подлинные события трагического и героического периода жизни казахского народа. Авторами была изображена широкая картина героических сражений за Родину и героизм народа. Проанализированы вторичные данные, посвященные этой трилогии, что позволило выявить новые факты, описанные С. Сматаевым и другими авторами. Тематический анализ использовался для определения паттернов (тем), возникших из вторичных данных. Материал, который был собран, подробно изучен, а темы определены по принципу «предложение за предложением», чтобы позволить исследователям обнаружить основные идеи, предположения и концептуализации, содержащиеся во вторичных источниках. Это позволило под другим углом взглянуть на исторические личности, приведенные в указанных произведениях. Полученные результаты будут способствовать лучшему пониманию данных работ и казахской литературы, в целом.

Ключевые слова: С. Сматаев, казахская литература, «Елім-ай», трилогия, джунгары, батыры, бии, ханы, султаны, Казахское ханство, ойраты, казахско-джунгарская война.

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