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I. SALAKHOV – FATE AND LITERATURE

The article explores the novel "Tragedy of Kolyma" (Kolima kasireti), providing profound insights into the personality of Ibrahim Salakhov. It investigates the promotion of creative works by Tatar-Bashkir intellectuals such as Galymzhan Ibragimov and Majit Ghafuri among the general populace. Ibrahim Salakhov's personage is characterized by critical realism, a literary trend that is evident in the novel. The narrative delves into real events that transpired in the life of the writer, showcasing the influence of social conditions on human behavior.

The article analyzes Ibrahim Salakhov's novel "Tragedy of Kolyma". The objective is to uncover the multifaceted layers of the narrative, shedding light on the author's perspective on the prison environment. A particular emphasis is placed on portraying the distinct lexicon prevalent in the prison setting and illustrating the relentless conflicts between inmates and their custodians.

The article strives to provide readers with a nuanced comprehension of the variances in prison life through authentic situations depicted in Salakhov's literary work. The narrative extends to the historical mistreatment and persecution faced by eminent Kazakh and Tatar writers, including figures such as Galymzhan Ibragimov and Kawi Najmi. The article observes the incorporation of memoiristic elements in Salakhov's work shifting focus towards the transformative and innovative personality of Galymzhan Ibragimov, a forward-thinking intellectual of his era. Noteworthy is the frequent use of artistic literary devices such as narratives, digressions, and monologues, which further enrich the narrative style of Salakhov's literary works.

Key words: memoir, epistolar heritage, enemy of the people, critical realism.

MAIN PROVISIONS

Within the realm of Kazakh literature, the name of I. Salakhov occupies a distinguished position, representing a cohort of writers who navigated the tumultuous era through their historical works and insightful poetry on this profound theme. The memoirs chronicling the dreams of a precociously talented boy, born in Kokshetau and educated in the Tatar lands, stand as a poignant reflection of the writer's unique journey. The narrative unfolds with the innocent aspirations of a young poet undeterred by unjust conclusions drawn during his formative years. I. Salakhov's unwavering faith in the future, coupled with his profound sense of duty to his people, allegiance to cultural traditions, and loyalty to his homeland, weaves a compelling narrative. In the face of generational challenges, each epoch strives to synchronize with the zeitgeist, drawing inspiration from predecessors like M. Zhumabayev, G. Ibragimov, and Kauai Najmi, contemporaries of I. Salakhov. Through his literary works, the writer vividly captures the essence of life and an abiding love for his native land. The biographical novel, exemplified by "Black Kolyma," is distinguished by a unique compositional and plot structure, marked by remarkable compactness. This literary opus serves as an aperture into the cherished dreams of a young and aspiring writer, encapsulating the broader themes that will be explored in the ensuing discourse.

INTRODUCTION

The aim of this article is to comprehensively explore the novel "Tragedy of Kolyma" (Kolima kasireti), authored by Ibrahim Salakhov. The overarching objective is to provide profound insights into Salakhov's personality and literary contributions. The research aims to delve into the intricate layers of the narrative, with a particular focus on the author's perspective on the prison environment depicted in the novel. The primary object of the article is Ibrahim Salakhov's literary work, specifically the novel "Tragedy of Kolyma." The analysis seeks to unravel the multifaceted elements within the narrative, shedding light on the author's thematic choices, writing style, and the broader cultural and social contexts that influenced the creation of the work.

Ibrahim Salakhov stands as a bridge between the Kazakh and Tatar communities, transcending the realms of poet, writer, playwright, and extending into the sphere of public service. His role as a public figure has been widely acknowledged, garnering profound appreciation for his civic activism in both Kazakhstan and Tatarstan. In a testament to his enduring impact, the year 1991 witnessed the conferment of the title of honorary citizen of Kokshetau on the occasion of his eightieth birthday. This recognition was a tribute to Salakhov's significant contributions in fostering friendship, promoting peace in Kazakhstan, and fortifying the bonds between diverse communities. His noteworthy participation in the literary and cultural life of his native Kokshetau further underscored his significance. Salakhov's accolades not only spanned the era of the Soviet Union but continued into the independent Republic of Kazakhstan. His commitment to fostering unity and understanding between Tatars and Kazakhs was exemplified in his receipt of the Order of Parasat from the first President of the Republic of Kazakhstan, N.A. Nazarbayev. This distinguished honor was bestowed upon individuals who played a pivotal role in consolidating friendship among peoples and contributing significantly to the development of amicable relations between the Tatar and Kazakh communities. Salakhov, thus, emerged as an early recipient of this prestigious award, affirming his enduring legacy as a unifying force between two cultures.

MATERIALS AND METHODS

Throughout the course of the research, a combination of systemic-structural, historical-typological, and comparative-combinatorial methods was employed. Collectively, these methods offer a comprehensive and multidimensional approach to the analysis of Ibrahim Salakhov's novel, considering both its literary intricacies and the broader cultural and historical context in which it was crafted. The systemic-structural method played a crucial role in unveiling the underlying structural

elements that contribute to the mutual similarity between Tatar and Kazakh literature. This involved a meticulous examination of specific linguistic and structural features within the narrative, allowing for a nuanced exploration of their evolution over the course of the novel. Simultaneously, the Historical-Typological Analysis approach aimed to delve into the cultural and influences shaping Ibrahim Salakhov's writing, with a specific focus on events occurring during his lifetime. The objective was to analyze how historical data related to Salakhov's life contributes to thematic elements in the novel, particularly those associated with the prison environment. Moreover, the Comparative-Combinatorial method was employed to compare and contrast the literary works of Tatar-Bashkir intellectuals, including figures like Galymzhan Ibragimov and Majit Ghafuri. This comparison sought to understand their impact on the general populace and explore the commonalities and differences in the use of critical realism within the works of Ibrahim Salakhov and other intellectuals. This, in turn, contributes to a broader understanding of the prevailing literary trends. Additionally, a combination of traditional and modern methods in literary and cultural analysis was applied. This approach allowed for a detailed exploration of the nuances within Kazakh and global literary studies, showcasing how Salakhov's works seamlessly integrate into the broader literary landscape. The use of these various methods underscores the comprehensive nature of the research, providing a holistic perspective on the novel and its significance within the broader literary and cultural sphere.

The personality of Ibrahim Salakhov is obvious from his epistolary works. The epistolary legacy is the result of the writer's long-standing skills. In general, the careful collection of epistolary heritage is a long-standing good tradition in world literature, therefore in our research work we studied and differentiated the literary poetics of the writer. The opinions and thoughts of Kazakhstani and world scientists related to this area are presented.

RESULTS

Memoir writing is a long-established trend in world practice. It is known that every creative person mainly writes about situations that he has experienced and witnessed. In the same way, it should be taken into account that the legacy of Ibrahim Salakhov also has a memoir character. Scientist Zakei Akhmetov gives the following definition of memoirs: “Memoirs is a word taken from the French language. Translated from French, it means «memory». However, memoirs include not only memories, but also diaries, letters, stories, etc. we know that they belong. Therefore, it is natural that the definitions of a memoir work are varied [1].

Based on the above definition, we see that the spiritual works of Ibrahim Salakhov, which he recorded throughout his life, are diaries, letters, and narratives, as well as literary works telling about his life. A special place in his work is occupied by the works of Ibragim Salakhov about exile in the Koylma camp. Ibrahim Salakhov's work of fiction, written about the hardships experienced by innocent people in a communist concentration camp and the good people who helped him during that period, had no chance of being published during the Soviet era. In the innovative era of M. S. Gorbachev, called «reconstruction», i.e., from 1985, many topics that were previously closed in the Soviet Union began to be revealed. Many literary and historical works and figures are again enjoying success among their native people. This created a great opportunity for many writers who suffered under the totalitarian regime and became the older generation at that time. One of them was Ibrahim Salakhov. In 1989, the writer's book «Kolyma Harbitilere» was published in the Tatar language. The book «Black Kolyma» was published in Tatar and Russian. Tolegen Syzdykuly Kazhibay, a writer from Kokshetau, a famous poet, playwright, translator, and figure who has earned his place in the culture of Kazakhstan with his work, translated this work from Russian into Kazakh language under the name «The Tragedy of Kolyma» and presented it to Kazakh readers [2,3,4].

In the preface to the novel “The Kolyma Tragedy,” the chairman of the Akmola Regional Association of Tatars and Bashkirs R. Sulkarnaev writes: “Now, dear readers, you will learn about personal cults, lawlessness, and repression during the time of Stalin, the Kolyma camps, the indescribable suffering of prisoners that Ibrahim Nizamul experienced, you keep documentary stories about his life. Thanks to the translation skills of Tolegen Syzdykuly, these works sound in the Kazakh

language, like the famous “Moabit Notebook” of the Tatar poet-hero Musa Jalel. We can say that this is an important contribution to the implementation of the spiritual revival of the people of Kazakhstan, the restoration of historical justice, and the education of the younger generation” [4]. Based on the above opinion, we recognize the great work of the famous writer Tolegen Kazhibai in the development of the relationship between Kazakh and Tatar literature. They say that with the translation of Tolegen Syzdykuly, the work of Musa Jalel, the hero of the Tatar people, was also published. In this regard, it is worth noting that the brother of Tolegen Syzdykuly, a prominent representative of Kazakh literature, poet, and translator Zhakan Syzdykuly, is a master translator who translated the poems of Gabdolla Tokay into the Kazakh language. Academician Rahmankul Berdibay is a prominent representative of Kazakh literary criticism, a scientist who gave a comprehensive description of memoir literature. The scientist gives the following definition of memoirs: “Memoirs are written memories of historical events, the moral life of public figures, in which the authors themselves participated or were witnesses” [5]. If this is so, then “The Tragedy of Kolyma” is a true chronicle of the events that the author himself witnessed, the tragic years he experienced, so this work is undoubtedly a memoir novel. This can be clearly felt while reading the novel. The first chapter of the book, written in the form of a cycle, is called “The Beginning of Fate.” “When I was taken out of the institute’s dormitory, the sun rose over the horizon and everything around was full of light. At the same time, as usual, a thick fog of the Volga region hangs over the city of Kazan and lasts until the heat subsides, until noon. Today there is no fog, in the morning the sky is clear as tea, golden sunlight is pouring onto the earth from the east” [4]. The story of the novel begins with a memory of such a pleasant day. The writer’s previous life was also easy, full of great hopes for his future path in life. However, the Red Terror under the leadership of Stalin began at a rapid pace, bringing a great catastrophe not only to the people of the Soviet Union, but also to the history of mankind. A creative and active student from Kazan, Ibragim Salakhov, who studied there, could not stay away from this punitive action. “The rector was arrested last night. At the institute, he is a spy from above. In short, the rumor is that he is a real enemy of the people. Who knows, maybe that’s what happened. Before the revolution, our rector studied abroad and probably had contacts with foreign counter-revolutionaries. Honestly, he always supported the Soviet government, supported the unity of the party, and destroyed Trotskyists and factionalism, yes, you know very well: a person is not a watermelon, you can’t break his heart and you can’t break his heart. There was something wrong with the rector, and until now no one knew about it, we didn’t notice anything, we didn’t miss every word he said” [4]. This is the writer’s opinion about the arrest of the rector in the introduction to the work. Indeed, that time was a period full of dangers, when it was impossible to know whose words were right and whose words were wrong. The young writer, senior student Ibrahim Salakhov, who was noticed by the rector himself, participated in all organizational events, and showed his writing skills with his works, is turning into an “enemy of the people” within the walls of the institute. On this matter, the following information can be found in the biography of Ibrahim Salakhov. “On October 25, 1937, Ibragim Salakhov, a third-year student at the pedagogical institute, was arrested. He was accused of secret counter-revolutionary connections with “enemies of the people”[6].

Thus begins a campaign to turn an institute student into an “enemy of the people.” First of all, the operational representative of the People's Commissariat of Internal Affairs (PCIA) searches among books and notebooks, diaries, other things, and clothing for evidence that can be used as a pretext for guilt. In the end, having found nothing to prove, literary works and summaries written in Arabic script have to be collected as secret documents. It was before this period that the young writer started a novel called “Love and Hope” and wrote it at night, unable to properly convey the convincingness of the plot. In order to realistically depict in his work the suffering of a Soviet border guard at the hands of Japanese spies, he caused a small disturbance and was captured by the militia, and he was determined to feel what real prison life would be like. The writer describes how this idea was later realized: “I walked through the door. Behind me, I heard the rustling of the iron gate door, and it slammed shut, and for many years a period began that deprived me of my previous life and current destiny” [4].

In the prison, PCIA interrogators alternately rest, make the prisoner stand motionless as a monument, and torture him without sitting down at all. Men whose feet are swollen and whose muscles cannot fit into the soles of the boots, and who beat them until the boots burst into pieces, are constantly interrogated. Investigator Bikchentaev sometimes gets angry and sometimes deceives. The idea was to discredit Galymzhan Ibragimov and Kawi Najmi and make Ibrahim Salakhov their accomplice. Not only to denigrate Galymzhan Ibragimov, the respected son of the Tatar people, a great representative of Tatar literature, but even to speak about him outside was considered a great sin for the young writer Ibrahim Salakhov. The reason is that he is a deep-thinking scientist, a figure who suffered many times in royal prisons, and an outstanding person who devoted his efforts to the promotion of Tatar literature and culture. It was impossible for Ibrahim Salakhov to sign the paper, showing such an honored elder as a traitor and an enemy of the people. The investigator, who demanded this, was hit in the side with a marble paperweight. Writers of that era testify that Galymzhan Ibragimov was an example and had a great influence not only on young Tatar writers, but also on Kazakh artists. The reason is that by focusing specifically on Galymzhan Ibragimov, a forward-thinking intellectual of his time, we can understand the secret of his popularity among Tatar, Kazakh, and Turkic youth in general. In the first quarter of the 20th century, i.e. in 1915, there was an ideological disagreement between Tatar and Kazakh madrasah youth. The problem here is that Kazakh youth should have their own literary language based on the Kazakh language and start developing this direction. Some Tatar youth put forward the position that the common literary language of all Turkic peoples should be Tatar-Turkish, no changes should be made and division should not be made. After that, with the provocation of external forces, disagreements, disputes, and confrontations began to occur between Tatar and Kazakh students. This worries well-known figures from the Turkic peoples. General madrasa meetings are called, and prominent Kazakh and Tatar intellectuals are involved in order to solve the problem: "After the general madrasa meeting was called, Ahmet Baitursynov from Orynbor deliberately came and explained the circumstances of the problem.

He talked with leading Tatar-Bashkur intellectuals like Galymzhan Ibragimov and Majit Ghafuri and established peace. Galymzhan Ibragimov's speech "Even if their languages are different, they have the same heart" was the reason for finding a suitable channel for this issue. "The idea of satisfying Kazakhs with Tatar literature only comes from not knowing the people and their historical trends. "We need to study the literature of Kazakh people in a wider way to enrich our literary treasure, rather than the fantasy of subsuming the Kazakhs under the category of "Tatar language and literature", history knows. Galymzhan Ibragimov's report was published in the 15th issue of "Ak" (knowledge) magazine in 1916, and it is continuously published in subsequent volumes. It should not be difficult to understand that the proposal, which started from a simple wish and ended with a great idea to reconcile the two peoples, showed the leadership of the students' ambitious wishes and was a program for their future personalities" [7].

DISCUSSION

Galymzhan Ibragimov, renowned for his literary contribution in crafting the novel "Kazakh Woman," held a distinguished standing within the readership of the Kazakh community. In an article titled "The Enlightenment Movement and the Tatar Intelligentsia in Kazakhstan," E.T. Bekish provides an account of the writer's literary trajectory. Specifically, Bekish narrates the historical significance of Galymzhan Ibragimov's work, citing "Kazak Kyzy" as a representative example. This historical piece intricately depicts aspects of Kazakh life. According to Galymzhan Ibragimov himself, he completed the composition of "Kazakh Girl" in October 1911. However, the first manuscript that fell into the hands of the gendarmerie disappeared. This work was published only after the revolution. Famous Kazakh writers Mukhtar Auezov and Sabit Mukanov attached great importance to the works of Tukai and Galymzhan"[8]. The Kazakh people considered him their faithful son. On this occasion, Ibrahim Salakhov notes in his memoirs: "In 1927, in the Kazakh city of Kokshetau, both Turkic-speaking Tatars and Kazakhs celebrated the writer's fortieth birthday with

great respect. At a local seven-year school, he showed the audience his drama "New People" and read excerpts from other works. The school was named after Galymzhan Ibragimov. On the eve of this important event, a portrait of the writer was brought along with his books. The painting was large, and it was hung in the hall, in the most visible place" [4]. Student Ibragim Salakhov, who is convinced that Galymzhan Ibragimov, a classic writer and national figure, who was an example not only for the Tatar people, but also for other Turkic peoples, was not an enemy of his native people, does not ignore the actions of the investigator who tried to achieve his goal in various ways. Finally, the idea of the People's Commissariat of Internal Affairs investigator, who tried to sign a confession sheet, slandering the great intellectuals of the Tatar people, Galymzhan Ibragimov and Kawi Najmi, as "enemies of the people" to Ibrahim Salakhov, did not come true, but the force was on his side. In the novel "Tragedy of Kolyma" all these mentioned situations are presented through dynamic fielding with convincing and skillful interpolations. The biography of the writer from the university becomes the backbone of the novel: "Among the European works that have a special place in world literature, there are numerous types of novels, for example, social novel, serial novel, hooligan novel, ethnographic novel, political, criminal, custom, fantasy, philosophical, industrial, psychological, love, biographical novels, etc." [9], - emphasizes literary scholar M. Atymov.

The composition and plot structure of the biographical novel is unique in its compactness. The novel "Tragedy of Koylma" is a work that fully reveals the dreams of a young writer in his life. The writer reflects on his life goals and dreams before he was innocently caught as an "enemy of the people": "After graduating from a seven-year school in Kokshetau, I aspired to Kazan. I am full of literary fantasy, and in fact, in agreement with Kazan, first of all, I see my idol in literature, I show him what I have written: so far, I have written two notebooks of poems, published several stories, and then... I did not know what would happen next, but literature was in front of me with an ardent imagination. It makes you feel like a bright rainbow that leads you to Olympus. In the youth of Beu's ugly, carefree, sad youth, everything seems easy, clear, and accessible to a person, and the future was bright and promising" [4].

However, the bright future, the village of the bright future was still far away. Instead, the young, talented writer was waiting for the dark cage, the night of the prison, and the hardships of the punishment camp. Innocently punished, he leaves for Kolyma.

Kolyma is a system of concentration camps in Yakutia and the Magadan region in the Far East, specially opened "to punish Trotskyist alien elements." They mainly punish intellectuals who are recognized as politically unreliable. They say that the famous Kazakh poet Magzhan Zhumabaev was also in Magadan. It was a huge pain for the people and young people who saw and experienced unbearable conditions and hard work here. This situation was not only a tragedy that befell the young Tatar writer Ibragim Salakhov, but also a period of severe depression that terrified the entire Soviet people. Making millions of people victims of repression and merciless punishment during the era of the "Great Terror" in history continued with the direct encouragement of Marshal of the USSR I.V. Stalin: "People's Commissar of Internal Affairs of the USSR N.I. Ezhov on July 30, 1937, in his Organizational Bureau Central Committee (b) issued the famous urgent order No. 00447 on the procedure for implementing the Politburo decision on the ground. There the order, timing, and scale of repressions against "anti-Soviet elements" were established.

All those persecuted were classified into two different ranks according to the punishments they received. Those of the first rank were sent to "three" shootings, while those of the second rank were sent to camps for 8 to 10 years. Those facing repression are "former kulaks", "socially dangerous elements consisting of rebels, fascists, terrorists and pirate structures", "former whites, gendarmes, officials, executioners, gangsters, bandits' accomplices", "remnants of Cossacks and White Guards with a hostile intent". , consisted of groups called "sectarian activists". The punishing sword of the People's Commissariat of Internal Affairs must destroy such a large number of enemies, who, despite being locked up and released from prisons, camps, labor camps, and colonies, "do not give up their anti-Soviet destructive activities in their places of residence" [10]. Therefore, it was quite possible that the writer Ibrahim Salakhov, who was hanged in the execution machine, would be shot with a triple

order. The fact that many innocent people died prematurely without a full investigation by the trio is a fact that is being talked about in the later stages, even if it is late.

The young writer does not even understand why he is being punished and suffering from cruel caning in prison. This can be seen from the following lines in the novel: "I could not understand the investigator's question: I want to understand what is the mission, conspiracy, sabotage, counter-revolution, what is happening. Maybe a counter-revolution has really started in the country? Otherwise, why does the investigator say in one of his two words: "On the orders of Comrade Stalin"? Why does he call it, otherwise Comrade Stalin probably did not order innocent people to suffer. It can't be! In the meantime, there is treachery. Let the men insult me, insult me, punish me, but I will not bear false witness. Moreover, to my beloved writer, Ustaz ben Sheber!" [4]. It was a time when communist ideals, the leader of the Soviet Union, I.V.Stalin, and his policies could not be questioned. Such childishness, expressed in the novel through the inner thoughts of young Ibrahim, was a common thought of many people of that era. "This is being done by the enemies of the lower ranks of the people. If the great leader had known, he would not have allowed it," is a thought that is often reflected in the works of poets and writers of the thirties. And indeed, the author of this devastating punishment was the bloodthirsty red dictator I. V. Stalin himself.

Considering the novel "Tragedy of Kolyma" as a memoir, it is also true that we cannot consider all the events and plots here as the real-life reality in which the author himself participated. This is because in such memoirs, the nature of artistic and literary reality prevails. There is a great possibility that events that the author himself did not participate in and did not witness will find a place in the work. However, in such a case, we should take into account that it is a narrative within the author's work. We confirm this opinion with the words of the famous Russian critic G. N. Chernyshevsky: "...it leads to a rational understanding of people's lives, to the image of personal ideal feelings, reading their works, we get rid of all strange and bad qualities, recognize the beauty of goodness and beauty, we will cherish all the good things, reading them, we ourselves will become kind and noble people" [11].

It should be noted that "Kolyma Tragedy" is one of the first works written about the system of correctional labor and penal camps. It is known that the Leninist-Stalinist communist regime, which established the rule of the proletariat, created the Union of Soviet Socialist Republics on the basis of the former Russian Empire. Communists defended the rights of the poor, workers and peasants, soldiers, and initiated many good deeds. However, the communists, who claimed to establish the balance of property, gradually began to carry out many cruelties against the development of human civilization. In particular, those who were recognized as criminals as politically unreliable were mercilessly punished, tried, exiled, and executed for decades. According to these political articles, the total number of people punished on the territory of the Soviet Union in 1921-1954 was 3 million 777 people. And 642 thousand of them were sentenced to death and the order was executed. However, it is difficult to draw clear conclusions regarding many issues in this period. This is because, in addition to the fact that many archive documents have not yet been classified, there may be documents that have been destroyed for various purposes. It is known that literature and history complement each other in terms of directions and features in the humanitarian world. However, the immediacy of quick and mobile literature prevails over cold-blooded history. That's why the literature about the brutal repressions in the Soviet Union was heard before history and it was announced to the world. At the time when Ibrahim Salakhov was released from prison and exile and began to write down the terrible events he experienced, other Soviet writers were drawing their pens in this direction. "In 1973, the work of the Russian writer Alexander Solzhenitsyn entitled "Gulag Archipelago" was published. In the mentioned book, the writer revealed the fate of the arrested, their exile, the arbitrary policy of the government, and the conditions of prisons in Kazakhstan. It was A. Solzhenitsyn who used the abbreviation Main Management of Correctional Labor Camps for the first time. This means the General Administration of Correctional Labor Camps and Deportation Settlements and Places of Detention»[12].

Critical realism is characteristic of Ibrahim Salakhov's work. In the science of literary studies, realism is divided into three categories: naïve, simple, and critical realism. It is known that critical

realism has been developed since the second half of the 19th century. Famous Russian poets and writers A. Zhukovsky, A. Pushkin, F. Dostoevsky, A. Chekhov, L. Tolstoy, N. Gogol, French writers F. Stendhal, D. Diderot, O. Balzac, English classics Ch. Dickens, W. Thackeray, German poet F. Schiller, etc. made a special impact. People received their works leading to new ideas related to law, morality, religion, politics, and state management after the European Renaissance and bourgeois revolutions. If we say that critical realism in general shows the influence of man on the environment, then in the novel "Tragedy of Kolyma" and in other works, human behavior develops while being mixed with various social conditions. Individuality and personal character, behavior, and personal "I" of a person are observed here.

In addition to the fact that critical realism aims to depict the colorless reality of everyday life, we do not deny that the poets-writers of each era have their own characteristic features. From this point of view, no matter the writer of any country, similarities, and differences are clearly visible in the writing of any topic with the method of critical realism. Although A. Solzhenitsyn's "Main Management of Correctional Labor camps Archipelago" [13] and Ibrahim Salakhov's novel "Koylma Tragedy" have similar themes and critical realism, they have their own differences. I. Salahov's novel contains artistic narratives, digressions monologues, etc. If it is often encountered, the work of A. Solzhenitsyn is dominated by criticism. We see that A. Solzhenitsyn's work is based on socio-political journalism and realistic depiction.

The book "Main Management of correctional labor camps Archipelago" by A. Solzhenitsyn, one of the famous Russian dissident writers of the second half of the 20th century, was not published in the territory of the Soviet Union, so it had to be published abroad. Since it was strictly forbidden to freely print and distribute A. Solzhenitsyn's books and writings on the territory of the Soviet Union, his works were written secretly, and his texts were sent to Sweden in manuscript form in 1971-1972 and were published in Russian and English languages. The author emphasized the realist significance of his work in this period as follows: "Yes, Russian literature has not lost touch with these roots for decades. And I am not ashamed to continue this tradition as much as possible. One word created to the truth will send the whole world flying" [14].

A. Solzhenitsyn tries to convincingly convey the true reality of the painful days in the Main management of correctional labor camps, which he experienced using various methods. This desire is evident in me. Salakhov's novel. A. Solzhenitsyn says about developing creativity by turning the method of critical realism into a bold position: "...I see no other requirement than to serve the truth. That is, if it is true for us to create a new world that has been trampled and lost before, I can't say that it is a goal that I have set for myself. Realism is an absolute, complete, and perfect method. In this context, it is necessary to strive to go beyond traditional realistic genres" [15]. It is a great responsibility for the writer, especially if he draws his pen on forbidden topics, to truthfully describe the path of fate that he has experienced and that is common to millions of other people, without deviating from the truth. It should be noted that both A.Solzhenitsyn and I.Salakhov were able to show courage in this regard, without writing in their own writing style.

The life of the prison world is a theme that has been moving since ancient times in Kazakh literature. Proof of this is in the song "Ushkara" by Madi Bapiuly, Arka's famous friend:

We spent a year in Atbasar prison.
We console the fun with beets.
If a sound comes from the hole in the door,
If we look to see if there is, we will speak -

The lines are one of the first works on the topic of prison in our literature. In the 20th century, the theme of the prison was widely developed in Kazakh literature. Especially in the work of poet Tanzharik Zholdyuly and writer Kazhigumar Shabdanuly, who lived in China, this theme becomes more clear. The topic of prison in Kazakh literature, the system of order, linguistic structure, etc. A large-scale work written about him is the novel "Karaozek"[9] by the writer Nurzhan Kuantayuly. This book, which tells about the turbulent fate of Khaqnazar, who was punished for participating in the December Uprising of 1986, was warmly received by readers and received positive reviews from literary critics and writers. "I read Nurzhan's novel "Karaozek" carefully, drawing with a pencil the

parts I liked most. I paid special attention to two things: The first: I read for the first time a work of art that convincingly and comprehensively describes the intricacies of prison life in the Soviet era, which was depicted with such accuracy, precision, and real details in Kazakh literature... Second: "Karaozek" - I am convinced that it is a novel that tears off the veil of our modern complex life, reveals it in all directions, clearly describes it, exposes the scenes of the bitter truth, and depicts it in a controversial and impressive way. I admired and admired the intelligence, thoughtfulness, and observation of a young man. The author keenly observed and considered the disadvantages of the market economy"[9], noted the famous writer Herold Belger.

CONCLUSION

The novel "Karaozek," as observed by writer Herold Belger, effectively portrays life within prison, detailing the distinctive vocabulary used in such settings and illustrating the inherent, irreconcilable tension between inmates and their guards. This thematic exploration resonates with Ibrahim Salakhov's work, "Tragedy of Kolyma," where the challenges of prison life unfold through genuine, real-life situations. The prison, depicted as a separate world, is isolated from society but intricately connected, as expressed by Salakhov: "The window of the prison is secured by a strong iron bar. The iron doors are locked and cannot be opened. Prisoners are separated from the rest of the world by high barbed wire." Constant, always ready observers. Even the wind seems to pass through a surveillance screen to the camera, and inside the prison, the latest news still passes. No guard could know and confirm the route of these messages to the prison. Messages reached the impenetrable dungeon cell through the pipes of the heating system. Even if there was no heat, the symptoms would flow like water poured through a sieve. Messages passed through thick stone walls. It was reached through matchboxes thrown from the roof. Inscriptions would fall on the walls and floors without the guard noticing. These messages came from the views of observers, the stories of those who were beaten, facts and situations that are not visible to others" [4]. In the novel, Bestuzhev communicates with each other using the alphabet code formed on the basis of the Morse code of the neighboring cells in the prison. As Madi Bapiuly said above, this is a great help to the prisoners who are being abused in the cage. The enthusiasm for life here, the strong inner strength and courage that did not give up even when faced with many difficulties and on the brink of death, are all convincingly revealed. The main focus here is authenticity. In this regard, it would be right to quote academician Mukhtar Auezov's opinion about honesty: "Only in the face of real complex and difficult conflicts, all human feelings, many, demands, characters, destiny, everything is revealed, and the fight turns into a fierce battle. Only such conflicts build the most reliable skeleton, supporting character of all stories, novels, dramas" [12]. In essence, the composition of "Tragedy of Kolyma" harmoniously melds content and form, with the narrative, plot, and characters intricately woven to create a cohesive and unified work. Salakhov's portrayal of the prison environment transcends mere storytelling, delving into the profound complexities of human experience in the face of adversity and conflict.

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И.Салахов – тағдыр және әдебиет

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Мақалада Ибрагим Салаховтың қайраткерлік тұлғасы ашып көрсетілді. Жазушының «Кольма қасіреті» романы талданды. Ғалымжан Ибрагимов, Мәжит Ғафури сынды татар-баиқұрт зиялыларының шығармашылық еңбектерін халық арасында насихатталуы жайында. Ибрагим Салахов шығармашылығына тән үрдіс – сыншыл реализм, осыған қатысты жазушының басынан өткен шынайы оқиғалар легі баяндалады. Сыншыл реализм жалпы алғанда адамның қоршаған ортаға әсерін көрсетеді десек, «Кольма қасіреті» романында да, өзге туындыларда да адамның мінез-құлқы түрлі әлеуметтік жағдайлармен астастырыла отырып өрбиді. Сыншыл реализм – күнделікті өмірдің боямасыз шындығын суреттеуді мақсат ететіндігіне қоса, әр дәуірдің ақын-жазушыларының өзіне тән бейнелеу ерекшелігі болатындығы жайында баяндалған. Жазушының атаулы еңбегінің қазақ қауымына таныстырудағы жергілікті жазушы Т.Қажыбаев аудармасы туралы да айтылады. Қазақ және татар халқына белгілі жазушылар Ғалымжан Ибрагимов пен Қауи Наджми шығармашылығында елеулі орын алған туындыларға қатысты сол кезеңде жасалған құдалау мен қиянат жайлы баяндалады. Заманының озық ойлы зиялысы Ғалымжан Ибрагимовтің мәмілегерлік, қайраткерлік тұлғасы жайында арнайы тоқталды. Авторлық шығарманың ішіндегі баяндау болып табылатын мемуарлық шығарма ерекшеліктері жайында ескерілген. И.Салахов романында көркем әдеби баяндаулар, шегіністер мен монологтар т.б. жиі ұшырасып отырады. И. Салахов пен А.Солженицын шығармашылығы арасындағы ұқсастықтар мен айырмашылықтар жайлы айтыла келіп, А.Солженицын шығармашылығындағы әлеуметтік-саяси публицистикаға, шынайы суреттеуге құрылғандығы туралы айтылады. Мақалада екі жазушы А.Солженицын, И.Салахов бұл тұрғыда өзіне тән жазу стилінде қалам тербей отырып, батылдық таныта алғандығы атап көрсетілген.

Кілт сөздер: мемуар,эпистолярлық мұралар,халық жауы, сыншыл реализм, аударма,түрік тілдес ұлттар.

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И. Салахов – судьба и литература

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В данной статье раскрывается личность Ибрагима Салахова и проанализирован роман "Трагедия Колымы" (Kolima kasireti). О популяризации творчества татаро-башкирских интеллектуалов, таких как Галымжан Ибрагимов и Маджит Гафури, в народе. Критический реализм - направление, характерное для творчества Ибрагима Салахова, и в связи с этим рассказывается о ряде реальных событий, произошедших с писателем. Если мы говорим, что критический реализм в целом показывает влияние человека на окружающую среду, то в романе "Трагедия Колмы" и в других произведениях человеческое поведение развивается под влиянием различных социальных условий. Критический реализм стремится изобразить неприукрашенную реальность повседневной жизни. Поэтому в ней рассказывается об особенностях поэтов-писателей каждой эпохи. Также упоминается о переводе известного произведения писателя для казахской общины местным писателем Т. Кажыбаевым. Рассказывается о преследованиях и издевательствах, которые имели место в тот период в отношении произведений известных казахских и татарских писателей Галымжана Ибрагимова и Кави Наджми. Особое внимание он уделил деловой и творческой личности Галымжана Ибрагимова, дальновидного интеллектуала своего времени. Отмечаются особенности мемуаров, представляющих собой повествование в рамках авторского произведения. В романе И. Салахова часто встречаются художественные литературные повествования, отступления, монологи и т.д. Обсуждены сходства и различия между работами И. Салахова и А. Солженицын, а также упоминается, что произведения

Солженицына основаны на общественно-политической публицистике и реалистическом изображении. В статье подчеркивается, что два писателя, А. Солженицын и И. Салахов, смогли проявить мужество в этом отношении, не прибегая к своему собственному стилю письма.

Ключевые слова: мемуары, эпистолярное наследие, враг народы, критический реализм.

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ФЭНТЕЗИ МИФОЛОГИЯСЫНЫҢ ФИЛОСОФИЯЛЫҚ МӘНІ

Әртүрлі сипаттағы фэнтези қазіргі мәдениетте кең орын алады. Фэнтези дербес жанр бола отырып, ХХ ғасырдың жарқын құбылысына жатады, бұл зерттеушілердің де, оқырмандардың да, әсіресе жастардың қызығушылығын арттыратыны сөзсіз. Аталған құбылыстың кең таралуы, соның ішінде фэнтези эстетикасының басқа өнер түрлеріне енуі және рөлдік қозғалыстың таралуы мұны жақсы сипаттайды.

Әрине, кез-келген жанрдағы әдебиет оқырманға әсер етеді және белгілі бір дәрежеде оның дүниетанымын қалыптастырудың қайнар көзі болып табылады, атап айтқанда, фэнтези әдебиеті негізінен аталған жанр оқырмандары арасында эскапистік тенденцияларды тудыратын құбылыс ретінде қабылданады. Мұндай стереотип осы