

A. Mursal*¹, A.V. Tanzharikova²

^{1,2}Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

E-mail: ¹aigerimmursal@mail.ru, ²alua1973@mail.ru

ORCID: ¹0000-0001-8035-4236, ²0000-0001-5575-9813

THE IMAGES SYSTEM IN THE NOVEL «KYLmys (THE CRIME)» BY K. SHABDANULY

Abstract. The article is concerned with discourses of images portrayal of the six-volume novel “Kylmys” by Kazhykumar Shabdanuly, the classic writer of Chinese Kazakh literature. Based on the studies related to the examining characterization, it’s clear that is achieved by using the various artistic techniques manifested in characteristic qualities. The novel “Kylmys” by Kazhykumar Shabdanuly analyzes the author’s artistry in portraying the images of Bigabyl, Zhappar, Ussen, Madiyan, Gulzhan, Damesh with a focus on fact that these artistic images are well-researched historical characters. The image of the character shows their identity in the most responsible, decisive moments of the day, and their behaviour and actions show a real depiction of social, historical, political events of that era. The article significance is the analysis of the artistic structure by Kazhykumar Shabdanuly, whose prose works have not been analyzed yet. In addition, the comparison of typical images in both novel “Kylmys” written during the so-called Chinese “New Era” period and “Arda Altai” by Akhmetalla Kaliuly is the relevance of the article. It is revealed that the characters of the mentioned novel masterly used the method of dialogue that is accompanied by a monologue to explain the character, their thoughts, deeds, and their suffering. It includes notes about author’s life and historical events that are evidenced by historical data. It is also noted that the study and introduction of Kazakh literature abroad into the scientific process is an urgent issue. This novel is highly original in Kazakh literature with its artistic, stylistic, thematic and ideological characterization. The results of the study clearly describe the terrible experiences of Kazakh people through the characters’ images who went on the run to China in that era.

Keywords: Kazakh literature abroad, a novel, an image, a female image.

A. Мурсал*¹, А.В. Таңжарықова²

^{1,2}Абай атындағы Қазақ ұлттық педагогикалық университеті,

Алматы, Қазақстан

E-mail: ¹aigerimmursal@mail.ru, ²alua1973@mail.ru

ORCID: ¹0000-0001-8035-4236, ²0000-0001-5575-9813

Қ. Шабданұлының «Қылмыс» романындағы образдар жүйесі

Аңдатпа. Мақалада қытай қазақ әдебиетінің классик жазушысы Қажықұмар Шабданұлының алты томдық «Қылмыс» романындағы образдардың сомдалуы қарастырылады. Кейіпкер образының сомдалуына байланысты зерттеулерді негізге ала отырып, соған тән қасиеттерді көрсетуде алуан түрлі көркемдік тәсілдерді қолдану арқылы жеткендігі айқындалады. Қажықұмар Шабданұлы «Қылмыс» романында Биғабылдың, Жаппардың, Үсеннің, Мәдиянның, Гүлжанның, Дәмештің бейнелерінің сомдалуындағы автордың суреткерлік шеберлігі талданады. Бұл көркем образдардың, зерделенген тарихи кейіпкерлер екеніне назар аударылады. Кейіпкер бейнесі арқылы сол заманның ең бір жауапты, шешуші сәттеріндегі олардың болмыс-бітімі, іс-әрекетімен сол дәуірдегі қоғамдық-әлеуметтік, тарихи, саяси оқиғалар шынайы түрде бейнеленуі көрсетіледі. Мақаланың маңыздылығы өткен дәуір прозасында талданбай кеткен Қажықұмар Шабданұлының көркемдік құрылымын талдау болса, өзектілігі Қытайдың

«Жаңа дәуір» деп аталатын кезеңде жазылған «Қылмыс» романы мен Ахметолла Қалиұлының «Арда Алтай» романындағы типтік образдар салыстырылады. Аталмыш романындағы кейіпкерлердің мінез қырларын, болмысын жаза отырып, олардың ойлары мен істейтін істерін, тартқан азабын аңдатуда монологпен қатар жүретін диалог тәсілін шебер қолданғаны анықталады. Сонымен қатар жазушының өмірі мен тарихи оқиғалар жайында мағлұмат беріледі. Тарихи оқиғалардың шындыққа жақындығы тарихи деректерге сүйене отырып дәлелденеді. Шетелдегі қазақ әдебиетін зерттеп, ғылыми айналымға енгізу кезек күттірмейтін ірі мәселе екендігі айтылады. Бұл роман қазақ әдебиетінде өзіндік шоқтығы биік, көркемдік, стильдік, тақырыптық-идеялық сипатымен ерекшеленеді. Зерттеу қортындысы кейіпкер образдары арқылы сол дәуірде Қытайға босып барған қазақтардың көрген азаптарын жан түршігерлік оқиғаларын нақты сипаттағаны сезіледі.

Кілт сөздер: Шетелдегі қазақ әдебиеті, роман, образ, әйел бейнесі.

А. Мурсал^{*1}, А.В. Танжарикова²

^{1, 2}Казахский национальный педагогический университет имени Абая,
Алматы, Казахстан

E-mail: ¹aigerimmursal@mail.ru, ²alua1973@mail.ru

ORCID: ¹0000-0001-8035-4236, ²0000-0001-5575-9813

Система образов в романе К. Шабданулы «Қылмыс (преступление)»

Аннотация. В статье рассматриваются дискурсы образного изображения шеститомного романа «Қылмыс» классика китайской казахской литературы Кажыкумара Шабданулы. На основе исследований, связанных с рассмотрением характеристики, становится ясно, что это достигается за счет использования различных художественных приемов, проявляющихся в характерных качествах. В романе Кажыкумара Шабданулы «Қылмыс» анализируется артистизм автора в изображении образов Бигабыла, Жаппара, Уссена, Мадияна, Гульжан, Дамеша с акцентом на то, что эти художественные образы являются хорошо изученными историческими персонажами. Образ персонажей показывает их личность в самые ответственные, решающие моменты дня, а их поведение и поступки показывают реальное изображение социальных, исторических, политических событий той эпохи. Значение статьи состоит в анализе художественной структуры Кажыкумара Шабданулы, прозаические произведения которого до сих пор не анализировались. Кроме того, актуальностью статьи является сравнение типичных образов как в романе «Қылмыс», написанного в период так называемого китайского «Нового времени», так и в «Арда Алтай» Ахметаллы Калиулы. Выявлено, что персонажи указанного романа виртуозно использовали метод диалога, сопровождаемого монологом, для объяснения персонажа, своих мыслей, поступков, своих страданий. В него включены заметки о жизни автора и исторических событиях, подтвержденные историческими данными. Также отмечается, что изучение и внедрение казахской литературы за рубежом в научный процесс является актуальным вопросом. Этот роман весьма своеобразен в казахской литературе по своей художественной, стилистической, тематической и идейной характеристике. Результаты исследования ясно описывают ужасные переживания казахского народа через образы персонажей, сбежавших в Китай в ту эпоху.

Ключевые слова: казахская литература за рубежом, роман, образ, женский образ.

1. Introduction

The consideration of the cycle of prison creativity in modern Kazakh Literary Studies within the framework of Kazakh literature history is one of the issues that has not taken to task in national literary studies (Tokhtarbayev, 2015). Taking into account that there is a special stage in the domestic literary studies, raising its potential and direction of development, and the level of development of the prison literature through researches of this direction then our work can make a significant contribution in the development of Kazakh Literary Studies.

Under the Soviet system literary scholars who opposed the state system were subjected to repression and were imprisoned. But convinced nationalists of that period continued expressing their grief through poems, songs or prose works. And in the history this direction is known as a «prison piece». The history of prison works, passing into the hands of the reader, entering scientific circulation is considered one of the most urgent issues.

This issue is already under discuss in the World Literary Sciences. As an example, the poet-writers' works written in prison, namely by Miguel de Cervantes, John Bunyan, Oscar Wilde, Niccolò Machiavelli, Antonio Gramsci, Alex La Guma, Nazym Hickmet, Musa Jalil, etc. have already been studied and were the base for some anthology collections. Russian literary scholars have also paid special attention to the folk literature of many CIS countries, including prison works, and have published scientific publications and monographs.

Nowadays, this issue is being addressed in domestic literature science and special consideration of "Alash urandy adeviyet", "Alash ruhty adeviyet" (Alash spirited literatures) was initiated during the years of independence. Although prison pieces in Kazakh literature were not under special complex researches, but they are mentioned in the researches of a few scientists, and the conceptual meaning, system, worldview of these small works written in prison, their linguistic, artistic features, and historical periods require special consideration.

The need to study such prison pieces leads to a deep understanding and appreciation of the heritage of the national speech art. (Opcion, 2018: 1265). As a result, the diligence of the both novel and the author who brought it to life will be distinguished. The author of such a wonderful work and one of the most unique writers is K. Shabdanuly. The author of the work spent many years of his life in a Chinese prison. During those period he has composed a lot of unique works that belong to Kazakh literature. The Chinese government burned the novel «Kylmys» in order the work not to reach Kazakh audience, banned it, also sent the author to prison on false charges.

Fiction is the art. Thus, art has a creative quality. As a creative owner, any writer creates bright, fresh things by spending his artistic knowledge, skills, and talent. And such works are reflected in the memory of the people (Kalkabayeva, 2021: 122). The artistry and sincerity of such pieces are profound and one of such pieces composed in a different environment is the novel «Kylmys».

The question of studying the character's image in the world literary studies has never been neglected, because the literature is recognized as a human science in itself, but the object of literature deals with the problem of man. In tern, G. Horda stated that "The author tried to reveal more secrets through individual characters, elevating them to a typical image" (Orda, 2016: 317). The novel "Kylmys" traces back to the early XX century with the life of a yurt-born brown-skinned people living their comfort life and many images are depicted in it. Hereby, the characters of the novel are: Bigabyl, Zhappar, Balpan, Kurman, Beknazar, Kulnazar, Baynazar, Aisapa, Nursapa, Meyiz Ana, Kuyka, Kenzhesary, Nurzhan, Mariya, Simailyl, Kumiszhan, Rakhym, Gulzhan (Kule apa), Kuandyk, Bigeldy, Bigazy, Bigadyl, Bigaysha, Bizhan, Baizhurka, Zhankozha, Marka, Esskazy, Muqamadi, Mukhamadiyan (Madiyan), Tabi, Kokitan, Maily (Atyteris), Aspet, Boltai Kainysh, Minazh

(Nogay merchant), Sanapbay, Aktay, Buibikan, Zhanjuken, Bayanbay, Mamyrgan, Kamal, Shanakbay, Kabyken, Maken, Kaiyssbek, Balbike, Zhumabek, Torekan, Rakhima, Omar, Bagila, Tindai, Ilday (Zhangoday's children), Jamal, Zeynolla, Alimzhan khozha, Zhebesyn, Zhebezhan, Musa, Bekbosyn, Gharifolla, Bekesh, Akan, Zholdybay, Shyn Shysay (head of the region), Zhanas, Nasikan, Jamila, Dametken (Damesh), Kanipa, Atabay, Nabiolla, Kerim (akim of the district), Kuryshbek, Nurassyl, Kuntugan, Kalym, Arystanbek, Sharipkan tore, Aiytbek, Kapas baluan, Kydyrmolla, Daulet, Makat, Tynyskan, Kurman (Konyz), Yelsadyk, Yessimkan ukurday, Suleimen batyr, Ospan mergen-sniper (batyr), Gharypbek, Jarbol, Adilbek, Kakimbay (Kakim), Keneszhn, Bagdarkan, Kuryshbek, Yersultan, Sadu, Oralkan, Tileukan, Almen, Saduakas, Kuat, Halima, Yntykбай, Salyk, Omirbek, Beksapa, Shankan, Kaben, Serali, Omarkan, Asylan, Amirkan, Ashim, Isup Kassym (Uyghur student), Tanzharyk akyn, Abdykarim akyn, Assylbai, Tugelbay, Momynbay, Nuriya, Kulan, Dalelkan Sugurbayuly, Akai, Sulubai, Burkitbay, Sabit, Repkat, Kalibek, Kamen, Abdigupyr (Uighur spy), Makai, Isskan, Kabdolla, etc. This voluminous novel work has sufficient characters. We couldn't cover all hundreds of characters and analyze their images, but we analyzed the qualities, behaviors, actions of some of the most main characters.

2. Methods and materials

A six-volume novel "Kylmys" by Kazhykumar Shabdanuly was based as a research material. At the same time, there is a comparison analyze with the characters of the novel "Arda Altai" by Akhmetalla Kaliuly.

2.1 Research methods

During the research work systematization, analysis, comparison, image analysis methods were used.

2.2 Materials description

The main feature of the novel «Kylmys» by K. Shabdanuly is that it's the first prison piece in the Kazakh literature history presented in the prison. This is evidenced by the writer K. Zhumadilov's *state*: «Kazakh literature in Xinjiang has a unique feature.

There is a whole collection of so called "literature composed in prison". It should be noted, that the first person who started pieces in a prison is Tanzharyk poet. Tanzharyk Zholdyuly composed seventy percent of his work being imprisoned in Urumqi prison for seven years. After half a century, his tradition was caught by Kazhykumar Shabdanuly. The poems by famous Tanzharyk were learned by heart by those who were in the same ward and delivered to the people. And a series of novels consisting of verses written on a small piece of paper and gradually bringing them out of prison is never an easy task." (Shabdanuly, 2009: 4). All the events raised in the essay show that the value of the work is very high, not only in the family, or even in one country, but also in the whole world. All events described in the work raise issues of not only one dynasty, or of one clan, or even of one country, but of the entire world, which indicates the high value of the work. By describing the fate of his family, the author describes the fate of Kazakh intellectuals in China and the fate of the whole country.

In his preface, "The prompt saying that blowed the stone", K. Zhumadilov stated that the novel "Kylmys" was influenced by the stylistics of "A thousand and one nights" fairy tales. This conclusion by K. Zhumadilov is reflected in the periodic breaks representing a

dialogue between K. Shabdanuly and his "investigator". These periodic breaks in a dialogue come in the structure form of "A thousand and one nights". In both pieces, the authors accurately define the end of "the inner" and the beginning of "the external" histories. In addition, they introduce short dialogs between the narrator and the listener, which return to the external story (Irwin 1994: 3).

The main idea of the novel is patriotism, loyalty to the native land. "Your whole life is a crime for those colonisers who manipulate the country as they wish. Even the fact of your existence, your walk on the ground is a crime. For this very reason and if you want to become an independent country, then first of all you should get rid of slavery, statelessness and dependency! To summarise, the main idea of the novel "Kylmys" is the idea of independence!" (Mendeke, 2008).

Along with the development of science and technology in the age of globalization, the concept and consciousness of mankind has changed, and this made a great impact on the rise of literature to a new level, the emergence of new themes and researches. It is not an exaggeration to say that literature is the source that continues universal paradigms from century to Century» (Universal human values in contemporary literature, 2014). In the first chapter of the first volume of here mentioned work, in several dialogues between Shabdanuly and his investigator the author stated that he was forced to write about his crime, *which was part of Shabdanuly's daily repertoire.*

«Did you write?» – he barked suddenly.

– «What do you mean, dear investigator?» I asked politely.

– What?!.. I mean your crime!.. Look here, didn't I tell you to write it all down!.. I see you can forget easy if not give you a kick in the arse!

– No, I didnot forget, dear investigator, I will never forget. But I have written sixteen times since the previous day, there is nothing missed.

– "Nothing?" You say "nothing missed", but I can find if stuck my finger in your eyes, and you even don't know how many problems you are earning day by day!" (Shabdanuly, 2009: 7-8). Detailed description of this novel indicates the influence of his investigator on it, as well as the absurdity and irony of the idea of congenital crime.

3. Discussion

Kabdesht Zhumadilov translated the novel from Arabic script into Cyrillic and prepared it for publication. He stated in the preface to the book followings: "... In this work, the writer describes not only about his life, but the multi-volume work covers a whole era that lasted half a century. The first chapters of the novel contain the bitter reality of the life in Kazakhstan in the 30s of the last century. Born in 1925 in Tansyk steppes of Ayagoz, in 1932 at the age of seven the writer moved to Shauveshek – it was starving period in the whole country. The following chapters focused on refugees life in foreign lands, how they gradually assimilated in China. And the following books introduce the struggle for national liberation in Xinjiang, reforms and revolutions took place, and never changed government despite the changes of the dynasty. We get acquainted with all this through the experiences of the author's "second self", by protagonist Bigabyl..." (Zhumadilov, 1996).

In his abstract "Fateful work" the researcher T. Zhurtbay stated: "The novel "Kylmys" written in a indigenous classical narrative style with a separate and complicated system of

artistic thinking, is a phenomenal work of Kazakh speech art. And the life of Kazakh nation drawn from the nomadic steppe and periods of the fate of the XX century is truly depicted through the psychological inner struggle. Since the artistic foundation of the work was laid in a frozen prison, the writer's intertwined destiny is clearly recognized by the twists and turns of each sentence. The reality of life and the reality of art that intertwined between the artistic space and the historical time, the natural sincerity and the figurative sense of the creation, the epic breath and sorrowful sarcasm, the formed and surprise phrases, the complex thinking system composed within Kazakh verses are the stories of a brave spirit which is accompanied by the fate of an unsubstantiated talent. It is undoubtedly an artistic statement» (Zhurtbay, 2009). The fate of the author of such a work is isolated and different. He said: «Whether we measure by the level of one nation's literature or consider in terms of the world literature level, he is a great artist, a major writer, a literary critic, and a well-educated person. It's notable, that in his turn Murat Auezov compared him to Albert Kamyu» (T.2009). Image is one of the main categories in literature, conveying the artist's thoughts and serving to recognise reality. Generally speaking, the image is the mastery of various events and realities of life and its artistic development depending on one's imagination and skill, thus it is considered as an aesthetic category in the literary theory. And now we will analyze the character images of the piece.

The main character of the novel is Bigabyl, the author himself. He was a handsome man with an attractive nose, medium height, sharp eyes. The author perfectly depicted the historical events through Bigabyl's inner world and narrated only the events that he experienced and witnessed. Bigabyl could see the entire range of the novel and was in the middle of the conflict everytime. His feeling heart felt everything that was happening there, his tender heart witnessed the conflict. But he should stay out always, only responding with his childish heart. Those period policy of confiscation Kazakhs and forcing them to incite each other defeated Kazakhs and beat all to pieces. Bibyl is a historical figure and was acting like a bee collecting honey to sort out historical events and historical people in the neighborhood, raised them to a certain level. The art nature of the novel is dominated by the author's artistry, but with only term of based on historical facts. Also, he did not mess the novel with stories of any character, but he sorted out only those that could serve as an indelible mirror of life reality. And he portrayed the background, tried to art up as appropriate.

One of the characters in the novel - Zhappar or the author's father - is a high-spirited Kazakh citizen. He came from a rich family, however, over time becomes a poor. Zhappar is a man who does not surrender to fate, but he creates his own fate. When his first wife, Kumiszhan passed away he decided to find his couple, which means he is taking care of his future life. And he took Madiyan away even though he was refused to marry her, thus he used to win. And he had his own national-democratic idea, and when started talks that Soviet government will settle Russians on Kazakh land and will reject religion, he asked a reasonable question as why the Soviet government does not take into account the thoughts of Kazakh poor, if it really stand by poor people. He was always calm, and even when he was forced to move under the pretext of Bigabyl's story he just made a joke about his son, which shows his confidence in future. The image of Zhappar is revealed even more

wonderful in the process of controlling Aktay, Sanatpay, etc. They started hang around a woman named Zhanjuken, the conscientious woman threatens that she is married. Aktay and Sanatpay stole her husband's ox and hid it in a ravine, and when he went out to look for his ox, they stabbed the woman with a knife and threatened her if she won't obey their wish they will kill her husband and child. Bigabyl saw her when she was locked in her own house. Seems Bigabyl was driven by God to those places, as he never visited that part of neighborhood and he beat her husband when he came looking for her. After hearing this story by Bigabyl, Zhappar interfered to the process. In the end, Baizhurka and Zhappar gathered the people and addressed them. First, they decided to can cut off their leg, but wise people have consulted and made them oath holding the Quran.

There are instances when a warlike commander named Ussen used his rank and caused losses under his command. In the military language of that time they used so called gangs, who were partisans on enemy lines. They were called «gangs» by the government since they expressed their opposition to the Red Government. But most of them were volunteers fighting for freedom.

The images of the woman as a mother and a beauty always artistically depicted in Kazakh historical novels. And the historical novels as the symbols of beauty, purity, and honesty include following names as Aktoty, Urkiya, Kadisha, Nazgul, Samal, Maisara, Bibi. As well as pattern mothers with the most winning and favorable images as Kunimzhan in the novel "Koshpendiler" by I. Yesenberlin, Mrs. Bopay, the adviser to khan in "Yelen-alan" by A. Kekilbayev, "Azhar, who was a mother of a village" in "Tagdyr" by K. Zhumadilov, a strong-willed Aitolkyn, Khanbibi who "grew up and married all her children" in "Daraboz", Farabi's favorite, Banu in "Uztazdyn oraluy" by A. Alimzhanov, Fatima totash in "Makhambettin zhebesi", Dameli, Yrysty in "Akan seri", a wise mother who never raise her voice Zhanyl, a calm and noble mother Balzhan in "Songhy kesh", a strong and a masculine temperament Katsha are the images of rational origin. If the work's value is measured by the level of artistic qualities, it is known that the artistic pursuits of writers in the historical works we are considering depend on the literary-aesthetic category, which is called a style. (Kadyrov, 2018:74). Ever since the birth of a sentimental creature and her spiritual benefits, a woman has become the main object of art study, and the noble ideals of all writers were to deeply study the inner soul of this beautiful creature, revealing the subtleties of their nature and mysterious world. Hereby, we will focus on the sentimental creature images in «Tagdyrly tuyndi» by T. Zhurtbay.

Madiyan's image as a perfect Kazakh women is beautifully portrayed in the work. She is author's mother and a gentle mullah's daughter. The reader is satisfied with the calmness of her character, the fact that she never stands up to adults, and even her humility to serve as a maid to relatives and parents if applicable suits the audience. But, once the reality in society becomes clear the nature of attention becomes more and more revealed. The tense story line makes her a heroine with a strong and a masculine temperament. In some works, the author penetrates deeply into the character and character's psychology in order to reveal the reality of life. And our narrator seduces the reader with the story line, without any study and research of the described situations. At the same time, we can realise that all the good qualities and the noble origin of the author are inherited from his mother.

In the sixth chapter of the first volume of the work, in «Azhal auzynda» when a meek Kazakh shepherd who came to Bigabyl's house to sell «every sheep for eighty sari», but Uyghur butcher named Abylahat tricked him and tried to buy all at the lowest price saying «if there is no patent, I will call the guard to arrest your sheeps.» But his mother Madiyan intervened and supported the shepherd:

- *'I see you are a buyer' my mother looked at Abilat, 'you should bargain without threatening so much! There is no violence in trade! - (Shabydanuly, 2009: 319). These words gave some support to Bigabyl:*

- *«Don't be afraid,» I touched the shepherd's shoulder, «don't sell sheeps to him!» Come on and let's go to the guard! He is trying to scare you and take your sheeps very cheap. We should see how much it is, let's go! (Shabydanuly, 2009: 319). Even he was a young student, he helped a meek Kazakh to sell his sheeps at a reasonable price.*

Damesh is a very pretty girl with short cropped hair. Damesh's father, Abdirahman, is Bigabyl's father's cousin. Immediate after when he left Kazakhstan to Shaueshek, died in 1931. His wife was unable to support two small sons and sold her teen daughter Damesh for three bushels of wheat and some money. But later, when her mother tried to buy Damesh back paying the money and wheat back, the Chinese who bought Damesh slandered her, saying «I don't have your daughter, you took her back and hiding her somewhere in your's.»

She went back several times, but was slandered everytime, so she gave up hope to find her daughter. At first the old henise in Shaueshek bought her, but after it took a while he re-sold her for marriage to a young merchant from Tianjin, who had just arrived in Durbiljin. Since, she lived in a small barn as a prisoner in that Durbiljin. One day, she was told by a Kazakh guy named Duysenbay who came to pick up logs from that barn that among the refugees who fled to Shaueshek there was her relative cousin named Zhappar, who now lives in Durbiljin and he has only son who is helping the butcher on the narrow street. Damesh, who found out about her relative brother, after a few days she sold boots and coats to an old Uighur lady without notifying her husband and fled the barn. She took shelter in Zhappar's house, but when Bigabyl was entered to school, she was arrested while trying to bring him food and imprisoned. Her Chinese husband accused her of stealing all his money before running away. Along with Damesh her mother Kanipa also was imprisoned and couldn't reveal themselves even after two months of investigation. In the end, the mayor of Durbiljin city, Karim, initiated a legal claim and signed it by four hundred people, with the help of «hopefull husbands» and wealthy people, bailed out the mother and daughter after three months. There was established "The Women's Society of Durbiljin District", Damesh applied an application to this society, which was accepted and she was acquitted. The fifth chapter of the first volume of the novel "Kylmys", "Talasta" describes in detail Damesh's life. Damesh, narrated by Bigabyl, is a typical image, as Kazakhs who immigrated from Kazakhstan to China had hard times and issues when children were sold out for food described in several places. While reading pieces it is impossible not to feel hardness of fates, skin is crawling, and if someone poured cold water on you.

4. Results

Before this analyze research of this multi-volume novel «Kylmys» by Kazhykumar Shabdanuly we have conducted research and wrote an article analyzing the novel «Arda

Altai» by Akhmetolla Kaliuly – a work by one of Chinese Kazakhs which includes only one novel (Mursal, Tanzharykova, 2022). In both works there is a common character Damesh with same name and similar fate that captivates readers and excites with next incidents.

Now let's compare the images of Damesh in the novel «Kylmys» by Kazhykumar Shabdanuly and the novel «Arda Altai» by Akhmetolla Kalievich:

- Damesh in the novel «Kylmys» and Damesh in the novel «Arda Altai» are both sensitive and innocent who couldn't recover from a disaster and had a very difficult fate;

- Damesh in the novel «Kylmys» was sold by her mother to Chinese man for a small amount of grain in order to save her other children. And Damesh in the novel «Arda Altai» grew up orphaned after losing her mother in childhood;

- The Chinese who bought Damesh in the novel «Kylmys» sell her to another Chinese merchant who is richer than him. But even though she joined another rich man, her life was in slavery. She could escape and found her mother, but was condemned. And Damesh with her father in the novel "Arda Altai" couldn't make a happy life with their fellow villagers. Most of the time they lived in high mountains where other people couldn't get, they ate wild animals meat and sold skins of bears caught by her father via their uncles;

- Damesh in the novel «Kylmys» escaped from a criminal record and fled to Kazakhstan with a Kazakh man whom loved her. And Damesh in the novel «Arda Altai» was fell in love with a young man named Sultan with the similar fate, and when they were about to marry the hominin troops cut off Sultan's head and threw his body into the Irtysh river. So tied on a wooden board a headless body flowed along the Irtysh and stopped straight to Damesh's eye while she was taking water from the river. As Damesh was picking it up with her hands she was disappointed in her life and went crazy.

The list of characters in the fifth book has been replenished with new names. The reader may be confused by the series of characters whose names have not been mentioned before or had a passing mention, such as Kulzhan, Yassin Amit, Yeskali, Tokbay, Abilamet, Samsak, Akbay, Zhaubasar, Olze, Nuraly, Yusuf, Kassym, Kalyk and others. On the one hand, the list of characters in these 5 books was like a duty to remember and mention by the author who was involved in political affairs and was in the middle or aside. In such a case, it is known that as more characters it is impossible to portray them all, adequately reveal the character of each, and lack of individuality would take place.

5. Conclusion

In conclusion, the number of characters in a large-scale work of six volumes cannot be short. Thus, the number of characters in the mentioned work is quite large and the names of several hundreds people are mentioned in six works. Most of them are episodic characters that don't meet a mention in every book, but are repeatedly mentioned and remain or disappear after several episodes. It is impossible to cover all numerous characters, to analyze their images, behavior, social positions and political views in a small article. Therefore, it would be better naming only some main characters that help to note the problems related to human ecology, which always take place at the background of political events.

References:

1. Irwin, Robert (1994) *The Arabian Nights: A Companion*. London: Penguin Group. (in Eng.)
2. Kadyrov Zh.T. (2018) The fate of women in the novel "Nomads" by Yesenberlin I. Bulletin of the NKSU named after M.Kozybayev, No 3 (40). – 100 p (in Kaz.)
3. Kalkabayeva S.A. (2021) Poetics of Art, Bulletin of the Al-Farabi Kazakh National University, Philology series. No. 3 (183). – pp. 115-126. <https://doi.org/10.26577/EJPh.2021.v183.i3.ph13> (in Kaz.)
4. Mendeke A. (2008) Kazhygumardy halkymen kauyshtiraiyk! // Zhas alash. – April 24. – № 33. (in Kaz.)
5. Mursal A., Tanzharikova A. (2022) Style features in Akhmetolla Kaliuly's novel "Arda Altai". *Keruen*, 75(2), pp. 209–219. <https://doi.org/10.53871/2078-8134.2022.2-18> (in Eng.)
6. Orda G. (2016) The power of speech. – Almaty: «Karatau KB» LLP: «Dastur», – 384p. (in Kaz.)
7. Satylkhanova G., Tanzharykova A., Khudaibergenov N., Tokshylykova G., Taimanova S. (2018) Artistic function of detail in Kazakh prose [Función artística del detalle en la prosa Kazaja] // *Opcion*. Volume 34, Issue Special Issue 15, Pages 1265 - 129411 March. <https://www.scopus.com/record/display.uri?origin=recordpage&zone=relatedDocuments&eid=2> (in Eng.)
8. Shabdanuly K. (2009) "Kylmys" Volume 1. – Almaty: World Association of Kazakhs publishing center "Atazhurt". – 416 p. (in Kaz.)
9. Shabdanuly K. (2009) "Kylmys" volume 2. – Almaty: World Association of Kazakhs publishing center "Atazhurt". – 368 p. (in Kaz.)
10. Shabdanuly K. (2009) The novel "Kylmys", 1-vol. – Almaty : World Association of Kazakhs publishing center "Atazhurt". – pp. 4-5. (in Kaz.)
11. Toktarbayev E. (2015) What do we know about the prison pieces in the Kazakh literature history? 09 January. <https://kazgazeta.kz/news/21749> (in Kaz.)
12. Universal values in modern literature. – Almaty: Evo Press, 2014 – 708 p. (in Kaz.)
13. Zhumadilov K. (1996) The era and Literature. – Almaty. – 448 p. (in Kaz.)
14. Zhurtbay T. (2009) The idea of a United Alash and the East Turkestan National Liberation Movement \\\ Memories about Kalibek Hakim (The move longing the idea of freedom and passed Himalayan). Comp. A.Ilyasuly Almaty: Bilim. (in Kaz.)

Литература:

1. Irwin, Robert (1994) *The Arabian Nights: A Companion*. London: Penguin Group.
2. Mursal A., Tanzharikova A. (2022) Style features in Akhmetolla Kaliuly's novel "Arda Altai". *Keruen*, 75(2), pp. 209–219. <https://doi.org/10.53871/2078-8134.2022.2-18>
3. Satylkhanova G., Tanzharykova A., Khudaibergenov N., Tokshylykova G., Taimanova S. (2018) Artistic function of detail in Kazakh prose [Función artística del detalle en la prosa Kazaja] // *Opcion*. Volume 34, Issue Special Issue 15, Pages 1265 - 129411 March. <https://www.scopus.com/record/display.uri?origin=recordpage&zone=relatedDocuments&eid=2>
4. Жұмаділов Қ. Дәуір және әдебиет. – Алматы, 1996. – 448 б.
5. Жұртбай Т. Біртұтас Алаш идеясы және Шығыс Түркістан ұлт-азаттық қозғалысы // Қалибек Хакім туралы естеліктер (Азаттықты аңсап, Гималай асқан көш). Құраст. Ә.Лиясұлы. – Алматы: Білім, 2009
6. Қадыров Ж.Т. І.Есенберлиннің «Көшпенділер» романындағы әйелдер тағдыры. М.Қозыбаев атындағы СҚМУ Хабаршысы, № 3 (40) 2018. – 100 б.
7. Қазіргі әдебиеттегі жалпыадамдық құндылықтар. – Алматы: Evo Press, 2014. – 708 б.
8. Қалқабасева С.Ә. Көркем образ поэтикасы, Әл-Фараби атындағы Қазақ ұлттық университеті хабаршысы, Филология сериясы. №3 (183) 2021. – 115-126 бб. <https://doi.org/10.26577/EJPh.2021.v183.i3.ph13>
9. Мендеке Ә. (2008) Қажығұмарды халқымен қауыштырайық! // Жас алаш. – 24 сәуір. – № 33.
10. Орда Г. Сөз күдіреті. Алматы: «Қаратау КБ» ЖШС: «Дәстүр», 2016. – 384 б.
11. Тоқтарбаев Е. (2015) Қазақ әдебиеті тарихындағы түрме шығармашылығы туралы не білеміз? 09 Қаңтар, <https://kazgazeta.kz/news/21749>
12. Шабданұлы Қ. (2009) «Қылмыс» роман 1-том. – Алматы: Дүниежүзі қазақтарының қауымдастығы «Атажұрт» баспа орталығы. – Б.4-5.
13. Шабданұлы Қ. «Қылмыс» 1-том. – Алматы: Дүниежүзі қазақтарының қауымдастығы «Атажұрт» баспа орталығы, 2009. – 416 б.
14. Шабданұлы Қ. «Қылмыс» 2-том. – Алматы: Дүниежүзі қазақтарының қауымдастығы «Атажұрт» баспа орталығы, 2009. – 368 б.