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**REPRESENTATION OF THE ARTISTIC CONCEPT  
OF «ETERNAL NATION» IN «AI, DUNIE-AI» («OH, LIFE!»)  
NOVEL BY B. NURZHEKEEV**

In the article the artistic representation of «Eternal nation» concept in B. Nurzhekeev's «Ai, dunie-ai» («Oh, life!») novel was considered for the first time. The meta aspects of searching «Eternal nation» concept which takes special place in the Kazakh consciousness were shown in the work of fiction as well. During the conceptual study of the new discourse, it was found that the author's artistic structures and aesthetic conclusions of different categories, reflecting the concept of «Eternal nation», can only be determined from the deepest layers of the text context. It is established that the artistic structures that help to explain the concept of «Eternal nation» are concentrated in the field of macro-concepts «Kazakh», «Russian», «knowledge», «unity». As well as conceptual structures of the concept such as frame, script, scenario and mental picture were considered. Otherwise, subjective opinions and conclusions revealing the image of the motive of avoiding death can be concluded with the «Eternal nation» concept.

**Key words:** concept, Eternal nation, Kazakh novel, artistic text.

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**Б. Нұржекеевтің «Әй, дүние-ай!» романындағы «Мәңгілік ел»  
көркем концептінің репрезентациясы**

Мақалада жазушы Б. Нұржекеевтің «Әй, дүние-ай!» романындағы «Мәңгілік ел» концептінің көркем репрезентациясы алғаш рет қарастырылды. Сондай-ақ, қазақ халқының танымында ерекше орын алатын көркем туындыдағы «Мәңгілік ел» концептінің іздестірудің метааспектілері көрсетілді. Роман дискурсына концептуалды зерттеу жасау барысында «Мәңгілік ел» концептінің көрсететін түрлі санаттағы авторлық көркем құрылымдар мен эстетикалық толғамдарды мәтін контекстінің терең қыртыс-қабаттарынан ғана айқындауға болатындығы анықталды. Аталған туындыдағы «Мәңгілік ел» концептінің түсіндіруге көмектесетін көркем құрылымдар «қазақ», «орыс», «білім», «бірлік» макроконцептілері өрісінде шоғырланғандығы айқындалды. Сондай-ақ, осы концептінің фрейм, скрипт, сценарий, ойсурет сынды концептілік құрылымдары көрсетілді. Бұдан басқа, өлімнен қашу мотиві образын ашатын индивидуалды субъективті ой-пікірлер мен толғамдарды «Мәңгілік ел» концептімен түйіндеуге болады.

**Түйін сөздер:** концепт, Мәңгілік ел, қазақ романы, көркем мәтін.

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### Художественная репрезентация концепта «Мәңгілік ел» в романе Б. Нуржекеева «Әй, дүние-ай!» («Эх, жизнь!»)

В статье впервые рассмотрена художественная репрезентация концепта «Мәңгілік ел («Вечная страна»)» в романе Б. Нуржекеева «Әй, дүние-ай!». Также продемонстрированы метааспекты поиска концепта «Мәңгілік ел», занимающего особое место в понимании казахского народа, в художественном произведении. В ходе проведения концептуального исследования дискурса романа было выявлено, что авторские художественные структуры разной категории и эстетический кругозор, указывающие на концепт «Мәңгілік ел», можно обнаружить лишь в глубоких пластах контекста текстов. Выяснилось, что художественные структуры, способствующие разъяснению концепта «Мәңгілік ел» в вышеназванном произведении, сконцентрированы в парадигмах макроконцептов «қазақ», «орыс», «білім», «бірлік». А также представлены такие концептуальные структуры данного концепта, как фрейм, скрипт, сценарий, визуализация. Кроме того, индивидуальные субъективные идеи и круг интересов, раскрывающие образ мотива избегания смерти, можно обобщать с концептом «Мәңгілік ел».

**Ключевые слова:** концепт, Вечная страна, казахский роман, художественный текст.

## Introduction

In the modern world literary studies forming and analyzing the meaning and methodology of «artistic concept» are important. The results of this kind of researches give opportunity to exploring deeper of main and macro- micro concepts, to explanation of writer's world view and to expand the area of the national artistic concept sphere.

In the current humanitarian scientific paradigm possibilities of science are powerless on the versatile investigation of the artistic phenomenon. Because of this, some intersubjective branches appeared among socio-humanitarian science areas (such as linguistics, cultural studies, philosophy, religion, literary criticism, psychology, cognitology and others. As a result of intersected research, world and Kazakhstan linguistics became known. In this case, there is the opinion of researchers that the term of artistic concept in linguistics, lingua-cultural studies should be common to literary criticism (Tarasova, 2010: 742). As our aim was defined from expanding the area of intersubjective exploring in home literary criticism, Beksultan Nurzhekeev's «Oh, life!» novel was distinguished as the object of the research in order to consider the term «Eternal nation» in the level of artistic concept.

If we consider that every person achieves vital happiness, kindness, success within the framework of dreams and goals, then each country strives for a brighter future by relying on a certain idea, principles. «Kazakh literature coming from the ancient

time has been giving a special attention to the aim Eternal nation of the Art for many centuries» (Ejelgi jane handyq dauir adabietindegi «Mangilik el» ultyq ideasy: 2016: 83).

From this point of view we can draw a conclusionas State national ideas fulfill historical-cognitive, essence sides of «Eternal nation» artistic concept. However, the nomination of Kazakh people were different in every historical period, there were complex principles and ideas which internal content supplement each other. The role of historical, political, intellectual personalities had special potential in systematizing the content, form sides of ideas as «Eternal nation» (VI-VIII Turkic leaders), «Oyan, Kazak!» («Wake up, Kazakh!») (M.Dulatov), «Turkistan zherinde birtutas memleket kuru» («Building single state in Turkestan») (M.Shokai), «Korgan, Kazak!» (Protect yourself, Kazakh!) (A. Bokeikhan) and suggesting them to people with the art of words. In the second decade of XXI century RK President N.A. Nazarbayev said «There is an idea for us that gives direction to the future, organizes the nation, leads to great goals. It is the idea of «Eternal nation» and renewed the primary form of the national idea.

Writers also participate in state ideology in order to draw lessons from the history of unfortunate events of the past and to bring triumphal dates to the model future of the state. One of them is B.Nurzhekeev who won 2016 State Award of Kazakhstan Republic in Literature and Art sphere for his novel «Oh, life!».

## Experiment

In the range of «Eternal nation» artistic concept verbalizing cognitive structures, individual-author's artistic units representing the concept are manifested in the novel discourse of «Oh, life!» by Beksultan Nurzhekeev. According to our research object, we consider artistic descriptive peculiarities of «Eternal nation» national idea and key concepts, and other artistic figurative structures as a representation of «Eternal nation» concept from the artistic text of «Oh, life!» novel. «National idea is being displayed in the thematic level of Kazakh writers' works. In their creations along with universal and perennial problems, important questions for the people are foreseen» (Ejelgi jane handyq daur adabietindegi «Mangilik el» ulttyq ideasy: 2016: 164).

We conclude the thesaurus of «Eternal nation» concept is formed by cognitive artistic structures in various categories which were created by writer's personal language personality, and also escape motive from death, «Russian», «unity», «knowledge» concepts in «Oh, life!» novel. «... Description of the concept nature can be achieved through only analyzing its representing language tools» (Rysbergen, 2011: 152); «the concept is shown not only as single words, but also as key words that determine certain cognition, sometimes as big or small texts» (Nurdauletova, 2011: 59). In the novel «Eternal nation» concept can be defined through base, macro, micro concepts and conceptual range. In order to determine wider the concept of «Eternal nation» in the work it will be obvious if we analyze concepts which are close to the collective consciousness of the Kazakh people and in the knowledge of a language personality from their objective-figurative, conceptual, valuable sides.

During conceptual analyzing the novel context we defined the concepts such as «Russian», «unity», «knowledge», «Kazakh» which form the conceptual range of «Eternal nation» concept were shown in the form of big and small extracts.

«Escape from Death» motive. In Kazakh lifestyle the notions as searching comfortable place, beautiful land, dreaming happy life were the reasons to appear different figurative terms in the national literature. «Yergenekon», «Korkyttyn kori» (Korkyt's grave) (Korkyt as always remembering person about the death), «Zheruyik» (El Dorado), «Zhideli-Baysyn» and other literary images from their objective-figurative side are close to the people's mythical system of thinking, also have more mythical properties, but «Escape from Death» motive in «Oh, life!» novel appeared from the real

life. That is, above mentioned motive appeared in a historical date which were known to people.

«Also our nation has been escaping from this death dragon for many centuries (this should be understood as Korkyt always remembered the death, but not he escaped from the death-publisher)» (Ejelgi jane handyq daur adabietindegi «Mangilik el» ulttyq ideasy: 2016: 150). One of the dragons from which Kazakh escaped was Russian dragon who had colonized for three centuries. The Kazakh people are still afraid of Russification and Chinaization process. It is known from works in different types of discourses that in 1916, in the national liberation struggle and the 1931-1932 starvation, the only direction from the Russian death for the Kazakh nation was China. This situation was taken as an artistic component to the above mentioned novel. «...*Escape to China is escape from the Death. To my point of view, there is no other way for Kazakh*» (Nurjekeev, 2015: 28); «*If we do not move to China, there will be no peace*» (Nurjekeev, 2015: 29); «*It is Kazakh escaping from Russian, – guessed Shayi*» (Nurjekeev, 2015: 30). Thus the author justifies one fragment of the 1916 revolution which contains historical layers of «Eternal nation» concept as the artistic content.

In the novel the following words describe historical determinations to the Kazakh nation who living in own land suffered from Russian government and were forced to move to China. «*Most of them stayed a few days to live. Neither the Chinese or the Russians do not regret. The people suffer worse than a stray dog. They have no owner, no country or land. There is no one taking care. They also cannot fly to heaven and cannot drive into the ground. No one needs them*» (Nurjekeev, 2015: 47). Thus the people lived without demand. Especially, women suffered from the violence of Russians and Kalmyks. «*Defenseless people had no other way, except to endure*» (Nurjekeev, 2015: 47).

The author draws historical facts based conclusion about Kazakhs who suffered from various political pressure, escaped to China, were expelled from their land as «*It is doomsday to Alban*»; «*The real end of the world happens now*» (Nurjekeev, 2015: 47); «*Death without demand*» (Nurjekeev, 2015: 53). In the first part «*Before*» («*Deyin*»), the clash between Kazakhs and Russians were described in the most of its parts. There were excellent sole-individual artistic conclusions according to honor, revenge categories where two Russians who were innocently punishing and guiltlessly killing Kazakh auls (villages) in the novel. «*Is honor just to die resisting? Or do the trick wisely? That Russian who*

*killed Kazakh, is still managing. Who possesses power will possess shackles. Can chained obstinate one escape from the shackles if he moves sharply? He would escape, if his force overtakes the force of one who shackled»* (Nurjekeev, 2015: 64) This kind of philosophical, artistic and aesthetic notions appeared from deeply researching the meaning of honor and revenge categories. «*Will that time happen, who knows?»*» (Nurjekeev, 2015: 64) saying this retreats and hopes for a bright future. He not only assumes but also offers personal author's opinions and assumptions. «*The only thing that we can do is resistance, rather than die and fall. Because «there is safety in numbers». There is not another hope except increasing»*» (Nurjekeev, 2015: 64). He suggests this type of «key» ways to the creative future in the first part of his work.

The author determines general situation of Kazakh people in the First half of the XX century when they faced to moral, material, demographic consumption as «future of each Kazakh seemed to be killed on the Russian's hands» (Nurjekeev, 2015:72).

Researchers believe that you need to consider a certain concept from the artwork from its title. «Conceptsphere includes composition title which creates a concept through its meaning» (Lihachev, 1997: 156). The title «Oh, life!» of the novel was brought from some lines of folk song which were included as intertext to the novel text. Important historical dates like the national liberation struggle 1916, the first starvation in that year, the 1931-1933 starvation, 1937-1938 repression, 1941-1945 the second World War, 1986 December revolution, 1991 ruining of the Russian Federation, achieving independence of Kazakhstan Republic were taken as a plot net. In the mentioned historical periods the Kazakh people faced more to humanitarian and material waste, and also human consumption than other nations as Uzbek, Kyrgyz, Turkman, Azerbaijan. As an example the author of the novel B. Nurzhekeev in his interview gave information of two thirds of people died in starvation years (Nurzhekeuly, <http://ult.kz/post/beksultan-nurzhekeuly-oydan-tarikh-zhasau-ky-lmys>). Besides, historians defined that more Kazakh people perished in those historical revolutions and violence years. However any danger could destroy Kazakh's hope of being free nation and independent country.

A person who reads the composition will get historical archive document and grace based information about two starvations in Kazakh history. In 1916 certain part of the Kazakh people died starving and some Kazakh moved to China who were vic-

tims of royal power. After few years, during Provisional Government returned Kazakhs came across the second starvation after fifteen-sixteen years. In the «Nod» part the author wrote: «*The government protecting Kazakhs from the destruction of that year (1916 – publisher) consumed the people (1931-1932 – publisher)»*» (Nurjekeev, 2015: 129). The writer concluded the Kazakh land which faced to two starvation periods as: «*Nobody counted the number of died Kazakh people in the 16<sup>th</sup>, 32<sup>nd</sup> years. Destruction in the 16<sup>th</sup> year consumed only Albans, but starvation in the 32<sup>nd</sup> year destroyed all Kazakh people»*» (Nurjekeev, 2015: 129). In this part the creator made the important structures of «Eternal nation» concept as: «*Even surviving after two destructions Kazakh people have fortune. They have a future»*» (Nurjekeev, 2015: 129). That is, the author's intention is to hope stable future of the nation. We conclude dangerous and difficult events which were the base of the novel plot will fulfill informative, historical, cognitive, artistic directions of «Eternal nation» concept. The title of the work denotes the author's internal repentance and regret.

The model of «Eternal nation is a nation with strong knowledge and unity». In the novel the author's beliefs according to «unity» concept increase the content direction of «Eternal nation» concept. In the context of the work description of terms like unity and commonwealth, friendship that gave support to the people on the way to fight back the enemies, save the foundation of the people in the form of national values came to the fore. «*In fighting with a strong enemy, the commonwealth will be necessary as the courage. If someone destroy the unity of the nation and betrays the people, do not spare him, neither descendant»*» (Nurjekeev, 2015: 14); «*We are strong uniting together»*» (Nurjekeev, 2015: 21).

One of the reverse factors not allowing achieve the goal of being an «Eternal nation» is clearly visible from the dialogue between the heroes of Kitapbek and Kapez. «*... If a Kazakh doesn't give up his strife, then he will never become a country. One about the other gossips, they envy each other. If one gets ahead the other, then he will harm him with cunning. If he asks, «Why did you do that?»*», he harbors anger on him. I think this is also a kind of war. Is it possible to progress in a country where there is no unity?» (Nurjekeev, 2015: 110). Undoubtedly, in evolutionary development, a nation will develop only based on its unity, solidarity and knowledge. The author compares disagreement, disunity, scattered habitat for war. «*You say that there is no life without unity. The war you are talking about is an endless war. You and we are soldiers of this war.*



The war cannot be canceled. In the end, it is a war of nationality and unity. So, brother, you and we will win this war, and we need to fight with the hope that, if we do not win, our generation will win. Thinking differently is betrayal. This is caring for the future of the people. With the growth of education, the unity of the people becomes stronger. That is why this war is a long war» (Nurjekeev, 2015: 110); *«To become a country, we need to get an education first. If there are many educated people, we will rule our country. The king's government recognized us uneducated because it was easy to govern a darker country, as it was done. But an educated person only believes that he was convinced»* (Nurjekeev, 2015: 113). The end of this «war» can be seen in the author's intention that people will bring peace, unity, harmony to a better future. The writer illustrates this war with the triumph of generations, hoping for happiness in the future.

Also, the idea of the figures of Alash «Protect yourself, Kazakh!» (Based on the ideological form of H. Abzhanov) was the basis of the artistic reality of the novel. In 1917, A. Bukeikhanov advised the Kazakh people to unite, protect and focus on one goal. «Before the house is a hurricane, behind the house is the enemy! Son of Alash, 200 years after the great disaster «Aktaban shubyryndy, Alkakol sulama» you have been overtaken by difficult days! Elders, younger brothers, stop strife; unite, proceed to the common cause! Take care of protecting all of Alash!» (Abjanov, 2014: 88) said A. Bukeikhanov. «If in 1916 the Kazakh people would agree to give the army, then about four million people would not be exterminated» said other historians along with the author of the novel.

The principles of Alash's intelligentsia at the beginning of the 20th century were reflected in the views of one of the heroes of the novel, Irakimbai. «Well, we say that we will not give our children. But what if the government destroys the civilian population with its army?» (Nurjekeev, 2015: 14).

The positions of the figures of Alash can be considered on the basis of the external evaluative, analytical views of the character Tileuli on the opinions of Iraqymbay. *«...Iraqymbay's fears are also logical: if we say that we don't even send one of the guys to the army, then an angry Russian can destroy everyone. Who knows if he is looking for a reason for this?»* (Nurjekeev, 2015: 14). In the following lines, the artistic concept «Eternal nation» is recognized in the field of the concepts of «unity», «mind». *«You're right, this is a very good reason for the Russians. They will say, «You have rebelled against the Tsar», and they will destroy everyone one*

*by one»* (Aubakir); *«At the bottom of the mind there is no warrior»*; *«... Do not show your anger to the strong, but your mind. Anger attracts anger, strong always defends its own»*; *«The mind attracts the mind, the mind of the weak will force even the strong to reckon with it»* (Salibay's Simtig) (Nurjekeev, 2015: 14). At this moment, one can understand the artistic scheme of the words of Alikhan Bukeykhan, who are called upon to defend themselves, to be wary of the mind, and not to immediately oppose the government. However, the historical heroic deeds and names of the Kazakh heroes, such as Zhamenke, Uzak, Sauryk, were not based on transformation, but on the basis of the prototype. The brave heroes not believing in the force of mind, believed in their power and rebelled against the Russian kingdom.

The work illustrates the essence of art, content, historical and cognitive meaning of the categories «knowledge», «unity», «state», embodied in the author's aesthetic and philosophical thoughts. *«The fault of the Kazakh is in his weakness, incompetence and not having strength to resist to strong people. Think yourself, who will protect the Kazakh who has no king, nor army? The Russians who has the army, the king came and colonized an unprotected land. The nation which had the government conquered the nation that could not build the government. We did not join one another, and disobeyed one another and found obeying to other brothers as humiliation. Finally, we were feed to strangers. This is the result of a long, long-term strife, not a day or a year one. In necessary unification we did not unite, did not support each other, and now we are suffering from this»* (Nurjekeev, 2015: 72-73). In the Old Orkhon-Yenisei inscriptions, Tonyyk khan of the Turkic tribes and Bilge khan, Kul-Tegin, and all the Turkic generations have left the command of unity and solidarity to create «Eternal nation». The content of the testimony of the commandment, which was embodied in the stone, was updated as a personal-author's opinion in the novel «Oh, life!». The author's approach in the above textual narration was summarized by the views of the hero Kapez.

The concept of «Russian». The artistic structures designed to illustrate and describe the Russian ethnonym in the context of the novel give an opportunity to describe the concept of «Eternal nation». In the context of the concept of «we» and «other» in the sense of Russian, it is necessary to differentiate the notions «the Russian people» and «the Russian power». Figurative interpretations that give a positive evaluation of the Russian nomination are devoted to Sophia's human and talent sides and portrait paintings depicting the Russian girl.

«*Absolutely, everyone wants to see a Russian girl who sings... Until one sees what he heard with his ears, he will not believe that. Can Russian girl sing well while keeping the rhythm, pitch and changing the music according to the meaning of the words. Maybe it's a Kazakh girl who looks like a Russian girl, who knows?»* (Nurjekeev, 2015: 4). «Then it was a simple Russian girl with *blond hair, of medium height*, wearing a pleated yoke below the white silk dress with a red velvet jacket in top»; «I have always opposed injustice. It doesn't matter whether it is Russian or Kazakh. Of course, I will not shoot at my nationality, but I will not spare my help from Kazakh. I grew up living on its land», said the girl» (Nurjekeev, 2015: 22).

Axiological aspects such as loyalty, truth, justice, compassion, brotherhood of Sofia (to Kazakh-publisher) who grew up among the Kazakhs, mastered the Kazakh language and national art were determined during the aesthetic analyzing.

The following passage from the novel is a negative connotation to the Russian rule. «If the Russians want good things to Kazakhs, what do the Kazakhs have against the Russians? And if the Russians have the right idea, why would they take and kill Tazabek who had crossed into China? All this is unknowable (Shayi – publisher), But it's a mystery that he wants to know» (Nurjekeev, 2015: 6). Even though the author has asked the reader, he also writes the reasons for the emergence of the national liberation rebellion in the whole context of the novel, making the author's decision. In personal artistic specifics concerning the Russian ethnonym, the author separates the concept of singularity and plurality. In the following lines, the aggression of numerous Russians rather than small quantity of Russians is evident on the basis of archival data, in addition to historical-geographical life experiences that dominate chauvinistic views. «*That Russian is one Russian. That Russian is one who possesses humanity. After a while, the Russian wants to be our brother. Tomorrow he will be two, three, a hundred, gradually will be equal to you or more than you, and each of them will not be fair as that Russian, among them there will be rapist who uses the violence. One Russian is a brother, five Russians are a village, you will struggle with one hundred Russians, will obey to thousand Russians» – does the Kazakh understand these words now?»* (the opinion of Tazabek's grandfather, has the same name as Tazabek in the work – publisher)» (Nurjekeev, 2015: 15-16). «Finally, Tazabek's speculation came true, as he said: «Ehe period of «*struggling with one hundred Russians, obeying to thousand ones*» happened» (Nurjekeev, 2015: 16). The author's conclusion is

given including the views of character Tileuli about the Russian.

Positive and negative self-esteeming views about the Russian ethnonym in the entire composition-story plot of the product are evidenced by the series of episodes around the character Kobzev. Particularly in the historical period chosen by artistic chronotop, the Russians, who have been living in the Kazakh land, their crimes against the Kazakh people, Nazi views, on the contrary, their relationships with humanity are composed of the elements of Kobzev and Sergeychuk, and Sergejuk's two brothers.

The concept of «Kazakh». In the novel «Oh, life!», «Eternal nation» is a Kazakh concept, and we refer to artistic structures of the «Kazakh» ethnonym as the frames of the concept of «Eternal national». Positive and negative connotative values of Kazakh in the author's artistic perception are structured in the following ways.

«... *And a boaster; and a generous man who gives the only his horse to someone he likes; proud who does not want to show his fear; a capricious and stubborn person who insists on even his words are wrong; jealous when somebody gets him ahead; a naïve man who does not know that his agreement to anything will be a problem to himself; likes to give presents and does not mind receiving gifts; anyway, this is the Kazakh who seems that only he possesses all bad and good things all of the world»* (Nurjekeev, 2015: 13). The attitude of the hero Tileuli to his midst, nationality is thus exposed on the basis of Shayi's inner thoughts.

The recipient of his perceived identity is a hero Tileuli of national consciousness that he has accumulated in his soul. «*When he (Tileuli – publisher) praises, the Kazakh is as famous as the peak of the mountain; if he does not like the Kazakh who is in desperation. It is remarkable that what his father says is a reality for Shayi»* (Nurjekeev, 2015: 13). These lines are based on the internal monologue of Shayi.

The concept of «Kazakh», as a unit of cognitive activity, was also recognized in the negative sense. «... *The Kazakhs have a loathsome habit: he is close to rascality instead of honesty, because honesty is straightforward and hard, and rascality is charming. The thing which we usually tell, but ignore is that – stupidity: to believe in the evil spoken of, not the truth that is right. Believes to the rascality which does not need any knowledge, and do not believe in the thing which requires education. After that he continues using his stupidity which is habitual and understandable for him»* (Nurjekeev, 2015: 15); «... *The Kazakh is a mystery nation, sometimes it is like*

*enemy, but sometimes the most generous sibling»* (Nurjekeev, 2015: 99). This artistic characteristic of the author can be understood as a perverted behavior in the nature of human beings, not in a particular nation. However, the author of the work is directly attributed to the negative attitude of the Kazakh, which he has seen and understood, since he himself is a prominent representative of the people.

In the author's interviews with this novel, he argues that archival data is embodied in the same context as no artificial phenomenon (Nurjekeuly, <http://ult.kz/post/beksultan-nurzhekeuly-oydantarih-zhasau-kylmys>). For example, actions that take place with the protagonist in the novel, Von Berg, are based on real archive data. Villagers from the chain of events, which are based on storyline, will be killed by innocent, innocent victims of the tragedy, organized by heroes named Von Berg and Kravchenko. The author wrote documentary materials as an intertext in which Kazakhs, including innocent children and women, did not object to the Russian troops and who could not resist. *«Outraged people who were killed only because they were Kazakh»; «It is clear that the aim is to destroy the Kazakh land»* (Nurjekeev, 2015: 27). At this stage of history, the Kazakh people are depicted as being «ordered» to be deported from the living space that they are without protection, without weapons, without inquiries.

In the text of the novel, the events of 1916 were closely connected with the anthroponyms of historical precedent. The Russian tsarist government began to eradicate the aim of «Eternal nation» of the Kazakh people – valiant heroes who opposed the tsar's decree during the national liberation uprising of 1916 are noted with great respect. The novel contains associative layers of the concept, which we analyzed in the replicas of the heroes on the basis of prototypes such as Uzak, Zhamenke, Sauryk, Tazabek in history. *«The king's intention was broken. Now we are not those who teach him and he is not the one who listens to our advice. If we did not have a king, who spared us, then there would be no conquered Albans. In short, it is time to be brave and strong»* (Zhamenke); *«The king did not keep his word. When we first met him he said: we will not select soldiers among the Kazakhs, but we will collect a tax of one rouble twenty kopecks from each house»... We also do not respect the king, who did not fulfill his promise»* (Uzak); *«We have no land to retreat. If we give, child will die. If we do not give, old man will die. Let the old man die instead of a child! We do not give him children, its end!»* (Zhamenke); *«Instead of sitting and waiting for death, let's die in battle ... But let's remind the White*

*King who owns the land and water»* (Nurjekeev, 2015: 14).

As can be seen from extracts from the novel, the concept of «Eternal nation» was summarized through the anti-government situation of unprotected Alban heroes. From a fragment of the event to the fact that for centuries the Kazakh people suffered from thousands of violent conflicts, we clearly see a coded pattern that did not weaken the purpose of the eternal nation, but rather occupied a special place in the collective consciousness. The use of the Alban tribe in the discourse of the novel can be the frame structure of the concept of «Eternal nation». It is known that the conceptual frame consists of the nearest senses to the concept. And the frame model of the concept «Eternal nation» is the Kazakh element, the Alban tribe is one of the largest historical tribes making up the Kazakh people.

In the context of the Kazakhs' participation in the front, the reader clearly clarifies these issues: When the Kazakh people protested against the «June» decree of the tsarist government of 1916, they participated in the Second World War of 1941-1945 with other peoples. It symbolizes the unity of the united nations with the fate of the USSR, and receiving the nation the belief of «our homeland is common».

## Results and discussion

Having researched conceptually the artistic discourse of the novel «Oh, life!» the artistic structures of «Kazakh», «Russian», «knowledge», «unity» field concepts forming «Eternal nation» artistic concept were defined. Also from the text passages different types of artistic structures which fulfill aesthetic layers of «Eternal nation» artistic concept were found.

The writer's artistic decision and authoring intention can be shown as following: excessive increasing of the other nations in Kazakh territory; exacerbation of aggressive and chauvinistic views from other nation members and the existence of ethnic inequality; ruining of values as «knowledge», «unity», «honor», «continue the generation» and others and existing another problems confused the Kazakh nation in developing direction, cause fear for the future. It weakened the goal of being an independent country.

On the contrary, to be strong and creative nation the following factors should be taken into account: not to weaken the continuation of generation; to believe not in power, but in knowledge; to preserve the integrity of the land, to protect the independence, not to deplete state foundations such as language,



religion; To strengthen values of various type categories such as literary-artistic, cultural-cognitive, aesthetic-philosophical and other, to rely on them, and factors which protect other nation from the material, moral degradation and dissolution. National identifiers which were the base to the artistic thoughts, that are criteria directed to form «Eternal nation» concept play important role in any period of time.

### Conclusion

The article is concluded as together with the field concepts such as «Kazakh», «Russian»,

«knowledge», «unity» the artistic structures and plot-episodic series describing «escape from the death» motive were used as the representation of «Eternal nation» concept. Moreover, in the context of the text, we imagine that the imaginative views, conclusions and opinions of the Kazakh people, who experienced various historical difficulties in the twentieth century, created important unique cognitive layers of the artistic concept «Eternal Country». A few basic and macro-micro concepts that will help understand the concept with which we deal in the text of the novel «Oh, life!» can be analyzed.

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