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ARTISTIC ORIGINALITY OF G. BELGER'S NOVEL «TUYUK SU»

The article discusses the work of the famous Kazakh writer G. Belger. The features of his artistic world and the author's concept are revealed. The originality of G. Belger, his skill and originality of the approach to the image of reality are being understood. As the main object of study the novel «Tuyuk su» was chosen. The problems, the plot of this work are disclosed. It is indicated, that the theme of the motherland is central in the novel. In the process of analysis, it is noted that it permeates the structure of the work's narration. It is proved that the theme of the motherland is closely intertwined with the theme of the journey, the search and finding the hero of his «I». In the process of research, the peculiarities of the novel's narrative system are considered. The dramatism, polyphonicism of the work are emphasized. The principles of constructing a novel are revealed. The influence of the three national cultures on the writer's work, his worldview is noted. The language features of the work are considered.

Key words: work, novel, theme, birthplace, plot, idea, narration, writer.

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Г. Бельгер «Тұйық су» романының көркемдік ерекшелігі

Мақалада Қазақстанның белгілі жазушысы Г. Бельгердің шығармашылығы қарастырылады. Қаламгердің көркемдік әлемі мен авторлық концепциясының ерекшеліктері ашылады. Мақалада Г. Бельгердің шығармашылық шеберлігі және ақиқат шындықты бейнеленудегі өзіндік тәсілдері зерделенеді. Авторлар жазушының «Тұйық су» романын зерттеудің негізгі нысаны ретінде алады. Мақалада бұл шығарманың проблематикасы мен сюжеті талданады. Романда отан тақырыбы басты тақырып екені дәлелденеді. Шығарманы талдау негізінде бұл мәселе баяндау құрылымын безендіргені анықталады. Отан тақырыбы саяхат және кейіпкердің өз-өзін іздеу, табу тақырыбымен тығыз байланысатыны дәлелденеді. Зерттеу барысында романның баяндау жүйесі қарастырылады. Мақалада шығарманың полифонизмі мен драматизмі анықталады. Авторлар роман құрылымының қағидаларын ашады. Мақалада қаламгердің көзқарасы мен шығармашылығына үш ұлттық мәдениеттің әсері зерделенеді және шығарманың тіл ерекшеліктері қарастырылады.

Түйін сөздер: шығарма, роман, тақырып, отан, сюжет, идея, баяндау, жазушы.

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Художественное своеобразие романа Г. Бельгера «Туюк су»

В статье рассматривается творчество известного казахстанского писателя Г. Бельгера. Раскрываются особенности его художественного мира и авторской концепции. Осмысливается самобытность Г. Бельгера, его мастерство и своеобразие подхода к изображению действительности. В качестве основного объекта исследования выбран роман «Туюк су». Раскрываются проблематика, сюжет данного произведения. Указывается, что центральной в

романе является тема родины. В процессе анализа отмечается, что она пронизывает структуру повествования произведения. Доказывается, что тема родины тесно переплетается с темой странствия, поиском и обретением героем своего «я». В процессе исследования рассматриваются особенности повествовательной системы романа. Подчеркивается драматизм, полифонизм произведения. Раскрываются принципы построения романа. Отмечается влияние трех национальных культур на творчество писателя, его мировоззрение. Рассматриваются языковые особенности произведения.

Ключевые слова: произведение, роман, тема, родина, сюжет, идея, повествование, писатель.

Introduction

The name of Herold Karlovich Belger is known to a wide circle of readers. His translations, essays, novels are very popular among people of different generations. Works of G.K. Belger is constantly attracting public attention and criticism. Creativity of the writer is the object of research scientists.

G.K. Belger is the author of over two thousand works. His books are published in Almaty, Astana, Moscow, Berlin. He is the laureate of Beimbet Mailin premium of the Union of Kazakhstan's Writers (1988), Honored Worker of Culture of Republic of Kazakhstan (1987), Laureate of Presidential premium of Peace and Spiritual Agreement (1992), holder of Parasat Order (1994), laureate of the premium of Kazakh PEN Club (1996), laureate of the Independent premium «Tarlan» (2002).

Gerold Karlovich Belger is one of the most prominent and original writers of Kazakhstan. His work, which absorbed the traditions of three national cultures – Kazakh, German, Russian – is distinguished by versatility, polyphony, capacity, and richness of images.

Works of G.K. Belger is imbued with subtle lyricism, which, according to the researchers, is expressed in the writer's poetic generalizations, in the «clearly guessed intimacy of the moods and thoughts of the characters and the author», «spread in the landscape, intonations, detailing», the construction of phrases (Ananyeva S.V., Babkina L.M., 2004: 56).

The prose of Herold Karlovich is characterized by musicality. In his work, folk melodies, symphonies of classics, songs and sounds of steppes are organically combined.

Essays, stories, tales, novels of G.K. Belger are filled with reflections on the fate of humanity, on the essence and meaning of history. On the pages of his works, the writer seeks to comprehend the origins of the interaction of Kazakh, German and Russian cultures. He makes extensive use the national legends and fairy-tales. Often the writer compares the folklore and literary works of the Kazakhs, Germans and Russians.

Experiment

Possessing deep knowledge in the field of philology, cultural studies, history, G.K. Belger managed to create his own unique and wonderful world. Each work of the writer is a kaleidoscope of people's destinies, a musical overture in which the voices and melodies of the soul of his characters are heard. A striking example of this is the novel «Tuyuk su» (2001).

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The basis of this work's plot of is the fate of the Kazakh village. Describing his history, life, traditions, cultural way of its inhabitants, the author raises universal and eternal problems. Together with his heroes, he reflects on such categories as good and evil, friendship, love and happiness, honor and conscience.

In the novel «Tuyuk su» converge together the key problems, that worried G. Belger throughout his life. This work, in its content, sums up «a peculiar result of the themes developed earlier, raising them to a new level of artistic generalization». For the novel reflects the whole layers of history (repression, war, the labor army, the postwar period and modern reality) (Ananyeva S.V., 2013).

A significant place in the work is given to the theme of the motherland. It permeates the entire narrative structure of the novel. Homeland in the understanding of the writer is the keeper of the historical past of man. It connects people with their origins, roots. Motherland binds the fate of man with the fate of his people. Therefore its image constantly arises at the level of memories of the characters of the novel, their thoughts about the future.

The theme of the motherland rises in the epigraphs of the work. Before the beginning of the narration, the author quotes the words of the famous

Kazakh writer Gumar Karashev: «If you can, then love with all your heart the native land, / And love the earth, where the road was begun by you». Thus, the writer, firstly, indicates that the central theme of the work is the theme of the motherland; secondly, he emphasizes, that every person should love and appreciate the place, where he was born; thirdly, he reveals the idea, that the lives of people are inextricably linked with the fate of their country.

As an epigraph G.K. Belger also cites the words of a Kazakh folk song: «Your village is beyond the hills, behind the hills...». This phrase contains a double meaning. On the one hand, it reflects the closeness of the motherland, its permanent invisible presence in the life of every person; on the other hand, it reminds people of the need to remember their origins, the place, where their father's house is located.

The theme of the motherland is closely intertwined in the work with the theme of the journey, the path, the search for the heroes of your «I». So, reflecting on the fate of the German special immigrant, the author asks: «And where is his homeland, a native of Russia, a resident of Kazakhstan, a German citizen – Edmund Worm? Russia expelled him, evicted, rejected, at once crossing out the fate of their ancestors, leaving a nick in my heart forever. Kazakhstan sheltered for many decades, raised, watered, took in its arms. Here he knew himself, and people, and life, and sadness, and joy, gained dignity and faith. And Germany accepted, admitted him, graciously, with compassion, as a distant descendant of a German ancestor... The descendant has returned – the circle is closed. But he, Edmund Worm, Germany was not born. She became his place of permanent residence. And only ... So, who is he, a special immigrant, then a late returnee Edmund Worm? A man without a homeland? A wanderer with an awkward fate? Where is that corner of the earth, where his soul will be comforted and quieted?» (Belger G., 2004: 245). Old Zhaymurza is sent on a journey to visit his son and daughter, who left their father's house forever, and to understand the meaning of their life.

Motherland appears in the novel as a symbol of person's future. It is an integral part of people's being. Loss by the person of the homeland means the loss the meaning of his life, his own «I».

This image has several meanings in the novel. First, homeland means the place, where the person was born. Secondly, its image is interwoven with the image of an aul in which the life of the main hero of the work passes. Thirdly, the image of the historical homeland appears in the novel. It is inextricably linked with the fate of the German special

settlers and, in particular, Edmund Worm. Fourthly, the homeland is the country in which the childhood and life of the heroes of the novel.

The ambiguity of this image led to the uniqueness of its chronotope. The boundaries of its time-space are then narrowed to a specific aul, then moved apart to universal scales.

In the process of narration the author touches upon the perennial problem of fathers and children. Describing the residents of Tuyuk su, describing their behavior and actions, he emphasizes, that most of the young men and women after leaving school, going in search of happiness to the city. At the same time, in order to gain material well-being, they gradually break away from their roots, renounce their past, while the older generation takes care of history, native land, traditions and customs of the ancestors (see, for example, the images of Zhaymurza and his daughters Ayman and Sholpan).

The problem of fathers and children, on the one hand, develops into a problem of the city and village in the novel, on the other hand, it is connected with the theme of moral memory. Using the images of his characters as an example, the writer tries to understand the reasons for the disharmonious development of society, the loss of spiritual and ethical values by people. «A strange life has gone, – notes the author. – It's not those who, it would seem, should succeed: not hard workers, not talented, not brainy, not capable, but notorious quitters, bashibazouks, stupid and mediocre. New people appeared who did not study, did not read books, did not work, despised all customs and customs, ...but used all the blessings of life, fooling around, sharpening lyasy, walking-feasting, throwing left-to-right from where the «greenbacks» came from. Aksakals and karasakals were perplexed... New trends, resilient, all-destroying whirlwind, bursting into a quiet village, stirred up the usual way, and many could not adapt to them from the hand. And the youth captured. Lured, dragged into the pool this crazy whirlwind. In the cities, gambling idols and monuments of all those who have been worshiped for so many years,.. were destroyed and dumped on the pedestals of old idols with excitement» (Belger G., 2004: 41).

Great attention in the novel is given to the problem of the alienation of people, which became relevant in XX century. Describing the fate of his characters, the author points out that almost all of them are lonely, since each of them lives in the own world, within the limits of individual time-space. Hence the misunderstanding that prevails between people, their separation from each other and from the outside world.

The problem of alienation acquires a universal scale in the novel. Speaking about the fate of Tuyuk su, the author emphasizes that, on the one hand, its inhabitants are lonely, on the other – the village itself is an abandoned and unnecessary corner. «He walked, walked an old man, and it seemed to him that he was not walking on his native land, but fate had casually abandoned him on a section forgotten by God or on the moon. So everything was moribund, where not look» (Belger G., 2004: 21).

In this case, the cause of alienation are the acts of people that led to the death of their native village. Drawing parallels with the moon, the author thereby, first, pushes the spatial and temporal boundaries of the world he portrays; secondly, emphasizes the scale of the changes taking place in modern society; thirdly, it reinforces the drama of the narration, shows the catastrophic situation.

Results and discussions

The central place in the novel is the image of the house. It is the key and is inextricably linked with the fate of the heroes of the work. The image of the house contains several meanings. It, «in the first place, appears as the «keeper» of life, the pledge of the birth of the new; secondly, it is associated with the motherland; thirdly, it is a kind of temple of the human soul, his memory» (Temirbolat A.B., 2005: 72); fourthly, intertwined with the image of the village; fifthly, it is a reflection of the present, a symbol of the future; sixthly, it is the embodiment of a man's dream and destiny. As a result, the chronotope of home is constantly changing. It narrows to the boundaries of a particular image, then moves apart to universal scales.

When describing a house, the author pays great attention to his condition, appearance. «Edmund didn't recognize his house. Settled, shabby, filthy, the house only in general terms resembled the once dreamed and self-built mansion of good quality, brick by brick» (Belger G., 2004: 3). Thus, G.K. Belger emphasizes the unity of the inner world of man and his surroundings. According to the concept of the writer, changes in the consciousness of the individual invariably lead to the transformation of the reality in which people's lives flow.

Interestingly the opposition of the words «mansion» and «house». It shows the narrowing of the boundaries of the space of the soul of the heroes of the novel, the emptiness and contradictory nature of their inner world, the drama of their fate. Being bright, spacious, beautiful, the mansion of Edmund Worm reflects his aspiration and faith in the future.

Transformed into a shabby, filthy house, this image becomes the embodiment of the hopeless present of Rakhmetbai and Asima, the loss of harmony by them.

Notable failures on the roof. They symbolize the moral decline of society and, in particular, the heroes of the novel, down, the collapse of the former world with its spiritual ideals and values. Moreover, the leaky roof embodies the uncertainty of Rakhmetbai and Asima in their future, doubts and contradictions that plague them in connection with the change of the historical era, changes in the village.

The idea is made in the work that «the goal of the life course of each person is to find their own home». This image allows you to understand the «deep essence of being heroes» (Kusainova A.M., 2011: 87), their feelings, aspirations, experiences.

The house is the embodiment of the future of heroes. Its image is inextricably intertwined with the ideas of the heroes about the family as the basis of the social being of people. «Zhaymurza's former dream of a future life in a new big house, – the author writes, – certainly on two levels, as the Germans built in the village, together with children, daughters-in-law, grandchildren, surrounded by a large garden with all kinds of extensions, cracked...» (Belger G., 2004: 36).

A significant place in the novel is given to the theme «man and nature». Narrating about the fate of the heroes, the author constantly draws parallels with the world around them. For example, characterizing Zhaymurza and Kumis, the writer notes, that they resemble two dried trees. Zhumatai is associated in the consciousness of Edmund Worm with the lonely golden eagle Karatorgai, who broke off his wings. Reflecting on the events, his own fate, Zhaymurza compares the earth with a woman.

The image of nature arises repeatedly in the lyrical digressions of the author. Describing the mental state of the heroes, he notes the changes taking place in the world around them. Before the eyes of the reader stand pictures of the steppe in different time periods. Thus, the writer shows the unity of man and the world around him.

Nature, in the understanding of the writer, is witnessing the events. It carries the stamp of time. «There was a brown, barely veiled steppe around the stretched grasses, – says the author. – In the distance, silent hills mound. What did this steppe just not see behind the darkness of dark ages? What only upheavals and human destinies do not conceal these hills?» (Belger G., 2004: 214-215).

The theme of nature in the novel is connected to the theme of eternity. Describing the arrival of

Edmund Worm in Kazakhstan after his many years in Germany, the author notes, that while contemplating the steppe landscapes, the hero comes to the conclusion that man is only a guest on Earth. He is the speck of the universe. His life is fleeting and fleeting, unlike the surrounding nature. For, despite the change of generations, historical eras, «the earth remains forever, the sun shines forever, the dome of the sky stretches like hundreds of thousands of years ago» (Belger G., 2004: 215).

Opposition of the eternal and the passing, nature and man, on the one hand, reveals the idea of the unity of all things, the participation of the fate of people and the Earth; on the other hand, it contributes to the expansion of the space-time boundaries of the imaged world.

In the process of narration, the writer touches the theme of memory. It is revealed at the level of, firstly, the fate of the main heroes of the novel, their reflections, memories; secondly, the image of the village Tuyuk su; thirdly, the themes of the house; fourthly, the events developing in the novel.

The past is constantly present in the work. It is not just intertwined with the present, but also becomes an integral part of being, the consciousness of the heroes. Zhaymurza, Edmund Worm, Franz Ottovich Friesen often reflect on their lives, on the fate and traditions of the Kazakh and German peoples. Their life takes place at the junction of the past and present. Turning to the story, the heroes seek to understand and explain the phenomena observed in their surrounding reality.

The past is the measure of people's morality. The attitude of heroes to history determines the peculiarities of their worldview, behavior, and spiritual world. An example of this are the images of children Zhaymurza. All of them not only leave the parental home, but also break away from their origins, roots. Their attitude towards their native land, the history of the country, the culture of the people is manifested in the feelings they have for the village in which they grew up, the family, their behavior, the reaction to the collapse of monuments to revolutionaries. Thus, in the understanding of Ayman, her parents, Zhaymurza and Kumis, are in poverty and languishing. She argues that Tuyuk su is distinguished by a poor rural life. She is supported by her younger sister.

Experiencing negative feelings for their paternal house, Ayman and Sholpan actually renounce their past. In an effort to gain material well-being, they leave the native village for ever. Their action reflects, on the one hand, a change in the moral orientation of the younger generation, and on the other, the isolation of people in the present.

The theme of memory is connected in the novel with the problem of the national language. During a conversation with the customs officer at the airport, Edmund Worm asks him: «Nege memlekettilik tilinde soilemeisiz? Kazakh emessiz be? » («Why don't you speak the state language? Are you not Kazakh?») (Belger G., 2004: 244).

This question is actually the author asks the reader. The language in the understanding of G.K. Belger provides communication and continuity of generations, reflects the attitude of man to the culture of his people.

Moreover, the writer's appeal to this problem is determined, on the one hand, by the desire to find the reasons for its occurrence, on the other – to show the dramatic nature of the lives of modern people. For, not wanting to learn the native language, to comprehend the native culture, a person renounces his history, his past, his homeland, condemning himself to a futurelessness.

The novel touches the theme of war. It is revealed at the level of the heroes' fate of the work. In the process of narration, the author mentions events related to the Great Patriotic War and the war in Afghanistan. The writer traces its influence on people's lives and minds.

According to the author's opinion, the war not only drastically changes the habitual way of life of a person, but also has a significant impact on his inner world. An example of this is the image of Esengeldy. After returning from the war in Afghanistan, he, having lived for some time in Tuyuk su, leaves his father's house forever and goes to Russia, where he creates a family, marrying the sister of his fighting friend Stepa.

Esengeldy's act reflects his mental crisis caused by the collapse of his former ideals and values, the loss of his own «I». Moving to Russia symbolizes his desire to find harmony with himself.

It should be noted, that the war changed the appearance and character of Esengeldy. As the author points out, «parents could hardly recognize in the son of the former good-natured bumpkin, an agreeable dzhigit. He even changed outwardly. He got tough, bony became, slouched, his head pulled into his neck, as if fearing a blow, the round skull half bare, his mustache let go,.. spoke in a wooden voice, stretching, kept silent for a long time, then suddenly began chattering at random, hot, choking, and in his eyes splashing dregs, which made even mother scared. He was not interested in anything, either in the house or in the village, and Zhaymurza sometimes seemed as if his son had been replaced during these three years » (Belger G., 2004: 34-35).

In the novel war appears as a measure of the strength of a person's spirit. It tests his moral values and qualities. A person, who has managed to preserve his «I» and remain faithful to his spiritual ideals continues to build, thereby overcoming the destructive influence of war.

The people weak spirit forever lock themselves off in their own world. They divide their lives into two periods – before and after the war. The individual time-space of such people closes mainly on their past and on the memories of the shocks they experienced. Therefore, they lose interest to life, to the world around them, cease to develop spiritually.

At the level of the theme of war, the author makes a hidden comparison of two generations – fathers and children. The first of them, despite all the difficulties and hardships, managed to withstand and start building a new life. The second of them is morally broken. The reason, according to the writer, is that the older generation cherished their history, culture, traditions of their ancestors, and their native land. Its representatives believed in the future. The younger generation, renouncing the past, is actually lost in the present. Its representatives have lost the moral basis of their being, which is the culture and history of their native people.

Describing the fate of German special settlers, the author reflects on the role of the political regime in the fate of people. He shows the impact of the rules, established by the Soviet state, on the consciousness, the inner world of person. The author notes, that German special settlers constantly experience feelings of fear and guilt. On them, according to the writer, as if Cain's seal is imposed.

In the novel the influence of geographical features on the appearance and inner world of man are traced. Describing the German congresses, that took place in Moscow in the end of eightieth – the beginning of the ninetieth years, the author emphasizes, that the characteristics of the terrain, the environment, in which they live, are clearly manifested in their character and manner of speaking. «Siberian Germans, – notes G.K. Belger, – immediately struck by their aggressiveness, sharpness, recklessness, ...local sayings. The Germans from Kazakhstan behaved very correctly, tolerantly, distinguished by sociability, cohesiveness, and appeasability. The Germans from Turkmenistan could not be distinguished from the Turkmen themselves. <...> And the Germans from Petersburg and the Baltic were not like anyone. They were pretentious, gallant, polite, kept out and barely spoke German...» (Belger G., 2004: 117).

The work is permeated by dramatism. It sounds literally in every line of the author's narration, it is an integral part of the characteristics of the central and secondary images of the novel. For example, the fate of the German special immigrant Edmund Worm is dramatic. Throughout his life, he tries to find his place on earth, to find harmony with the world and with himself.

The life of brigadier Zhaimurza is full of drama. His children, barely matured, leave their father's house forever.

Dramatism characterizes the image of Zaida. Surrounded by numerous grandchildren, she is at the same time lonely and unhappy.

The fate of the village is dramatic. Once a prosperous Kirov collective farm, after the collapse of the Soviet Union, it turned into an abandoned, plundered farm.

The dramatism sounds in the title of the novel. As the author notes, «tuyuk su» in translation from Kazakh language means «quiet backwater», «dead-end water». Thus, the writer initially emphasizes that it will be a question of a certain dramatic inconsistency. For water must flow by nature. This is indicated by the hero of the novel teacher Franz Friesen. «A crooked name, – he says, – is a fate curve» (Belger G., 2004: 11).

Moreover, being the name of the village, the title of the work carries a deep symbolic meaning. At his level, the author shows what influence the name has on the fate of people, the locality. Deciding to call SM. Kirov collective farm Tuyuk su, the locals actually predetermined the future of their village. «Life has gone bad, – says the author. – Everything went awry. Do not go and that's it. All that was, plundered and fled, who where. <...> No, in the unkind hour the village acquired its new name. For no reason, Tuyuk su found himself at an impasse» (Belger G., 2004: 11).

The work is imbued with the ideas of humanism, internationalism. In the novel the people of various nationalities – Kazakhs, Germans, Russians, Poles, Chechens, Ingushs, Uzbeks, Tatars, Greeks, and others – are presented. G.K. Belger describes their life, reveals the peculiarities of their worldview. At the same time, the focus of the writer's attention is primarily on those traits and qualities that unite, bring people together.

In the work the theme of art is raised. Talking about two books by Edmund Worm, the author describes the meetings of German and Central Asian writers. According to his words, they are «dull gatherings», where «stupid disputes» sometimes occur, and an atmosphere of «despair» reigns.

This state of art, the author considers, is due to lack of spirituality, moral degradation, and indifference of modern society. This is confirmed by the following lines: «...He (Edmund Worm) was full, well-groomed, ...but was not needed, no one needed, a stranger in himself, needed only by himself and, perhaps, his family, and that until the children did not stand up. It is this – the public unnecessary, the constant feeling of personal lack of demand and led him to compose, to paperwork, to the desire to speak, to express, to ease the soul in words» (Belger G., 2004: 115).

The novel is characterized by duality. In the process of narration, the author constantly correlates the past and the present. Edmund Worm compares Kazakhstan and Germany. Zhaymurza in reflections relates the city and the village.

Duality is inherent to the heroes of the work. So, for example, the harsh, bold, brisk conductor of the Bishkek – Jalal-Abad train at night turns into a defenseless, weak woman, offended by fate.

Duality reflects, first, the inconsistency of modern life; secondly, the eternal struggle of two opposite beginnings laid down in nature, – good and evil, life and death.

The novel is permeated with the writer's thoughts about the vicissitudes of fate, about the power that dominates a man. Narrating about the life of the characters, the author repeatedly notes that each person has his own path. Thus, the writer takes the idea of a certain predetermination of the fate of people, the closure of their private chronotopes.

The novel presents a whole gallery of images. The author portrays representatives of various social strata. Scientists, writers, company owners, salespeople, workers, etc., appear before the reader's eye. The author depicts their life, reveals their inner world, thereby showing the spiritual atmosphere of modern reality.

The composition of the work is interesting. It is built on the principle of a parabola. Touching on a particular problem, the writer gradually brings it to deep philosophical generalizations, giving it a universal human sound. An example of this is the comparison of Kazakhstan and Germany. Comparing the two countries in terms of everyday life, the standard of living of people, Edmund Worm gradually proceeds to talk about the eternal and passing. According to his thought, Germany, with its well-groomed streets, fields, vineyards, is reminiscent of the «man-made nature of human existence». It carries the stamp of tragedy, the passions of people, their desires and aspirations. Kazakhstan, with

its boundless steppes, saturated with the smell of wormwood, towering hills, reminds of the eternal, forcing a person to feel «a speck of dust in a huge universe».

Polyphony is inherent in the novel. The narration is filled by voices of people. Quite often in work music sounds. It, on the one hand, adds lyricism to the narrative; on the other hand, it deepens the psychologism, the dramatic nature of the novel (see, for example, the episode, which describes the performance of the song «Karatorgay» by Zhumatay).

The speech of the author and the heroes is interesting. It is a kind of synthesis of Russian, Kazakh and German. This combination reflects, firstly, the peculiarities of the writer's spiritual world; secondly, the multinational culture of our republic.

In the novel, the word «whirlwind» is repeatedly used. The author applies it at the characteristic of a historical epoch, the description of a market. Thus, he emphasizes the diversity, complexity and cyclical nature of human existence.

In the work a large role is played by the images of the bazaar, the labyrinth, the railway station. At their level there is a merger of private chronotopes of people. They symbolize the diversity, complexity and unity of human existence.

Conclusion

Thus, the novel «Tuyuk su» is a peculiar panorama of the life of Kazakhstan in the XX and XXI centuries. Before the eyes of the reader appear pictures of the historical past of our country and reality.

The work is distinguished by genuine humanism, deep psychologism, historicism of thinking, the ability of the writer to penetrate the very essence of the problems raised.

The fate of the heroes of the novel are considered in inseparable unity with the fate of the people, the country. The writer interprets historical events through the prism of the consciousness of people of different generations. In the novel the peculiarities of the national mentality, the deep edges of the heroes' spiritual world are revealed. Great attention is paid to the theme of moral memory, continuity of the past, present and future.

The space-time continuum of the novel is characterized by multidimensionality. The events depicted in it develop in several plans – past, present and future. The reality is intertwined with the story, the memories of the heroes are connected with their dreams and hopes.

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