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MUKHTAR AUEZOV'S ROLE IN PRESENTING ABAI'S POETIC HERITAGE IN THE CULTURAL SPACE

Abstract. The article will focus on the life and fiction of Mukhtar Aueзов, as well as on the course of writing and translating into Russian the epic of the novel “The Way of Abai”, reflection in the literary, cultural, artistic criticism of the state of Russia, which is our neighboring state, about the media space of the world. Russian publication of the novel “The Way of Abai”, written by the great man M. Aueзов, is hotly discussed in Russian literature. A theoretical analysis of the views of Russian literary critics on the professional requirements of literary criticism was also carried out. To date, this topic is one of the most relevant, which has been little studied. In recent years, especially during the period of independence, Russian literary studies have been considering various scientific studies and historical cognitive works, new materials based on other archival documents, new approaches to texts, opportunities for new examinations. Numerous research papers and scientific books, historical documents, etc. have been published about Mukhtar Aueзов's “The Way of Abai”. Currently, up-to-date information in social networks, electronic channels, M. Aueзов was considered in comparison with scientific conclusions, historical data related to the established Abai studies. Mukhtar Aueзов is a classic of Kazakh literature in his research work. The evaluation of the poet's artistic image in the novel “The Way of Abai”, given in Russian literature, was analyzed in a comparative form from today's point of view.

Keywords: golden age, outstanding artist, writer's image, Abai studies, wise thinker.

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Абайдың ақындық мұрасын мәдени кеңістікте танытудағы Мұхтар Әуезовтің рөлі

Аңдатпа. Мақалада Мұхтар Әуезовтің өмірі мен көркем прозасының, сондай-ақ «Абай жолы» роман-эпопеясының жазылу барысы мен орыс тіліне аударылу барысында көрші Ресей мемлекетінің әдеби, мәдени, көркем сынында көрініс табуы, әлемдік медиакеңістікте жариялау, таныту, танылу мәселелері сөз болады. Ұлы тұлға М. Әуезов жазған «Абай жолы» романының орыс тілінде жарыққа шығуы Ресей әдебиетінде қызу талқыға түсті. Көрнекті суреткер Абай Құнанбаев туралы жазылған еңбекке деген орыс әдебиеттанушыларының көзқарастарына әдебиеттану ғылымының кәсіби талабы бойынша теориялық түрде талдау жасалды. Бүгінгі күнге дейін бұл тақырып көп зерттелмеген өзекті тақырыптардың бірі. Соңғы жылдары, әсіресе тәуелсіздік кезеңдері орыс әдебиеттануында жарыққа шыққан түрлі ғылыми зерттеулер мен тарихи танымдық туындылар, басқа да мұрағаттық құжаттар негізінде тың материалдар қарастырылып, мәтіндерге жаңа көзқарастар, сараптамалар жасауға мүмкіндіктер ашылып отыр. Мұхтар Әуезовтің «Абай жолы» еңбегі туралы көптеген зерттеу жұмыстары мен ғылыми кітаптар, тарихи құжаттар, т.б. жарық көрді. Қазіргі заман талабына сай әлеуметтік желілердегі ақпараттар, электрондық арналар М. Әуезов негізін қалап кеткен абайтану саласына байланысты ғылыми тұжырымдармен, тарихи деректермен салыстырмалы түрде қарастырылды. Зерттеу жұмысында қазақ әдебиетінің классигі Мұхтар Әуезовтің «Абай жолы» романындағы ақын бейнесінің көркем образына орыс әдебиетінде берілген бағаға бүгінгі көзқарас тұрғысынан салыстырмалы-салғастырмалы түрде талдау жасалды.

Кілт сөздер: алтын ғасыр, көрнекті суреткер, жазушы бейнесі, Абайтану, дана ойшыл.

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**Роль Мухтара Ауезова в представлении поэтического наследия Абая
в культурном пространстве**

Аннотация. В статье речь пойдет о жизни и художественной прозе Мухтара Ауезова, а также о том, как в ходе написания и перевода на русский язык роман-эпопея «Путь Абая» отразится в литературной, культурной, художественной критике соседнего Российского государства, будет освещаться, демонстрироваться, признаваться в мировом медиапространстве. Выход в свет на русском языке романа «Путь Абая», написанного великим писателем М. Ауезовым, горячо обсуждался в русской литературе. Теоретический анализ взглядов российских литературоведов на произведение, написанное о выдающемся художнике Абае Кунанбаеве, был проведен в соответствии с профессиональными требованиями литературоведения. На сегодняшний день эта тема является одной из наиболее актуальных, малоизученных. В последние годы, особенно в период независимости, в русском литературоведении рассматриваются различные научные исследования и историко-просветительские работы, а также другие значимые материалы, основанные на архивных документах, открываются возможности для новых подходов к текстам и исследованиям. О произведении Мухтара Ауезова «Путь Абая» опубликовано множество исследовательских работ и научных книг, исторических документов и т.д. Актуальная информация в

социальных сетях, электронных каналах была рассмотрена в сравнении с научными выводами, историческими данными, относящимися к области абаеведения, основанной М. Ауезовым. В исследовательской работе был проведен сравнительный анализ с современной точки зрения оценки художественного образа поэта в романе классика казахской литературы Мухтара Ауезова «Путь Абая» в русской литературе.

Ключевые слова: золотой век, выдающийся художник, образ писателя, Абаеведение, мудрый мыслитель.

Introduction

One of the public thoughts of Kazakhstan in the late XIX – early XX centuries was the ascent of a large concentration of national intelligentsia to the square of the political, social, cultural front. Among them, academician M. Auezov occupies a special place – one of the founders of the literature of the Kazakh people, a classic of world literature, winner of the Lenin and State Prizes, the most famous person whose talent is immortalized in the memory of the people, whose work has become the golden fund of our people [1, p. 6].

M. Auezov's epic "The Way of Abai" is widely known not only in Kazakhstan, but also abroad. Russian critics, who criticized the literature of other nations, really did not ignore the wide place in the literary environment of the legends about the author in the first versions of 1942–47, when the Novel was written and published, and it was during those periods when the writer, with direct intervention and control, was the first to quickly publish it in Russian. It is known that the high appreciation of this epic novel by foreign colleagues caused envy among both Kazakh writers and some Russian writers. Especially in the period from 1950 to 2000, many articles about M. Auezov's novel "The Way of Abai" were written on the pages of the world press. Writing warm reviews about one novel and one work of a Kazakh writer was a great achievement for that period. For example, "The Way of Abai" [4, p. 212], published in the collection of the Belgian writer Georges Bouyon "Abai and Auezov, what are strong words in the world? ", Hungarian E. Feher Pal "The East without myths (times about five meetings of Afro-Asian writers) ", Jozef Torm "Gray Fierce and the image of the wolf in the Turkic legend», the German writer Alfred Kurella "Fate in the heart of Asia", the Spanish Federico Mayor "The Genius of Modernity", etc. high marks determine the historical place of M. Auezov in world literature. In foreign fiction, it is particularly noted that Auezov, having deeply mastered the traditions, artistic features of the best samples of world literature, fully preserved his national character and raised the Kazakh art of words to a new level.

Auezov's world is a bottomless ocean of the abyss. You see it in research. Auezov is a global phenomenon. As for the phenomenon of Mukhtar Auezov, the novel "The Way of Abai" is one of the great values of the twentieth century. Satpayev compared it to the "encyclopedia of Kazakh life". This is a great work of art [10, p. 68].

Russian thinkers and scientists, writers and critics, who recognized M. Auezov as an outstanding representative of artistic thought in the expanses of Kazakh literature and culture and the founder of the national literary science, were able to continue the opinion of foreign colleagues. In the novel "The Way of Abai", the handwriting of M. Auezov, who wrote an artistic chronicle of the social, moral, aesthetic, intellectual life of Kazakhs at a professional level with artistic skill, did not leave anyone indifferent.

Research methods

In this large-scale, deeply meaningful work, which became an encyclopedia of the spiritual life of the Kazakh people, steppe wisdom, philosophy, psychology, M. Auezov was also

distinguished by the ability to reflect the ancient cultural values of our history fully and broadly. The article uses the methods of scientific and literary analysis, differentiation, systematization.

The research work is based on the works of Russian literary critics and journalists published during the period of independence. In subsequent years, previously absent from the archives of the writer, the texts found in Russian archives and entered literary circulation were for the first time compared with each other and determined by historical typological methods. We have considered the question of study direction and evaluation of mukhtar studies' issues in Kazakh literary studies in the context of the world and CIS countries based on historical and comparative methods. In the research, the scientific and aesthetic knowledge, artistic world of M. Auezov was presented according to the assessment of Russian writers around the history of the translation of the novel "The Way of Abai".

The article analyzes the achievements and shortcomings in the works published in Russian publications during the period of independence, the issues of literary communication are widely covered. Auezov, first of all, managed to transform all the values in the national art of the word into deep semantic contexts, artistic expression, aesthetic discourse. It is known that the very fact that in the past the Kazakh country, which was not open to outsiders, had deep roots in the art of artistic expression, literature and culture, a being that had not lost its uniqueness, traditions and customs, was in itself a great phenomenon, a spiritual revolution. Considering that literature is a golden mechanism, an important key to mutual understanding of the peoples of the world, this work reflects his people, who until now were considered "wild", his life and existence, and most importantly the inner nature, not alien to world civilization, it has images, narrative techniques that are not inferior to speech practice in literature of any nationality – I do not know. Among the types of Allied artistic creativity of the Soviet period, Auezov's creativity was high, and many involuntarily drew attention to him. Literary critics of the world and Russian critics paid attention to the author of this work, who appeared to be shining like a star, breaking the union spirituality, asking questions to the nomadic people, whose culture was considered foreign to them, looking for answers to their questions, trying to discover new aspects of the Kazakh people, new abysses of meaning, to the artist aesthetic and philosophical questions were abandoned, and cultural discourses began to take place in world literary studies. That is why critical views prevailed on the novel "The Way of Abai" by M. Auezov, which impressed the world spiritual space and Russian readers.

The well-known tragic fate of the intelligentsia of the Soviet period, associated with the revolution, the civil war and the harsh regime of communist ideology, did not pass by M. Auezov. Auezov, an outstanding artist who did not waver from his philosophical and creative principles despite going through difficult times, was somehow one of the famous representatives of his time and generation.

Therefore, answering the most diverse questions that arose around the epic novel of his period "The Way of Abai". Many research papers have been written about the life and work of Auezov that entered the literary, scientific circulation. As you know, the tragic fate of the Soviet era and the writer formed the basis of the works of writers, scientists and critics of both our and neighboring countries. Therefore, we will not retell these works, but will focus on the prospects of new research published during the period of independence, supplemented with new historical, literary, documentary data in addition to the previous ones. It is no secret that the high intelligence of the scientist-encyclopedist, artist, philosopher M. Auezov, who at one time knew Russian and Western European literature deeply, admired and unwittingly attracted any interlocutor and representative of any nationality. Therefore, stories about him occupy a wide place among literary critics, a wide readership at all stages. It is no exaggeration to say that in the Soviet period, only through the classical works of M. Auezov, the whole Asian literature flourished and received wide recognition in the global context. Moreover, the interest and enthusiasm, the spiritual need for the work of M. Auezov, a historical figure widely recognized in the world spiritual space of the Soviet period,

has not yet ceased. It should be noted that in this world literature, the work of the Kazakh writer M. Auezov, who was included in the number of universal spiritual values, is reflected in the works, unfortunately, unfairly evaluated in recent years, not analyzed from the point of view of artistic conditions and requirements of purely professional and literary studies. Our goal today is to focus on these inappropriate, unsubstantiated comments. Because, without putting forward the bitter truth, he is making fewer and fewer mistakes. Such gaps are often found, especially in the works of Russian literary critics and researchers who evaluated and analyzed from today's point of view. Thus, in the work of the Russian literary critic, professor, Doctor of Philology Nikolai Anastasiev "The Young Guard", published in 2006 by Mukhtar Auezov, the artistic values of the writer's novel "The Way of Abai" and other prose works are evaluated exclusively by foreign works in relation to the requirements and conditions of literary studies, which have achieved high scientific achievements today, there were such shortcomings, as a comparison and assessment of their level, doubt in the artistic skill of the writer.

Discussion

"The Way of Abai" is the main book by M. Auezov. The writer Mukhtar Auezov, starting with small types of epics and drama, moving on to more complex genres, grew up to an epic in which he connected the centuries-old truth with the historical fate of his native people, and became the best and unparalleled researcher.

The image of Abai is one of the most complex images in Kazakh literature. The great poet is depicted in a multifaceted connection with the epoch, with the people, with all layers of society. He is in the strongest whirlpool of problems of that time. Auezov masterfully portrays his hero throughout the novel. A teenager with a tender and vulnerable soul, a young man in love, the head of a family, a teacher and mentor of youth, a friend of the people and a poet-fighter is all Abai.

The epic novel widely describes the changes and contradictions in Kazakh society, the life and dreams of the Aul youth, the difficult fate of women in the second half of the XIX century, the writer shows the way of the people with the help of the image of Abai, his fate. Having masterfully described the reflections in the novel about the meaning and significance of the life of the poet-thinker, the present and future of the people, he showed a picture of the historical development of the Kazakh people. Describes the life of Abai together with the life of the people from the beginning to the end of the work.

Mukhtar Auezov's creative discovery is that he was the first in the literature of Central Asia to study the half-century life of an entire nation widely and comprehensively, managed to reveal the patriarchal and moral issues of Kazakh society on the eve of the twentieth century with an amazing power of artistry for the reader. The epic "The Way of Abai" is the pinnacle of Kazakh literature.

The historical significance of the epic "The Way of Abai" is also manifested in the fact that it contains rich material for studying the ethnography of the Kazakhs of the second half of the XIX century. The writer especially colorfully recreated folk customs, wedding ceremonies, folk festivals associated with the birth of a child, poetic paintings of young people on moonlit nights with songs by the swing, in which the musicality of the people, love of poetry, and its spiritual appearance were so vividly manifested. The epic gives an idea of the funeral ritual, the beliefs of the Kazakhs.

One of the main roots of the artistic power of M. Auezov's novels is speech mastery. The writer's verbal skill and eloquence are always clearly felt in the author's story, in descriptions of nature, and in the verbal, portrait characteristics of the characters. The writer has thoroughly assimilated the linguistic richness of the Kazakh language, created and multiplied by over the centuries and used it masterfully in his novels. In other words, he found a lot of expressive, imaginative energy in his native language. This is natural since any word artist cannot create a language from scratch. He enriches the language of his people with new words and phrases. Widely using the richness of his native language, he raised the Kazakh literary language to a new height. In

this sense, M. Auezov's novels play a special role. They give a clear idea of the richness of the modern literary Kazakh language, the diversity of its facets and visual possibilities. *From this work we can extract valuable information about the Kazakh people of the era when Abai lived.*

In the novel, the chapters reflecting the traditions and way of life of the people are devoted to one ethnographic scientific work. Each of them requires a separate study.

Azerbaijani writer Mehdi Huseyn: "I admired the fact that Auezov's novel "The Way of Abai" so truthfully, so deeply conveys the life of the Kazakh people". However, Mukhtar Auezov did not write "The Way of Abai" so easily. Many archives have been viewed, conversations with many people have been started. So much sweat has been shed, so many sleepless nights have passed. Even after the publication of the novel, they were persecuted again and again, and there was not a word left that he did not hear. But Auezov did not give up. It was love for Abai, for the world of Abai.

The writer first began to write a biography of Abai. About him: "At first, I researched his life. I have collected many groups of data. I personally met with Dilda, Aigerim and his friends Kokbai, Nurganym... I saw them, talked to them", he recalled in another note: "As soon as I was going to write a novel, I started collecting the necessary material in different ways. Therefore, I had to rely on the small memories of people who saw Abai with the naked eye to show his childhood, youth, youth. I met with people who knew Abai well. Some of them were even a few years older than Abai".

It was truly amazing that only one writer, who had neither a manuscript, nor a diary, nor memories of "an amazing poet who passed in a state of mysterious soul for his time", collected these incredible data and wrote a large monograph and a four-volume biographical epic.

In the study of the outstanding scientist Sh. Yeleukenov "Evaluation of M. Auezov's works in Russia and CIS countries" there is a discussion of N. Anastasiev's point of view concerning "The Way of Abai". He qualifies it as a love novel, a naturalistic novel, a mythological novel, an adventure novel and even a military novel. In his indisputable comparisons with Russian and Western works, it is impossible not to take into account critical views as a professional his light comments "reading didactics, morality, not journalism»: "...Thus, moving freely through the world literature, the scientist's analysis in many cases turns into a lyrical reflection. You read without boredom. Of course, the comparison should be done not only for comparison. Its goal is to create a national this is a search for specifics. And this side of the matter in Anastasiev's analyses does not reach... Here in such comparisons there is also Auezov's encouragement, and accuracy is unattainable" – criticizes the place [2, p. 25].

N. Anastasiev's hastily expressed criticism does not form the correct opinion of readers, literary applicants. Not to mention the history of the study in the national literary science of the famous novel, which became an encyclopedia of the life of the Kazakh country, without setting a goal to read and read them, the Russian scientist N. Anastasyev, who expressed a generalized opinion, lacks the lungs of the researcher Sh. Eleukenova: "...The Russian scientist, for his part, should not have left the search for Kazakh literary science. Alas, lack of time seems to have prevented him. And even in the novel itself, where you read" [2, p. 31]. As M. Bakhtin says, scientific analysis, research is a work without a text, how is a scientist who has not read a book deeply going to analyze and weigh it? Is it not clear to what error this haste leads?

Published in the period of independence "M. Auezov. The Tragedy of the Triumphant: Mukhtar Auezov – fate and books" Professor A. Keisimakova, who comprehensively analyzed valuable opinions of writers of Russia and the world on the work of M. Auezov are considered in the context of modern world literary studies "problems of modern Auezov studies in Russian literary studies. (Based on the research of N. Anastasiev "The Tragedy of the Triumphant" ("The tragedy of the triumphant"))". The scientist-literary critic A. Keisimakova assessed the scientific activity of this monographic work as follows "...the main core of the research is the writer and

totalitarian power, the specifics of Kazakh culture and literature, creative dialogue; relations between the Great Steppe country and Europe: history, types of political, cultural, literary ties.” – emphasizes [2, p. 174]. Researcher A. Keisimakova elaborated on the numerous achievements and shortcomings of Anastasiev's work, noting that this is a great work included in the sphere of modern mukhtar studies: The Russian literary critic of the period of independence N. Anastasiev did not agree with such a fair assessment of M. Auezov's work for nothing. Probably, not the recognition of Auezov, but the analysis of his artistic world on the basis of world classics is natural to take place in the years of independence.

“Recalling the above shortcomings in the research essay by N. Anastasiev, it should be noted that this book is a valuable contribution of Russian Auezology, added to Auezology” [8, p. 224]. These works have yet to be analyzed, and in the future, we will focus on the scientific opinions of Russian literary critics on the work of the great artist.

If we look at the direction in which the problem of mukhtar studies is studied and evaluated in the world literary studies and the literary studies of the CIS countries and Russia, then in general even professional experts believe that classical works in the literature of each nation are universal common spiritual values, and not frank and free professional dialogues, as a rule, more politically motivated articles. So, we were very happy to see serial articles published in this edition by Vyacheslav Ogryzko, editor of the newspaper “Literary Russia” and author of serial articles “What we don't know about Abai and his great com singer”, “Debunking myths around the great epic of Mukhtar Auezov” [5, p. 6]. After all, the number of articles and studies within the Union, which simultaneously demonstrate the successes and shortcomings of the Soviet period, are evaluated at different levels, as they say, “there is no source of self-absence”. Whoever the great artist is, M. Auezov, whose work was widely analyzed during the publication, translation into Russian of his novel “The Way of Abai”, during the independence of the Mukhtar studies region, where after Auezov's death one bright star burned, especially literary, cultural ties and boils in every state, especially Kazakh readers. We have witnessed the discovery of a large number of new materials, unknown heritage, new archival data, such as the writer's connection with Russian literature, the publication of the novel in Russian publications, etc. The reason is that historical documents found in the Russian State Archives of Literature and Art, which not everyone can get to, are truly a great treasure of Kazakh spirituality.

However, reading the article, many of her achievements, including sarcastic words and data that raise some doubts, inappropriate accusations, punishments, are unwittingly frustrating. Since a special chapter on labor will be written in this study, we decided to focus in this article on only one source, an example.

M. Auezov is the founder of Abai studies. He is a scientist who has constantly and systematically studied the life and legacy of Abai. M. Auezov deserved great merit in the formation of the Abai science [11, p. 21].

The article mainly highlights various problems between M. Auezov and translators, heads of Russian publications that created conditions for the publication of the novel in Russian, etc.

V. Ogryzko's phrases, which do not relate to either scientific or literary analysis, cannot but cause bewilderment. The history of the translation of the novel “The Way of Abai” into Russian, its nomination for the Stalin Prize, various organizational, propaganda works, letters of M. Auezov, is truly a treasure trove of Kazakh literary criticism. However, it follows from the newly found information that the author typed only those moments that criticized the writer's work. At the same time, there is only one example. V. Ogryzko “How did the Auezov-Sobolev connection come about?” in the article: “...I tell you: Auezov was saved from the second arrest by fleeing from Kazakhstan. But even in Moscow, he was not sure that he, too, would not be thrown into the screensavers. It is not surprising that the writer immediately began to look for influential allies in Moscow. However, the writer did not dare to rush to the big politicians, because they were arrested

for another at the end of the 30s. The Kazakh refugee did not find support from great scientists either. There is still hope for the writer Leonid Sobolev. Why did Auezov turn to Sobolev for help? Well, then it would be that Sobolev considered in the Union of Soviet Writers, if not a curator, then a guardian of Kazakhstani writers ...” – this is not the word of a professional [5, p. 6]. In fact, in 1953 M. Auezov was again charged with “nationalist” political slander, which did not follow him, and he was released from work at the Kazakh State University [7, p. 67]. As you know, in April 1953, the writer wrote an open letter to the chairman of the Union of Writers of the USSR A. Fadeev, members A. Surkov, K. Simonov. If the author had been familiar with the epistolary legacy of M. Auezov, written in those years, he would not have expressed such an unambiguous, hasty opinion. In the future, M. Auezov and L. Sobolev do not care about the suspicion of an honest and sincere creative link. About the study of M. Auezov and L. Sobolev “Epic and folklore of the Kazakh people”: “... And what did Sobolev do? He did not speak the Kazakh language and personally did not participate in the collection of folklore materials in the Kazakh language. He could not analyze the folklore texts of the Kazakhs. Soon Sobolev lost everything slightly and added the text of the article to rearrange the sails of commas ...” – gives his personal subjective opinion [5, p. 7].

In this regard, D. Kunaev, Candidate of Philological Sciences, in the article “M. Auezov's epic novel “The Way of Abai” in Russian literary criticism” about the friendship of representatives of two nationalities, his activities in strengthening creative ties in literature: “... In the creative collaboration of M. Auezov with L. Sobolev, there was an interaction of two national cultures, two mature large individuals bearing two different traditions, two figurative principles of thinking, two personal traditions, two figurative principles of thinking, two languages ... ” – warmly notes the place as a professional [3, p. 108].

Indeed, the writer initially chose Anna Nikolskaya to translate his novel about Abai into Russian. However, the appeal of A. Nikolskaya, who worked on N. Nurtazin’s line-by-line translation, could not fully satisfy M. Auezov. That is why he gave preference to the famous Russian writer Leonid Sergeevich Sobolev, who in the past was well acquainted with his work, especially with a very high-quality translation of his play about Abai into Russian, with rich experience in this field.

L. Sobolev said about the joint creative connection of outstanding artists of two nationalities: “...With all his satisfactory education, erudition... he was a man of extraordinary delicacy and extremely interesting in his work. It used to happen, during work, that the subscript... it wasn't always a successful act, I didn't truly understand what was there, what Mukhtar wanted to say...Mukhtar often visited Moscow, and I asked him to tell me these pages anew. He was transformed, as it were, he translated Kazakh images with his amazing Russian language: and he only remained to love it, to seal it...in Russian. And I think that these joint pages that we have made are the best in the Russian translation of the novel” he says, without hiding the creative process [3, p. 114]. Meanwhile, Mukhtar Auezov spoke about the merits of his colleague L. Sobolev in the translation of the novel “The Way of Abai”: “... Soboleva had very great merits in the past of these special ones. There are a lot of realities, especially nomadic life, which are difficult to understand. What should creativity do with a big, friendly work of mine with Sobolev? This practice should be brought to the attention of other translators”.

He knows the history of Kazakh culture and literature. This is a general historical, cultural exploitation of the most important translation condition, and in general in the past there should be no special conditions in the exact transition of style. It is necessary to express a wish that we are not taken advantage of, but accurately translated [3, p. 114].

It is also known that L. Sobolev wrote the preface to the first anthology of Kazakh literature “Songs of the Steppes”, “Lyrics and Poems”, which was published in Abai's collections of 1945, 1954 under the title “Poet and Example”. In a word, the merits of L. Sobolev in popularizing the

works of Abai and Mukhtar to the Russian-speaking audience are always valuable. Has a high price. Are the words of L. Sobolev and M. Auezov said by them reliable, or are the words of a Russian journalist who does not have a single literary, historical fact, who does not have a reference to his thoughts reliable? By the way, inappropriate statements by V. Ogryzko, expressed in a light thought, undoubtedly greatly undermine the evaluation of M. Auezov's works in Russian literature. Nevertheless, these opinions do not deny the importance of his new materials, valuable archival documents that he brought to today's field of mukhtar studies.

According to the theory and practice of translation in world literary studies, the translation of each original work into another language is not equivalent to the birth of one new work. This opinion of Dr., Professor of the Eurasia Perspective Research Center in the Netherlands Zifa-Alua Auezova in the article "Relevance, options and problems of historical and cultural interpretation: Kazakh – Russian – English" clarifies our point of view: "The reassessment of the cultural heritage of the new independent states of Eurasia in the late XX-early XXI century leads towards the restructuring of their place in world intellectual history" [9, p. 74].

Translation and interpretation of literature created in the Soviet state in indigenous languages for a modern international-global audience requires a search and judgment of optimal approaches... "Of course, every translation is an interpretation. The translator becomes, to some extent, a co-author of the text, transferring its content into the language of a new audience, intentionally or subconsciously introducing his or her own accents. At the same time, the reader expects the translation to be close to the original, clarity of presentation, achieved, if necessary, with the help of notes and comments explaining the contexts ..." [9, p. 74].

Of course, the experience of each author and each translator is relevant and complex. Do not give them details about the quality, achievements or shortcomings of each author's work, without conducting separate scientific research and historical comparative studies with the original version. specific [6].

So, we also cannot unequivocally criticize this work of V. Ogryzko, because here we recognize that archival data is a huge treasure added to today's Mukhtar. However, we are referring to the fact that archival data have a formal style characteristic of archival materials, historical comparative analysis based on evidence, which leads to a lot of questionable considerations.

Results

The historical foundations of the poet's image in M. Auezov's novel "The Way of Abai", the facts of life in the Russian version were historically informative, concrete scientific evidence was given. The current issues of Abai studies and mukhtar studies, which are considered a serious problem in the scientific environment, and objects of research of previously unexplored themes have been identified. The life and work of M. Auezov, spent during the years of independence, including in the field of Abai studies, were filled with new topics, new facts, documents found in the archives by Russian researchers.

The scientific article analyzes, first of all, the life and literary, scientific heritage of Mukhtar Auezov, as well as the problems of the artistic world in the novel "The Way of Abai", texts published in recent years in Russian literature, periodicals, research papers, critically, in spiritual continuity.

Kazakh and Russian versions of M. Auezov's novel "The Way of Abai", the history of writing, literary and aesthetic discourses of that period are research work that has not lost its value so far. However, it is impossible to carry out their extensive scientific analysis in the volume of one article.

Conclusion

M. Auezov managed to colorfully, vividly, realistically and with a national flavor to show a broad picture of the life of the entire Kazakh people: their social life, struggle, everyday life,

customs, views, philosophy. Thus, for us, the artistic merits of the work, its relevance and the richness of ethno-cultural traditions seem unsurpassed. The world of immortal truly folk characters was created in the novel.

The research examined in a new way the issues of M. Auezov's life and work, the situation in the Union literary process of that period in Russian literature about the history of the origin, writing, publication of the novel "The Way of Abai", the position of publications on the example of literary texts published in recent years, in general, these publications occupy a special place in scientific history.

In recent years, the works on the work of M. Auezov, presented in Russian publications, have increased in volume compared to previous editions, have become more fully represented by valuable documents, virgin historical, literary data. Valuable archival data related to Auezov's biography were compared and analyzed with life, historical, and literary facts in the works, versions published in Russian. It is proved that the reality of the artistic image in the novel "The Way of Abai" is realized with the help of specific historical data.

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