

Zhaksylykov A.Zh.¹, Naubay B.N.²,

¹d.f.n., professor of the Kazakh National University named after Al-Farabi,

²master student of the Kazakh National University named after Al-Farabi

Almaty, Kazakhstan

e-mail: aslanj54@mail.ru; e-mail: naubai.balgat@mail.ru

D.F. Snegin's creative way

Article is devoted to description of the way of life the great writer, veteran of the Great Patriotic War Dmitry Snegin. Step by step considered the creative biography of the writer, significant periods of destiny which influenced the appearance of the most famous works of the writer. D. Snegin – one of the few writers of Kazakhstan, who passed all war from beginning to end, the theme of war and memory of it, its heroes and victims throughout all his long career. Poetry, prose, fiction – this genre lines of creativity D. Snegin's. In military prose of the writer the most essential – studying and the image of psychology of the person in the war, display of sources of heroism, patriotism, devotion to a military duty and honor. D. Snegin is the writer-local historian, who wrote the trilogy about the history of the city Vernyy. Literary communications D. Snegin's, work in the magazine «Prostor» – all this serious object for literary research.

Key words: Creative biography, world outlook, composition, chronicler, literary position, literary cycle, landscape.

Жаксылыков А.Ж., Наубай Б.Н.

Творческий путь Д.Ф. Снегина

Статья посвящена описанию жизненного пути крупного писателя, ветерана Великой Отечественной войны Дмитрия Снегина. Поэтапно рассматривается творческая биография писателя, значимые периоды судьбы, повлиявшие на появление наиболее известных произведений писателя. Д. Снегин – один из немногих писателей Казахстана, прошедший всю войну от начала до конца, тема войны и памяти о ней, о ее героях и жертвах на протяжении всего его долгого творческого пути. Поэзия, проза, беллетристика – вот жанровые черты творчества Д. Снегина. В военной прозе писателя самое существенное – изучение и изображение психологии человека на войне, показ истоков героизма, патриотизма, преданности воинскому долгу и чести. Д. Снегин – писатель-краевед, написавший дилогию об истории города Верный. Литературные связи Д. Снегина, работа в журнале «Простор» – все это серьезный объект для литературоведческого исследования.

Ключевые слова: Творческая биография, мировоззрение, композиция, летописец, писательская позиция, литературный цикл, пейзаж.

Жаксылықов А.Ж., Наубай Б.Н.

Д.Снегиннің шығармашылық жолы

Мақала Ұлы Отан соғысының ардагері, көрнекті жазушы Д. Снегиннің шығармашылық және өмірлік жолына арналған. Кезең-кезеңмен жазушының шығармашылық ғұмырнамасы, тандаулы шығармаларының жазылуына ықпал еткен өмірінің мағыналы және маңызды кезеңдері баяндалады. Д. Снегин – соғысты басынан аяғына дейін өткерген Қазақстанның жазушысы, соғыстың тақырыбы және естелігі, батырлары мен зардап шегушілері өмір бойындағы шығармашылығында көрініс табады. Поэзия, проза, беллетристика – Д. Снегин шығармашылығының жанрлық ерекшеліктері

болып табылады. Жазушының әскери шығармаларындағы ең маңызды ерекшеліктері – үйрену және соғыстағы тұлғаның психологиясын бейнелеу, ерлік көрсету, отансүйгіштік, жауынгерлік борышы мен ар-намысына адалдық. Д. Снегин – Верный қаласының тарихы туралы жазған трилогияның жазушы-өлкетанушысы. Д. Снегиннің әдебиетпен байланыстары, «Простор» әдеби журналындағы жұмысы – мұның барлығы әдебиеттану ғылымындағы маңызды зерттеу нысаны болып табылады.

Түйін сөздер: шығармашылық ғұмырнама, дүниетаным, көркем туынды, шежіреші, жазушылық ұстаным, әдеби топтама, пейзаж.

Dmitry Fedorovich Snegin – personality in the literary process of Kazakhstan's extraordinary, and all that he had written from the 30-ies to the 2000s, is still a matter not only closely interested attention, but almost inevitable clash of opinions. In order to understand the reasons for the identity of this outstanding personality, it is necessary to turn to his first genesis, to the origins, to understand what fiction, artistic genes inherited from their family Snegin. His parents - father Fedor Davidovich Potseluyev, master blacksmith, soldering and roofing work, and his mother Fedosya Sergeevna Zemlyanskaya brought up 3 sons and 3 daughters: the eldest son Nikolay graduated with honors from officer school in Tashkent, in the 30-ies was arrested, sent to construction to the Belomorkanal, released early for shock labor. Returning to Alma-Ata, worked as director of the Almaty Hippodrome, in 1941 went to the front. He died in the rank of captain at Koenigsberg in March in 1945. Middle son Ivan was also at the front, died in forty-four, the eldest daughter Yevgenia, worker of Pushkin's library, at the beginning of the war, together with her husband-officer was in China in a special subdivision of the Soviet army, to carry out a secret mission. Middle daughter Zynaida worked all her life as telephonist operator in intercity government communications. The younger of the daughters Nadezhda Fedorovna over forty years taught English in one of the city's school.

Dmitry Fedorovich Snegin, the memories of familiar, was, like his father, a master of all trades. Thanks to his enthusiasm, the first radio in the form of a large black plates appeared in the early thirties in Potseluyev's family. After the war exactly his efforts in their big house began to watch television. Snegin, as his brothers and his father, well played in many musical instruments. On memoirs of his sisters Nadezhda Fedorovna, he «was especially fond of Russian and Kazakh – folk», gypsy and city romances, bard songs. Like his father, who is estimated by his son, «do not sing, as if praying. And people heard him, his tenor, as if he put up in every song all their personal hopes and suffering» [1]. Father Snegin's, on assurances those who knew him well, was an excellent storyteller, not inferior to the most even Irakly Andronikov.

Years of study Snegin's coincided with the rapid development in Kazakhstan, in particular, in Almaty, new forms of life. Snegin, has passed typical of the Soviet teenager way of growing up. As he wrote in one of his autobiographies, «in 1928 as a son of a railway worker, I was accepted in school of Turksib. I studied well and at the end of the 6th group us, only drummers, leadership of the Turkestan-Siberian railway gave a bonus with trip-excursion to Moscow and Leningrad. For the first time in 1929, I saw a train, tram, visited Moscow and Leningrad. The first time I saw V.I. Lenin and Smolny in Mausoleum. These impressions of childhood never blotted out of my memory!

In 1930 I entered the rabfak at Alma-Ata Institute of Agriculture (SHI)...» [2]. During school years he became close friends with Dinmuhamed Kunaev.

«After the rabfak moved to the Agricultural Institute and graduated in 1935, received the title of agronomist-grower. However, I was not able to work in this specialty. The reason for that - my ardent love for the literature. And at school and at institute, I worked on a continuously in this field and already in 1934 published the first book of poems «Veter s vostoka» under the pseudonym Dmitry Snegin, which has now become my second name...» [1].

It is known that in all documents Dmitry Fedorovich means surname Potseluyev: in the metric of birth issued by the registry office, in church records, marriage certificates, many premium sheets, honorary diplomas, military and labor, medallic books, deputative, writers and other identity. Snegin as a literary pseudonym was proposed Dmitry Fedorovich in 1933, by young novelist Victor Cherkosov. From the words of biography writer V.I. Vladimirov knows the history, how Cherkosov persuaded a student of the Faculty of Fruit Growing Alma-Ata Agricultural Institute, Dmitry Potseluyev who is going to expose on reader's court his first verses, poems that surname Snegin, in the literature will be much harmonious generic surname Potseluyev - working Vernensky smiths and roofers, masters of all trades – which has been well known in the city of Alma-Ata and around Zhetysay.

«...I'll offer a very respectable literary name. Pseudonym. Each fine poet should be a good sonorous pseudonym. Take a look at the tops of our beautiful Blue Mountains. The snow on them under the sun all year round. And now listen, please. Snegin! Snegin!» [1].

His teachers and mentors were bright, extraordinary personalities, such as Ilyas Zhansugurov, Saken Seifullin, Sabit Mukanov, Mukhtar Auezov, Gabit Musrepov, Uraz Dzhandosov, Alexander Vasilievich Chayanov who at once saw Potseluyev is not just solid makings of a poet, and skillful, accurate translation and gifted poet - namely, Kazakhstan's [3]. Therefore, graduate of Alma-Ata Agricultural Institute, the author of the poetry collection «Veter s vostoka» (1935), was sent to work not on a specialty – the editors of the magazine «Kazakhstan» deputy chief editor. Lyrics Snegin prewar years sufficiently romantic, patriotic, full of optimism and love for the motherland, the people, the edge and the beloved city, as evidenced by the title poetry collections and compositions («Semirechye», «Moy gorod»). Unfortunately, it is still out of sight our Kazakh researchers the history of literature, although no doubt, that exactly in these years formed the aesthetic tastes, poetic worldview and ideological civil position of D.F. Snegin's, agrarian education, artist by vocation. And, from our point of view, the first stage of his career is fundamentally important for the understanding of the artistic, fiction evolution of this writer.

The next stage in his life and creative biography was the Great Patriotic War. Of the two hundred prewar writers and poets of Kazakhstan more than a hundred the first days of the war went to the front. Of the survivors front friends Snegin's can note Azilhan Nurshaiyev, former military artilleryman, now national writer of Kazakhstan; Abdizhamil Nurpeisov, President of the Kazakh PEN Club; Alexander Nikolayevich Sergeev, journalist, a prose writer, author of 30 historical books; colonel of border troops Eset Aukebaev, the head of the Kazakh section of the International Association of Literati – battle and seascape, famous Kazakh poet; war veteran, writer, combat officer, a former commandant of one of the German cities Kalmukh Isabaev.

D. Snegin as part of Guards Panfilov division spent the war five years, after the war became her chronicler in the truest sense of the word: he recreated in the pages of his books about the war all battle path of this legendary division, its commanders and ordinary soldiers. Since 1945 the military theme was predominant in the writer's works: the novels «Na dalnikh podstupakh», «Parlamentery vykhodit iz reykhtaga», «Ozhidaniye», «V te dni i vseгда» and etc. It is no accident his biographer V.I. Vladimirov gave a laconic and at the same time metaphorically comprehensive definition essence of his civil and literary position: «Military way Snegin's, as well as literary, – extraordinary. Life empirics his war years – the richest. Moral and philosophical, writing her interpretation, comprehension – classical» [1].

At present we can say with confidence, that the military prose D.F. Snegin's, advantageously in the genre of the novel, has found its place in the literature of that time. After being seriously wounded in Latvia, he unexpectedly for himself by obeying the inner intuition, created a beautiful lyrical cycle, which has no relation to the war – «Venok Abayevskikh sonetov». But the time required other characters: it is a time of deep and comprehensive understanding of the material life, accumulated by writers for these years at the front and in the rear, to select accidental and secondary, the selection of the main and typical. That is, there is a need

panoramically-epic novel of Soviet literature after the war. Popular became trilogy O. Honchar «Znamenosty» (1946-1948), «Burya» I. Ehrenburg (1947), «Vesna na Odere» Em. Kazakevich (1949), «Soldaty» M. Alekseev (1951-1953; in two books), «Oni srazhalis za Rodinu» M. Sholokhov (1943-1969). In Soviet literature, including Kazakh literature, have come front generation writers with their special, heightened perception of military experience, the memory of his youth, came to the war. Prose of wartime was peculiar emphatic desire to «harsh truthfulness of the narrative», attention to the accuracy of the details, to the detailed description of the situation and wartime landscape. Anew was portrayed heroic beginning. There is no place for prowess and irrational impulse, heroic becomes not exceptional, not pathetic and workaday. In the story «Na dalnikh podstupakh» Dmitry Fedorovich Snegin recreates the chronicle of everyday life Guards Panfilov division, the first of the Kazakhstan writers describe historically authentic cases of military life of general Panfilov, colonel Baurzhan Momyshuly, tells a lot of interesting and unexpected about the commissioner 1073rd Infantry Regiment Peter Logvinenko, the first commander of the artillery regiment Georgia Kurganova, military commissar of the Panfilov's division about colonel Serebryakov, on the other his comrades - soldiers and officers Panfilov division. In recognition of Snegin's, he «wrote about his experiences..., about those, who never returned from the war, and those, who live today with me in the same land» [4]. Memoirs-documentary character story does not detract from its artistic, fiction merit. The continuation of this topic has become a psychological novel «Parlamentery vykhodit iz reykhstaga» which is based on the story of, how a simple sergeant kazakh Ilya Sianov in the last days of the war was made in an unusual for soldier as a role of truce envoy – «to convey an ultimatum to the enemy about unconditional surrender. On behalf of the Soviet command. On behalf of the Soviet Motherland» [5]. In the 70s the writer again returns to the theme of human behavior in the war and wrote a dramatic story of struggle with the fascists in the early days of the war on the western frontier, by putting at the forefront extraordinary personality of his countryman Fursov Vladimir Ivanovich, defender of the Brest Fortress. The story is based on the true facts from the life of the hero. The commander of the mortar crew, secretary of the komsomol organization, Fursov participated in the battles, was wounded, was captured, he lost a leg, survived the horrors of the German concentration camps, returned home in Alma-Ata, became a doctor of biological sciences, writer, for many years he taught at the Al-Farabi Kazakh National University.

The theme of war and the memory of it, its heroes and victims accompanied Dmitry Snegin throughout his long career. And naturally, that his final creations of this cycle in the writer's fate were his two small stories – «Na ispovedi» [6] and «Rasstrel poruchentsa» [7]. Autobiographical story «Na ispovedi» had originally the title of «Golgofa». Renaming happened on the author's will and therefore symbolic: Snegin again from the height of past years trying to show and comprehend his time and the behavior of people of his generation, to understand the truth of that era. In the subtexts, comments, the author admits, that several times already in peacetime tried to describe what happened to him and with his comrades in the war. But, apparently it was necessary himself to ascend to Golgofa and understand, that only «...then...only learn to value and the present» [7, 23]. The other hypostases of the writer D. Snegin is epic prose in the classical sense of the combination. Writer creates a wide-scale multi-subject works, gravitating to the epics, such as, a novel in two volumes, of three parts «V gorode Vernom» (1958-1970) and dilogy «Utro i dva shaga v polden» (1976-1982). In the Soviet literary criticism and they are usually called «historical-revolutionary». In recent years, they are often called the works, related to the genre of «fiction biography», that, in our view, also controversially, as the first statement.

We know from the words of Vl. Vladimirov that the impetus for the beginning of work on a novel about the events that took place in his favorite city in the early XX century, served funerals of the friend's father, who knew almost all revolutionaries, including Pavel Vinogradov, Tokash Bokin. Snegin realized, that after them there is no one to fix, «humanly aflutter, not protocol, everything that was alive generations of our fathers and grandfathers» [1, 211]. But, before you

start creating novel, he studied many archives, met with eyewitnesses. Therefore, the novel sufficiently conforms to requirements of the historical novel: in the first book with symbolic title «Na krayu sveta» is shown difficult peripetias of the revolutionary struggle, fight in Vernyy in 1913-1917 years. In the second book «My iz Semirechya» described the events of 1917-1921 years - from establishment of the Soviet power until the beginning of the Soviet construction. It is possible to say that also with confidence, that the reconstruction of the historical situation of that time and the character of the heroes, who have real historical prototypes, Snegin follows the concept of Tolstoi about the historical novel.

Completely different appears the writer Dm. Snegin in the post-perestroika times. A new stage of creativity and new hypostasis of the writer is best characterized by G. Belger: companion Snegin on creativity sees him «grown wise and quiet, sedate and kind, philosophically pacified, stridently sad, is original unexpected» [8]. In these metaphors, epithets – an essence of new art, fiction Snegin's outlook on life and the place in it. D.F. Snegin during this period is unexpectedly prolific and inexhaustible on unexpected plots: he writes «Flami» in a genre of the romantic steppe tale of love and again comes back to verses, having created the lyrical cycle «Bessonya nochi» where Bunin's «trace» is felt. In 1996, he published a book «Svet pamyati» in which he remembers those, with whom he was lucky to communicate and make friends: about professor Chayanov, about Baurzhan Momyshuly, about Ilya Ehrenburg, Konstantin Simonov, Ivan Shukhov, about Boris Dmitrievich, Antonenko Davidovich and many others. In the same years, it was completed lyrical and philosophical, phantasmagoric narration «Skazat sebya, ili Pelym yego obitateli» and was written story-short story «Strannye sbliheniya vokrug Mikhaylovskogo», telling about how in the 1944th Panfilov's men liberated from fascists Pushkin's places. The last work, which was issued during lifetime of the writer was published in «Prostor» – vanguard-existential story «Videomagnitofon №00001, ili Prokazy Rustama», created at the request of postmodern genre.

As we see, the universality of the art, fiction system of D. Snegin, creating for nearly seventy years the most various of genre-structural, problem and thematic plans of works, was shown in his participation in various art, fiction methods, systems, directions and currents. It is possible to say that honor all known directions and methods of the 20th century, as «socialist realism», «romanticism», «traditional realism», «gustopsovy realism» and even «postmodernism» at different times, anyway, made impact on works of the writer. The «history-revolutionary», «confessionary», «lyrical», «military», «returned», «post-modernist» literature – all these and many other phenomena of literary process of 1930-2000th years received a response in Dmitry Fedorovich Snegin's creativity.

But nevertheless, throughout all career, evolving as the artist to perfection, showing in the literary practice constant aspiration to new art, fiction «delicacy», Snegin always remained true to himself, the creative installations, conformable or different from the creative principles of his contemporaries.

Литература

- 1 Русская литература // Литература народов Казахстана – Алматы: НИЦ «Гылым», 2004. – С. 45-125.
- 2 Джолдасбекова Б.У. Исповедальная проза Дм. Снегина // Мысль. – 2007. - №3. – С. 31-36.
- 3 Владимиров Вл. Дмитрий Снегин: Его любовь, Память и Слово. – Алматы: ТОО Издательский дом «Казахстан», 2003. – 288 с.
- 4 Бахтин М.М. Вопросы литературы и эстетики – М.: Художественная литература, 1975. – 410 с.
- 5 Лотман Ю.М. Структура художественного текста – М.: Наука, 1970. – 310 с.

- 6 Лихачев Д.С. Поэтика древнерусской литературы. – М.: Художественная литература, 1979. – 413 с.
- 7 Каратаев М. В семье единой: Проблемы, поиски, портреты. – Алма-Ата: Жазушы, 1976. – 388 с.
- 8 Савельева В.В. Художественный текст и художественный мир проблемы организации композиции. – Алматы: Дайк-Пресс, 1996. -192 с.

References

- 1 Russkaya literatura // Literatura narodov Kazakhstan – Almaty: NITS «Gylym», 2004. – S. 45-125.
- 2 Dzholdasbekova B.U. Ispovedal'naya proza Dm. Snegina // Mysl'. – 2007. - №3. – S. 31-36.
- 3 Vladimirov VI. Dmitriy Snegin: Yego lyubov', Pamyat' i Slovo. – Almaty: TOO Izdatel'skiy dom«Kazakhstan»,2003.– 88 s.
- 4 Bakhtin M.M. Voprosy literatury i estetiki – M.: Khudozhestvennaya literatura, 1975. – 410 s.
- 5 Lotman YU.M. Struktura khudozhestvennogo teksta – M.: Nauka, 1970. – 310 s.
- 6 Likhachev D.S. Poetika drevnerusskoy literatury. – M.: Khudozhestvennaya literatura, 1979.– 413 s.
- 7 Karatayev M. V sem'ye yedinoy: Problemy, poiski, portrety. – Alma-Ata: Zhazushy, 1976. – 388 s.
- 8 Savel'yeva V.V. Khudozhestvennyy tekst i khudozhestvennyy mir problemy organizatsii kompozitsii. – Almaty: Dayk-Press, 1996. -192 s.