

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, abril 2018 N°

85

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

The specifics of the art autobiography genre

Danara Ibrayeva

ibrayeva.danara@gmail.com

Zhanat Salkhanova

salkhanova.zhanat@mail.ru

Bayan Joldasbekova

baiyan_zh@mail.ru

Zhadyra Bayanbayeva

bayanbaevazhadra@mail.ru

Al-Farabi Kazakh National University, Almaty,
Kazakhstan, 050040, al-Farabiavenue, 71

Abstract

The prominent feature of the writings of prose in recent decades in Kazakh is the role of the writer's personal life in the formation of literary works, so that the literature of this period can be called the "autobiography". In the article the conclusion that the art autobiography represents a special genre in literature is formulated. The authors of the article consider that the work based on the documentary facts from the writer's life which turn into artistic characters and become not only the subject, but also the object of the character should be referred to such a genre.

Keywords: Autobiographism, Artistry, Documentalism, Genre, Character.

Las especificidades del género autobiográfico del arte

Resumen

La característica prominente de las escrituras de la prosa en las últimas décadas en kazajo es el papel de la vida personal del escritor en la formación de obras literarias, por lo que la literatura de este período se puede llamar la "autobiografía". En el artículo se formula la conclusión de que la autobiografía del arte representa un género especial en la literatura. Los autores del artículo consideran que el trabajo basado en los hechos documentales de la vida del escritor, se convierten en personajes artísticos y se transforman no sólo en el sujeto, sino también en el objeto del personaje, los cuales deben referirse a dicho género.

Palabras clave: Autobiografía, Arte, Documentalismo, Género, Carácter.

1. INTRODUCTION: RELEVANCE OF THE RESEARCH

Autobiographism is called distinctive feature of the prose of the XX century. It is caused by the fact that in the second half of the XX century autobiographism began to play essentially different role, than during the previous literary periods. Formation of individual consciousness, personal attitude, inclination to realistic art reconstruction of the world around were shown in literature more fully at the beginning of the 20th century when destruction of traditional structures of feudal society, development of the bourgeois relations and activization of cultural dialogue with the West, development of ideological and esthetic experience of the European literature led to understanding of worthiness of the human personality and its individual rights. On autobiographical

material the majority of the prosaic works of a large form relating to the period of a genre of the modern novel when the appeal to experience of own life allowed their authors to overcome the formulating tradition role, its conditional ways of the character of the hero is written. Autobiographism, use of own life experience as a support of art creativity does not waste the importance in literature modern times in the sociocultural XXI centuries environment that causes relevance of this research.

2. SETTING OF THE PROBLEM

Autobiographism as refraction of biographic material in art creativity represents reflection in the literary work of events from life of the writer, proximity in any relation to the author of the hero of the work. Special completeness of its presence arises in the work when there is an autobiographical beginning, a certain substance of autobiographism. The autobiography is crystallization of this substance in a genre. It seems, such provision does not require special justification. However, it must be kept in mind that some difficulties which are found in the course of theoretical judgement of a concept. According to researchers, auto referential connections in the autobiographical text are most often shown in exact coincidence "I" of the author and "I" of the character. But they can be under construction and as a system of replacement. At times author's "I" is concealed by pronouns "You" or "It" or designates itself as a pseudonym (SMITH, 1987, NIKOLINA, 2002). Besides, the author of such work can state the biography, the process of formation of the personality and by means of display of the fictional person in this connection it is difficult to define unambiguously whether the text belongs to autobiographical genre.

The degree and signs of interaction of documentary and art material in structure of the literary work are also various and require special studying in each situation. The detection of specifics of this interaction, features of a ratio of the author and hero of the autobiographical text, specifics of a genre of the art autobiography define the problem.

3. LITERARY REVIEW

Autobiographism that is testified by the history of its development in literature was one of forms of historical memory of civilizations, the basis of spiritual link of generations, the indicator of the level of development of consciousness. Many works of fiction are penetrated by autobiographism, and the identity of the author is often a prototype of the main character. Autobiographism as artistic method was used by authors of literary texts in different degree. Some writers included a lot of things in the works from real life, others – only small details of household character. To some extent it is explained by the historical realities which required another level of assessment of the events, than earlier. This new feature of verbal creativity was noted by researchers: "The documentary prose of the future is also emotionally charged, painted by soul and blood memoirs document where everything is the document and at the same time represents emotional prose ..." (BARAKHOV, 1985). In the work done "Modern Russian literature. The 1950-1990-s" the current is indicated in literature of the last decades as "new autobiographism" by authors (LEYDERMAN and LIPOVETSKIY, 2001, LIPOVETSKY and BORENSTEIN, 2016). It is significant that this term was selected from the offered set about which it was told in M. N. Lipovetsky's monograph "Russian postmodernism (Sketches of the historical poetics)" published in

1997 earlier: "... We will call it "new autobiographism" ... "neosentimentalism" ... "new sincerity", "esseizm" ... actualism or "neotraditionalism" ..." (LIPOVETSKY, 2009). Autobiographism in the conditions of the modern cultural and historical environment is treated by researchers as transformation by the authors of "vital material" in the direction of the existential sphere, the emotional complex and vision of the person; in the literary art work such understanding of autobiographism is implemented by the indication of the subject of the speech on an autobiographical basis of the narration (KARLINSKY, 1967, HARRIS, 2014, SHRAYER, 2015). Autobiographism in autorolo589666////-gy is considered as one of forms of author's figurative word game. Literally-etymologically "autobiography" means "the description of the life" ("auto" – himself, "bio" - life, "grapho" - I write). The main criterion of definition of the text as autobiographies is existence of the description of the filling human life in it, concrete events stated by him. According to the definition given in the book by F. Le Jeune "The autobiographical contract" "the autobiography is the narrative text with retrospective statement in which the real personality tells about own life, and besides the accent puts on the private life, especially history of formation of the personality".

To qualify similar cases theoretically, there is the necessity to pay attention to the concept "autobiographism". Here, the concept formulated in the work is submitted very productively: "Autobiographism can be called stylistically marked literary method representing autobiography genre echo; it appears in the texts which are not autobiography themselves, they were not written and perceived as autobiographies". Differentiating adjacent concepts acutely, the author of this work speaks of the further: "The autobiography includes the personality as a subject of

the description in space and time, the personality who is at the same time the subject and object of the description. Autobiographism as an echo of the autobiography can be searched only where the author of the text about himself is defined both as essentially possible object of historiography (the specific empirical personality in time and space), and at the same time as the subject of self-informative disciplines, philosophies and psychology (the transcendental personality)" (Medarich, 1998).As autobiography borrows the main attributes, stylistic and thematic from other types of fiction, practically without making own narrative structures, in the modern western literary context which is on the crossing of structuralist and post-structuralist discourses, existence of the autobiography as special literary genre in general is called into question. Zh. Starobinsky in the book "Style of the Autobiography" reveals that the art biography does not assume any stylistic or formal unification, but only individual text structure which the researcher has to work at: "it is necessary to avoid to speak about autobiographical "style", or even about autobiographical "form", for the reason, that, the styles or forms made by the autobiography do not exist" (STAROBINSKY, 1980).

If to make an assumption that one of the main properties of the autobiography is its reliability it is necessary to establish certain criteria of definition of this reliability. From the point of view of representatives of post-structuralism, such criterion should be considered not the intention of the author that is his aspiration to show the truth or to hide it, but reception of the reader, that is his readiness to believe the author. So, the theorist of deconstructivism De Man, declares about the lack of the essential difference between the autobiography and fiction, that, the autobiography is not in a polar position in relation to fiction. It expresses radical idea of

the autobiography, claiming that it is not a genre or way of the character, but way of reading or understanding (that, actually, belongs to any other text as well). Thus, in his opinion, the reliability problem disappears too. The Kazakhstan scientists allocate as one of the main signs of belonging of works to the autobiographical genre of the reference to documentary materials. At the same time the existence of individual additions of authors, differences in the course of creation of the art picture of the world based on real events are mentioned. Researchers consider that the structure of the character of the hero with prevalence of elements of the "internal" plan at existence of the elements of the "external" plan caused by influence of ideological factors is characteristic of works with elements of autobiographism. Thus, the autobiographism problem in literature continues to remain ambiguous and requires further development.

4. METHODOLOGY

Self-knowledge is the ultimate goal of the overwhelming human activities. In the field of literature, self-portraiture, which includes several genres, plays a major role in this regard. Autobiography as one of the most basic forms of this field leads to the new form of autofocus in the present age. An autobiography is a self-written account of the life of one self. The word "autobiography" was first used deprecatingly by William Taylor in 1797 in the English periodical *The Monthly Review*, when he suggested the word as a hybrid, but condemned it as "pedantic". The theoretical-conceptual basis of our research was made by methodology of system studying the art text from positions of the theory and history of literature. In the work methods of literary sociology, textual research of art material,

the stylistic analysis of the work for the purpose of detection of genre specifics and there art features of the autobiographical text are used.

5. RESULTS OF THE RESEARCH: MAIN RESULTS

In the autobiography genre depending on the degree of exposition of a figure of the real author in the text and on degree of reliability of the stated events, that is from the measure of compliance of literary material to vital two subtypes are distinguished: documentary and art. In the documentary autobiography the narration reproduces the empirical facts, tends to transfer real vital events with documentary accuracy. The art autobiography subjects the outline of the real autobiography to poetic processing and transforms the concrete reliable event into the art fact. In the autobiographies of this kind the invented, imagined moments of life often play more significant role than documentary testified ones.

There is different degree of reliability of the art biography in relation to real one. It is defined by the nature of compliance of the real vital set and its literary versions. Both the author and the reader can treat the text partly as to reliable (documentary biographic) and at the same time as to fictional (art). In case of reliability measure shift to this or that limit the text turns either into the document or into the work of art. However the high measure of reliability is not it a sufficient sign of the art autobiography as special genre. And in other genres of art prose of the event of life of the author can be somehow designated, but there they act in relation to the text as an alien fragment and gets function of the quote. These events take place as if in other reality parallel to the fictional world of the text. Despite the presence of reliability at a statement of events of

life of the author, such work is impossible to be carried to the genre of the autobiography.

Another matter when the life of the writer becomes a plot basis, and characters have real prototypes, the composition of the text includes reliable documentary materials. How the genre of such work is defined, how documentary and art components of the text are related, what is the most important task set by the author of the work? In search of answers to the questions let's address the Kazakhstan Russian-speaking literature. Autobiographism is characteristic feature of works of such Kazakhstan writers as I. Shukhov, M. Simashko, V. Shchegolikhin, G. Belger and others. Let's address Gerold Karlovich Belger's creativity, the German by origin, but deserved the unconditional authority and love of Kazakhs whom he got to like as the fates decree and on a need of the heart. The most part of novels, stories, essays by Belger is autobiographical; documentation and artistry are united in plot and composition, reality and fiction, philosophical reflections and sincere feelings. In the novels "Wanderer's home" and "Tuyuk Su" the main subjects that worried G. K. Belger meet together throughout all his creativity. These works, being multidimensional, with the branched plot lines having a peculiar composition sum up a peculiar result of the subjects developed earlier, raise them to the new level of art documentalism as the whole layers of history, including repression, war, labor army, post-war time and modern reality experienced by the writer are reflected in these works (SHRAYER, 2015).

The biography of Gerold Belger in many respects coincides with the events described by him in art texts. He was born on October 28, 1934

in the city of Engels, the capital of the Germans of the Volga region. In 1941 under Stalin's decree he was deported to Kazakhstan together with other Russian Germans. He studied at the Kazakh secondary school, then at philological faculty of the Kazakh Pedagogical Institute, worked as the teacher of Russian, then in the literary journal, since 1964 he has been a writer and translator. Belger knew Kazakh perfectly and he was an expert in the Kazakh literature, got huge recognition thanks to the translations of books from German into Kazakh and Russian languages. Journalism took a specific place in his creativity and was held by the devoted to topical issues of our time. Artistry and documentation were inseparable in works of the writer and translator, such synthesis gave the chance to express the personal relation to the historical events which defined his destiny. Peculiar feature of Gerold Belger's creativity is that he devoted many works to historical research and art reconstruction of deportation process of Germans of the Volga region to the Central Asia during the World War II and tracked their future, especially their integration in Kazakhstan. He published books and articles on this theme in the Russian, Kazakh and German languages. The novel "Wanderer's home" is a shrill history of the person in which the destiny of the whole people was reflected. "But where is my house and where is my mind?" - the author together with heroes of the work begin searching for the house, homeland with the epigraph of lines of Anna Akhmatova. Chapters of the novel begin with the quotes from documents, generally confidential. Documents acquaint the reader with the historical and political background of the novel – deportation of the Volga Germans right after the attack of the Hitler Germany on the USSR and deprivation of their civil rights which lasted till 1956, when the action of the novel comes to an end. The author in real life at six-year age gets to a whirlpool of events which leaves him in one of the Kazakh auls

and therefore the description of actions in the novel, in the work of art, is perceived so authentically (SHRAYER, 2015).

From first lines of the work tragedy of the narration is felt that is in contrast of the sharp documentary order on deportation (the epigraph to chapter 1) and emotional art fabric of the text, in absurdity and hopelessness of the first represented situation – distribution of the deported German paramedic David Ehrlich to work to the far Kazakh aul. As one of the shrillest episodes in the novel the scenes of eviction of the Volga Germans in 1941 appear. The author emotionally describes how silence hung over the Volga – because of the grief all were silent as if they pledged silence. People kneeled and kissed their home threshold, someone took the darkened Bible which remained from ancestors colonists. The novel consists of three heads called in accordance with the names of heroes – David, Khristyan, Harry, the destinies of three generations of the German family Ehrlich-Walter are described in them. Before the war David Ehrlich was a military man and the member of the Communist Party. Just before the war he was dismissed from military service only because he was German by the nationality. During deportation he loses his wife and son because the wife is the Russian by the nationality, she does not want to share his lot with him. Having got to Kazakhstan, he works as the paramedic in out-patient clinic which serves several villages. The external framework of the narration does not limit David's character by present time. David mentally comes back to the past, the Volga homeland, his native village Gnadenflur and life in this village are in the mind all the time. At the same time the author describes how the new realities surrounding the main character in the Kazakh steppes gradually become native and close. In the novel the nature on the Ishim River, dwellings of

Kazakhs, life and customs, and also the events which were taking place are described colourfully. David after long doubts marries on Olkye Walter who is much younger than him. The house built with the help of Kazakh neighbors becomes the real homeland for their children. The story of the relations of David and Olkye is interwoven into art text by notes of lyricism, geniality, true feeling which smooth the impression of the severe documentary facts of the biography of heroes of the work.

The reader sympathizes to clever, sincere, hard-working, respectful David. One of Ehrlich's features is the gaining sincere purity, even childishness: "... the traveler smiled trustfully, childishly, slightly sadly". On the way to the aul the paramedic meets the child first, the herdboy Zharas and the old man, postman Nurkan: the logic of introduction of characters characterizes David brightly. Further the compassionate paramedic shares a roof with Zharas, the orphan, for a while replacing the father's child. For example, the situation of the meeting of David and Zharas is shrill, when the paramedic recalled by labor army comes back to the aul once again. When meeting Zharas burst into tears with joy, called David the elder brother. In the Kazakh mentality the elder brother has the special status, he is both the defender and friend, and the example for being in future. The Kazakh proverb conveys the meaning of it best of all: "If you have an elder brother, so there is a collar on your clothes ". Just the presence of the elder brother near you makes you sure, protected from struggles of life that is the sense of the proverb. The reader, observing relationship of the German Ehrlich and the Kazakh boy Zharas, sees that they completely correspond to the proverb. So, gradually David becomes loved by people living in the aul, deserves their trust and authority (SHRAYER, 2015). The following documentary material is shown

through the description of challenges of labor army from the viewpoint of another character - Khristyan, lyrical, intelligent, sincerely fragile young man. The daily routine of a worker of labor army described by the author shows how it was hard to survive even for the strong people got used to physical labor, not mentioning Khristyan, the young teacher, or, for example, the musician Oscar. Both of them did not bear the severe conditions of life and die. Delirious sick Khristyan mentally says passionate monologues: "Where are you, the Milky Way in the cold sky? Where has my star got lost? Perhaps it went out long ago, abandoned me, threw, and I, restless, toil in the unknown and alien region in vain?" Missing home, impossibility to have the homeland, the compelled wandering in this world, restlessness, inescapable thirst for home, lonely destiny of the eternal wanderer, tragic element of feeling homelessness is the most widespread motive of the German songs, it is embodied in Khristyan's destiny. Here the historical truth of the German evictions is connected to the method of grotesque during creation of artistic characters. Not casually David's character and other immigrants are followed by the song about little Gans who wandered on the foreign land for seven long years.

Khristyan was glad to see the photocopy of the map of the Volga region which by miracle was saved by David. The brothers Ehrlich consider the map, and the author describes the Republic of Germans of the Volga region that was wiped out, its capital the city of Engels, the meadow and mountain parts, cantons, rivers, woods, roads. "The map of the homeland which is absent ...". The brothers even have no right to hang up the map of the homeland on the wall: "They will be seen, informed, not be patted ... on the head". Khristyan diligently reproduces a

paternal home on the drawing, not able to say goodbye to the native dwelling. The map, laws of the Constitution, orders of the government, newspaper cuttings, being organically interwoven into art fabric of the work, strengthen the historical, "museum" part of the novel, force of its truth. Documentation of the narration allows the author to include real people in the text of the novel, for example, the teacher of German Victor Klein, information on whom can be found in the biobibliographic reference book of Belger "The Russian German writers". Harry's character is autobiographical too; David's prototype is the father of the author Carl Belger who the book is devoted to. So, lit up by art aura, the facts of life become brighter and more reliable. From the different points of view the author looks at the represented events, and nearly the most interesting is the position of the child, Harry Walter. The German boy studies at the Kazakh school best of all. But he was rejected not only an opportunity to get a medal for excellent progress in study, but also an opportunity to enter the university. Excellently speaking Kazakh, knowing Russian, the applicant Harry Walter remains the German for reception committee first of all, that is the person without the homeland, without passport, without rights. Young Harry goes through severe initiation into happy life - eviction, "ritual" conversations with the commandant, disputes with the rebel Wagner, humiliations when leaving school and admission to institute. The novel finishes with "happy end", clear only to the Russian Germans who endured deportation. The German Harry Walter not only becomes a student, but also receives the passport. No other event could become more full-fledged happy final for Belger's work.

Representing people of different nationalities, Belger extremely honestly shows merits and disadvantages of Germans, Kazakhs, and

Russians. For example, hospitality of Kazakhs is repeatedly sung: "And Kazakhs are all such ones. It is surprising: naked and poor but they will give the last with pleasure". At the same time the aul, "beautiful" in the opinion of Nurkan, seems unsight to David who grew up in the German village with big houses and colored gate. The author of the novel gives preference to none of the nations, equally objectively estimating acts of each one. Belger depicts the life of Kazakhs, Germans, Russians with inimitable skill, showing profound knowledge of the ethnic cuisine, a way of life, customs. Important art advantages of the novel are foreign national cultural elements, and also multilingualism, use on Russian-speaking background of the German and Kazakh words and expressions, vivacity, characteristic features of the speech of the main and minor characters.

In the work the function of landscape sketches is noticeable. The human state in the novel "Wanderer's home" is deepened by the rich landscape palette. The nature exults by the principle of contrast, despite of tragic events, then by analogy is discharged from the person, empathizes the heroes, strengthening the influence of the event set. Using a mass of the documentary facts, skillfully applying typification, Belger opens before the reader a hard story not only of the Russian Germans, but also other Soviet people in days of the Great Patriotic War. Before the reader's eyes there pass destinies not only of the main heroes designated in chapter names, but also numerous minor, such as: Gaziz, Maruar, Bagira, Zharas, Nikolay Wagner, Lidiya, Esilbay, Johann, and also episodal characters: Yakovchuk, Vogel, Frese, Victor Klein, Victoria and others. The tragedy of the novel of Gerold Belger "Wanderer's home" is paradoxical, light, penetrated by kind belief in life. From the art metaphor it turns into reality of life by David "The house of the wanderer": the man builds up the

strong, sound house in the aul, Harry's dream to become the citizen of the Soviet power, to get higher education. But Khristyan who died at young age is eternal reminder on the severe challenge which fell to lot of the Soviet people, and in particular, the Russian Germans, innocent citizens who had to pay for predatory attack of fascist aggressors. Art documentalism of the novel "Wanderer's home" is unusually shown at the level of chronotope. The narration includes three main existential plans, each of which is inseparably linked with character of the main character. Fable time-space of the novel covers the thirteen-year period of life of the main character. The action of the work is developed in 1941-1954. On the one hand, in the text there is a set of toponymic characteristics, really existing place names. For example, the events represented in the art text are developed in the small Kazakh aul of Kyzyl-tu. On the other hand, the chronotope of a plot is more difficult, does not coincide with fable time space. The narration besides a linear event set includes memoirs of heroes, their dreams, visions, reflections. The researchers note the multidimensionality of space-time continuum of the work. It covers several plans: real, fairy-tale mythological, historical. In real measurement the main events of the work develop. The fairy-tale mythological plan is included into the novel through the reflections of the author and heroes comparisons carried out by them. The space of the novel differs in geographical concreteness. The author precisely calls settlements in which action is developed and life of heroes proceeds. Art fabric of the work includes a set of national songs, sayings (German and Kazakh). They, on the one hand, reflect continuity of generations, unity of space of spirit of people; on the other – they show universal human importance and immemorial character of the problems which are set by the writer.

The opposition and duality are characteristic of the work. The novel is under construction on the basis of opposition. The present constantly corresponds to the past by the author and heroes (the narration is penetrated by the words "now" and "then"). The Kazakh aul is compared to the German village. The life of the main characters is conditionally divided into two periods: before and after deportation. Duality of situation is their characteristic. At the level of David, Khristyan and Harry's chronotopes real time space quite often merges with oneiric time-space. The novel chronotope constantly changes the limits. It is narrowed to limits of private destiny, and then extends to universal scales. The opposition is observed in descriptions of the nature. Describing the winter day which came in dream to Khristyan, the author notes: "Above there was malice of winds and weather, and below, in the shadow of the century-raged wood, the silence ringing and ominous reigned". Opposition is shown also at the level of the author's concept of the person. The opposition makes the basis of the subject of life and death upon which the writer repeatedly touches in the novel. The work is filled with the ideas about unity of the person and the nature. Characterizing state of mind, spirit of heroes, transferring the movement of their feelings, the author constantly addresses the reality surrounding them. He draws parallels between the world of the nature and the world of the person. Its character arises in comparisons. So, Khristyan is associated with winter, David – with the sun. Thereby the writer shows that individual time space of the person is a part of time-space stream of life of the nature. On pages of the novel Belger raises the problem of alienation, orphanhood of people. Practically all his heroes are lonely. Some owing to the fact that they lost the homeland and lost the house (for example, David, Khristyan, Olkye, Zharas' characters, etc.), others – because became isolated in their own

world (for example, David, Khristyan). Sometimes alienation is caused by "unconsciousness" of people (the relation of representatives of the Soviet power to the historical and literary heritage of the German people living in the Volga region).

The important place in the text is taken by characters-symbols and first of all clock, home, window, letter. The clock, on the one hand, shows current of time, on the other – reflect state of mind of heroes. The house has several meanings. First, it is associated with the homeland; secondly, it is presented as "keeper" of life; pledge of the new birth; thirdly, it is a peculiar temple of soul of the person. The window is the border lying between "internal" and "external" world of the house and the world of the street. The letter reflects destinies of people, incorporating and connecting their individual time and space. Thus, Belger's novel "The house of the Wanderer" has rather complex composition. So, individual time-space of the main character is characterized by diversity. It covers reality in which there David Ehrlich lives, and his inner world. It is as if on the joint of two various worlds: real and oneiric, past and present. "At the dull winter nights, the paramedic special immigrant David Ehrlich, – the author writes, – was pursued by heavy as a dreadful dream, visions and memoirs in the aul on the bank of the Kazakh river Esil " (KUDAIBERGENOVA, 2013). Individual time-space of the paramedic absorbs historical time-space. Reflecting on the brother's life in the Kazakh aul, Khristyan compares him with a custer Dyce living at the time of Catherine II. Therefore the limits of chronotope of the hero repeatedly change in action development: they are narrowed, becoming isolated on destiny of the paramedic, and then they are extended, reaching universal scales. Quite

often the chronotope of the hero connects to the author's chronotope by means of rhetorical questions and exclamations, internal monologues.

In reality David Pavlovich Ehrlich's destiny closely intertwines with destinies of Zharas, Khristyan, Olkye, Harry. Their individual chronotopes are not only crossed, but also form the whole. So, the orphan Zharas is in fact a peculiar embodiment of the paramedic's destiny, his past, present and future. As well as David Ehrlich, the boy is lonely and lost a shelter, but finally he finds asylum and his place in life. Individual time-space of Khristyan is connected to David's chronotope at several levels. First, the heroes have a lot in common in their past, common childhood memories, youth and homeland. Secondly, Khristyan is David's brother. Thirdly, their individual time and space are crossed at the level of the house chronotope. Fourthly, Khristyan acts as if as the thread connecting David to history, culture of the German people. Fifthly, chronotopes of the heroes merge at the level of a spark character. Arguing on destiny of the brother, the paramedic asks a question of how it is possible to keep belief in the future, hope in Khristyan's soul. At the same time the hope is associated in David's consciousness with a warm spark. The spark appears as a life symbol in Khristyan's visions. It should be noted that David Ehrlich and Khristyan Ehrlich at all their proximity are opposed to each other. As the author notes, "the German strings" in the paramedic's soul "for years of study in big cities and long military service weakened considerably. He often caught himself on the idea that it is easier for him to be expressed in Russian and even wrote in Russian more willingly, than in German. He perceived way of the German village as something hopeless, backward, become obsolete, unnecessary, disturbing original internationalism. He considered the main advantage to cultivate

everything Russian in himself. Khristyan, on the contrary, emphasized germanness, tried to speak fluent German, read the German books, learned verses of the German classics, monologues from Schiller, was interested in history of the German colonists in Russia, collected rural folklore.

David and Khristyan take different space-time positions in this plan. Khristyan is the embodiment of history of the German people, its past, David embodies the present. At the same time as a peculiar link between the Ehrlich brothers is Olkye. She has thrifty attitude to the past, culture of the people, but at the same time, as well as David, she lives in the present and trusts in the future. Harry's chronotope is crossed with David Ehrlich's chronotope, first, in reality, secondly, at the level of dialogue of the paramedic and Olkye (she constantly mentions the boy during the visits to the first-aid post). Harry's chronotope is characterized by ambiguity, includes real and fantastic plans, his reflections about the present and the future. Arguing on the life, the boy compares himself to the Grey Neck (Seraya Sheyka). Quite often he correlates his feelings to experiences of classics of the world literature – Goethe, Abay, and Pushkin that significantly extends space-time borders of his individual world. The character of the boy has symbolical value. Synthesis of three cultures – German, Kazakh and Russian makes feature of Harry's world perception therefore he as if lives in several space-time measurements that is shown in the peculiar dialogues happening in his consciousness between Goethe, Pushkin and Abay. Through Harry's consciousness the writer refracts the historical destiny of the German people, showing dramatic nature of current situation. The author fills names of the characters with art sense. The etymology of names of the main characters of the work is interesting. David means "darling, beloved". Khristyan

comes from the word "Christian". Harry is translated from the Old English as "rich house". The names of heroes, on the one hand, reveal features of characters: people with the name David are pragmatic and persistent, Khristyan - have fine memory, Harry - outstanding for talents, versatility of nature. On the other hand, they reflect a course of life, destiny of representatives of the German people. David, despite everything, believes in the future and goes forward. Khristyan personifies the memory of the past, history, culture, traditions of Germans. Harry embodies the future, the ultimate goal of a thorny road of its people. Therefore, the names and arrangement of parts of the novel are not casual as well. The first – "David" – symbolizes the present and aspiration in the future which cannot be reached without memory of the past. From here, the name of the second part – "Khristyan", the third – "Harry" – acts as a peculiar symbol of the future, a dream of heroes, and more widely – the person and society in general. Thereby David, Khristyan and Harry's chronotopes appear as the embodiment of unity of three times, as integral parts of attitude of the German people in general.

6. DISCUSSION OF RESULTS

The concept of autobiographism is extended often to a wide range of texts that are not autobiographies according to the formal background. If actually the autobiography requires the most exact keeping to the documentary outline of author's life, then autobiographism allows to disclose specifics of the author's personality, having placed it in the space of fictional events and having supplied it with the thought-up biography. In other words, autobiographism can take place in any literary genre. However in the autobiography where the author directly and fluently

speaks about himself and about the process of personality formation, autobiographism is shown most brightly. In what way in works of autobiographical character is there transformation of the real vital fact into the artistic character?

Speaking shortly, this process is caused by mainly author's selection of material and its processing. The selection of these or those vital events for artistic realization is caused, first of all, by the concept of own biography inherited by the author, his psychological-esthetic approach to the course of life. Artistry in the autobiographical text is shown in individual selection, the organization and transformation of historical documentary material which is supplemented with art fiction, author's imagination and his subjective interpretation. The autobiographical text from the point of view of modern literary criticism is based on the identity relation between the subject and object of the character. The complete destruction of this identity leads to transition of the text from the category autobiographical to the category of purely art ones. In other words, keeping individual traits of own personality in the autobiographical text, the author on material of the biography creates the generalized and standard character of the contemporary personifying problems and features of time. The analysis of contents and structure of the novel by Belger ""Wanderer's home" gives the reason to consider that before us there is an example of the work built in a genre of the art autobiography. Summing up the preliminary result, we define the art autobiography as the work based on the documentary facts from the author's life which turn into artistic characters and become not only the subject, but also the object of depiction. The degree of documentation or artistry of the autobiographical text is defined by the level of the deviation

presented in the text "I" from real author's shape. In the novel "Wanderer's home" the ratio of the mentioned criteria is equivalent, but features of the plot creation and composition, the chronotope and system of characters, the specifics of interaction of the author and hero of the work give the background for interpretation of the text as the art autobiography including some documentary materials.

7. CONCLUSION

Autobiography or self-writing is just one of the most popular types of self-writing, because in terms of history the term and the theorization of precedence are superior to other concepts. In Kazakh, autobiography is the first type of self-transcription that has been translated from various sources and is more than the other types; to the extent that, in many cases, any type of self-reading is the default autobiography. From the most popular Existing equivalents for autobiography can be from self-esteem, self-portrait, self- writing and personal biography. But the autobiography seems to be the most accurate and most accurate equivalence of autobiography, because it is equally vocabulary equally. In our opinion, the prospects of the research of this theme can be connected with identification of the ratio of personal and public beginnings in the works of art autobiography. Historical, social circumstances have significant effect on the description of destinies of heroes of the work. The writer designs an autobiographical character as a literary portrait of organic and at the same time unique representative of the epoch, tends to present the personality as an integral part of the whole public and historical process. The characters-contemporaries of the author of the autobiographical text also have the certain socially significant figures reflecting important

ideological tendencies of time as prototypes. The characters interact with each other, argue on the central questions of the time, express the ideas, and, eventually, enlighten the epoch, process of historical development. The expressiveness of the literary portrait, according to Marina Balina, "depends on the ability of the artist to find characteristic features of the whole category of people in individual character of the person, to create some kind of public type" (BALINA, 2008).

Thus, manifestation of autobiographism in literature assumes volume reconstruction of the author's personality and reconstruction of its subjective psychological, emotional, intellectual and other lines and features. Therefore the writer tends to represent plastically his internal and empirically often not quite expressed relations with surrounding reality. In a broader sense, autobiographism in literature can be defined as the artist's viewpoint of the world, himself and his place in the world embodied in the work. In the article the features of autobiographical works of art are considered. The main criterion of definition of the text as autobiographies is existence of the description of the concrete events in it stated by the author. In the article it is noted that in the autobiography genre two subtypes are distinguished: documentary and art. In the documentary autobiography the narration reproduces the empirical facts; the author seeks to give real vital events with documentary accuracy. The art autobiography subjects episodes of the real autobiography to poetic processing and will transform the concrete reliable event to the art fact. In the autobiographies of this kind the invented, imagined moments of life play more significant role, than documentary. In the article the features of a genre of the art autobiography on the example of the novel of the Kazakh writer Herald Belger "Wanderer's home" are researched. The

signs of autobiographical art prose at the level of plot, compositions, chronotope, and system of characters of the work are revealed. According to the authors of the article, interaction of elements of documentary and artistry make individual style of the writer, define specifics of his creativity. In the article the conclusion that the art autobiography represents a special genre in literature is formulated. The authors of the article consider that the work based on the documentary facts from the writer's life which turn into artistic characters and become not only the subject, but also the object of the character should be referred to such a genre. The degree of documentation or artistry of the autobiographical text is defined by the level of deviation of the literary character created in the work from the real author's character. The writer at the same time designs the autobiographical character as a literary portrait of the representative of the era, tends to present the personality as an integral part of public and historical process.

REFERENCES

- BALINA, Marina, 2008. "Narratives of Prerevolutionary Childhood in Soviet Literature¹". **Russian Children's Literature and Culture**, Vol. 48, No.: 91.
- BARAKHOV, VS, 1985. **Literary portrait: the Origins, poetics, genre**, Leningrad:-Nauka, Moscow (Russia)
- HARRIS, Jane Gary, 2014. **Autobiographical Statements in Twentieth-Century Russian Literature**, Princeton University Press,
- KARLINSKY, Simon, 1967. "Surrealism in Twentieth-Century Russian Poetry: Churilin, Zabolotskii, Poplavskii". **Slavic Review**, Vol. 26, No.4: 605-617.
- KUDAIBERGENOVA, Diana T, 2013. "'Imagining community'" in Soviet Kazakhstan. An historical analysis of narrative on

- nationalism in Kazakh-Soviet literature". **Nationalities Papers**, Vol. 41, No.5: 839-854.
- LEYDERMAN, NL and Lipovetskiy, MN, 2001. "Sovremennaya russkaya literatura: v 3 kn.[Modern Russian literature. In 3 books]". **Moscow: URSS Publ**, Vol.12, No.2: 86-95.
- LIPOVETSKY, Mark, 2009. **Russian Literature, 1995-2002: On the Threshold of the New Millennium**, Routledge, Abingdon (United Kingdom).
- LIPOVETSKY, Mark and Borenstein, Eliot, 2016. **Russian Postmodernist Fiction: Dialogue with Chaos: Dialogue with Chaos**, Routledge, Abingdon (United Kingdom).
- NIKOLINA, NA, 2002. "Poetics of the Russian autobiographical prose: a manual". **M.: Flinta: Nauka**, Vol. 4, No.2: 52-78.
- SHRAYER, Maxim D, 2015. **An anthology of Jewish-Russian literature: two centuries of dual identity in prose and poetry**, Routledge, Abingdon (United Kingdom).
- SMITH, Sidonie, 1987. **A Poetics of Women's Autobiography: Marginality and the Fictions of Self-representation**, Indiana Univ Pr, Dehli (India).
- STAROBINSKY, Alexei A, 1980. "A new type of isotropic cosmological models without singularity". **Physics Letters B**, Vol. 91, No.1: 99-102.



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 34, N° 85, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve