

Genre and structural features of the novel "In the city of Verniy"

The article discusses the genre originality of the novel by Dm. Snegin "In the city of Verniy". It is analyzed the history of the plot creation and the difficulties in the way of the writing of the work. This article seeks to examine the ratio of fictional characters and real historical figures, who are the heroes of the story. The author reveals the genre and structural features, motives and problems of the novel. It is emphasized that in the novel features of the topicality of the manifested increased attention to the event-author of the narrative. Finally revealed the fact that the writer introduced to the reader the artistic study of historical events that took place in the city of Verniy around in pre-revolutionary years, but refracted through the consciousness of the author and processed in his creative workshop.

Key words: genre, novel, author, characters, motive, issues, plot.

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Жанрово-структурные особенности романа "В городе Верном"

В статье рассматривается жанровое своеобразие романа Дм. Снегина "В городе Верном". Анализируется история создания сюжета и трудности на пути создания данного произведения. В статье ставится задача рассмотреть соотношение вымышленных персонажей и реальных исторических лиц, которые являются героями повествования. Автор раскрывает жанрово-структурные особенности, мотивы и проблематику романа. Особо подчеркивается, что в романе черты хроникальности проявились в повышенном внимании автора к событийной стороне повествования. В заключении раскрывается тот факт, что писатель представил читателю художественное исследование исторических событий, происходивших в городе Верном и его окрестностях в предреволюционные годы, но преломленных через сознание автора и переработанных в его творческой мастерской.

Ключевые слова: жанр, роман, автор, персонажи, мотив, проблематика, сюжет.

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"В городе Верном" романының жанрлық-құрылымдық ерекшеліктері

Мақалада Дмитрий Снегиннің "В городе Верном" романының жанрлық ерекшеліктері қарастырылған. Аталмыш шығарма сюжетінің пайда болу тарихы мен шығарманы жазу кезіндегі қиындықтары сарапталады. Мақаланың басты мақсаттарының бірі шығарманың басты кейіпкері болып табылатын ойдан шығарылған есімдер мен оған сәйкес келетін шынайы өмірдегі тұлғалар есімдерінің арасындағы қарым-қатынасы қарастырылады. Автор романдағы өзекті мәселелерді, мотивтерін және жанрлық-құрылымдық ерекшеліктерін ашып көрсетеді. Мақаланың соңында автор жазушының оқырмандарға рефлюция қарсаңында Верный қаласында және оның төңірегінде болған тарихи оқиғалардың әдеби түрдегі зерттеуін, автордың шығармашылық зертханасында өңделіп, автордың санасы арқылы берілетіні туралы қорытынды жасайды.

Түйін сөздер: жанр, роман, автор, кейіпкерлер, мотив, тақырыбы, сюжет.

At the end of the 50s Dmitriy Snegin began work on the novel "In the city Verniy", which originally consisted of three books: "At World's End" (1959), "We are from the Jetisu" (1970) and "Through our hearts" (1979). In an interview with Vladimir Vladimirov writer revealed the reason for the writing of this epic: "Once our neighbor have died. Typically, such a grandfather. Bosom friend of my father. He knew well all revolutionaries ... Pavel Vinogradov. The sign was a Tokash Bokin. Then it was perceived as the most common ... Humble. Careful ... no, not a bolshevik. As if to the Left SRs belonged ... <...> And at the funeral it became clear that for this old man, of Pavel Vinogradov, for Tokash Bokin, other people were driven business truly epic ... <...> And then, and my heart so sick at the thought that burst hour - leave us all of life forever, and nobody after us try to humanly cherished, not protocol to fix everything that was alive generations of our fathers and grandfathers ... <...> and not just anywhere, but here, on my native land Jetisu! That's the problem. And not to plane Semirechensk version of "Quiet Flows the Don". Or bloat Semirechenskytype "Debacle" ... "[1, 211].

In this lengthy quotation - a response to critics of the time such as Yu Plashevskiy, Kogan and others, who argued that D.F. Snegin when writing his epic followed the traditions of the above-mentioned writers. Snegin clearly understood the complexity of the implementation of the plan. His chosen genre allowed art to understand the historical past of the city is true, the events of the revolutionary years. In Soviet literature of the time the novels of this type have been devoted to the revolution and civil war, twenties, collectivization and its genre forms are historical and revolutionary. Perhaps the biggest disadvantage was that the problem-thematic range and the time-space of these works remained narrow, affecting only the social conflicts of the revolutionary time, the period of preparation and accomplishment of the revolution. But, on the other hand, the authors sought to show not only the activity of the masses, the power of revolutionary ideas that transform society in the spirit of socialism, but also historically accurate to reproduce the process of formation of a new personality, to reveal the moral sense of their ideals, to prove that the only goal and the high purpose of man - in the service of the good of the people to realize the need for regularity and appearance at all times, the characters, the meaning of life is determined not selfish interests but to serve people, altruism.

D. Snegin realized enormously large and difficult work of collecting and studying the materials described era. Adopted writer installed on the accuracy of the factual (whether this description streets Old Faithful or episodic portrait of the hero), he knew of creative processing techniques have helped the writer of the document to re-create with the help of the author's imagination, historical scenes and events. The plot in all three books is based on a genuine connection and interpenetration has been restated in documentary sources, and the fact that, while maintaining the appearance of the real is a fiction writer or a creative interpretation of the documentary background to events. Such a merger is so organically, that only a good knowledge of the real facts allows you to distinguish between the methods of representation. Fictional characters and real historical figures, not only are the heroes of the story, but also to come into contact with each other according to the author.

As Prince A. Bolkonsky and Kutuzov in "War and Peace" Tolstoy, Peter and Brovkin family in the novel A. Tolstoy "Peter", and Gregory Melekhov Podtyolkov, Kudinov, Ermakov in "Quiet Flows the Don" Sholokhov, fictional characters D.F.Snegin Tamyr Asylbek Oralbai and Ivan Kiyankin, teacher Alexander Lidina, prototypes of which were the two well-known revolutionary Verny A. Kocharovskaya and L. Aleksandrov, Aigul wife of Estay, from alash orda Sarymolda Kokenov, a prototype of which a secret agent detective department named Kara Abdilda Kâken with historical characters Pavel Vinogradov, Tokash Bokin, Jacob Szydlow and many others involved in the real historical events. It is no coincidence after the release of the novel "The city Verne" readers debated prototype characters and fictional characters Estay Asylbekov seen concrete historical personality. In the readers' conference an old veteran, "I assured that he personally knew Asylbekov and then that Asylbekov, in the thirty-seventh year,

fell victim to Stalin's cult of personality ..." [1, 266]. The writer himself polemically stated: "... But it stake of fictional characters, they are I do not have. I repeat, perhaps, except for the smallest ... " [1, 266].

The illusion of artistic credibility and creates a variety of options ratio artistic writing techniques and documentary text. Author's description continues quote documentary source, or, conversely, an excerpt from the document precedes copyright explanation of the quote is an artistic frame. The document is available in some places retold, which gives the product of the spontaneity of live narration of the events and heroes. Despite the ideological task, dictated by the laws of the genre of the historical-revolutionary novel, D.F. Snegin builds a story by all the canons of classical realist novel. The trilogy focuses on the formation of a new type of person, so along with the problem of the people and the country's fate raises the question of human destiny, the individual, i.e. the ratio between the historical events and the life of the individual is stored in a familiar, traditional proportions, and this has allowed the writer to adequately use the techniques of "family romance". On the other hand, in the novels it tells about real, historical events that took place in Verny and the surrounding area in 1913-1921's, so the writer introduces in the plot a large number of events (more than 200 actors), which gives the narrative an epic breadth and monumentalism. Epic also said in the beginning of gravity of the writer to the thorough description of the event, rather than the analysis of the essence of what is happening. Features topicality manifested in the increased attention to the event-author of the narrative.

Novelist elect outwardly restrained, emotionally stingy style of the narrative, uses almost subtext psychology, in which the basic principle of self-discovery becomes a hero, giving preferential attention to artistic detail, which carries out cultural features in a visual form is a historic moment, and national character. D. Snegin along with abovementioned challenges facing them in the course of work on the trilogy, paid great attention to the problem of creation of artistic biography of Pavel Vinogradov. As acknowledged by the writer himself, he thought of his characters "just like the real ones. <...> With few exceptions <...> all-all the characters – people from reality itself. They charged her energy. With them I lived and live in the same edge. In the Seven Rivers. And this is where most of the energy of each. <...> Of course, I could not be familiar with Pavel Vinogradov, the protagonist of "the faithful". He died in the thirty-second year. But I have seen and heard Vinogradov. I was then under twenty. I am familiar with his family " [1, 264].

From these "knowledge" and "dating" was born in moderation romanticized hero with "ordinary biography in an extraordinary time," the man with the dramatic fate, which played a crucial role in the accomplishment of the revolutionary transformation of one of the national borderlands huge Russian Empire. In this context, the significant title of the first book of the trilogy – "At World's End." For Pavel Vinogradov, the indigenous people of Pskov, working Putilov plant in St. Petersburg, re-link to the south, in the "Asian prairie" is associated with the "edge of the world": "How to live in these inconceivable desert and wilderness lands" first narrative phrase takes us into the thick of event 1913: "rainy night Pavel Vinogradov escaped from exile" [2, 33], in addition, it is accompanied by the author's extra-textual commentary, which reported biographical information, "Pavel Vinogradov (1889-1932) – one of the heroes of the novel, active fighter for Soviet power in the Seven Rivers. Born in the village Gridnino Pskov province. The son of a poor peasant, was underherdsman, coachman in a brick factory. After finishing school he worked as a teacher's rural teacher, then studied at the Pedagogical Institute in St. Petersburg. In 1911, he worked at the Putilov factory, where he joined the underground Bolshevik organization. During the revolutionary work he was exiled to the Tomsk province. In 1913 he escaped from exile. He was caught, forwarded to settle in the city Faithful "[2, 535-536]. These protocol-specific, credible references writer gives almost every historical character as they appear in the story. The motif of "end of the world" grows, acquires new details in the narrative appears the motive of "unknown place" as the final destination of escorting exile: the Karakum sands, Naryn region, Semipalatny. The hero does not know that "a secret order from St. Petersburg, received here in advance, it is politically dangerous for the criminal empire,

offered on foot to transmit to settle in the city faithful under police supervision" [2, 33], i.e. the faithful marked as the end path. Dmitry Snegin here beats the semantics of the word and gives it a social status. Hero perceives it as "the end of the dream, and, where the hero consciously intended to devote his life."

The motive of the meeting with the faithful becomes the leading further narration. Perception Vinogradov seen romantically: "On the twenty-seventh day way Vinogradov saw something that just could not believe it. Ahead - the south - rose, embracing half the sky, mountains with snowy peaks sharply defined and subtle at the foot. The mountains looked like a giant wave of bizarre. It's like a long time ago, when in place steppes lapped vast ocean, the mighty tree somewhere rolled from north to south and typing irresistible impetuosity on the Siberian plains, suddenly hit the sky region, violently reared and so it froze, petrified, turned into this powerful, fabulously beautiful mountain range" [2, 39]. Symptomatic appearance of the motif that the hero feels returnees "in the dear home after a long and difficult journey" [2, 40].

The main role in the image of a young revolutionary activities in the provincial town playing household items, repeat that emphasizes their symbolic nature. Vinogradov exiled, freed from the annoying guards and captain Astrakhantsev commits a "rite of dressing," liberation from old clothes, appears in front of the teacher in vernentsami suit. City life is striking diversity, language diversity and polyphony. Details details emphasize the wretchedness of life surrounding the hero of simple vernentsev their dull routine, a kind of "case" of their existence. Authentically recreated the general atmosphere of the city "on the edge of the world": the absence of a spiritual uniting people start generates sometimes savage manners of citizens, people lose their sense of living. Their fondness for ridiculous rumors, wild fun, inertia and ignorance indicate the total absurdity of life. And this hero organically hostile environment originate a new consciousness, a new relationship between people, Dmitry Snegina hero carries out his mission: "... to link Bolshevik - the continuation of the revolutionary struggle in the new environment. And he will work hard here ... <...> will fight for the freedom and happiness of the steppe destitute ..." [2, 38].

Snegin uses methods of linear, cumulative, composition: Vinogradov met with someone from the citizens, and it gives the writer an occasion to start a new story about this character (see stories fool Yashka, Family Kiyankinyh story, on Andrei Vorontsov, and the like.). The motive of the ideological and political confrontation is implemented in episodes collision Pavel Vinogradov and gendarmerie captain Astrakhantsev, extraordinary man, which some researchers, in particular VI. Vladimirov, called Verny Samgin. He is intelligent, well-read, perspicacious, skilled in conducting small talk at heart even respects his opponent, but the line of duty and in accordance with their own convictions must let the young Petersburger revolutionary activities and his associates. This story writer brought to its logical conclusion. One of the defining motif of the plot movement is overcome Vinogradov and his like-minded psychological difficulties, and above all of a social nature to the implementation of their tasks party. The leitmotif of the story passes through an international theme – the theme of the Kazakh and Russian friendship, which is realized in a variety of private storylines. Particularly significant plotline of the tragically short life and a bright and revolutionary activity Tokash Bokin.

D.F. Snegin reliably and realistically recreated the character of the non-indigenous character of the epoch, he showed the way to the revolution of the Kazakh intelligentsia. Compared with other heroes look Vinogradov recreated writer more fully and in detail. But the author, based on the requirements of the historical novel genre, expands the scope of the narrative, yet seeks to give maximum information about the characters faces, even episodic. In some plot episodes shown activity Jacob Szydlow and Luke Emeliov, commander of the First Semirechensk Red Guard Regiment member Military-revolutionary Committee, Stepan Maletina, Alexander Berezovsky, Rudolf Marechek, on the one hand, and their opponents, who considered themselves the time being masters of life, the merchant Pugasov, St. Petersburg valet de chambre, was carrying out a special mission in Vern Zinger Sr. and his son, Christian officer, Commissioner of the Provisional government, S.R. Shkapskiy, "the prince of the steppe" from

the alashorda Kokenov and many others. As you can see, the reader artistic D.F.Snegin presented a study of historical events that took place in the city of Verny and the surrounding area in the pre-revolutionary and revolutionary years, but refracted through the consciousness of the author and processed in his creative laboratory. Versatility and completeness of the image he has made that put their heroes, real and fictional, in the center of historical events, when there is a check for the right to be called a man, when in the course of the collision and struggle exposed the essence of each of them. The writer is historical in the sense that he, himself a direct (albeit young) witness of the era and the people faithfully reproduces historical events, facts, details, the spirit of the time.

References

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