

УДК 821.512.122.087.5

Nurmanova Zhanna

candidate of pedagogical sciences,
associate Professor of the Eurasian National
University named after L. N. Gumilyov
Kazakhstan, Astana,
Satpayev st.2, +77084255932
Zhanna-astana@mail.ru
ORCID ID0000-0001-9392-8999

**KAZKH CHILDREN'S LITERATURE IN THE FIELD
OF INTERMEDIAL STUDIES***

The article deals with the problems of intermedial interaction of different types of arts – music and literature, painting and literature based on the stories of M. Kabanbaev. The emphasis in the article is on the compositional structure and images of the characters. As a result of the study, the musical repertoire was identified, the correspondence between the musical form and composition of a prose work was determined, verbal music in prose was analyzed, which helps to recreate the specifics of musical experience. The importance of different types of arts in the life and work of Kazakh writers of the twentieth century is emphasized.

Key words: M. Kabanbaev, intermediality, story, text of music, text of painting.

The world is a text, and the text is the entire space of culture, i.e. music, painting, cinema, etc.

Intermediality is a complex and multifaceted phenomenon in literary criticism. By this term we mean translation (from one language of art to another) within one culture. Intermediality is a special type of intertextual relationships in a work of art, where different types of art interact.

Intermediality is defined by N. V. Tishunina as “a special type of intertextual relationships in a work of art, based on the interaction of languages of different types of art”, where “one art is cited by another”. The assimilation by literature of works of other types of art takes place in two main directions, when a work of another type of art is consciously reproduced in the structure of a literary text ... and in other areas of art (music, painting, architecture, sculpture, theater ...

Music and painting bring their experience, their techniques to literature, expanding and enriching its possibilities.

Marat Kabanbaev is a famous Kazakh children's writer and journalist. The novel “Arystan, me and the cello” (1977) brought great fame to the writer.

* The article was written under Grant Funding (AP14870429) for scientific and scientific and technical projects for 2022–2024. Science Committee of the Ministry of Education and Science of the Republic of Kazakhstan

The success of the book is evidenced by the fact that the book was published in Germany, Ukraine, Moldova. Music plays a key role in M. Kabanbaev's story. Draws attention to the musicality of this literary work. There is a lot of music in the story that the characters listen to on the radio. These are mainly hits of the 1960s – songs by Rashid Behbudov (“I met a girl”), jazz melodies by Louis Armstrong, etc.

N. M. Myshyakova distinguishes two spheres of thematic musicality in literature – the sphere of sound as such and musical realities proper. The scientist refers to the types of musical realities the names of musical instruments, musical terminology, the names of composers, the names of musical works, and the description of musical impressions. Of the musical instruments, the story mentions such stringed instruments as kobyz, violin and cello. In the fragment about the singing teacher, the saxophone and trombone are ironically mentioned as instruments that only a connoisseur of music can distinguish.

The name of the cello, a bow-stringed musical instrument, is placed in the title, which confirms that it has a special role in the artistic world of the story. In M. Kabanbaev's story, the cello is described as “bogged, with a goose neck” [1, 141], making “viscous sounds”: [1,141].

The musical instrument is inextricably linked with the image of Asan's father, who studied music in his youth, dreamed of entering the conservatory, but due to the circumstances, he changed the sounds of music to “crack of knuckles” and became an accountant. Music becomes an expression of the father's inner world, who “was either crying while singing a melody, or laughed joyfully” [1, 141].

Music saves him from the world of the inhabitants. He is saved by her and takes his son to this wonderful world. In the fourth chapter there are these lines: “*Papa turned into a melody or a melody into a papa?*” [1, p.142].

According to the plot of the story, on the birthday of Asan, who turns eleven years old, his mother asks his father to play the cello. “Mom's World” together with the guests, the townsfolk are not able to appreciate the musical gift of Asan's father. Picking up the cello, he leaves the house, and his son rushes after him in solidarity.

The scene is built on the contrast of white and black colors: dark night – white snow, “black seal-dad” – “snow-white world”: “*Only the figure of dad – black-haired, in a black suit, was a clear black seal on this white world*” [1, 145].

The central place in the story is occupied by a verbal description of the music and the impressions that it made on a small child: “*Dad began to play. All five fingers, trembling on the strings, were looking for combinations that were mysterious to me in the endless world of sounds, and it seemed that the growing waves of a sad voice began to push back everything unpleasant ...*” [1, 144].

The author describes the process of performing a piece of music: “*Dad hunched over the cello, merged with it. Now it is one whole, one body. And the weeping sounds do not come from the cello, but from the Pope himself... And the constantly moving bow in his hand cuts, saws this body across the belt. Papa, my meek papa, having escaped from the world of mother, Taken, “Oh, river thickets, reeds ...”, from*

the world of these energetic and business people, turned into a melody lost in the impassability and hopelessness of the snow-white mute world” [1, 144].

The melody is characterized by M. Kabanbaev as “sublime”, “attracting”, with “thick, velvety, mysterious motif, leading away into the unknown far away” [1, 146]. The beautiful sounds born from the contact of the bow with the strings merge with the sounds that arose from under the hammer, which come from the son of a drummer, and the sounds, “turned into snow-white doves”, begin to soar over the snow-white yard: “*And the silent earth under the feet of the beginning dance to the beat of the music. All three of us – dad, me and the puppy – moved along with everything and these sounds and gradually, as it seemed to me, were carried away upwards ...I suddenly wanted to hug the whole world and one of its representatives, who was at arm’s length from me – Arystan <...>*

I merged with the world around me, with white snow mixed with the light, very light sounds of the melody, and turned into an inseparable particle of this world” [1, 146].

On this fateful night, Asan was afraid of losing his father, who was moving away “*under the white notes of the melody of his sobbing cello*”, he truly found him, “*recognized him as real*” [2, 81]. And from that moment on, the hero understands that all five of them – dad, Arystan, him, the cello and white snow – are inseparable friends and true comrades. Special mention should be made of the musical theme that sounded in the work of M. Kabanbaev “Arystan, me and the cello”.

The text of the story repeatedly repeats the name of the composer – Gaspar Cosado, a famous Spanish composer and cellist of the early twentieth century. M. Kabanbaev introduces into the text of the story and musical terminology – toccata, quartet, symphony. In the story, Taimas, Asan’s new friend, takes him to the slaughterhouse to show him how to slaughter a bull. The sight has a stunning effect on him.

Hearing the roar of the bull, “*the cry of death that seized a living soul by the throat,*” the child heard a familiar melody in the transistor: “*Yes, this is the same melody that my dad played then under the snowflakes ...*” [1, 175]. It is curious that the name of the piece of music played by the hero’s father appears closer to the denouement of the story: “*The music is interrupted by the words of the announcer, who is clearly admiring his own voice: “The toccata you listened to by the famous Portuguese composer and cellist Gaspar Cosado expresses the inner feelings of a person yearning for the youth that flashed like a golden ray in his life”* [1, 175].

We are talking about the famous “Toccatà” on the theme of Girolamo Frescobaldi, which has the sublime beauty and magic of music. And if in the first passage it was the music of a person yearning for his unfulfilled great expectations in life, then in the second passage it is “a melody full of regret and sadness” [1, 175], from which there is no escape.

Asan, running away from the slaughterhouse, hears various sounds that have arisen between heaven and earth: “*all these sounds, wandering between the blue sky and the snow-covered steppe, merge into one, scream and sob*” [1, 175].

M. Kabanbaev's story "Arystan, me and the cello" ends with Asan being detained by a watchman during an attempt to set fire to a slaughterhouse in which animals are killed. And at this moment it seems to the hero that *"from all over the snow-covered steppe rises and becomes louder and louder than Gaspar Cosado's toccata"* [1, 178]. The musical composition of Gaspar Cosado is interpreted in a new way by the writer M. Kabanbaev, expanding the cultural context of the reader, deepening his musical horizons.

He manages to embody the images evoked in his imagination by the composer's music, to convey its sound and the impression it had on the author himself.

In the story "Bitter Taste", which is a continuation of the story "Arystan, me and the cello", the reader will learn about the further fate of the characters. After the tragedy, the cello *"fell off its place of honor on the carpet. And ... I moved to a thrift store: for some reason, my mother decided that all the troubles of my character came from her; the cello, influence"* [2, 80]. *The father comes to terms with the mother's decision, telling his son that "really, she brought misfortune on my and your heads ..."* [2, 81].

In M. Kabanbaev's story "Bitter Taste" there is a component of another kind of art – painting. "Verbal painting" are paintings by Russian artists, for example, landscapes by Kuindzhi and post-impressionist artists, which are mentioned in the context of the story. The story of M. Kabanbaev mentions the names of artists and their famous paintings – "Self-portrait", "Night Cafe in Orel" by Van Gogh, "Still Life" by Cezanne, "Aha oe feii" – "Are you jealous?" P. Gauguin.

Asan is particularly impressed by Van Gogh's Self-Portrait. He cannot take his eyes off the picture, because an inexplicable spell emanates from it: *"It had an image of either a woman or a man with a bandage over his cheekbones on his head, under a leather cap-hat, with sunken cheeks, as if he had walked on them rasp, and with asymmetrical inflamed eyes. No one is like a person who strikes with his ugliness.*

He must have a toothache, I thought, looking at the bandage. Or something else, he's seriously ill. I suddenly felt sorry for this man, and I began to look at the portrait more carefully <...>. I looked three times, and three times I saw different things... This is a very difficult person, whatever it may be..." [2, 121]. Talking about the "furious Van Gogh", Asan comes to the conclusion that he is not the same person as he seemed at first.

And the figure of this brilliant artist is extrapolated to another hero – Isa, a man who, with the same incredible talent and temperament, was at first an idol for Asan, and in the end brought him one disappointment.

The second picture, placed in the structure of the story, is "Night Cafe in Arles". At first, Asan admires him and dreams of being in him, but soon this feeling of admiration is replaced by a feeling of horror and fear: *"And this is not a cafe at all, but a real den. Both the billiard table in the middle and the chairs seem to have absorbed the red glow of the fire that escapes from the fireplace. And it seems that the whole room is filled with blood red. The faces of the six who surrounded the table are*

like six handfuls of hot coals. And light erupts like a stream of fire from four lamps under the ceiling.

As if Vincent van Gogh dipped his brushes not in paint, but in the flame itself, and painted this cafe with it! He spared no one – neither the owner of the cafe, leaning on the edge of the table, nor six revelers with a bottle in front of each, nor objects – he threw everything and everyone into the fire ...” [2, 122]. The Vangogh cafe is seen as a kind of parallel to the situation with the basement bar, in which the teenage hero finds himself with friends.

“Aha oe fairies” – “Are you jealous?” – I read under the new reproduction, drawn by the other hand. Two girls on the sand by the sea. One sits with her arms around her knees, and the other lies supine on the sand. Sand and sand. Lonely tree and sand. Fire smolders inside the brown-bodied maidens, apparently created by the sun’s rays and sand [2,122–123]”.

Contemplation of this painting by Gauguin evokes from memory the image of another girl – Zhamal, who, also sunbathing on the sand, asked about another guy for whom she had feelings: *“It seems that a Tahitian woman, the same age as Zhamal, asks me with a sneer: “Aha oe fairies? – Are you jealous?” To whom? And, having found the answer to the question, I slammed the book with force and pushed it away from me. Why these pictures, if they attract and immediately repel you...” [2, 123].*

Thus, having studied and researched the intermedial poetics of M. Kabanbaev’s prose, we have come to the following conclusions. The author of the stories “Arystan, me and the cello”, “A bitter taste” widely uses musical images in the context of his works – the image of the father-musician father Asan, resorts to mentioning the name of the composer – Gaspar Cosado, whose verbal description of music plays an important ideological and plot role in work.

The analysis carried out proves that each *“case of intermedial interaction requires an individual comprehensive study, which will reveal all layers of cultural interaction between the studied texts” [3].*

References

1. Kabanbaev M. Arystan, me and cello. Per. from kaz. S. Musina. *Boys of the upper and lower auls. Tales*. Almaty: Balausa, 1994. S. 131–179 [in Kazakh]
2. Kabanbaev M. Bitter taste / Transl. from kaz. V. Karpenko. Alma-Ata: Zhalyln, 1990. 272 p. [in Kazakh]
3. Isagulov N.V. Intermediality as an umbrella term: an attempt at classification URL: <https://www.academia.edu/38166919/> (date of access: 04/23/2023) [in Kazakh]

Нурманова Жанна

Євразійський національний університет імені Л. Н. Гумільова,
Казахстан, Астана
Zhanna-astana@mail.ru
ORCID ID0000–0001–9392–8999

**КАЗАХСЬКА ДИТЯЧА ЛІТЕРАТУРА У СФЕРІ
ІНТЕРМЕДІАЛЬНИХ ДОСЛІДЖЕНЬ**

У статті розглядаються проблеми інтермедіальної взаємодії різних видів мистецтв – музики та літератури, живопису та літератури на матеріалі повістей М. Кабанбаєва. Акцент у статті зроблено на композиційній структурі та образах героїв. В результаті дослідження виявлено музичний репертуар, визначено відповідність музичної форми та композиції прозового твору, проаналізовано вербальну музику в прозі, що допомагає відтворити специфіку музичного переживання. Наголошено на значущості різних видів мистецтв у житті та творчості казахських письменників ХХ століття.

Ключові слова: М. Кабанбаєв, інтермедіальність, повість, текст музики, живопис.

Стаття надішла до редколегії 18 жовтня 2022 р.