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The issue of human and natural ecology in modern Kazakh novels (based on the novel “The Last duty” by A. Nurpeisov)

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Abstract: The article examines the appearance of various unfortunate situations and tragic events in modern Kazakh novels that arise due to human and natural ecology problems. The research’s primary goal is to analyze human and natural ecology issues based on contemporary Kazakh novels. We have chosen A. Nurpeyisov’s novel “The Last Duty” as our research material, which focuses on issues of human and natural ecology, and we will discuss the large-scale issues concerning the fate of human, nature, and society as a collective. The research topic’s practical significance lies in examining Kazakh novels that address crucial issues like safeguarding the ecological environment and preserving the green earth, which directly impact the destiny and future of humanity. It also aims to highlight their role in advancing societal development, elevating human values, and safeguarding our spiritual heritage. The research method involves mentioning the names of Kazakh novels that specifically and indirectly focus on the topic of human and natural ecology and summarizing their common features. The article also employed research methods such as analysis, comparison, and discussion. The novelty of the research result: Here are some relevant points. First, in the article, the core topic of the problem of human and natural ecology, which is common to all humanity in modern Kazakh novels, was highlighted. Second, analyzing the three characters, Zhadiger, Pakizat and Azim, which reveal the actual idea of the novel “The Last Duty,” the writer’s stylistic features and skillful aspects were also mentioned during the analysis of the character image through deep psychological analysis, landscape description, clear image, and artistic language, and theoretical conclusions and analyses were presented.

Keywords: contemporary Kazakh novels; human and natural ecology issues; universal human values; realistic character; artistic skill

1. Introduction

Protecting the ecological environment, which is the golden cradle of life, is now one of the world’s biggest problems. With their insatiability, humans have subjected nature, which is the basis of life, to serious stress. As a result, the number of natural disasters has increased. However, due to the consideration of environmental issues in science, ecology has become a special subject, developed, and revived as a branch in itself. Fiction writers have also tackled this issue. In particular, authors have used artistic language and a broad perspective to depict the harm that the destruction of natural ecosystems inflicts on people’s lives in prose and novels. The novels

“Соңғыпарыз (The Last Duty)” by A. Nurpeyisov, “Қаражел (Black Wind)” by B. Tilegenov, “Ақсужержаннаты (Aksu, the Paradise on Earth)” by K. Ishak, “Abyrzhі (Confused)” by S. Zhubatyruly, “Үйіріжоқкөкжал (Wolf without Pack)” by G. Kulakhmetov, “Ақбарыс (White Leopard)” by D. Батыр, “Тайталас (Clash)” by O. Karipuly, “Алтайновелласы(Altai Novel)” by A. Altai, and “Құланныңажалы (The Death of Onager)” by A. Nurmanov illustrate ideas about the relationship between man and nature and the protection of the ecological environment through captivating plots.

In recent times, Kazakh literature has increasingly addressed the issue of natural ecology, in addition to exploring a person’s soul in realist novels. For example, the fate of Aral, Balkash, and test sites such as the Semipalatinsk test site and Baikonur cosmodrome in Kazakhstan, as well as the severe consequences that they had on people, became special subjects of works of art and raised great issues for humanity. Some of the works also illustrated the connection between natural ecology and human life. In this process, any of the well-known prose writers who contributed to the Kazakh literary scene made a huge contribution. For instance, writers like Auezov, A. Nurpeyisov, A. Alimzhanov, K. Iskakov, Sh. Murtaza, Magauin, A. Kekilbaev, O. Bokei, R. Toktarov, A. Altai, and others intertwine nature and human life like the double strings of a drum. In those works, the connection between character, nature, and social environment is defined through the intersection of realism and artistic imagination. In other words, the writer describes the reality of life deeply, connecting the fate of individual characters with the thousand-layered secrets of nature. In this regard, we can see the psychological nature of the fate of man, nature, and society in a unified weave through three characters in the ideological-compositional structure of the novel “The Last Duty” by the famous writer A. Nurpeyisov: Zhadiger, Azim, and Pakizat. The writer uses deep psychological analysis to present the fate of three characters in the novel. If we categorize the novel as a genre, we could refer to it as a true psychological novel. After all, through deep psychological concerns, the writer describes the fate of the Aral Sea in the lives of the characters. And by creating the ideological background of the novel to reveal the reality of the tragic situations arising from the withdrawal of the Aral Sea, he shows the causes of these changes in nature and the truth of social life, full of complex contradictions, through the fate of individuals.

In Kazakh literature, there are many novels devoted to the problem of human and environmental protection. This topic encompasses a vast scope. In this article, we will not be able to fully consider all the novels that have been the subject of the human and ecological environment. The first author of this article in his doctoral dissertation “Kazakh novels after Kazakhstan gained independence” studied this issue in an extensive, comprehensive manner. A. Nurpeyisov’s novel “The Last Duty,” which is included in this article, was one of the results of the same study. At the same time, philologists who have studied Kazakh prose, together they have studied even in depth in the amount of one novel and presented specific torian conclusions.

2. Literature review

This research article draws its theoretical basis from the works of English, Russian, Chinese and Kazakh scholars on literary theory. The book “Literary Theory” (2007) by English scholar Michael Ryan (1951) was published in Kazakhstan in 2019 (National Translation Bureau, 2019) based on the English edition (Wiley-Blackwell, 2007). The perspective of the three-book theoretical work on the novel genre was used as necessary during the research. And the book “Literary Theory” (Rene Wellek and Austin Warren, 1970) by Rene Wellek and Austin Warren was translated into Chinese and published by Zhijian People’s Publishing House in 2017. The book discusses the function, social role, theory, and criticism of literature. We relied on the theoretical conclusions of the book to analyze human destiny, the realities of the times, and the ecological environment problem in A. Nurpeyisov’s novel, “The Last Duty.”

In Kazakh literature, there are plenty of theoretical research works about novel genres. Among them, the theoretical conclusions, which are directly related to our research, mentioned in the various research works, such as M. Karataev’s “Formation of Socialist Realism in Kazakh Prose” (1965), Eleukenov’s “Kazakh Novel and Modernity” (1968), Turbekov’s “Realistic Novel and Typical Character” (1970), Atymov’s “Poetics of Kazakh Novels” (1975), “History of Kazakh Novel” by Shalabayev (1975), “Kazakh Historical Novel” by Berdybaev (1979), “Modern Kazakh Novel” by Lizunova (1984), “Kazakh Historical Novel” by Sydykov (1999), were also used. Classical Kazakh writers, such as Auezov (1959), Mukanov (1960), Musirepov (1970), Aktanov (1969), Nurpeyisov (1972), Magauin (2004), and A. Kekilbaev (1972), have given guidance and offered their leading opinions about the genre nature of the Kazakh novel, its achievements, and the tasks it has put forward. There is also a large collection of works by critics who have specifically studied modern Kazakh novels. Literary critics such as Ismailov (1959), Nurtazin (1960), Nurkatov (1980), Kyrabayev (2007), Shalabayev (1990), Zhumaliev (1958), Kenzhebaev (1958), Konyratbaev (1988), Berdybaev (1967), Akhmetov (1977), Karataev (1963), and Kabdolov (1982) are among the literary critics who have specifically examined the works of individual writers during the formation and development of the Kazakh novel. Research books like Ismailov’s “Criticism and Composition” (1959) and “Problems of Literary Theory” (2011), dedicated to the study of Kazakh novels, held significant value in their respective eras. In 1940, Professor Esmagambet Ismailov was one of the first to write a special textbook on literary theory in Kazakh literature. This book delves into the distinctive characteristics of fiction, including content, form, stylistic elements, theme, idea, plot, and more, while also delving into the theoretical issues of literature. Explaining literary genres, Esmagambet Ismailov, a theoretical and critical scientist, emphasizes the term novel, its features, and its types: “A novel is a large-scale narrative work that analyzes and describes various phenomena of the reality of life through individual images” (2011). Focusing on the meaning and features of the novel, he explains with examples that there are various types of novels, including “historical novel, psychological novel, science-fiction novel, and satirical novel.”

3. Method

The scope of the study of human and natural ecology issues in modern Kazakh novels is very extensive. Since it was not possible to consider all the novels mentioned in the introductory part in a small article, only the novel “The Last Duty” by Abdijamil Nurpeyisov was analyzed in detail. Throughout the research, specific evidence guided the principles of analysis, collection, and description methods. Simultaneously, we collected as many materials directly related to the research topic as possible, arranged and sorted them, and conducted content and synthesis analyses. To achieve the primary objective of the research, we specifically and subtly mention the names of Kazakh novels that focus on the topic of human and natural ecology, and summarize their common features.

4. Materials

Considering the novel “The Last Duty” by A. Nurpeyisov as the main material of the research article, we will talk about the large-scale issues that concern the general society about the fate of man, nature, and society. The three characters, Zhadiger, Pakizat, and Azim, summarize these thoughts, strengthening the novel’s ideological background and expanding its artistic horizons. In addition, we analyze the writer’s skills and discuss the ecological aspects of nature and universal human values. During the research work, in order to strengthen the topic, we are studying and our proposed theoretical conclusions, Pirälieva’s doctoral dissertation “Problems of Psychology in Modern Kazakh Prose” (2004) and the monograph “The Artistic Function of the Internal Monologue in Revealing the Psychology of the Character” (Pirälieva, 1994) and Nurpeyisov’s theoretical thoughts about psychologism in the novel “The Last Duty” (Nurpeyisov, 1999) were used for the analysis of the novel. The comments in various works of foreign scholars, such as M. Bakhti’s “Creative Aesthetics of the Word” (Bakhtin, 1963), V.V. Vinogradov’s “On the Language of Fiction” (Vinogradov, 1959), Iezuitov’s “Problems of Aesthetics and Psychologism in Literature” (Iezuitov, 1970), M.B. Khrapchenkov’s “writer’s creative individuality and the development of literature” (Khrapchenkov, 1975), and Shklovvskyi’s opinions in the series of works “prose theory” (Shklovvskyi, 1925) were taken as quotes during the analysis. The books “Novels created by independence” (2012), “Kazakh novel: past and present” (2009), “The era of independence: the era of national values” (2016), and Ashirbekova’s comments in the series of studies “The manifestation of the relationship between man and nature in Kazakh novels” (Ashirbekova, 2010) have also added to the body of scientific and theoretical knowledge.

5. Participants

To study the issues of human and natural ecology in modern Kazakh novels, we used classical and modern methods of humanitarian sciences and research methods such as discussion, differentiation, systematization, and analysis based on sources typical of the style of scientific research works. Specifically, we conducted an analysis of the novel “The Last Duty” by A. Nurpeyisov, which served as the

primary research topic. We employed methods such as problem analysis, which relied on the system of images and artistic features in the work. These methods belong to classical research and traditional analysis, and they encompass the form and shape of the work, the author's creative methods, and stylistic elements.

The modern model of the study of an artistic work includes the method of analysis outside the text and the method of analysis based on the text. Here, we demonstrate new features of literature that portray social reality, grounded in the broad principles of literary theory. We utilized a methodology that examines the literary process within both national and international frameworks. We also rely on comparative and historical methods to investigate international literary relations and interaction.

Simultaneously, the scientific research style employs methods such as fact-checking, clarification, compilation, differentiation, and analysis.

6. Instruments and procedures

In his novel "The Last Duty", A. Nurpeyisov depicts the consequences of the destruction of natural ecology, an urgent problem in today's society, in deep psychological conflicts through the fates of three typical characters. The first object in a work of art is always human. The writer raises major social issues by describing the complex phenomena of human destiny, their living environment, world of knowledge, dreams and aspirations, joys and sorrows, and their entire spiritual being. The fate of the characters in A. Nurpeyisov's novel "The Last Duty" reveals the close connection between an individual's lifestyle and their environment. The writer, A. Nurpeyisov, does not feel sorry for the characters he creates. The author takes them on difficult paths in life, making them feel completely crushed. They are people with a big heart who care about the fate of the Aral Sea while making a hard living for themselves. The Aral's fate is a constant concern for the characters. Zhadiger believes he is responsible for the Aral Sea's shrinking. He dies trying to save Aral. A. Nurpeyisov's characters have their own individuality. The writer personifies the characters by describing not only their lives but also their souls and characters, unfolding the reality of social life through their fates. The writer depicts the appearance of the social system through human life.

The writer presents ideas of great social significance, individualizing each character. Every detail and description in this work of art forms the artistic-ideal nature of the work as a whole. Psychological analysis of the character's spiritual world often reflects this process more clearly. Creating the inner breath of the novel based on the psychological conditions of the characters seems to be a feature of A. Nurpeyisov's novel. Zhadiger's thoughts and inner turmoil reveal his existence and attitude throughout the novel. "The tall black man has not yet lost sight of his tracks; every time he focuses his attention and looks at his footsteps, he does not recognize himself. Well, it wasn't like that before; the trail was also different; the trail of a man who dragged his feet was sloppy at the end; and today something must have happened to him, especially at one point. Is there any kind of anger that has burned his soul with the movement of his feet? But what is it?" (Nurpeyisov, 1999, p.12). This passage clearly reveals the character of Zhadiger. Although his spiritual soul is

pure, calm, restrained, and generous, he appears to the people here to be sluggish and weak. The cold-natured Zhadiger, who does not pay attention to trivia even in his family, is unique in his determination and tenacity, which did not give in to any suffering or difficulties. His character is evident from the moment he ventures out to fish in the partially frozen sea, despite the opposition of others. This action by Zhadiger, who took a risk regardless of the danger, is similar to Santiago's situation in Hemingway's "The Old Man and the Sea". No matter how hard Zhadiger fights for the sea's fate, he still loses. Despite his lofty ambitions, a sense of helplessness permeates his life. This character's actions convey the idea that no matter how resistant a person can be, they are powerless in front of great nature.

If we compare A. Nurpeyisov's Zhadiger and Santiago, the main characters of Hemingway's story "The Paralympic and the Sea," both of them depict unbearable pain and hardship, as well as the struggle of a man facing death. Both Santiago and Zhadiger are fishermen with a strong sense of the sea. Both risk their lives as they drive their boats into the open sea. Both of them get lost in thoughts in the sea, turn to the past, talk to themselves, and pray to God. At first, Zhadiger, walking on the slippery and soft ice, was filled with fear and pleaded, "God!" All his organs except his eyes are rigid like tendons. Even when he intensifies his breathing, the fragile ice, nearly trapped beneath these four wheels, seems to bear an increasing burden, especially when he tries to move a leg. Some part of the ice, which he had just cautiously passed, crunched as if its spine had broken, indicating the presence of excess weight (Nurpeyisov, 1999, p.63).

It appears that a critical moment of death reveals a person's true nature. It is impossible for any person to show a calm and cool character in the face of death. The writer tests his character in a difficult moment, confuses his character and soul with various complex events, and presents his original ideas through psychological analysis. "If literature is full of ideas absorbed into a person's blood and soul, it has a stronger effect on a reader than philosophy and science," says A. Gorky (Bakhtin, 1963, p.73). This underlying meaning explains why the writer, A. Nurpeyisov, comprehensively reveals the souls of the characters by connecting them to complex situations.

A. Nurpeyisov does not describe the nature of the Aral and the sea, but we can see it only in connection with the events that happen to the characters. In works of art, the image of nature is usually taken as an auxiliary means of showing human character. But in the novel "The Last Duty," we can see the picture of nature during the events and the psychological analyses of the characters. We view man and nature as a single entity, reflecting a common system and idea. Dr. G. Piraliyeva, a Doctor of Philological Sciences, expresses a strong opinion about this: "An individual characteristic or feature of A. Nurpeyisov's general creativity is that all his works are subject to one common principle." In any of his works, a person, his complex and rich inner world, and the fate of ordinary people with conflicting psychology come first. The social environment and life, which directly affect the character's fate and life, are in second place. The author devotes all of his creative energy to revealing his "secret," assuming that men are the main object of his artistic research. He also considers it his primary duty to depict the world in the character's mind." (Piraliyeva, 2004, p. 173).

It appears that the fates of Zhadiger, where the ideal of life has collapsed, and Aral, which has turned into a sandy channel, are on the same parallel. The writer skillfully combined these two fates and showed them as a natural unity. Zhadiger was always concerned about the Aral's condition. Aral's fate appeared to mirror that of Zhadiger himself. The writer A. Nurpeyisov, who turns the lives of man and nature into a single personality, has not only great artistry but also skillful judiciousness in his extensive discussion of a topic that has become a global issue. The breath of the Sea, as well as the personalities and actions of the characters, come before your eyes as a real picture. The fishermen's tiredness is so painful because they rely on the sea, which is receding and drying up day by day. The writer alludes to the fact that the fate of the Aral Sea, which is getting wet and shrinking, is not only the ecological environment that is deteriorating today but also the human values that are becoming rare and disappearing every day.

The novel "The Last Duty" mourns the people's priceless wealth and noble human qualities, which are vanishing along with nature. The novel also portrays a depersonalized humanity, with a soul stripped bare like a drained Aral Sea. There is no doubt that Azim's image, which says he will turn the island into a field for his personal care and wealth, is also a product of this idea. The writer portrays this disease of society in a realistic manner with great artistry: "As the sea recedes, the deeds and character of the people of this region are becoming worse" (Nurpeyisov, 1999, p.27). "What will happen to the people who destroyed nature and faced its wrath?! What are they going to do now?" he asks.

A. Nurpeyisov reveals the state of the Aral Sea by making a psychological exploration of Zhadiger's life and thoughts. Constantly keeping the character in mind and conveying the idea with inner emotions is one of the most useful methods of the writer in artistic representation. The writer's skill is what determines how to depict truth, and existence in life is born from the skill of the writer. The artist uses a variety of artistic representation and description methods to transform life's reality into artistic reality. Realistic novels portray characters through various forms of psychology, whereas historical novels often rely on epic narratives. Epic narratives often form the basis of historical novels, whereas various forms of psychology, including epic and lyrical narratives and dramatic tension, portray characters in realistic novels. In short, the writer's skill finds its own way of artistically depicting the reality of life.

When the writer turns the reality of life into an artistic reality, he describes the environment in which he lives through people's fates and puts forward issues of social significance. "The writer's imagination and creativity transform the reality of life into an artistic picture, presenting it in a literary work." Artistic thinking facilitates the creation of coherence and metaphorical thoughts that arise from complexity." And based on this, an artistic idea is created" (Zhanuzakova, 2015, p.54). "If there is no fantastic thinking and assumption, there is no artistry" (Shklovsky, 1925, p. 183). In this regard, the three characters in the ideological and compositional structure of A. Nurpeyisov's novel "The Last Duty" manifest the psychological character that arises from the integrated weaving of man's destiny, nature, and society. The novel's topical theme addresses the serious social issues arising from the shrinking Aral Sea, as well as the daily environmental consequences

that result in the erosion of human values. The author also collects real-world problems related to the Aral Sea, such as protecting the ecological environment, protecting valuable resources, and valuing human values.

The realistic nature of the novel is defined by describing the shrinking state of the Aral Sea and the plight of the people whose livelihood has become difficult, which captivates the soul of the reader with epic narratives, characters' dialogues, and internal monologues. The novel's main character, Zhadiger, constantly recalls the picturesque Aral Sea, which once overflowed its channel, with psychological stress: "All the deep rifts where ships sailed long ago are now black land." Black earth now completely covers the former islands on this side of the sea—Zhalanash, Buyurgyndy, and Kok Aral, a blur at the corner of the eye. Recognizing roughly those islands in the middle of the water, where their ancestors settled down and fished a long time ago, he finds himself stuck in depression all day long" (Nurpeyisov, 1999, p. 47). In the novel, the author employs an artistic method based on mental imagination, recalling the past days, to show the realistic nature of human-nature-society unity.

In the novel "The Last Duty," the individual actions and qualities of each system of interconnection of man, nature, and society reflect the complex nature of life as a whole. The truth of existence provides the material basis for the realization of artistic cognition. Man is an inseparable part of nature. This is the essence of nature and human life: finding unity and becoming a tool for artistic ideas along one line."Usually, the picture of nature in fiction has the artistic function of conveying the ideological content of the work first of all" (Nurpeyisov 2012, p. 224).In the novel "The Last Duty," while informing readers about the state of the Aral Sea, the writer shows the lives and knowledge of the people there. Each artist's artistic method closely relates to the ideological-aesthetic features of the image of nature in their work. A. Nurpeyisov keeps the lives of the characters in the conditions of a rough sea and a complex environment in order to realistically show the deterioration of human values along with the destruction of the ecological environment.

7. Results

Kazakh art frequently mentions and writes about the great role that a picture of nature plays in deeply revealing an individual's spiritual nature. And it is clear that writers depict it in different styles depending on their artistic capability. A. Nurpeyisov does more than just describe the sea; he gives it his characteristic style, mixing it with the character's inner world. "Since the sea receded, no year has been good for Aral's people." This year, especially the last six months of it, was full of difficulties. From the beginning, the year was tough. In winter, it did not snow. During the summer, it did not rain. As soon as spring came, the heat, like a fire from the south, burned the shriveled leaves. This year's drought severely damaged the land, which had not been wet for ten years in a row. Even when the hooves of animals hit the ground, yellow dust would spread. And when the wind blew, the space between the sky and the earth would be torn apart" (Nurpeyisov, 1999, p. 176). Here, the writer conveys Aral's fate with impressive pictures of the character's thoughts and heartbreaks.

While the writer's creative thinking, worldview, and artistic skills determine the artistic-ideal level of a work of art, real-life characters contribute significantly to the work's poetic perfection. In his novel, A. Nurpeyisov eloquently demonstrated that the authenticity of the characters determines the artistic key. Three characters, Zhadiger, Pakizat, and Azim, summarize the main point of the novel "The Last Duty," which strengthens the ideological background and expands the artistic horizon. Despite coming from the same village and studying together, their unique characteristics shape their worldview and character. Ordinary people in the village recognize Zhadiger as someone who upholds honesty and integrity. He belongs to a generation that is loyal to his native village and his profession. People who do not understand his loyalty to his native island and his high morals want to make fun of him. Even his loving wife ridicules him as a "fisherman with a diploma." Zhadiger puts Aral's destiny above all else and dedicates his whole life to it.

In the novel, Zhadiger's whole life takes place among fishermen on the blue sea. His personality is defined by his leadership qualities among fishermen, and by his actions on the sea. The writer A. Nurpeyisov turns the tragedy of the ecological disaster into a literary reality by connecting it with the events that the lakes near the sea have dried up, the fishing business has stopped, and the people have started to move around for their livelihood. The protagonist, Zhadiger, weaves spiritual contemplation and intuition into the lives of people directly connected to the Aral Sea's fate and all social problems. The writer conveys the reality of Zhadiger's life as he led his fellow villagers, who were earning a living by fishing, and suffered hard work with them in his own colors. "The full coverage of life's movement in the ideological-compositional character of an artistic work identifies a realistic character" (Aitmov, 2010, p.131). The realistic character of Zhadiger's working environment, along with the fishermen who share his fate, evokes both the individual and the entire nation's fate in the novel. "The young men, tired of their restless life on the water, filled the reed tent with snores as soon as their heads touched their pillows. The wind howls, and the great sea roars outside. In a reed tent without plaster, there is no shelter. As soon as the fire in the hearth went out, the wind blew from all sides, and the house began to roar" (Nurpeyisov, 1999, p.44). The novel's ideological and compositional network imagines the difficult times of human life, which challenge the power of nature. The destiny of a person, who is like a shell on the surface of the sea waves, is helpless in front of nature. No matter how hard they fight, human beings will still lose in front of God and nature. Zhadiger's life seems to reveal this philosophical truth.

The writer, A. Nurpeyisov, integrates the characters' internal psychological emotions with natural phenomena, transforming them into personal phenomena. This approach strengthened the novel's plot, increasing its poetic power and authenticity. The novel's main success, however, was that it presented life's reality in a realistic manner through deep psychological analysis.

Writer A. Nurpeyisov reveals the inner world of his characters with psychological analysis. This is especially noticeable in the monologues of the character Zhadiger. On the function of a monologue in a work of art, V.V. Vinogradov wrote in his work "About the Language of Artistic Literature": "An internal monologue is the most complex of the means of expression of psychologism. And the most basic

artistic tool for conducting psychological analysis.” (Vinogradov, 1959, pp. 122–123). The role of the inner monologue in raising the work to a high aesthetic value, artistic integrity, that is, to the level of psychological work is huge. An internal monologue is a stylistic approach that writers rely more on to personify images and characters. “Without a full-fledged image and character, a work of art may not only find a field, but it also may not meet the artistic and genre requirements.” (Shklovsky, 1925, p. 189). Of course, according to the direction of development of the literature of the new era, it remains to follow the old rubric of creating a typical person. It is true that even the usual artistic means of description of the character, dividing the character into positive and negative types, or dividing the characters in the work into two opposite parts, are becoming obsolete, and other new ways of depicting his place are becoming increasingly common. However, in the complex presentation of human psychology, which has become more complex with the development of the era, we also use the distinctive form of psychologism from the specifics of the internal monologue. Despite the fact that many trends and methods have come to light and some of the artistic tools are out of line, the only rational approach that continues to emphasize its character is an excellent example – an internal monologue.

Reflecting the nature of the psychologist in a work of art, “approaches to psychological analysis are diverse—emphasizes A. Iezuitov—in particular, the author’s own reflections or the hero’s self-analysis, indirect ways of depicting the spiritual world—gestures and gestures, manifestations of external gestures, etc. Everything is given by the analytical analysis of the author. Among them, a special place is occupied by the inner monolog, the inner word of the hero” (Iezuitov, 1970, p. 39). Therefore, the phenomena of the hero’s soul world, that is, his entry into the past with imagination into the abyss of consciousness, are realized through an analytical principle, such as an internal monologue, a stream of thought, an illusion, an imagination, a dream. From the fact that the rolling wave of thought in the souls of the three main characters of the novel “The Last Duty” is transmitted by psychological descriptions, the artistic function of the inner monologue is revealed. As they say, “The human trick is inside the human being,” the true appearance and character of a person are revealed through his thoughts. “The image of the hero does not look complete and holistic with an external portrait” (Akbolatov and Abdigaziuly, 2016, p. 448). Therefore, we will have to rely on artistic components (flood of thoughts, internal monologue, illusion, etc.), which accurately convey the mood, psychology of the hero in relation to the event or situation in his head.

The realistic nature of a work of art is characterized by the writer’s ability to transform the reality of life, which he knows well, into a visual image with his creative imagination. The author depicts real facts such as the migration of the inhabitants of the Aral Sea and the deterioration of the country and the land through the stories of several characters, describing the historical reality of that period with artistic creativity. By describing the fate of the island and the lives of the people who lived near it, the writer infuses the novel with moral qualities and relevant ideas, such as valuing nature and native land. The novel “The Last Duty” fully responded with its thematic and poetic achievements. One of the most important factors that increase the value of the novel is its contemporary nature and the ability of art to

respond to the aesthetic and spiritual cognitive problems put forward by literature, raising relevant social issues. The novel, which integrates human values and environmental issues, determines the epic breadth of life's reality and the scale of its ideological background. The author believes that humanity's spiritual degeneration is responsible for the destruction of the ecological environment and natural disasters. The author exposes the moral depravity and violation of national values through Azim's characters and events.

The events between Zhadiger and Azim reveal the ideological struggle of the novel. Zhadiger is a defender of spiritual values and a supporter of judiciousness, honesty, and humanity, while Azim is a typical image of despicable souls in a spiritually depraved world. As a "scientific achievement," Azim proposes turning the depleting Aral Sea into a field. Of course, this was the result of the Soviet period's absurd ideology. It was also during this time that blind artifice created a mountain from a plain and a lake from a desert. Activities that defy natural laws and the true course of life have caused damage to the ecological environment. The destruction of values led to a regression in spiritual culture. The novel "The Last Duty" also illustrated this truth.

In the novel's plot-compositional line, the author demonstrates the significant damage to human and natural ecology that has resulted in serious tragedies, primarily through complex events involving Zhadiger. He feels sad for the Aral Sea, which is disappearing before his eyes, as well as the miserable conditions of the people around him. He holds himself accountable for all of this, leading to inner turmoil. And Azim's happy life doesn't last long either; he has thrived for a while thanks to his cunningness. Falsehood hit him "off the cliff." Here you will see the true meaning of the philosophical saying, "dirty does not go far." The work's realistic nature transforms the characters' fateful paths into a poetic passage with an epic narrative and internal psychological concerns.

"This sea was the beginning of wealth left behind by our ancestors. What did you and we leave from that wealth for the next generation? Is it the desert, where salt and dust rise to the surface instead of the boundless sea? Is the heat like a fire that burns every single piece of grass that breaks through the ground? Will the generation after us thank you and us when they are drying up without a drop of water in the fiery heat? No, they only curse us! (Nurpeyisov, 1999, p.226). In this passage, the author regretfully remembers the fate of the Aral Sea. The writer largely attributes the shrinkage of the Aral Sea and the daily destruction of natural ecosystems to the spiritual depravity of people. The author portrays the notion that individuals encounter perilous circumstances, as if their destiny hangs in the balance, coinciding with Zhadiger's attachment to the sea and Azim's decline in renown and accomplishments. The contradictory situations within the Zhadiger family reveal the hidden nature of social problems. For example, the main story of one of the main characters, Azim, shows in a realistic manner that the epidemic of hypocrisy, flattery, and artificiality, preserved in the Soviet government's system of public management in the second half of the 20th century, became widespread.

There are several other characters in the novel that complement these ideas. One of them is a character named Kozykaryn. Small episodes depict the actions of careerist administrations like Zhuan Zhakayim and Kozykaryn, who show no

concern for the country's affairs or the people's state. For example, the novel narrates a momentary event when Zhadiger, who is in charge of a fishing village, pays a guest visit with his wife, Pakizat. The novel realistically depicts the hideous behavior of the district head, Kozykaryn, and a group of mobs who flatter him. The author criticizes the false sloganeering and idleness of the selfish mob in administrative work, who show themselves as "nationalists" on the platform, but in truth, despise the common people and see them only as a stepping stone to their inner goals. The characters of Kozykaryn, Azim, and Zhuan Zhakayim, in particular, depict the cruelties of the leaders, who criticize and punish honest people like Zhadiger who love their homeland.

In addition, the novel "The Last Duty" contains many episodes that show negative and shadowy aspects of human and social life. In the novel's plot line, the author reveals a multitude of negative behaviors, personalities, and immoralities that shed light on social issues. The novel's realistic nature extends beyond Azim's events, encompassing the actions and attitudes of numerous secondary characters. In the process of determining the realist character in the novel's storyline, imaginative thinking and creative imagination mix and find harmony.

The way to raise the reality of life from a realistic nature to an artistic reality is implemented due to various psychological, aesthetic, logical, and philosophical factors of pure creativity. Among them, the writer summarizes the reality of life based on data sources and historical facts to some extent, and mostly on methods of artistic creation. Characters' actions and thoughts reveal the writer's ideas. Each character's personality and speaking manner, which provide an idea of the work, demonstrate the writer's style and skill. The character's dialogue and monologue determine the aesthetic value, philosophical depth, and poetic success of the work. Psychological analysis, or monologue, in particular, determines the character's nature and creates a unique artistic perspective. According to a monologue, the writer frequently reveals some subtle aspects of the work's idea. From this point of view, we can clearly see that a realistic presentation of the reality of existence has become a prominent feature of the novel "The Last Duty," in which the author freely enters the character's inner life through monologues and always makes them think privately.

We can see from the use of the monologue in the novel "The Last Duty" that the delivery of a monologue in a work of art does not always appear in the same situation. When we discuss the portrayal of characters' inner thoughts in Zhadiger and Azim's monologues, Zhadiger's expresses remorse and sorrow for the Aral Sea's fate, a reflection of a morally upright individual who consistently reflects on the past. Azim's monologue conveys the internal psychological strain stemming from his extensive abuse and its consequences. After losing his job in the city party committee and facing five severe charges, Azim acknowledged that he was the sole cause of his life's devastation: "He hasn't fully comprehended the consequences yet." Thus far, he has clearly grasped a different perspective. No wonder people were moaning because of him; he had been a tyrant himself" (Nurpeyisov, 1999, p.226). Azim, who abused the people when he was competent enough, seems to "repent" thinking about the past. Azim's monologue shows this change in human character, according to writer A. Nurpeyisov.

The writer employs realism and artistic imagination to showcase his poetic approach and philosophical ideas, thereby elucidating the characters' images. And, for any artist, the main requirement is to present the characters' image in a different creative way. The writer demonstrates his stylistic features and skills through a variety of poetic forms of artistic creation, including complex conflict, deep psychological analysis, landscape description, vivid imagery, and artistic language. The writer sometimes imposes his ideals on the characters. In this case, authorial subjectivism comes to the fore. Sometimes the writer gets into the work of art and mingles hand in hand with the characters; sometimes he lives with them; and sometimes he becomes an "external" observer. A. Nurpeyisov often puts his characters in psychological situations and looks at them critically. Observing and testing the character is one of the more complex processes in the writer's creative process. The character's various fates and stressful psychological processes are almost life-like phenomena that arose based on the writer's subjective knowledge. In other words, it is the author's way of expressing himself. M. Bakhtin emphasizes this activity in the course of creativity in his work "Creative Aesthetics of the Word": "It is clear that the artist's struggle for a certain heroic image is his struggle with himself" (Bakhtin, 1963, p.11). A. Nurpeyisov appears to be individualizing his characters in the novel and discussing them from a psychological perspective, but the author's subjective knowledge, represented and expressed through art, shaped their psychological phenomena.



Figure 1. A reminder to the characters of the novel "The Last Duty" by A. Nurpeyisov.

“The writer does not always depict the reality of social life by describing human fate. All the phenomena in nature are sifted through the writer’s artistic thinking, analyzed, and refined into a work of art” (Khrapchenkov, 1975, p. 145). Kazakh prose has achieved significant success in showing the relationship between man, nature, and society through a wide range of artistic skills. In particular, the works written about the environmental issues of man and nature have opened up a new field and given rise to new artistic, thematic, and ideological aspects. In the Kazakh land, this novel covers such a topical topic that even a monument to the heroes of the novel is erected. **Figure 1.**

8. Conclusion

Among the novels that describe the relations of nature—human—and society in modern Kazakh prose with a wide epic breath through socio-psychological analysis, the most striking and classic works are the novel by A. Nurpeyisov, “The Last Duty,” which we are considering. In this novel, the writer describes in depth and detail the events related to the fate of the Aral Sea from a psychological point of view. In addition, through these events, the author describes the socio-social situation of Kazakhstan in the first years of independence in a realistic manner and the difficult situation in the heads of the people through complex events in the fate of three characters—Zhadiger, Azimand Pakizat. The fate of Zhadiger, the protagonist of A. Nurpeyisov’s novel “The Last Duty,” is similar to the fate of Medet, the protagonist of SaylaubayZhubatyruly’s novel “Abyrzhii.” Because both fought hard to save the Aral Sea. The fact that they think about the future of their homeland—the fate of the Aral Sea—leave their comfortable environment in the city and go to a distant village—reflects their moral and civic high personality.

Fiction frequently raises large-scale and urgent issues, such as the protection of nature and the preservation of the relationship between man and nature. Each writer has presented this topic with a formal unity that is different according to their writing skills and style. For example, when describing the fate of the Aral Sea, A. Nurpeyisov made deep psychological analyses of the lives of people living there and showed the inseparable unity of human and natural ecology. The novels of Kalikhan Ishak, OralkanBokei, BekezhanTilegenov, Askar Altai, GabidenKulakhmetov, Omir Karipuly, and others reveal the wonderful secrets of nature, weave together the lives, world of knowledge, and traditions of the local people, and demonstrate the symbiotic unity of man and nature. As the most prominent of the novels in this period, i.e., among the novels describing nature-man-society relations in modern Kazakh prose through socio-psychological analysis, A. Nurpeyisov’s novel “The Last Duty,” which has a wide epic breath, was considered. As previously discussed, the novel’s theme revolves around the environmental and social crisis resulting from the Aral Sea’s withdrawal, as well as its grave implications for the entire human race. Using the drawing of the Aral Sea as the central plot point, the writer highlights the daily escalation of disasters due to the disruption of the ecological balance by natural phenomena and living organisms, which, if left unchecked, could lead to grave tragedies for humanity.

The Aral Sea had previously dried up and receded due to the left-handed

campaigning of the Soviet government. As a result, the ecological environment was disrupted, and the peoples living there forcibly moved to the other side. In a waterless environment covered with sand, not only humans, but even animals ceased to exist. Thus, the Aral waters receded, and the balance of nature was permanently disturbed. In the novels “Blood and Sweat” and “The Last Duty,” the classic writer A. Nurpeyisov expressed an important theme common to all mankind—the problem of human destiny and the ecological environment in an artistic language and a vivid image. From this point of view, the problem raised by the novel “The Last Duty”, which is the basis of our research article, is not just a problem on the territory of Kazakhstan, but a common situation for the entire human race. In his novel, the writer did not change the real appearance of life. His protagonists have a prototype in life. The work of the writer, who turned the picture of life into a living, touching art, will not fade from the hearts of the people forever.

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