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“NATIONAL IDEA” IN THE SHORT STORIES OF MUKHTAR AUEZOV AND KIM DONG-IN: COGNITIVE PERCEPTION AND NARRATIVE ANALYSIS

The author raises the theme of “national idea” in the short stories of Mukhtar Aueзов and Kim Dong-in. It also considers various cognitive abilities and research methods for a multifunctional analysis of this issue. The features of theories of cognitive literary criticism and their change in the analysis of literary works touched. The author takes as the basis the stories “Savage Grey” and “The red hills,” which most of all compose the semantic and contextual burden for revealing the concept of “national idea.” For revealing the topic, narrative analysis is carried out as one of the methods proposed by the author. Studying this method and simultaneously opening up the reasons for the cognitive perception of the “national idea” by the writers, an extensive analysis of the issue under study is made. The multilateral analysis allows us to understand the course of thought of the writers and the primary purpose of literary works. Also, a comparative narrative analysis of the texts exposes the cultural, historical, and social characteristics of the Kazakh and Korean society during the beginning of the 20th century.

Key words: national idea, cognitive literary criticism, narrative, short story, perception, method, theory, analysis.

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Мұхтар Әуезов пен Ким Дониннің әңгімелеріндегі «ұлттық идея»: когнитивті және нарративті талдау

Мақалада автор Мұхтар Әуезов пен Ким Дониннің әңгімелеріндегі «ұлттық идея» тақырыбын көтеріп талқыға салады. Сонымен қатар, бұл мәселені көпфункционалды талдау жүргізу үшін әртүрлі танымдық мүмкіндіктер мен зерттеу әдістерін қарастырады. Когнитивті әдебиеттану теориясының ерекшеліктері және олардың әдеби шығармаларды талдаудағы қолданысы сөз етіледі. Автор жазушылардың «ұлттық идея» ұғымын ашуға мағыналық және контекстік мән-ге ие әдеби шығармалары ретінде «Көксерек» және «Қызыл төбелер» әңгімелерін негізге алды. Мақалада тақырыпты ашу мақсатын ұстанған автор, нарративті талдауды әдістердің бірі ретінде ұсынды. Бұл әдісті зерттеп, жазушылардың «ұлттық идеяны» когнитивті қабылдауының себептерін қатар ашып, көтеріліп отырған мәселеге кең талдау жасалынды. Жан-жақты талдау, зерттеушілерге жазушылардың ойлау бағытын және әдеби шығармалардың негізгі мақсатын түсінуге мүмкіндік береді. Сондай-ақ, мәтіндерді нарративті талдау ХХ ғасыр басындағы қазақ және корей қоғамының мәдени, тарихи және әлеуметтік ерекшеліктерін ашуға көмегін тигізді.

Жалпы алғанда, бұл мақала салыстырмалы әдебиет, когнитивті әдебиеттану және философия салаларының зерттеушілеріне пайдалы болуы мүмкін.

Түйін сөздер: ұлттық идея, когнитивті әдебиеттану, нарратив, әңгіме, қабылдау, әдіс, теория, талдау.

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**«Национальная идея» в рассказах Мухтара Ауэзова и Ким Донина:
когнитивное восприятие и нарративный анализ**

В статье автор поднимает тему «национальной идеи» в рассказах Мухтара Ауэзова и Ким Донина, рассматривает различные когнитивные возможности и методы исследований для многофункционального анализа данного вопроса. Затрагиваются особенности теорий когнитивного литературоведения и их применения в анализах литературных произведений. Автором за основу взяты рассказы «Серый лютый» и «The red hills», которые больше всего составляют смысловую и контекстуальную нагрузку для раскрытия понятия «национальная идея». Проводится нарративный анализ, позволяющий понять ход мысли писателей и основное предназначение литературных произведений. Сравнительно-нарративный анализ текстов позволяет раскрыть культурные, исторические и социальные особенности казахского и корейского обществ в начале XX века.

Данная статья будет полезна исследователям в области сравнительного литературоведения, литературной когнитивистики и философии.

Ключевые слова: национальная идея, когнитивное литературоведение, нарратив, рассказ, восприятие, метод, теория, анализ.

Introduction

The “national idea” as a value originated long ago, but the last decades have become the area of research for various disciplines and fields of science. The “national idea” as a frame or as one of the ethnic understandings about national society and the state is studied in psychology, political science, philosophy, and axiology. Nevertheless, many more interdisciplinary subjects smoothly emerge from the above areas, in which this issue is already being examined from a different angle, describing new opportunities for the discovery of a particular problem. In this case, the author turned attention to the now fascinating interest of many scholars about the “national idea.” Now try to reveal it under the prism of literary criticism and cognitive literary criticism that is widely studied today, especially in the west. Thanks to new interdisciplinary subjects that gained momentum in the 1990s, many literary terms and postulates were evaluated by literary cognitive scholars of “interested” in cognitive sciences — disciplines that study the processes that accompany information processing particular generation of meaning in the framework of language (and, therefore, literary) activity (Лозинская Е.В., 2010).

The article addresses the issue of the perception of the concept of “national ideology” at the beginning of the 20th century; the object of the research is the stories of Mukhtar Auezov and Kim Dong-in. For a better comparison and transmission of the national ideology and ideas of those times,

the works “Savage Grey” and “The red hill” were taken as a basis. For a complete immersion in the analysis of data of the short stories, the author also briefly informs the authors themselves, which will help to understand and cover their activities. A comprehensive analysis will help to understand not only the writers of the two cultures of the early 20th century but also provide an opportunity to present and compare all the questions raised by the author.

Kim Dong-in is one of the earliest contemporary authors in Korea. He is known for introducing and popularizing the Korean short story standard and introducing the “story-within-a-story” technique, describing the story in the past tense, and deploying it using various points of view of the story’s characters. After leaving the Japanese art school, together with his colleagues, published the first Korean literary magazine “창조,” “Genesis.” He focused more on the topics of aesthetics and naturalism; he also introduced everyday colloquial style into the story, which helped the artist to immerse the reader in everyday life of Korean society at the beginning of the 20th century. In general, his work and novelty of letters inspired subsequent Korean writers and novelists.

Mukhtar Auezov made a considerable contribution to the development of multinational Soviet literature. The writer was born literally on the eve of vague events and changes. As a child, his wise grandfather, who also introduced him to the poetry of Abai, raised him. Enrolling in the Semipalatinsk five-year school, he became acquainted with the

literary works of Western European authors. The creator of the first Kazakh epic novel, playwright, translator of Russian and European classics, journalist and scholar. The merit of the writer is that M. Auezov, with his work, contributed to the formation of criticism and drama, the development of genre forms, traditions, and original Kazakh stylistic school. The creative work of the writer has a particular emotional intensity, poetry, and lyricism, unusual plasticity of the image, contrast of the narration, characters, and passions.

At the beginning of the 20th century, a complicated social and political situation was taking shape in Kazakhstan. New economic relations: emerging, agriculture, crafts, and trade are developing. Lawlessness is increasing, both on the part of the tsarist administration and the part of the local authorities. The period of the civil war also affects the Kazakhs (Алина А.Д., 2018). Everything could not but affect the authors of the time, so seeing the dire condition of his people M. Auezov wrote this work “Savage Grey.”

The topic of the “national idea” in Kazakhstan began to rise intensively only after independence, the programs “Cultural Heritage,” “Spiritual Revival” should be noted for its progression, which gave a new impetus to researchers for study. Along with state programs, many Kazakhstani philosophers such as A. Aitaly, A. Nysanbaev, A. Seydimbek, A. Gali, H. Abzhanov, A. Sharip, I. Yergali, and so forth worked on this topic. Among the scientists from the CIS countries, it is also possible to mention V. A. Alekseev, B.S. Tolstokulakova, G.D. Tyagay, and V.P. Pak. The last two wrote more about ideology, focusing on the culture of tradition and history of the Korean Peninsula. If we talk about literary criticism in Kazakhstan, N. Aldabek, A.T. Tayzhanov, M.M. Əuezov, B.K. Maitanov, S. Kerimbek studied the “national idea” in the context of literature and discourse.

Also noteworthy are the authors who were engaged in the cognitive analysis of literary works. Russian scientist E. V. Lozinskaya led an educational work and then introduced Russian-speaking writers with cognitive research methods and innovations in this area. Israeli scientist R. Tsur studied poetry and perception of it with the human brain; Andreas Komninos and Don Norman considered the nature of human emotions and cognitive processes in order to understand how people perceive the received information and process it; Patrick Colm Hogan - researched narrative, methods for analyzing cognitive literary studies.

Thanks to the identified cognitive methods of research, through the discourse of artistic features in

each story, we can notice a peculiar style of writers who used these or other methods.

Theory of Cognitive Literature

«The mind’s capacity for figurative thought, creative leaps, and fictional representation is becoming an increasingly important focus both for cognitive scientists and for scholars of literature» (Richardson A., Steen F.F., 2002). According to the authors, any brain activity and manifestation in the literature is due to the ability of the human mind. Also, its formulation of thought processes. Besides, scientists have set themselves the task of researching fiction through cognitive processes, logical conclusions, and laws. In the book of the Israeli literary critic R. Tsur told about the analysis of literary material, the author suggests that the analysis of literary works can help in the study of human consciousness, but in general its primary goal remains to identify the differences between cognitive processes and a peculiar way of their exploitation in literary purposes (Tsur R., 1992). That is to say, thanks to cognitive theories, having studied the human consciousness it will be possible to understand how the human brain perceives literature as a whole, which will help determine the principle of perception not only of readers but also of authors. Frequently, to determine the main idea of the author is not an easy task, and if we compare and apply entire cognitive theories to literary studies, this will make it possible to build a logical chain of frames, which the author used in this work. Since in this article the author is trying to reveal the concept of “national idea” we consider what cognitive patterns could be useful in disclosing the semantic load of this idea in the short stories of Mukhtar Auezov and Kim Dong-in.

In cognitive science, the indisputable is that deep processes produce in consciousness, and there are neural connections that compose the structure of these processes. They make possible the perception of a literary work, affect its form, the features of appearance of meaning and emotional reactions of the reader. The idea of the deep structures that determine the form and meaning of a literary work provides some basis for bringing together cognitive and structuralist approaches to literature (Лозинская Е.В., 2010). Nevertheless, the author says that there is a severe discrepancy between the two approaches. Depth structures were perceived as derived from linguistic, and for structuralism, the concept of consciousness was characteristic of “the world was revealed in language,” i.e., the idea that the foundation of cognitive activity is language, and its structure determines the organization of mental

activity. However, in cognitive science, deep structures and processes exist not in the text, but the human mind, and are used to process not only linguistic but also other information. At the same time, in the birth of any meaning, ideas, the pre-language and extra-lingual structures of consciousness participate and act on the first roles. Although in cognitive science, it is not denied that certain aspects of specific languages can influence the mental mechanisms of the carriers of the material culture, this influence is not total and decisive.

After accepting the existence of deep structures and processes in consciousness, it should be noted that not only structures but also processes are essential in cognitive literary criticism, which makes it possible to realize the idea of a nation. Therefore, would like to quote one more statement: the national idea is an ethnic feeling, formed from the direct influence of the motherland, the environment, systematized by language, folklore, traditions, customs, rituals and ethnic prohibitions of the people. It is a national identity and psychological specificity. It exists where there is a nation. It lives and exists with the nation, does not die, does not change (History electronic portal, 2015). So the author of the article "Issues of national idea formation" describes the concept of "national idea," suggesting his point of perception of the researching item. It seems the definition is obvious and even reveals the essence of the topic. If you take this statement for the truth, and you need to find out how emotions and cognition are connected. In this area, Don Norman, an American scientist in cognitive science and design, connects cognition and feelings, Andreas Komninos also investigates this topic, cites the following conclusions: cognition and affect are responsible for emotional reactions. Cognition and affect are information processing systems that help us transform information from our environment into accurate ideas about the world and make value judgments that determine how we react and behave (Komninos A., 2018). "The cognitive system interprets and makes sense of the world. Affect is the general term for the judgemental system, whether conscious or subconscious. Emotion is the conscious experience of affect, complete with attribution of its cause and identification of its object" (Komninos A., 2018: internet pages) Don Norman claims that affective and cognitive systems work independently, but they influence each other, the former acting unconsciously, and the latter acting on a conscious level. That is, the "national idea" is a cognitively conscious emotional feeling.

What about the perception of the "national idea," how the emotion emotionally fed and cognitively ap-

proved by the brain comes to life, what factors influence this perception, can this question be systematically explained? Perception is high-level processing of information. Perception is of different types; in this case, we consider the meaning of the perception of literary works. The concept of cognitive meaning perception, as a single process of interaction between perception and understanding, is most fully and diversely developed in the doctoral dissertation and the publications of I.A. Zimnyaya. Her words confirmed in his blogs dedicated to the theories of literary criticism by William H. Coles: «Perception is related to insight and understanding. How people with unique experiences, intellects, memories, and worldviews receive and interpret stimuli». «The idea: perception and point of view (perspective) are different but both enhance storytelling when used with precision» (Coles W.H., 2017). William H. Coles connects and explains that perception closely related to the interpretation of life incidents. Also, in literature, the author's perception of the narrated question and his point of view can merge it. However, according to William H. Coles, they should be applied with full accuracy so that the reader feels the line between the "idea" that is responsible for the author's point of view and perception — the writer's understanding of the storytelling topic.

Narrative as a method

The term of the narrative as a method implies a general approach, which considers an individual in their social environments, narrative attaches significance to objects existing in the literary world, including others and itself; how this happens in everyday situations, as well as in interviews or surveys, is necessarily subjective and interpretive.

Narratology is a narrative theory or theory of storytelling. This theory is also widely used in cognitive literary studies circles. Since the methods of narratology are aimed at the cognitive study of the narration, the author believes that this method would help in uncovering the concept of a "national idea."

One of the scientists who contributed to the development of the theory of narrative is Patrick Colm Hogan. If we believe the author for a long time, the theory of narrative included two broad types of analysis: component and functional. The component analysis seeks to identify elements and operations that compose the story. Functional analysis is responsible for the story.

In the 20th century, there was an expansion of the ethical-political part of functional analysis. One of the distinguishing features of the newest narrative theory is the use of cognitive neuroscience to

expand narrative causation and organize the plot; unfortunately, the work on emotional-functional analysis not integrated with its ethical-political analog. This absence of integration may be related to political economy, in which a cognitive-literary study of the future of such integration may not be so much a matter of the analyzes themselves, as a matter of political economy, in which these analyzes: narrative, cognitive science, functional analysis, and component analysis has arisen. What is more, built in (Hogan P. C., 2007).

The question of the “national idea” touches on several aspects of science, which is why it makes it difficult to draw any precise conclusions about the concept itself. Nevertheless, answering the question “why,” to convey an essential ethnopolitical idea or idea, within the framework of which representatives of a particular culture turned out to be or were doomed to undergo, due to historical peculiarities. As says Patrick Hogan, answering the question “why.” “Commonly, the ethical and/or political writers of the two functions – one emotive” (Hogan P. C., 2007: 84). In our case, the “national idea” is responsible for the ethnic and political functions of analysis. The broad framework of the theory of narrative has remained the same. Because, its discovery – the changes mainly related to the expansion of the scope or details of the component or functional analysis.

However, to the narrative, scientists have many questions. The main problem of narrative analysis is the problem of the truth of the narrative when it is viewed as a reflection of social reality. Some researchers believe that the narrative reproduces real events; others believe that the narrative constitutes reality, that is, the author distinguishes “real” events from the stream of consciousness; still others argue that the authors inevitably embellish the story, bringing their interests and values into it. That is why arises the question of interpretation, which has more to do with perception.

For example, during my school years, I interpreted the story of Mukhtar Auezov “Gray Fierce” in a completely different way. It seemed to me that this story has a connection with such works as “Bulka,” “Kashtanka,” and especially “White Fang.” Examining this work drew attention to the fact that its depth affects any mind. Even knowing about the history, culture, and life of the Kazakh people, in different years of life, the reader can interpret the story in a new way. For example, during school years, I interpreted the story of Mukhtar Auezov “Savage Grey” in a completely different way. It seemed to me that this story has a connection with such works as

“Bulka,” “Kashtanka,” and especially “White Fang.” Examining this work drew attention to the fact that its depth affects any mind. Even knowing about the history, culture, and life of the Kazakh people, in different years of life, the reader can interpret the story in a new way.

Analysis of the short stories

For a complete understanding, it is worth considering how within the framework of cultural and historical realities, writers could perceive the concept of a “national idea.” One of the crucial components of any analysis is the deep distribution of the storyline. The plot is a structure, one of the components of any work. Narrative theory, namely component analysis, is responsible for its analysis. This type of analysis also includes text analysis, consistency, linguistic analysis, and structure. Because this article discusses two works, only some excerpts from the works are presented, which, in the opinion of the author, express the writers’ vision of the notion “national idea.”

The short story of Mukhtar Auezov “Savage Grey” was published in 1929, in the “New Literature” magazine. The writer treated “Gray Fight” with great trepidation, and this statement is not accidental. The story “Savage Grey” was accused of serious semantic content and subtext. Once Sabit Muqanov expressed his opinion on “Savage Grey” as follows: «Әңгіме өте терең астармен жазылған. Қанша қозғағанмен ішінен айқын мағынасын ашу өте қиын. Біз бұл арада қасқыр пәленше, Құрмаш түгенше деп орынсыз жорамалдау жасамаймыз. Біздің айтарымыз жалғыз-ақ, Мұхтар мұны жазғанда қасқырды аң қып алып отырған жоқ, адам қып алып отыр. Өйткені көксеректе мақсат бар... Көксерек, сөз жоқ адамның біреуі. Біреуі болғанда Көксерек бүкіл бір ұлтты елестете ме, тапты елестете ме, яки жеке адамды елестете ме, ол жағы бізге қараңғы...» (Мұқанов С., 2008: 384). Sabit Muqanov argues that the wolf is the personification of a person, namely, a representative of society or society itself. Through descriptions of the life of a wolf out of a will, S. Muqanov indicates what the writer is hinting. It is the struggle of the wolf with its gut, a description of its essence leads to the possibility of drawing parallels with the mood of the nation. That was finding more than a decade under the onslaught of the colonialists.

Let us turn to the component analysis of the two works. In the short story of Mukhtar Auezov “Savage Grey,” the man took a wolf when he was still a cub. The wolf does not accept his entourage, the dogs attack him, and the living creatures in the

house are afraid. He also reluctantly carries out any orders of the owner, but grows and develops faster than anyone else develops, he always has squabbled with dogs, later he began to defeat his offenders. However, the most important thing is that the wolf was trying to understand what the owner wants from him. Dogs' life? However, he did not want to it and was not ready to be like them. The soul of the wolf is always looking for freedom, everything around him, when he lived with people were alien to him, he was angry with himself and did not understand his belonging to the environment.

«Жып-жылы мықты тұсаулар мойнынан, жотадан ұстап бар күшікті сыртқа алып шықты. Жеті күшіктің бесеуін көздеріне қарап өлтірді де, екі кішкенесін қалдырды. Кетерде бұның біреуінің тірсегін қиып қалдырады да, екінші біреуін – ең кенжесін алып жүріп кетті. Қалған жалғыз күшікті тістелеп алып, екі қасқыр жоқ болды. Ін қаңырап қалды...» (Әуезов М., 2014: 235). This fragment is about people, who found a wolf's hole, kill five wolf cubs mercilessly, looking directly into their eyes, take off their skins from one, and took with the last, the youngest of them. Let us see the semantic subtexts: People (colonialists), invaded the lives of wolves (Kazakh society) and ruthlessly began their reprisals. So, below, the course of cognitive conclusions is proposed, which can be made by referring to the above fragment and knowing the storyline of the story "Savage Grey":

The younger wolf cub --- not a strong organism --- does not understand what is happening --- he is easy to train (thought, the people) --- will serve right --- the wolf is stronger than a dog --- better protect than a dog.

In the story, the person and nature of the wolf are described by different methods. M. Auezov, comparing them, equates the essence of a predator with a man. He is thereby making it clear that he is the personification of the state of the people who have a host. People seem to look after the wolf, feed him, but the natural essence hidden in the wolf does not allow him to sit still. As a result, he kills the owner and breaks free. Here, the hope is traced, the idea, for the nation, the author tries to open the eyes of the Kazakh people, push them into action, which ultimately turns against M. Auezov himself.

The next short story is "The red hills." The story is the 25th short story of a total of 70 stories of Kim Dong-in. It was published in 1932. Some scholars think that Wanpaoshan Incident became the starting point and good material for writing this short story.

Wanpaoshan Incident was a minor misunderstanding between Chinese and Korean farmers in Wanpaoshan in Manchuria. One interesting fact that the story is revealed in Manchuria, also about this accident was the headlines of "The Chosun Ilbo" (Hyun O. P., 1994).

This part is considering the plot of the next work. After a routine inspection in Manchuria, medical researcher X feels that he is forced to tell about one of his experiences in one of the villages, which he has visited. The village is fairly small, with a population of about twenty families. This case also concerns a person known as Ssaak, who suddenly appears on the outskirts of town. Nobody knows where Ssaak came from: the only thing that he traveled a lot, that is why he could speak with a few accents. He had terrible habits: fighting, gambling, and molesting young women. His face was pointed and hostile, and it acted repulsively to those around, which is not surprising. For everyone, Ssaak was equaled with a cancer plague, a devil, and a scapegoat. Despite this, he did not look like a deliberate person; most likely, he accepted his reputation. Although the town's people confer several times, but no one dared to drive him out of the village.

In the morning, before X is about to leave, the tenant returns after a failed trip to the Chinese landowner. The villagers are unhappy with such injustice, but no one offers to act. The day passes without incident, but the next morning Ssaak was found with a broken spine, almost at death. When X tries to save him, Ssaak tells him that he went to visit the landowner and wanted to see the red hills and the white clothes of his homeland. The last request of Ssaak to sing a national anthem for him.

"Doctor...

'I want to see – the red hills – n' white clothes.'

Facing death, he must have thought of his homeland and his people... He was trying to rise his hand, but it was already broken and would not rise... He gathered his last ounce of energy onto the tip of his tongue and opened his mouth...

Those – those –

What?

The red hills over there – and the white clothes – Doctor, there they are!" (Skilled W.E. (trans), 2010).

In this fragment is the last scene, which is filled with despair. Here the writer reveals the true essence of Ssaak, which despite pain and injuries tries to reach the red hills and the white clothes, they are the personification or symbol of the motherland, sealed as a frame in the head of the protagonist. The author tries to convey the fact that no matter how much a person is renounced, separated, not recognizing

the society from which he emerged, he will still be bored, cherish and remember their origins.

From the summary of the plot, we can make this conclusion:

– The story is almost based on real events, and it can not be said with complete sovereignty that these heroes existed in reality.

– The life of the protagonist Ssaak reflects one of the lifestyles of Koreans that existed after the Japanese occupation. To wander, not tying themselves neither to the homeland nor to any other place.

He was called "삼," which means «wild cat,» ruthless and independent. He is like a wild homeless cat; nobody needs and always aggressive. Writing on the example of the main character, the writer conveys «national idea» of which, all those who decided to leave the country and forgot in the most challenging time. This story described the events when many tenants of land moved to Manchuria to avoid Japanese pressure.

If judge the story by the narrative structure, in the first part Ssaak is a vagabond, but suddenly after seeing the injustice, he decides to fit in, in this part of his value and self-consciousness changes. Towards the culmination of the story, he is not only concerned about the fate of tenants but also understood before his death what he wanted the most. The red hills symbolize the lands of the motherland ridges, and white clothing is life, life in Korea. As a result, he seems to be dying heroically: for the nation, for the country, but an act was done to maintain fidelity after he saw a wrong attitude towards one of his people. In the end, he dies far from home, in a foreign country, and there is no one to mourn him. The red hills and the white clothes are what the hero needed and lacked all this time.

It should be noted that almost all the works in this period are devoted to the colonization of Korea. An entire generation grew up who fought for freedom and went on strike with disobedience against the Japanese authorities through their literature. Desolation and hopelessness of ordinary people is a topic that did not change the flesh until the Korean War, and even then, it was one of the most critical topics in literature. Often, the authors raised topics about how technological change came to replace culture, leaving all the famous behind. It was supposed to make the reader think to compare, understand about the past, and catch the idea of those times. As a historically nationalist narrative contains a criticizing, sometimes patriotic «national idea» of that society. Such stories are essential for society; they remind people of their valuable ideas. In general, history should be preserved for those who re-

main, in order not only to firmly recognize cultural values but also to know those who were before. According to Professor Kim Bon Gu, who researched and did the functional analysis of this work, Kim Dong-in's work is based on external «conflicts.» In his work about the short stories of Kim Dong-in, he revealed at this point which conflicts were manifested in “The red hills”:

- 1) With himself;
- 2) Society and hero;
- 3) The character and his existence;
- 4) The character and creator (김봉균, 1983).

The peculiarity of “The red hills” is its openness. The author steps on all the national wounds of the people; he does not try to make a semantic frame of his idea. Also, M. Auezov does not hide the real outrage of what is happening with his people.

Conclusion

As you have noticed, in the first story, the ox can be interpreted as a symbol of not only one person, but also the beginning of the twentieth century as the entire Kazakh society. Moreover, in the story of Kim Dong-in, more emphasis is placed on the description of the individual person. The reasons for this are clear; at that time, the influence of Western literature left its mark, nevertheless, even in literature, the actions of the individual are reflected in the whole society, this cannot be ignored. If Kim Dong-in openly declares conflicts and problems, M. Auezov correcting acute ideological moments creates a meaningful story. The reasons for encrypting of his main idea is clear. At the beginning of the 20th century, with the arrival of the Bolsheviks, literary censorship did not allow writers to express their opinions openly. The probability that the publication will become “undesirable for reading” or “subject to impoundment” was so high that sometimes even encryption did not help the authors to be on the list of “not acceptable.”

It is known that in different cultures, the cognitive perception, interpretation, and transmission of the concepts of the “national idea” are different. All these processes are influenced by other, important factors, such as differences in habitat and culture, which strongly influences the formation of thinking and the formation of frames based on life experience, which is dictated by society, history, and ideology. Nevertheless, in this case, we can safely say that everything that the author learned before creating his text, involuntarily and unconsciously breaks through in his “creation.” We never see much directly, but derive from our experience with other

similar objects and events (Воронин В.М., Ицкович М.М. 2018).

Despite this, scientist, Ph.D. professor at the University of Connecticut Patrick Colm Hogan argues that the emergence of literary universals is natural because literature is created by people between whom “immeasurably more similarities than differences (Hogan P.C., 2003). The mechanisms of thinking are common to all people in the first place. Therefore the study of literary universals as a direct product of certain cognitive structures and processes applied to specific areas and with specific goals (Hogan P.C., 2003). It is a natural part of cognitive research.

In conclusion, the author can say that the methods of researching the issue of a “national idea” differ in structure, set tasks, and also differ in target needs. The cognitive perception of the concept of a “national idea” practically does not depend on linguistic features, but it has a cultural and social color, which also has its manifestation in the language. Because of the researching issue is more interdisciplinary, it is worthwhile to carry out a diversified analysis, which the author tried to present in this article. The analyze the above methods: the narrative is more philosophical or psychosomatic analysis, and perception is responsible for the neurobiological and cognitive-literary understanding of a literary work.

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