Abstract: The aim of this article is due to the purposeful use of various characteristic details of the religious side of the national life in the novel, it is to create a comprehensive picture of the period and images in which Abay lived. The study of M.Auezov's work is an important task for our literary studies period of national independence.

Methods: During the research process, historicity, scientific character, an objective and critical attitude to historical processes, and their comparative analysis were chosen as the main research methods.

Scientific innovation: Is related to setting the problem and its solution. The problem of religious faith and artistic detail has not been widely studied in our country on the basis of M.Auezov's "Abai" novel. In this regard, the involvement of the topic in research is a novelty for our literature.

Practical significance: The article can be used by specialists engaged in the research and study of the heritage of M.Auezov, the study of a problem of the detail.

Conclusion: The novel "Abay" occupies a central place in Mukhtar Auezov's work. In the work, the writer gave a wide description of the people's life and traditions in the example of Abay, a historical figure. The writer presented the image of the people more vividly by using national details in the novel. It is possible to see what is being said in the example of details related to religion. The difference is, first of all, that all national, including religious details do not only serve to characterize the people; at the same time, he reveals the negative qualities of some characters, and most importantly, by illuminating some of the characters (for example, Kunanbayı) from different angles, he showed that they are not only or negative people.

Keywords: detail, M.Auezov, kazakh, religious faith/
Анотация: Мета цієї статті розгляд питань зумовлені цілеспрямованим використанням використанням у романі різних характерних деталей релігійної сторони життя народів, створити комплексну картину періоду та образів, у яких жив Абай. Вивчення творчості М.Ауезова є важливим завданням нашого літературознавчого періоду національної незалежності.

Методи: У ході дослідження як основні методи дослідження було обрано історичність, науковість, об’єктивне та критичне ставлення до історичних процесів, їх порівняльний аналіз.

Наукова новизна пов’язана з постановкою проблеми та її вирішенням. Проблема релігійної віри та художньої деталі мало вивчена нашій країні з урахування романа М.Ауезова «Абай». У зв’язку з цим дослідження пов’язаної з цією темою є новизна для нашої літератури.

Практична значимість: Стаття може бути використана фахівцями, які займаються дослідженням та вивченням спадщини М. Ауезова, вивченням проблеми деталізації.

Висновок: Роман «Абай» посідає центральне місце у творчості Мухтара Ауезова. У творі письменник дав широку історичну характеристику життя та традицій народу на прикладі діяльності Абая. Письменник яскравіше передав образ народу, використовуючи у романі національні деталі. Подивитися про що йдеться можна на прикладі деталей, пов’язаних з релігією. Різниця полягає, передусім, у цьому, що це національні, зокрема релігійні деталі служать як характеристики народу; в той же час він розкриває негативні якості деяких персонажів, а головне, висвітлюючи деяких персонажів (наприклад, Кунанбай) з різних сторін, він показав, що вони не тільки були негативними людьми.

Ключові слова: деталь, М. Ауезов, казах, релігійна віра.

Introduction: As in the whole Turkic world, religion has played an important role in the life of Kazakhs throughout history. However, in Kazakhs leading a nomadic lifestyle, religion did not matter to the same
extent as in other peoples, for example, Azerbaijanis. Nomadic life, frequent change of places, scarcity and remoteness of settlers in the auls, etc. such characteristic features have given different shades to adherence to religion. There were few Kazakhs who knew mosques, mullahs, Arabic-Persian languages. Therefore, for a long time in the Kazakhs, adherence to religion did not reach the level of fanaticism, it retained its purity and primordiality.

It would be impossible not to pay attention to the issue of religion in Mukhtar Auezov's novel "Abai", which talks about Kazakhs' national life on a large scale. With the novel "Abay", the writer immortalized the history, life, customs and traditions of the Kazakh people, their outlook on life and the world" (Auezov, 1997: 223). It should also be borne in mind that during the years of writing the novel, the topic of religion was either banned or given the green light to be depicted only in a negative plan.

Since the XIX century, the campaign against religious belief as part of the occupation policy of Tsarism began to be carried out. Religious figures who acted directly from the interests of religion and were on guard of these interests were eliminated, and their slaves were replaced. They, too, instead of bringing the Kazakhs closer to religion, tried to distance them even more from it.

In the novel, two aspects are striking in episodes and scenes related to religion. One is that although the novel does not clearly reflect a direct negative attitude towards religion, a different approach to religious figures, especially mullahs, is manifested. The essence of the different approach was determined primarily by the meanings that meet the political and ideological requirements of the period of writing the work. The second is that the author covers the problem without taking into account the stated requirements.

Scientific innovation: Is related to setting the problem and its solution. The problem of religious faith and artistic detail has not been widely studied in our country on the basis of M.Auezov's "Abai" novel. In this regard, the involvement of the topic in research is a novelty for our literature.

Main part. Abai is an educator, an intellectual, he received his first education in mullakhana. So, he is as familiar with religion as he knows fiction. Abai confronts the clergy several times. For the first time, a young Abai, returning from his studies at mullakhana, involuntarily witnesses the tragedy of Kodar with the daughter-in-law Kamka. Kunanbai sends Jumabai to the city: “I sent Jumabai to the city, to His Holiness Ahmed Reza, to find out the verdict of the Sharia. His punishment is hanging” (Auezov M. 1954, 30).

Kunanbai intends to take the decision he needs. He does not know what is said in Sharia about this issue, and he is not interested in it. He is well
versed in Kunanbai mullah, who does not know Sharia. The writer illuminates Jumabai's meeting with Ahmed Reza from Abai's position: “When they entered through the fence of the mullah's house, they began to tie the horse to the tree. As soon as His Holiness saw them, he realized that the horse had been brought to him as a gift, but he did not say a word about it... now everything was clear to Abai: Jumabai had told him that Kunanbai dreamed of hearing the most severe judgment from His Holiness's mouth” (Auezov M. 1954: 35).

The horse is detailed and not only becomes a confirmation of the existence of bribery, but also created a complete picture of three characteristic cases, giving substantial information without the need for the author's word. First, an idea was created about the moral and ethical principles of Ahmad Reza as a mullah. He is the type of Mullah desired by Tsarist officials, that is, with all his being and essence, he serves to alienate the people from religion.

Secondly, Kunanbai is extremely cruel and merciless for the sake of his social interests, but at the same time he is a vigilant, time-conscious person who knows people well and is familiar with their psychology, a judge. He understands very well and knows that the price for Ahmad Reza to change all his principles is a horse. Kodar's daughter-in-law is an attitude towards the fate of Kamka.

In order to satisfy his financial interest, Kunanbai raises the question of honor, which the people do not compromise. In order to completely change public opinion in his favor, the writer refers to the faith of the people, taking as a basis the reasoning of the mullah, one of the most authoritative elders in their eyes (the reasoning that a horse was given and received). Thus, he acquires the image of a guardian of honor in the eyes of the people.

The third is that Abai, who happily returned to his native aul after a long separation, witnessed the murder of man for the first time. The fact that Abai, whose character, worldview and other features have not yet been formed, became seriously ill after this event, the inability to forget them for the rest of his life led to the emergence of involuntary first discontent with his father (although in fact Kodar and his daughter-in-law are real people, in the novel they acquire the detailed status. Because the decision about their fate and the tragic end of their fate are closely related to a number of characters in the novel. In this tragic ending, along with Kunanbai and his people, people from the Kodar tribe are actively involved, and later the images of these innocent people, along with Abai, seriously affect other images, even the course of further development of the plot).

An artistic detail in itself is a bulging, actuarialization of any object or being. Artistic detail gives strength, energy, artistic and aesthetic capacity to
the person thanks to his talent. The best detail is actually the one that is multifunctional and “speaks” after the author is silent. “Detail leads to the creation of such a rationally organized structure of the text, in which the reader is given the opportunity to create a picture of the whole, being only part” (Blatova, 2010: 10).

In M.Auezov's novel, the artistic detail acts precisely in a multifunctional role, which implies the creative potential of the reader. Apparently, the horse detail, which is an integral attribute of Kazakh life, leaves it up to the reader to complete the reasoning that the writer purposefully and thoughtfully unfinished, and prepares him a real basis for this. As noted by literary scholar Arif Amrahoglu, in this case, the external side of the detail is mostly related to the spiritual world and human qualities of the images (Amrahoglu, 2000 , 132). In other words, the reader is able to create the whole in his imagination with a characteristic part that is at hand.

The writer, who does not express his obvious sympathy or antipathy to Islam, has a different attitude towards religion and religious figures. Naturally, there are two sides in the description of this topic: firstly, religion and clerics, attitude towards them during the period of Abai's life; secondly, religion and clerics, attitude towards them during the period when the work was written, that is, the author lived. Although the writer attempted a possible closeness between these parties, he was forced to take into account in some way the political and ideological demands of his time. However, he also tried to maintain a possible degree of objectivity. It is known from research that for a long time religion among the Kazakhs did not cover all spheres of life to the extent that it was among the Tatars and Uzbeks, and could not seriously influenced. Therefore, many of the researchers who spoke about the issue of religion in the Kazakhs at that time called them “the worst Islamists”, said that the mullahs were illiterate and respected the mullahs who acted illegally more than the state-appointed mullahs.

Describing the bribery of clergymen with artistic and logical persuasiveness, the writer expressed in the same artistic form their appearance as literate next to illiterate people, and illiteracy next to literate people. It is interesting and commendable that the writer did not give the idea in journalistic form in the process of description, but tried to be extremely injured by the possibilities of artistic expression of the word. In the mullah-Abai comparison, the artist did not create a negative image of the clergyman with eloquent words. To do this, he took advantage of two main tools.

If one of them is the provision of whether the clergyman himself is familiar with religious knowledge, then the other is that he uses every opportunity to justify his ignorance, including the opportunity to distort
religious recommendations. In the novel, Abai meets Kishkana Mullah at an event. An interesting dialogue takes place between them.

“Abai once again wished him, his children and friends a happy life in a new home, as if approving of Aikarim's actions, but played an ironic spark in her eyes. He turned to Kishkana Mullah and said:

- Mullah Agha, I never knew that there was a special prayer to build a house in Karashoki... What prayer did you read?

Then he hit the ceiling:

- Do you think that there is no such prayer? Every Muslim should know that all kind undertakings have their own holy prayer! I read the prayer” Ya razigul-ibadi “ – ” I thank the Lord who feeds us.”s.” Is it not appropriate?

Abai again said with the same restrained irony:

- If I do not remember, Mullah Agha, this is the threshing prayer before the grain beating, it seems that I read about it in the “Lauhnunamah”...

Kishkana Mullah did not like the fact that Abai spoke with irony. He frowned, and his large, blue eyes turned on him, but he did not speak. Erbol felt sorry for the quick-tempered but kind Mullah, he turned to Abai in conciliatory harmony” (Auezov M. 1954: 470-471).

As can be seen from the episode, Abai does not directly condemn Mullah, does not criticize or insult him, but simply confirms his illiteracy with specific facts - his knowledge of the basics of religion. As a result, he reveals his true face with his illiteracy in front of Mullah, Abai, who presents himself as literate and scientist in the presence of others. The goal of Abai is not to characterize a mullah, but to try to reveal the bitter consequences for society of ignorance of clerics on the example of typical, illiterate mullahs like the Kishkana Mullah.

Shocked by the discovery of her illiteracy and the fall in his authority among the people, Kishkana Mullah uses blackmail to strike at his rival. This time, too, he has the idea of shooting two rabbits with one bullet. Abai says to those next to him: “-Kishkana Mullah will explain to you... You see that a diligent student has been studying at the madrasah for many years, and one day he feels that he is full of tears, that he sees now what he has not seen in all his school years, and the doors of knowledge are opening before him. The mullahs at this time say that he “found the key to wisdom... “You know how long I've been busy. I was a student without a teacher in Russian, and today I also found the key to “wisdom... “Also today, the day you, Aykarim and Erbol, laid the foundation of the new house... my work has been justified, my friends!” (Auezov M. 1954: 471).

When we say “Key to wisdom”, Abai does not mean knowledge of different sciences only with the Russian language. This is said by a creative
person who is deeply versed in the basics of religion, in Oriental literature and science. According to his idea, constraint can become the scourge of any person, regardless of who he is. Mullah, on the other hand, tries to “shoot” Abai on behalf of the religion he does not know and as a guardian of the religion. He characterizes Abai as a person who has lost his way due to interest in Russian science.

“- Key to wisdom... If you were able to master “Logic”, “Qawaid” without a spiritual teacher, Khalfa and Hazrat, as well as to understand the meaning of “Gafiya” or “Shahri-Habdulla”, then you could say that “you have captured the key of wisdom” ... But when we are talking about a Russian “Shaltay-Baltay”, this is not the place for such an expression. You are losing your way, Abai, - Kishkana Mullah addressed Abai in an admonishing manner.

Abai frowned resentfully and, trying to restrain himself, was somewhat silent. Then he took a sip of the cup and said calmly and steadfastly:

- Our spiritual persons-khalafs, His Holiness, Ishans have always suffered because of their limitations. I see that you, too, are not free from it, misfortunely” (Auezov M. 1954: 472).

The poet does not leave him unanswered and does not respond to his method of struggle (blackmail), but with a reference to the religion used by him. He once again reveals the ignorance of the mullah by quoting the Holy Prophet Muhammad and the “Koran”. There are also interesting aspects here. With such a position, the mullah, which clearly shows its ignorance, becomes a real threat not only for a society, but also for people, pitting against each other the peoples who are forced to live together in accordance with the demand of the new era - Kazakhs and Russians.

“- You argue that no Muslim has confirmed the knowledge of the infidels. Let's not talk about others, remembering only what the Prophet himself said in the “Hadith”: “The ink of a scientist is dearer than the blood of a martyr...”You argue that the science of unbelievers is not enough for cognition, but can the words spoken in the history of the prophets in the book “Qisasul Ambiya” about the formation of the world be called the Science? Can you find something for the sake of Science in “Forty-Hadith”, “Lauhunama”, “Fihqaydani”about people, about the characteristics of each people?” (Auezov M. 1954: 472).

Their polemic takes place at a party where people participate. Even ordinary people who cannot professionally delve into the essence of the issue that both people are talking about can easily determine the loser or winner by specific facts. In fact, they approach the issues that the mullah purposefully approaches and tries to interpret in accordance with his interests from a
simple and clean position. In this regard, the opinion of Erbol, one of the
listeners of the polemic, deserves attention:

“- I am a simple person, even the question of “an ignorant Mullah
destroys religion” is not clear to me. But Abai helped me to understand one
thing: whether it was about non-Muslim peoples that our mullahs behave like
irgizbaic, zhigiteks. Will Maybasar, Takejan or Beysembi allow garabatyrs,
kokshes, bokenshis to open their mouths, even if the truth is on their side?
Abay involuntarily smiled, and Erbol even finished his speech:
- In my opinion, our Mullah pounced on Russian books and Russian
science as if Maybasar pounced on the boys of Kulinshak” (Auezov M. 1954:
473).

As one of the most complex images of the novel, Kunanbai is a
contradictory person. On the one hand, he uses all means and opportunities,
positive and negative, to gain power and does not shy away from cruelty and
cruelty at this time. On the other hand, he is also inclined to live according to
national traditions, to follow religious rituals (in cases where interest does not
require interests). Like all old people who think that the end of life is
approaching, Kunanbai thinks about the end. Kunanbai, who wants to go
face-to-face to the presence of his God, whom he believes in, and asks for
forgiveness of his sins, begins to realize the work done by the vast majority
of people of this type.

The novel depicts Kunanbai building a mosque. “This mosque, the first
and only in Karkaralinsk and the entire county, began to be built with
Kunanbai's funds from last year” (Auezov M. 1954: 110).

There is a dual attitude to the construction of the mosque in the work.
On the one hand, this deed of Kunanbai is appreciated, he is praised for this
work. “The mullahs in the city, the famous chiefs in aul, never tired of
praising Kunanbai for this mosque... two days ago, imam Mullah Hasan
Saratay himself, who respected the Kazakhs, came to Kunanbai. He also said
his word:

- You have gone out of the common people, grown up and reached the
Khan status... in the Koran the mosque is called “the House of Allah”. You
have built the House of God among the common, illiterate people-for this the
Lord will love you” (Auezov M. 1954: 110).

Kunanbai's attitude to building a mosque is twofold. As can be seen
from the novel, clergymen, well-to-do people appreciate his deed. The
second relation is that of Abai. Abai, who is deeply proficient in religion,
described the construction of a mosque by his father as an attempt to gain the
respect and glory of all. In the novel, this episode is actually described from
the position of Abai. After appreciating the construction of a mosque by
Imam Mullah Hasan Kunanbai, the following sentence was given in the work: “He blessed Kunanbai at a crowded meeting of chiefs. For this praise and respect, the imam received a horse and a camel from the Aga-Sultan before his departure” (Auezov M. 1954: 110).

From the given example, it follows that imam Mullah Hasan praised Kunanbai's construction of a mosque precisely in order to get a horse and a camel, and he, as a clergyman, was not at all interested in the construction of a mosque.

In his old age, Kunanbai plans to go on a visit to Mecca. Preparations for this trip, farewell meetings on the eve of the trip, impressions after returning from the trip are widely described in the novel. The family is also worried about this long trip, even Makish says: “They say, none of the people of our countries have ever been there... will he be able to come back?” (Auezov M. 1954: 371).

From the words of Makish, one truth also becomes clear that Kunanbai was one of the first Kazakhs to visit Mecca. On the eve of the trip, he sets out his goal, especially wise thoughts about the inevitable laws of life. His views show that (it should also be borne in mind that not a single page of the novel emphasized that the writer wanted to visit the character in order to atone for his sins) Kunanbai's intention to visit is a deliberate, purposeful desire, in other words, it is not a “bribe” that seeks to atone for his sins. "- You seem to have been alarmed by my visit, looking at me with trepidation. Do you think how an old man like me came to such a decision? Will we be able to meet him again? Will he return?.. It cannot be understood whether you are protecting me from the path or the path from me... Would it be better if I lived here until I was old and lost, humping my grandchildren at the stove, my daughters-in-law at the pot, and the workers around the alachic? My path is the ultimate goal of my last days. So I ask all of you: if the time comes to catch me on the way, and you hear it, then let not one of you say with regret: “it was a pity, he died in sorrow, not having achieved his desired goal.” There is no feeling of sincere sympathy in such words. I have already spent the youth that awaits you ahead, I have tasted both honey and poison, which you will still taste. Many or few days that I had to live together with you, we respected each other and lived in a friendly way. I am pleased with you. Although our lives are one and the same, the death of each of us will be different. Death will take away everyone from the family one by one. Since this is the case, what difference does it make where death will catch me? Now most of my life has been gone, and there is little left, like the trail of an old ram who could not reach the herd - a path from the top of the spring to the last place in the narrow gorge. Therefore, do not interrupt this trail ahead.
Send me away without shedding tears or sighs... Look, that's what I want to tell you. And now let's deal with road deliveries” (Auezov M. 1954: 373-374).

No matter what Abai has said or position he has expressed, another goal of the author was to express a different attitude to the issue of religion and Kunanbai, avoiding the attention of the political-ideological censors of the time. The writer managed to realize his goal by taking advantage of characteristic national details. “The writer takes the appropriate details of reality and, on their basis, creates his own reality. Taking this or that detail, the writer, as it were, turns such a certain aspect of things to the reader that here the artistic detail, together with its specific functions, becomes a microobraz of a more formidable image” (Zakirova, 2007: 18).

Due to the purposeful use of various characteristic details of the religious side of national life in the novel, he created a comprehensive idea of the era in which Abai lived and images, and, avoiding the attention of censorship, put forward ideas that were important for his time. The smallest unit of the world of things of the work” thanks to the details: firstly, it emphasized that not all and not always bad were the bays that lived in the past era. In other words, the writer was against highlighting the past in a negative plan as a whole, just as he did not idealize it. This can be clearly seen from the attitude towards Kunanbai.

Secondly, the author's description of the construction of a mosque, a visit to Mecca, the polemic of Abai with mullahs was apparently propaganda for the time, but behind it was also the meaning that the national identity of the Kazakh people was formed on the basis of religious beliefs and Islam is not inferior to any of the existing world religions that’s why it has a right to survive.

At the time when M.Auezov lived and worked, the attitude of Soviet ideologists to Islam was more merciless, tougher and more destructive than the attitude towards other religions. People did not understand the purpose of this cruelty, sometimes in response to the question of whether you believe in God, they naively said: “Party committees are respected, but we do not throw away God either. The worst person is the one who forgets God. I think that Lenin also respected God” (Nurtazina, 2008: 10). Such attacks against Islam sounded like a call not to forget the traditions of emphasizing the experience of ancestors with religion through artistic details on the basis of criticism of religion. It is noteworthy that the author, describing "Shakespeare created with scale and depth" (Karatayev, 1969: 214) Kunanbai from different angles, approached the expression of the image of Abai in this direction. On the one hand, he described Abai as an opponent of religion, and on the other, as a propagandist of the basic principles of Islam.
Conclusion: As a result, in the description of many problems, as well as in the statement of the question of religion, the writer made an attempt to create an objective historical picture. Of course, considering the period, it should be noted that it did not cost the artist so comfortably. Despite all the difficulties, the writer used artistic means as efficiently as possible, which made it possible to give his intention extremely thoroughness, one of which is artistic detail.

The writer presented the image of the people more vividly by using national details in the novel. It is possible to see what is being said in the example of details related to religion. The difference is, first of all, that all national, including religious details do not only serve to characterize the people; at the same time, he reveals the negative qualities of some characters, and most importantly, by illuminating some of the characters (for example, Kunanbayı) from different angles, he showed that they are not only or negative people. These aspects observed in the creativity of the great writer determine the modernity of his works and ensure their longevity.

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