**Auezov Mukhtar Omarkhanovich (1897-1961), a classic of the Kazakh literature**

From ancient time, ancestors of Mukhtar Auezov lived nearby the second Mecca - majestic mausoleum of A. Yassaui. From generation to generation, they were widely-read, highly educated mullahs and khodjahs.

Having heard about Kunanbai glory, Auezov’s great-grandfather Berdikhadzha approximately in 1852-1853 arrived to Chingis mountains, to Kunanbai aul. And on the 28th of September in 1897 the son named Mukhtar was born at Berdihodzhi’s grandson - Omarkhan in Ayakkaragan place (near wintering Borli). In the age of six, his grandfather Auez started to teach Mukhtar and his uncle and also Akhmet - a boy of Mukhtar’s age the Arabian alphabet, they studied elements of the alphabet and knowledge on the hand-written book of verses of his friend-adherent Abai Kunanbayev.

Auez’s childhood passed in a nomadic aul. Nearly all he saw and observed those years was later reflected in his works.
Mukhtar’s uncle Kasymbek Auezov played a great role in the education of the boy who was responsible for the boy’s upbringing. He brought the boy in the city and arranged him in Semipalatinsk five-class city school. In 1915 Mukhtar Auezov entered the teacher's seminary, there he got acquainted with the works of Russian, East and European writers, started seriously to try his forces in the literature. In 1917 Auezov wrote Enlik-Kebek play based on motives of the national legend. Auezov’s first stories were remarkable for their psychologism, expressiveness of life and customs description, became the appreciable phenomenon in the Kazakh realistic prose.

From November 1919 with the establishment of the Soviet authority in Semipalatinsk region, Mukhtar Auezov actively participated in the political life of the region, in its revolutionary changes. He worked in Gubrevkom, Gubispolkom, GubONO, in edition of newspaper "Kazak tili", in court, Semipalatinsk section of Russian Geographical Society. Mukhtar Auezov published magazine "Abai", helped and promoted the work of cultural-educational circle "ES-aimak", taught in Kazpedcollege and soviet party shool, participated in preparing and carrying out of courses of teachers’ retraining.

In 1923 Mukhtar Auezov entered the Leningrad University, Philological Department, and then after his graduation in 1928 he entered the postgraduate study of the East Folklore at the Central Asian State University in Tashkent. He worked a lot and fruitfully, successfully combining art creativity with scientific and pedagogical works.

Mukhtar Auezov went through many burdens and sufferings, political charges, not deserved abuse. Charges in nationalism, connected to Auezov’s creativity in 20th years, pursued him up to the middle of 50-th.

The 30s years were crucial in his faith when he had been for two years in detention on nationalism charges. Conditions for discharge were compelled confession of nonexistent guilt, refusal of his best works of that time. Only in the 60th years for the first time his early stories and stories in collection "Karash-Karash" were republished and his story "Valiant time" in the Russian and Kazakh languages was published in 70th years, plays "Hahn Kene" - at the beginning of the 80th. These early works, being under a ban or condemned for a long time, were recognized by the Kazakh classics.

With growth of life experience and art skills, Mukhtar Auezov’s dream came true - to create a large epic work to tell the truth about people’s life, about the whole epoch through the multiplane central image of Abai and a wide social panorama. This did not happen by accident. From the 20th he displayed steadfast interest in Abai’s creativity: collected and studied materials about the life and creativity of the great poet and thinker, wrote articles about him, published verses, wrote Abai’s biography adding materials he found that was included into the Abai’s collected edition of 1933. It is possible to tell that all his life and creative experience prepared Mukhtar Auezov to create the large epic narration about Abai. He knew about Abai, the place where the great poet lived, not only through different sources, but also from the youth’s impressions.

Already the first book - "Abai", published in the Kazakh language in 1942 and soon issued in the Russian language, amazed all with the surprising vital power, art innovation, unique creative solutions.
Popularity of the writer increased due to publication in 1947 of the second book of novel "Abai" disclosing the large unusual Abai’s ability to spiritual growth, active operation and revealing his closeness to people.

The writer exceeded other critics, amazing them with boldness of creative solutions, Mukhtar Auezov as an artist was in the most complicated relations with that epoch - conditions of totalitarian regime, domination of official ideology, dictatorship from above generated conditions for groundless criticism, unreasonable charges, reinforced group struggle. In the 40-50th years, Mukhtar Auezov again and not one time was subjected to the fierce criticism for the ostensibly nationalist sights, for deviation from principles of socialist realism methods.

Actively participating in the literary, cultural and public life, the writer and scientist indefatigably struggled against erratic, one-sided sights, representations, criticizing them from high civil and scientific positions. So, in 1951-1952 there were sharp discussions around Abai’s creative heritage, his poetic school.
Mukhtar Auezov wrote the 3-rd and 4-th books. All four epopees were named "Abai’s Way".

From the 60th years, tradition of writing of historical social novels became rather strong and fruitful, forming the whole channel in the literary development. But the most recognized novels were not put in the epopee about Abai.

After the epopee "Abai’s Way" was completely published in the Kazakh and Russian languages, there were translations into many foreign languages. The novel became one of few works of the world literature which protagonists entered into consciousness of millions readers.

Mukhtar Auezov’s art talent was universal. He brought the huge contribution to the development of the Kazakh dramatic art and theatrical art. His lectures and performances were of exclusive popularity. Mukhtar Auezov brought great contribution to Abai-studying - branch of literary criticism investigating Abai’s life and creativity. Creativity of Mukhtar Auezov brought the most valuable contribution not only to the Kazakh literature, but also to the world culture treasury. Mukhtar Auezov is deservedly recognized as one of salient masters of art of the twentieth century.