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Effective Methods and Techniques of Study of Autobiographical Fiction in Senior Forms of a Secondary School

Kyialbek K. Akmatov¹, Abdikarim Zh. Muratov²

Melisbek U. Muzulmanov³

Abstract

The study of the literary work of the writer in the context of his biography contributes to the emergence of a more profound interest in certain aspects of life and creative work of the writer in the pupils. This methodical technique is creative in nature, since when analyzing the particular episodes of imaginative literary works of various genres, the teacher must guess what to rely on. This paper, by considering the novel "The Long Way" by M. Elebaev, depicts the peculiarities of certain methods and techniques of study of autobiographical fiction in higher forms of Secondary General School. Senior pupils are positively showing interest in the personal life of the writer, if they have developed an idea that any work of great talent is created on the basis of the personal experience of the writer. This means that literary works reflect the author's concept, his attitude to the phenomena of reality depicted by him. The importance of such methods and techniques as disclosure of genre nature, explanation of the meaning of the term "autobiography", finding a place of autobiographical fiction in the world classics should be noted as methodical specifics of the study of autobiographical fiction. Experience has proven that only after these book knowledge and practical knowledge and information will the analysis of autobiographical fiction in Kyrgyz literature be effective. In the analysis of autobiographical fiction, such techniques are used as the conversation with the pupils, work with the geographical map, brief lecture, reading and discussion of passages of the literary work associated with historical events of that era, charting the hero's connection with other people, copying out the toponyms and the names of historical figures from the text of the literary work, reading of opinions on the literary work, work with dictionary.

Keywords: Autobiography, Biography, Perception of the world, Reality, Historical events, Historical figure, Methodological technique, Purpose of a man, Originality, Facts of life, Originality, Relation, Pattern, Toponyms.

¹ Osh State University, Osh, Kyrgyzstan. E-mail: kgzakmatov@gmail.com

² Kyrgyz State University, Bishkek, Kyrgyzstan. E-mail: bashredaktor@mail.ru

³ Osh, Kyrgyzstan. E-mail: agay18kg@mail.ru

Introduction

Autobiographical fiction is quite common in the world literature. Some writers are even called “autobiographers”, since they write about what they saw and experienced. Some writers sometimes experience very difficult situations and they find it simply impossible not to write about them. Such literary works include novel “How the Steel Was Tempered” by N. Ostrovskiy, “A Story of the Man of the Right Stamp” by B. Polevoy, short novel “Azhar” by K. Bayalinov. The author wants to leave behind for future generations a memorable literary work about his era, in which he acts both as the principal character and the narrator. The writer, telling about himself and his era, conveys his personal experience, including his perception of the world, to the reader. Consequently, this is exactly the goal that is pursued by autobiographism, autobiographical or biographical elements in most literary works. The writer wants to tell the readers about himself. It is this quality great people are distinguished for, and when they talk about themselves, they look at the world and the people from above. They bring the depicted theme through their soul; who would be interested in someone's boring life otherwise!? And not all of them belong to autobiographical fiction. The purpose of the paper is to develop the effective methods and techniques of study of autobiographical fiction in senior forms of a secondary school.

Literature Review

Autobiographical fiction is defined in literary dictionaries as follows: “Autobiographical fiction is a literary work that is based on the life history of the writer himself. These literary works may belong to various genres: autobiographical novel, short novel, story, memoirs, letter, etc.” (Muratov et al., 2016). “There are special literary works depicting and describing the characteristic features of social phenomena and changes, events directly related with their biography and life. Such artist's books are called autobiographical” (Kydyrbaeva, 2004). “...a literary prosaic genre, usually a consistent depiction by the author of their own biography” (Milchina, 1987).

In order to write such a literary work, one should perceive the world and the life with a special sense, and one should be able to bring everything seen and heard through their soul. The result of the writer's inclination to the creation of autobiographical fiction is in many respects his adjoinment to reality: the writer draws readers' attention to the fact that he has opened his heart, to the right of expression of “his own” attitude towards the world around; much depends on the caliber achieved by the writer. Without autobiographism, there is neither reality nor creative success. At the same time, any work of great talent is created on the basis of the personal experience of the writer, this means that literary works reflect the author's concept, his attitude to the phenomena of reality depicted by him. He observes life, intervening into it directly.

Mukay Elebaev's novel “The Long Way” (Uzak Zhol) is a classic example of the autobiographical genre in the Kyrgyz professional literature. The main character is the author himself; the events described reflect everything he saw in his childhood.

The literary work by Kalyk Akiev “Path Traveled” (“Baskat Zhol”) is written in the autobiographical manner as well; here the poet writes in the form of memories about people whom he saw, whom he met and communicated with.

Such literary works as the novels “The Path” (“Zhol”, 1982), “The Pass” (“Bel-Beles”, 1996) by Tugelbay Sydykbekov, as well as the trilogy by Abdulkhay Aldashev “Reflections in the Basement” (“Zhertolodo Oy Tolgoo”, 1997), “Amidst the Military Campaign” (“Kazat Selinde”, 1988), “Oh, have we finished!” (“Oh, buttukpu emi!”), 2000) by Abdulkhay Aldashev which can be classified as autobiographical fiction fill their rightful place in the Kyrgyz autobiographical prose fiction as well.

Materials and Methods

Autobiographical fiction is written directly on the basis of the biography of the writer, it narrates about a small part of his fate. We can observe the significance of the following methods and techniques as the methodical specifics of studying these literary works.

First, disclosure of genre nature. Reflecting on the nature of autobiographism, it should be noted that autobiography originates from biography, which means that its core contains destiny, which is interesting not only for himself, but also for others; personal experience of some extraordinary person, his promotion at work or quarrels with other people can serve as material for autobiographical fiction.

In order to perceive the nature of autobiographical fiction, the pupils must perceive the following:

- Poetic vision of reality by the author;
- Coverage of recollections and description of modernity by the style of the literary work;
- Finding and using various proverbs, sayings and poetic expressions;
- Connection of the described past with the present;
- Distinguishing focal points in the biography from the “garbage”;
- Connection between the destiny of a single person and the destiny of all the people;
- Bringing a man to the front.

In this regard, the teacher of the Kyrgyz literature can particularly benefit from the works of M. Bakhtin, revealing the peculiarities of the forms of autobiographical and biographical literary works in ancient Greece and ancient Rome, which also influenced the development of not only this genre, but also a novel throughout Europe; the works of S. Averintsev, devoted to the peculiarities of the biographical genre in the literature of the Renaissance. Generally speaking, the thinking of such literary works has started since the time of Aristotle's “Poetics” was written; according to his theory, if a historian exposes the real, a poet tells about the possible, and this was the first step to distinguishing historical reality from artistic truth, actual from fiction.

In 1956, the French critic G. Gusdorf published his work “Conditions et limites de l'autobiographie”; in 1971, the French researcher P. Lejeune published his work “L'Autobiographie en France”, in which the autobiographical genre is broadly defined.

Second, the meaning of the term “autobiography”. This name as a term was first used in 1809 by R.Sauti. Translated from Greek it means: autys – self, bios – life, gpaho – I write, which collectively means “I write about my life”.

Third, autobiographical fiction in the world classics. These include, first of all, the descriptions of victories by the ancient kings (for example, the narratives of Julius Caesar, Tamerlane's covenants, etc.). Autobiographical fiction that has taken its place in the development of the world literature includes “Confession” by Augustin, the literary work “Histoire de mes malheurs” by the French philosopher and theologian Pierre Abélard (1079-1142), autobiographies of the Italian poet Francesco Petrarca (1304-1374), autobiography of the Italian jeweler and sculptor Benvenuto Cellini (1500-1571), the book by the French philosopher Michel de Montaigne “Essais”, “Confessions” by the French writer and thinker Jean Jacques Rousseau.

A sizable contribution to the Russian Culture was made by such literary works as “The March Beyond the Three Seas” and “The Life of Avvakum” by A. Nikitin, “The Erstwhile and the Thoughts” by A. Herzen, “Childhood” (1852), “Boyhood” (1852-54), and “Youth” (1855-57) by L. Tolstoy, “A Family Chronicle” (1856) and “The Years of Childhood of Bagrov the Grandson” (1858) by S. Aksakov, “Tyoma's Childhood” (1892) by N. Garin-Mikhailovsky.

The literary works “A Story About My Contemporary” (1909) by V. Korolenko, “Childhood” (1913-14), “My Apprenticeship” (1915-16), “My Universities” (1922) by M. Gorky, “Kotik Letaev”, “Baptized Chinese” (1921) by A. Bely (1915-16), “The Life of Arsenyev” (1927-33) by I. Bunin which were created in the early 20th century, contributed greatly to the education of the Soviet readers.

Discussion

Experience has proven that only after these book knowledge and practical knowledge and information will the analysis of autobiographical fiction in Kyrgyz literature be effective. We shall analyze the curriculum first.

Table 1. Autobiographical fiction in the curriculum on Kyrgyz literature

| No. | Form | Author | Literary work | Theory |
|-----|------|------------|--|--------------------------|
| 1 | VII | K. Akiev | “Path Traveled” (“Baskan Zhol”) | Memorial literary work |
| 2 | VI | M. Elebaev | “On a Snowstormy Day” (“Boroonduu Kunu”) | Story concept |
| 3 | X | M. Elebaev | “The Long Way” (“Uzak Zhol”) | Autobiographical fiction |

The curriculum provides for allocation of 5 academic hours to the study of life and creative work of M. Elebaev and his novel “The Long Way” with certain conditions and requirements: “The Long Way” is a literary work which depicts the autobiographical and historical events intertwined with each other. The novel describes the social status of the people, the reasons for uprising and its influence on an individual. There is a tradition of realistic narration, extensive disclosure of aesthetic capabilities of artistic details. “The Long Way” is an artistic derivative of the master of the pen. The relationship of the child and the parents, thoughts of orphanhood. Theme of the native land. Glorification of humanism, praise of the will and courage of a man. Mastery of the writer in the depiction of human nature. Typicality of destinies of such main characters as Burmake, Mukay. Disclosure of images of people with negative traits, like Pristav, Chonkol. Simplicity and naturalness of the speech from the author, “noninvolvement” in the storyline. The language of the literary work. The place of the novel “The Long Way” in the process of formation of the Kyrgyz literature (Baygaziev & Muratov, 2011).

The curriculum also includes the definition of the concept “autobiographical fiction” on literary theory and diaries of M. Elebaev for additional reading. One should note here the systemic approach of the authors of the curriculum, which consists in the following: biography of the writer – his autobiographical fiction – a concept of autobiographical fiction – writer's diaries.

Below, we show the ways and methods of studying the autobiographical fiction through an example of the analysis of the novel “The Long Way” by M. Elebaev.

Course of the Lesson:

1. Step

1. A portrait of the writer is hung and a conversation is held.
2. Slides with various photos of M. Elebaev, photographic content.
3. The following chronological table on the poet’s biography is presented:

He was born in 1906 in the village of Chon-Tash of Tyup district.

In 1917, he fled out of country to China during the popular uprising (Urkina).

In 1917, he returned from China to Issyk-Kul.

In 1921, he was admitted to the Karakol boarding school for orphans, then continued his studies in the agricultural training college of the village of Monastyr of the Tyup district.

In 1931, he graduated from the Frunze Pedagogical Training College.

In 1924, he published his first poem "I'm Yearning" ("Zarygam") in the newspaper "Erkin Too".

In 1931, his first book "Collected Poems" ("Yrlar Zhyinagy") was published.

In 1933, his book of poems "Battle" ("Maydan") was published.

In 1936, his third book, "Complete Set of Poems", was published.

In 1936, the autobiographical novel "The Long Way" ("Uzak Zhol") was published.

In 1943, he was called up for military service and was sent to the Great Patriotic War.

In May 1944, he died at war in the Pskov Region of Russia.

2. Step

After this work, the pupils are given simple tasks:

1) Find the village of Chon-Tash, the city of Karakol and the Monastyr area on the map of Kyrgyzstan.

2) Find the territory of the Pskov Region on the map of the Russian Federation.

These figures and facts only contribute to the formation of the idea of the great writer with the pupils, but cannot give any information about his life and human qualities, about his life experience. At the next stage of the lesson, the teacher will begin his lecture about the novel "The Long Way", where he, in addition to the textbook materials, can use the encyclopedic textbook "Kyrgyz Adabiyaty" ("Kyrgyz Literature") (2004), published by the Center for State Language and Encyclopedias.

3. Step

Abbreviated text of lecture:

"The Long Way" brought the tradition of realistic narration, brevity, laconism, the art of speech characteristic and social portrait, and realistic reality of literary description to Kyrgyz literature.

The aesthetic potential of artistic detail is particularly well disclosed in the novel "The Long Way".

The content of "The Long Way" includes artistic details and episodes which are deeply intertwined.

Through the novel "The Long Way", the writer first introduced himself not as an ideologist, moralist and publicist, but as an artist in the first place.

"The Long Way" appeared as a literary work which required a certain degree of cultural and aesthetic preparation, readers' culture, from readers.

The literary technique of "The Long Way" is great, simple and unobservable at the same time. It seems that this literary work has no secrets, is commonly understandable and is an ordinary narration. In some passages certain small details even seem to be boring. The novel contains neither battles nor thrilling action like those in the epic; it doesn't contain any unexpected watershed events and miraculous changes like those in the fairy tales; there are no catch phrases and sayings, phraseological units, "mind-bending" conclusions. There is also no colorful decoration.

"The Long Way" is an ordinary, seemingly simple story of a teenager who narrates his life experience in the smallest details.

"The Long Way" in itself, as it were, turns into a great tragedy in national destiny. However, Mukay Elebaev managed to depict this heartbreaking drama not through massive bloody combats, major conflicts or major events, but through tiniest ups and downs of life, tiny artistic "microelements" through the destinies of the individuals.

"The Long Way" with regard to itself requires a ponderable and patient approach, a contemplation, a slow pace of reading; some passages are even worth re-reading. In order to enjoy "The Long Way", one must

have the ability to look at the world with the eyes of the “laws of beauty”, the ability to read, assessing the aesthetic quality, the “technique” of the literary work.

One of the advantages of “The Long way” which is immediately obvious is the author’s ability “to paint with words”. Whether the author describes any phenomenon or situation, or characterizes any portrait or actions of a person, or describes the weather or nature - it seems to the reader that he is looking at the picture of a skilled artist or is watching a motion picture of an experienced film director.

The writer uses a different method of description in “The Long Way”. M. Elebaev avoids direct characteristics of the main characters whenever possible. The author would rather reveal the nature and the morals of the main characters through the description of their attitude towards the world around, towards people, through their actions, habits, behavior and style of speech. It is with this technique that the author managed to achieve a vivid disclosure of the image of such negative main characters as Chonkol, Bala Kurman, Mamirmazin, Ybyke. In order to disclose images of the main characters, the author skillfully uses the peculiarities of their speech inherent in them only. For example, the old woman Burmake treats an orphan boy whose father had recently died, with a comprehension of his inner condition, since he goes to buttle in the house of a foreign Russian man because of hopelessness. Burmake's encouraging words confirm her psychological sobriety. Burmake's speech is always natural. When we read the pages of the book, we can see not a literary heroine, but a living Kyrgyz old woman from everyday life. Burmake is an ordinary old woman with a big heart; she's humane, merciful and open-hearted. She had been around the block in her life, she understands life, she obeys its laws, she understands people, she always acts carefully and deliberately; this old woman is pure within. On the one hand, she's sentimental, while on the other hand she's courageous.

The writer could show the events of the year 1916 through the reflection of a huge panorama of combats, battles, mass and large-scale scenes (for example, like in the drama “Instead of Death” by D. Turusbekov, in the verse novel “Bloody Years” by A. Tokombaev). However, Mukay was able to prove that a major event can fit into a small micropicture “like a sun in the drop”. In “The Long Way,” Mukay Elebaev managed to depict a number of “drops which housed the sun”. In the end, in the series of these artistic microworlds, one can see the destiny of all the people. The art of showing large by means of the small, and its implementation as a principle of artistic representation, was a major aesthetic novelty in Kyrgyz literature of the 30s, the artistic discovery of Mukay Elebaev.

“The Long Way” is a revolt against injustice, inequality, violence, and poverty mocking a man.

“The Long Way” is a literary work which has it that the children should not be left without parents, so that the children always stayed with their parents, so that peace reigned among the people and in the motherland, so that the person did not lose their motherland, so that Ala-Too always stood strong, so that there were wealth and prosperity in Ala-Too.

4. Step

After this oral presentation, the teacher asks the following question:

What are the peculiarities of the novel “The Long Way”?

The pupils briefly set forward the words which were said by the teacher above.

5. Step

It becomes clear to the pupils that this literary work depicts popular uprisings (Urkuna) in the year 1916. The pupils in the 10th Form already know about popular uprisings from other literary works, history and motion pictures. This knowledge is solidified through the answers to the questions below:

- What caused the events of the year 1916?
- Who participated in the uprising? What is its scale?
- Why did people fled out of country to China?
- How were refugees treated in China upon their arrival there?

- What road did Mukay and his home-folk could possibly use to flee? (with the use of the geographical map, atlas).

6. Step

The use of reviews and opinions of historians about the popular uprising (K. Usenbaev, M. Makhmutbekov, T. Chorotegin, T. Kenensariyev, K. Moldokasymov).

For example, we can acquaint the pupils with the opinion of K. Moldokasymov: “In the very beginning of the nationalist uprising in 1916 in the north of Kyrgyzstan, be more precise, on August 6, the rebellious people, according to Kyrgyz traditions, appoints Kanaat Ybyke, a respected man in the valley, as khan. On August, 10 Kanaat Khan and 3 thousand Kyrgyzs, ruled by Dootkul Shygaev (grandson of the prophet Calygul – K.M.), surrounds the village of Stolypino (presently Kochkor). Having seized Stolypino, Kanaat khan with his band of men of more than 2 thousand people goes to Chuy through Shamshy pass. People living in the volosts of Shamshy, Tynay, Burana, Nurmanbet appoint Kanaat Ybyke as khan for the second time. The rebellious people seized several villages around Tokmok and surrounded Novy Tokmok. But the Russian troops which arrived from Tashkent and Almaty, hampered the actions of Kanaat gravely. He was forced to go back towards Kochkor. By August 22, Kokumbay Chyny Uulu joined him with his band of men of 700 people. In Kochkor there were clashes between armed strikers and czar's punitive troops. The poorly armed Kyrgyz could not withstand the onslaught of punitive troops. The defeated Kyrgyz were forced to flee to China” (Moldokasymov, 2016).

Having read several similar opinions and reviews, the pupil and the teacher discuss them together.

Passage one: “Our yurt was situated on the outskirts of the mountain village, near the old adobe fence. Once we had just started to get out of bed, when suddenly Almakev uttered a shriek and rushed to her mother. A long time had passed since mother was laid up. But she didn't look like usual today: her eyes were popping out, they became scary, something croaked in her chest. I saw a man die for the first time back then. I was eleven years old” (Elebaev, 1982).

7. Step

Teacher: How old is the boy describing the event?

Pupils: He is eleven years old.

The teacher asks a few questions on the basis of this passage; most importantly, it becomes known that according to Mukay Elebaev, he himself was a participant in those events.

Passage two: “After my mother died, Burmake started looking after us. She was a wife of the older brother of my father, uncle Elebas – a small round-shouldered old woman of around sixty years old. There was no one else to help us at that time. My uncle was living in poverty. He went to Kyzyl-Kiya around three years ago. They said that it was a bit easier for paupers to feed themselves there” (Elebaev, 1982).

Passage three: “...in less than ten days all of us, except for my aunt, were taken ill with typhus. The kids were constantly moaning here and there in the yurt. Burmake poked her head and went from one kid to another with a cup of water in her trembling old hands. A medicine man came once and advised not to eat for ten or fifteen days, drinking water only. The thing is we had nothing but water at that time anyway...

Here lies the semi-conscious elder sister with her hair disheveled like wadding. Bekkul moans closer to the fireplace. His hands are so skinny that one can see all his veins, and it seems that if you slightly touch his bones you will break them... He is barely breathing” (Elebaev, 1982).

Passage four: “The rich man Sarybay lived in the center of Ken-Suu in two white yurts which were striking the eye from afar. Four or five more yurts were always situated around them; they were quite ordinary, but they were neat and looked brand-new. His sons Ismail and Karybay had their own yurts as well” (Elebaev, 1982).

In such a way, the pupils read several passages from the text; each passage is discussed by way of questions and answers.

8. Step

The pupils learn the following from this discussion:

“The Long Way” – events experienced by one family.

“The Long Way” is a literary work that depicts the history of the entire era and of all the people through the events experienced by one family.

“The Long Way” – Mukay's recollections of what he saw and experienced 15-20 years after those events.

“The Long Way” is a literary work that was inspired by true events involving class contradictions; the groups of orphans Elebes and Elebay were on the one side of it; and tsarist officials, rich people, Cossack captains, biys, and foremen were on the other side of it.

9. Step

Figurative analysis of the literary work is one of appropriate techniques. In this regard, B. Alymov recommends using the following plan:

- 1) Mukay's attitude to work. Significance of labor in his life.
- 2) How did the sense of class difference and its perception arise in Mukay as a little boy?
- 3) His opinion of Urmambet, Baybolot as representatives of the exploitative class.
- 4) Humanity as one of the basic traits of Mukay. His care of the kids.
- 5) Mukay and Zhamat, Zholoman, Yimankul, Saparbek. Their fellowship, friendship and solidarity.
- 6) Mukay is one of courageous children with plenty of guts, used to work and poverty since early childhood (Alymov, 2012).

This plan contributes to a more profound disclosure of the image of Mukay.

10. Step

At the same time, a pattern can be used to analyze Mukay's relations to people around him (Figure 1 and 2). These analyzes and patterns contribute to the brain building by the pupils, creating the opportunity for memorization of the main characters described by Mukay, as well as the human qualities of Mukay himself (Figure 3).

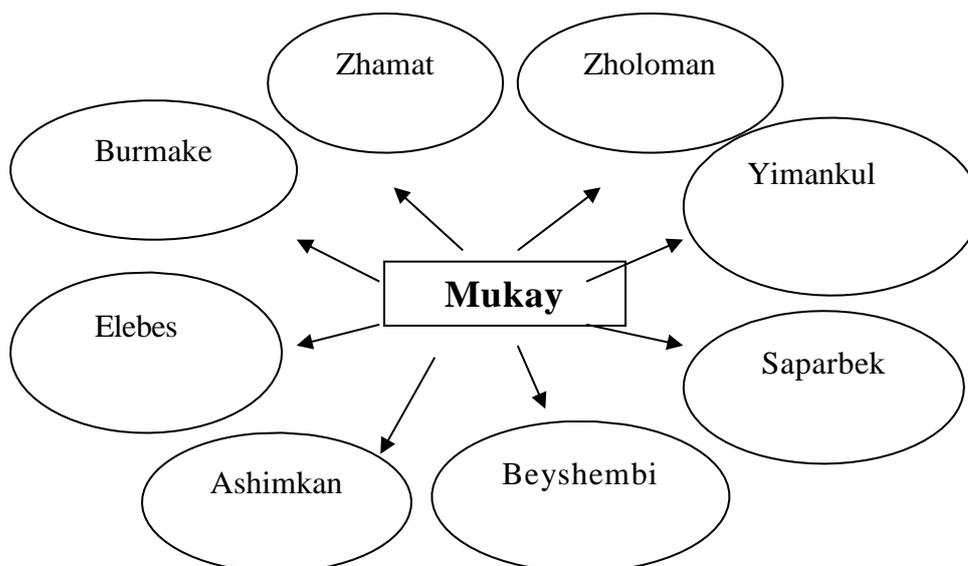


Figure 1. People around Mukay

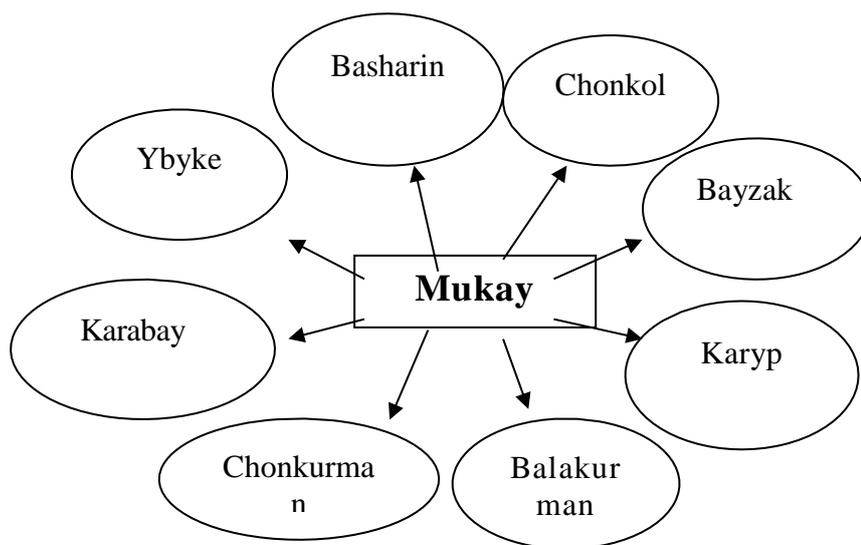


Figure 2. People around Mukay (continued)

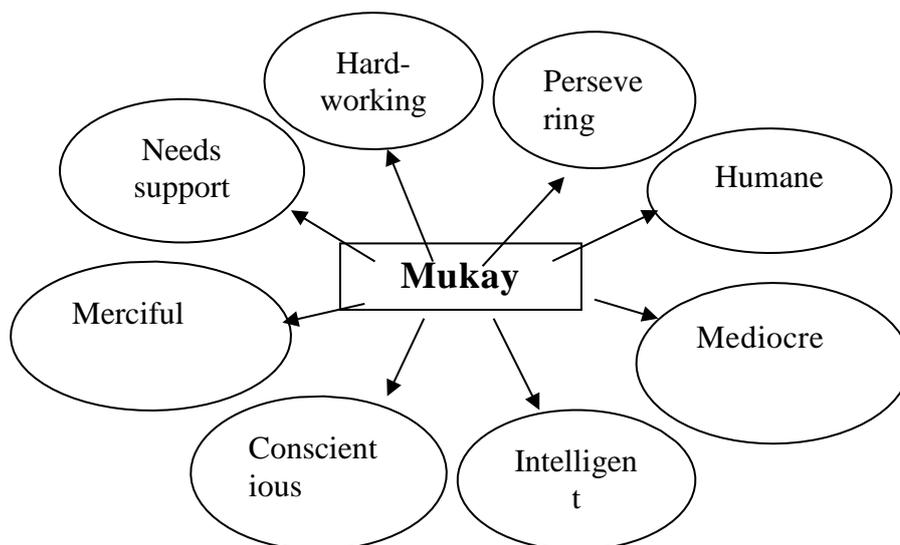


Figure 3. Mukay's primary qualities

11. Step

The following tasks can also be performed with a view to analyzing the autobiographical nature of the literary work:

Copy out the toponyms from the novel: Kyzyl-Kiya, Sarytologoy, Karkyra, Tiup, Kegen, Karakol, Kulzha, Baisoorun, Urumchi, Zhyldyz, Kucherge, Cholok-Terek, Kiok-Terek, Tekes etc.

Copy out the names of historical figures: Ybyke bolush, foreman Karabay, Bayzak bolush, guardian Chonkol, Vasily Basharin etc.

Another evidence of the historical and biographical nature of the novel is the fact that one of the villages located on the outskirts of Karkyra bears the name of Basharin, where the estate of Vasily Basharin, the main character of the literary work was situated.

12. Step

Work with dictionary.

Modern pupils do not know the meaning of those many words that all people of that time knew well; these words are extensively used in the novel by M. Elebaev. The reading book on literature presents the explanation of the meanings of a number of words:

toshok tartyp zhatuu – about a sick person who is laid up.

poselka is a phonetically changed pronunciation of the word “posiolok” (village).

zhygdan zhak is a fencing from cheegrass in the yurt, where utensils and food are stored.

molo is a small hill at the cemetery, a grave.

akyr is a crib.

shakel is scraps of grass fodder.

toguz korgool is a national game of the Kyrgyz, something like chess.

chanyttap means to develop whitish or smoky color.

zhumurubuzga zhuk bolboyt – is worth nothing (fixed phrase).

konochok is a small bucket (most frequently made from camel leather).

torgun is a grade of expensive silk fabric.

sadaga is a redemptive sacrifice or a thank offering in the form of money, food or things.

tort kybylysy tugol zhetim is a full orphan

kara taan is a flock of birds, is employed for “very much”; taan literally means a jackdaw.

kotur ulak uchun olgon onkoy saranis a cheapskate (fixed phrase)

bolush is an administrative-territorial division, phonetically modified pronunciation of the word “volost” which became permanent.

ombu kar is a rugged place

nasybay (nasvay) is a special narcotic substance made from tobacco, wood ash (juniper, poplar, common ephedra) and lime for laying under the tongue or lower lip.

zhargylchak is a hand-mill, grain bruiser.

apiyim is an opium which was used in the manufacture of medicines and drugs.

Baysoorun is a locality in the Northern shore of Issyk Kul. It was subsequently known as Ananievo.

Sayak, sarybagysh – large Kyrgyz tribes.

zhylapchyn is a small metal basin which is put below hands when pouring the water for washing up to collect dirty water; it is also used for washing.

typyn –chaff; *topon* - shelling.

Teachers can introduce changes to this dictionary due to the peculiarities of the regions of residence of the pupils and the level of their expertise.

13. Step

What does the author write about himself? For example, M. Elebaev writes the following lines in his autobiography of October 3, 1940: “In childhood, I was tormented by need. When I was eleven, I lost my parents and became an orphan. In 1916, I fled out of country to China during the national revolt and I was sheltered by a Chinese in locality Kiok-Terek. In early spring, I left him, went through localities Suu-Ashuu, Kulzha, Zhalgiz-Sai, Ketmenti and finally arrived in locality Zhon-Ak-Suu of the Zhargent district, where I started buttlng for an Uigur mullah.

I lived for about two years there; the master did not want to let me go, so one night I ran away. And soon I found myself in the Russian village Kyrgyz-Say, where I began to tend calves of residents of some village,

and as the autumn drew near, since I had a dream to return to my native land, I took some fried wheat with me and took the road back home. I wasn't even sixteen back then. So I went on foot from Kyrgyz-Say, and arrived in Issyk-Kul in 9 or 10 days" (Baygaziev & Muratov, 2011).

Such notes and writer's diaries can help us perceive the novel as well.

14. Step

Reviews of the literary work. For example, we can acquaint the pupils with the following review: "Mukay is a prose writer in the first place. Prose is his native land, his essence. Mukay devoted all his strength to prose. He created fadeless and ageless prose works. Mukay is a poet of prose" (Baygaziev, 1991) besides, other opinions and reviews about creative work of M. Elebaev are cited as well.

Conclusion

Thus, we have shown the ways and methods of studying the autobiographical fiction through an example of the analysis of the novel "The Long Way" by M. Elebaev. We shall briefly present them below:

- Analysis of the text of the literary work in the context of biography of the writer;
- Finding "autobiographical" and "additional" places to it and their group discussion in autobiographical fiction, holding a discussion;
- Viewing pictures, videos and motion pictures and discussing their relation to the literary work;
- Working with dictionaries with a view to finding out the meanings of unfamiliar words from the literary work;
- Integrated study of Kyrgyz literature along with the history of Kyrgyzstan and the geography of Kyrgyzstan in order to accurately identify the era, place of residence, place of study, place of work of the author;
- Thematic, figurative, and poetic analysis of autobiographical fiction;
- Holding written exams on the literary work;
- Creation of own autobiography by the pupils themselves;
- The use of pieces of art in the process of analysis of the literary work etc.

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