

## Dialogic Orientation of Discourse in Contemporary Kazakh Novel

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**Abstract:** The study discusses the features of the author's discourse on examples of individual works of novelistic genre of last decades in Kazakhstan literature. Discursive researchers strategies are researched on the materials of the author's creation of "new" Russian and bilingual Kazakh prose, freely experimenting with the word and the genre (Dyusenbekov, Nakipov, Hasen Adibaev, Didar Amantay, Aslan Zhaksylykov) and traditional realistic prose (Anuar Alimjanov and Ivan Shchegolikhin). At the result of the study, it has been established that the discourse of modern Kazakhstan novel aims to establish interaction, contact, dialogue among the various literary and cultural traditions and ideas. Dialogic discourse of the modern Kazakhstan novel is based on the concept of Eurasianism, author's worldview specificity, not differentiating "own-alien" in the light of the impact of national ideals of self-harmonization of peace and Tengrism.

**Key words:** Discourse, dialogue, author, plot, Eurasianism, Tengrism

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### INTRODUCTION

Cooperation of earlier established traditions and new historical and cultural paradigms, their correlation and interaction inevitably led to dialogue, has always been relevant and fruitful for the development of culture. As you know, dialogical attitude in philosophical and aesthetic aspect was first conceptualized and comprehended and formulated in the works of the philosopher, philologist and art theorist Bakhtin (1986). According to his point of view author, character, people, humanity as a whole think dialogically, letting "other's" opinions to his mind: "Thinking human consciousness and the dialogic sphere of its existence cannot be the artistic development of a monologue positions" but confirmed a prominent scientist. The concept of dialogic was an important contribution of a scientist to the theory of understanding and perception, further the concept of dialogue was transformed in connection with the development of the theory of intertextuality which recognizes the dialogic culture as a whole. Literary process in Kazakhstan has long been associated with a deep knowledge of the traditions of Eurasia due to unacceptable division of peoples into "ours" and "aliens"; In contrast, in the foreground is the commonwealth of different cultures and their formed interesting artistic events. However, there are no special studies related to the study of dialogic orientation of author's discourse of contemporary literature in

Kazakhstan or they do have systemic character. In light of above mentioned, the special study of dialogic discourse of the modern Kazakhstan novel acquires a particular significance on specific examples of representatives' creation of different generations and trends.

**Literature review:** In the collection of scientific papers of the Institute of Literature and Art Named after M. Auezov of Ministry of Education and Science of the Republic of Kazakhstan (Dzholdasbekova and Sarsekeeva, 2013; Bilim, 1996) for the first time, Eurasian idea have been studied in historical and literary aspect in the vast materials of art works of Russian and Kazakh literature of the 18th and 19th centuries in the context of their dialogue and sources of spiritual kinship between two cultures Slavic and Turkish originated in Eurasia have been considered. The concept of Eurasianism is increasingly reflected in the works of Kazakh literary critics dealing with researching of contemporary literature of our country and literary of past experience. This is evidenced by the following works of home researchers (Ananeva, 2010; Dzholdasbekova, 2008; Kanafieva, 1980), recently have been appeared serious researches (Anonymous, 2013). However, in the view of experts issues related to special consideration "dialogic" discourse is much less common with a few exceptions (Altybaeva, 2012).

A large number of special works have been dedicated to the problem of determining the discourse (Van Deik, 2000; Arutiunova, 2002); work of representatives of

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French discourse analysis school is still relevant (Anonymous, 1999). Today in writings of narratology or narrative discourse theory have been accumulated considerable analysis and interpretation of narrative discourses and the nature and correlation of categories of discourse and genre, discourse and text are deeply explored (Chernjavskaja, 2001; Tyupa, 2013). In the literary criticism, the category of artistic discourse is always associated with the artistic text; in addition, current research on the theory of discourse is directly linked to general semiotic problems (Milovidov, 2000).

We'll remind that Van Deik (2000) understood the artistic discourse as a communicative act that can have only one purpose which is as follows: the writer tries to influence the reader's spiritual space through his works (his system of values, knowledge, his beliefs and desires) in order to change it. The author of the discourse of "Linguistic encyclopedic dictionary" is in solidarity with Foreign researchers, defining this concept as follows: "it is a coherent text, coupled with extra-linguistic- pragmatic socio-cultural, psychological and other factors" (Arutiunova, 2002).

There are narrow and broad approaches to the definition of discourse. In a narrow sense, discourse is an inline statement, a block of texts, characterized by the unity of subject and method of expression and in this sense we can speak of discourse characters as well as the discourse of the author's case in the text of the narrator is close to the author as the researcher indicates. In a broad sense like a discourse the work is considered in aggregate with the limitations connected to the methods of expression, generic and genre features of artistic images and others. As researcher Kasavin (2008) pointed out discourse analysis is rather then complex methods, claiming to be the "the status of an interdisciplinary methodological program".

In summary, we note that the concept of discourse is very capacious includes an extensive range of features such as linguistic and extra linguistic properties. According to the author's, one of the last works in the mainstream discourse studies, this fact allows us to "consider it as a product of speech acts with its usual homogeneity, attachment to a particular context, genre and ideological affiliation as well as the correlation with a whole layer of culture, social community and even with a specific historical period" (Arkhipova, 2012). Russian-speaking branch of the "new" Kazakhstan's novel has been shown by the names D. Nakipov, A. Zhaksylykov, D. Amantay, A. Alimzhanov, H. Adibaev, I. Schegolihin and a number of other names. All above mentioned researchers are members not only of different generations but also directions and stylistic

trends that characterize the "face" of modern literary process in Kazakhstan. Therefore, the analytical examination of their creative experience on the basis of discursive approach will visualize and summarize the main trends in the development of Russian literature of recent times.

## **MATERIALS AND METHODS**

**In D. Nakipov's novels "own-aliens":** Author of numerous books of poetry and poems, dialogues, consisting of the novels "Circle of ash" and "Shadow of the Wind" (2006, 2009), a graduate of the Moscow Academic Choreography School (now the Moscow Academy of Classical Dance), now Chairman of the Union of choreographers of Kazakhstan, writer by vocation Dyusenbek Nakipov (born 1946) keeps repeating in his speeches that Kazakhstan today, a Sovereign State which seeks its spiritual roots, the model stay in today's globalized world. On his opinion, this model can be given by writers, poets, philosophers thinkers, humanists. D. Nakipov's novel "Circle of Ash" is saturated with concrete historical and cultural events from different periods. "Genius of the first rank of the Earth and the Universe", an artist from Alma-Ata, Sergey Kalmykov's image has been brightly introduced as an eccentric man who is world widely known as the representative of the Russian avant-garde art. Russian image of the artist with non-Russian name in the novel of Kazakh writer bilingual acquires a special meaning in the context of artistic ideas "his-alien", released in the archetypal story of convergence misrecognition of kinship like him. Russian artist with not entirely Slavic name (surname) Kalmykov is not taken seriously either by his countrymen or by representatives of the title Kazakh Nation having common roots with the Kalmyk people of ancient nomadic culture. S. Kalmykov's image has enclosed information about historical and cultural past of Eurasian people, "highlighted" dramatic moments of history promoted to convergence and kinship of different nations. Having genuine, real-terrestrial and novel destiny artist S. Kalmykov always goes beyond rules and norms in art once established by someone. This is the only true and reliable way of gaining and maintaining his own individuality.

One of the main lines of the "Circle of ash", the eschatological line of the end of time is connected to the main motive, shown in the title, like a bridge between the different layers of time civilizations. At the same time, it symbolizes the foundation of the universe associated with the initially-cyclical time: "Four exalted sat in a circle of ash, inhaling fumes ancient and new, each of them was

responsible for time of the year green, blue, yellow and white and for everything happening in their time” (Nakipov, 2005).

Supposing that the figures of exalted embody prophets or spiritual power of the world’s religions (Islam, Buddhism, Christianity), and the image of the fourth, the idea of Tengrism. They can also embody the four seasons none of these treatments are exception of others. Motives of real history presenting in the “Circle of Ashes” (the 1930 famine in Kazakhstan, the motive of Jeltoqsan (December) events in 1986 in Alma-Ata and, etc.) simple combine characters (there are no clearly structure of story lines in Nakipov’s both novels, the second novel dialogue is “The Shadow of the Wind”). The text “Circle of ash” was organized aesthetically and compositionally very difficult, time to time its borders may be achieved to the space limit or may be shrunk to outside of Alma-Ata and St. Petersburg. In the context of the memory of the “dreams of adolescence,” reflections of “a boy from the steppes” he has mentioned ballet school and the famous Mariinsky Opera and Ballet Theater in St. Petersburg. Through, the prism of theater, ballet school he describes Petersburg and “unusually quiet” and blissful streets of Russia where the school is. Storylines of “Circle of ash” are associated with theater, ballet and dancers, but there is also a deep antiquity by sight of tribe of nomads pioneers-samions.

**A. Zhaksylykov’s Polycentric discourse:** A scientist, Doctor of Philology, Professor of KazNU and writer Zhaksylykov (2008) (born in 1954) a landmark event for the Kazakh prose is well known to the modern readers with his novel series “Dreams of damned”. Writers and critics designated him as “a breakthrough to the future” and in 2004, Zhaksylykov (2008) was nominated for it on Booker prize: he was mentioned the sixth in the short list of Booker. There is a unique polycentric architectonics in the text of the novel. He seemed to “disperse” in circles and each next circle is a kind of inductive “engender” of the previous. National musical genre-kui can have such a circular organization. Being in the form of its incarnations, production accumulates type of national thinking whole-circular, summarizing contemplative.

Zhaksylykov (2008) also a bilingual, equally speaks Kazakh and Russian languages, however “Dreams of damned” was written in Russian by virtue of a well-established literary tradition and a rich arsenal of visual features (from realistic to postmodern). Opening series of novels “Singing stones” is a novel Overture, its semantic “point” on the coordinate plane which gave rise to all the novel cycle.

The ideological concept of the cycle the interpretation category of war in its various aspects: as

history mechanism, the universal forces, antinomian pairs of evolution-destruction has been realized locally as a sample of abandoned military camp. The action takes place in a totally forgotten small steppe town located near the nuclear test site. Through, an extensive system of characters (intellectuals, shamans, children), the author asks whether the war is a necessary condition for the implementation of human history?

All four novels of the cycle (“Singing Stones” (1997), “Dreams of damned” (2003), “The Other Ocean” (2005), “Meerkat House” (2008)) at the level of deduction to the global existential categories: essence of good, evil, history. Tendency of the author to conduct analogies between the animal and human worlds is attracted due to the concept of mutually permeable dialogue times and conditions of the real world and the world of the imagination and this is one of the most enduring traditions of Kazakh literature. “The universe is always wider than our imagination” A. Zhaksylykov often repeats at numerous meetings with readers and continues work on conceived novel cycle.

**H. Adibaev’s predictive discourse:** In the “novel-revelation” of professor of Philology and writer (1924-2012) Adibaev (2004)’s “Constellation of Gemini”, the author simultaneously has been presented in several forms: a story-teller, a lyrical hero, a scriptorium (R. Barthes), a narrator, a philosopher, a collector of truths and even a doctor (as he calls himself). The author changes his mind from the era of ancient Egypt during the French revolution, there are similarities in Marat and Robespierre images with images of rebels of Ancient Egypt and they are unified by “the eternal dream of the Messiah a liberator, an honest governor”. Socialism and communism are considered as “two great utopia” as a result of the historic “breakthrough.” And >70 years later a new revolution: “the 91st year turned the world”.

Adibaev (2004)’s world of the novel is inter textual: a poetic insertion of Abay and Rudaki, works of folklore, repeated quotations from other works, archaic and modern vocabulary are revealed in narratives. The choice of such a strategy is due to the author’s intent; to rise from the specific situations to the heights of global universal generalizations; to analyze the general history of civilizations and people in the context of the dialogue to give a definite forecast of the development of mankind. The author (he is also a lyrical hero and a scriptorium) acts without any sign of national identity as a citizen of the world, cosmopolitan which is quite new for creative manner of H. Adibaev. Literary innovation for the Kazakh prose of recent years has been the introduction of the formation of Sidhi, the ancient Indian meditation practice. Not accidentally a hero-boy is not connected by anyone

or anything, suddenly takes wings and flies, overlooking the whole world. Thus is the existential “exit” of the author and the hero in some transcendental space.

**Autobiographic and essay discourse of A. Alimzhanov:**

A tireless traveler, journalist, writer, winner of prestigious international awards and a prominent public figure Anuar Alimjanov (1930-1993) who wrote in Russian, recreated wonderful images of Al-Farabi, Rudaki, Mahambet Utemisov. As a rule, a writer draw attention to people, endowed with courage, capable of defending their ideals. They are his Al-Farabi from “Return of the teacher,” the poet-warrior Mahambet from “Arrows of Mahambet”, historian Askar Sembini from “Roads of people.” Cross-cutting, fastening all these books into a single whole idea becomes the idea of unconditional relations among all people a cultural, commercial, dynastic, religious and conscious in their current specificity and depth retrospective. Caravan routes, resurrected by the writer in the “Road of people” filled with noise, voices ancestors, roars of battles and raids, convince the reader with these links.

By this writer’s connection of eras, sometimes is quite polemical because of common understanding of the inertial immobility of the East, its “partition off” from civilization. To a single chain of universal movement were included Babylon and Nineveh, the legacy of the Scythians and Saks, the Code of Hammurabi and the enlightenments of the great poet and thinker, reformer of Islam, Ahmed Yasawi. Askar’s main objective, a culturologist, archaeologist and ethnographer, maximalist by nature is close to author’s “find and restore the ancient, many years ago lost connection of native Village Karlygash with the whole world and all the continents”. The main demand of the writer, Alimjanov (2013) was to reveal in the chaos of contradictions something universally valid as brings people together as well as Askar tries to find coordinates of the Silk Road, once connected people and firmed connection between them. Askar is mainly an autobiographical image. And because the issues raised in the novel by Askar became the subject of his research and thinking, “pain points” of his life and work are gained by the author of the novel. In essence, this is his life which increases the accuracy of the specification. The plot of the novel, a movement of thought, feelings, search for the hero discovering the relationship phenomena of the past and very far and very close, present. Associative essayistic discourse allows you to consolidate different time and different spatial layers to give special multidimensionality to the writer’s prose.

From the beginning to the end “Road of people” was recognized with anxiety for the future of humanity, for the fate of nature, the cradle of human civilization. Dramatic pages are devoted to the present state of the Aral Sea, the preservation of the Aral Sea region. The writer has been inspired much anxiety but there is a hope in the author’s position: as a matter of fact all life is priceless.

**Amantay’s philosophical and religious discourse:**

One of the most prominent writers of Kazakhstan’s “new generation” Amantay (2007) is a writer, a cultural journalist (born in 1969). His latest collection of prose “On the tops of Karkaraly” (2010) have been translated into Russian, German, Arabic, Chinese, Korean and several European languages. Writer the winner of many international and national awards, bilingual. In 2003, D. Amantay’s book “Flowers and books” was published in which the main hero formulated two main “commandments”, “flowers are praised the Earth and the Sun, books are rejected the void.” The author, through his hero, writer Alisher, searches philosophical and religious based on the spiritual tolerance which is inherent in Central Asia as a whole. The epigraph words to “flowers and books” were taken from the Book of Tengri: “Which one inferiors to another: the darkness, shun the light or light dispersing the darkness?”. Confrontation between light and darkness, stated in the epigraph, determines the plot and narrative structure of the book, starting with the first part, entitled “Alisher”: “Earth covered by fog. Sky sags lower and lower. Under his yoke could not straighten his shoulders, people were forced to move on all fours”. As it defines further, it was a dream but there is little difference from the reality in which Alisher lives.

Hero of the novel did not manage to finish a novel, dedicated to the events of the history of the ancient Turks “the decay of the great dynasty into two camps” about how people breaking into “forty-birth” brought down the laws established by the God. Indigenous rituals of courtship and brotherhood were forgotten, morals were perverted, memory and reason were lost. Alisher’s book should become a “weeping”, mournful song of Turks who lost faith in Tengri. The book contains a long list of authors from all continents who have the same thoughts like the author. Among them, Abay and Mahambet and our contemporary Olzhas Suleimenov. According to the writer, his contemporaries also drawn away from domestic fundamentals of Turkic culture, have lost God Tengri, supreme deity of the steppe world. A lot of space in the narrative has been given to met literary issues, “agony” books and “viability” of literary creativity in the 21st century, this topic was the subject of conversation between Alisher and journalist Jamilya where we can see confrontation “between light and darkness”.

At the final of research, Alisher died in the ambulance coach and couldn't finish his creation. Flowers which have been given much attention in the narrative have faded, deprived of attention and careful care of the owner who convinced that "time of literature has passed". However, the author does not think so, demonstrating not only excellent knowledge of the ancient history of the Turks, legends and tales about their origin, rise and decline of former greatness but the skillful game with words, phrases with sound, returning their original music but not occasionally this explains the long list of flowers and books. Probably through the ability of "internal" hearing and speech D. Amantay concluded thoughts about the Dialogue of Cultures and Civilizations.

#### **I. Schegolihin's philosophical and journalistic discourse:**

Creativity of the national writer of Kazakhstan, a doctor by profession, a translator, an active public figure, Schegolihin (1927-2010) is different philosophical richness. The author of seven novels and more than twenty novels was deeply convinced that the people of Kazakhstan has a long, total Kazakh-Turkish-Slavic history in the infinite expanses of Eurasia. Even tracing the etymology of his name, Shchegolikhin (2006) inclined to believe that it would be correct Schegali Khan from the Turkic word "nail" (the so-called those who went into the army). "From the Turkic nail the Russian dandy went" notes writer. Memory of the past in its correlation with the present is revealed in the books of the writer, published in the last decade: "I do not regret, do not call, do not cry", "Cold key of oblivion", "I want to Eternity" and others. Numerous trips around the world have made it possible to compare and contrast wonderful rapport among people from other cultures, "If it is true that there is a whole of human history under each gravestone, then it means under my too. In Chinese history, in Chinese, in Japanese, in Russian, in Jewish".

During his life, the writer was deeply concerned about the fate and the role of the Russian language in modern society and put acute historical and political, social, demographic and sociological questions. One of his later works is filled with a special meaning of burning smell, reminding childhood, "some unknown village, unknown Russia where he has never been, he was born in Kazakhstan" (Shchegolikhin, 2003). In the story "I want eternity", writer being a participant of the round table of the OSCE, even refers to the origins of Christian culture, history of Catholics and Protestants. Scope of considering issues is diverse: the fate of the Russian Germans, European democracy, form of government and others. But the main thing that unites people of different nationalities and continents, promotes dialogue.

## **RESULTS AND DISCUSSION**

Cultural and historical memory, acting as a link between modernity and history, permanently presents in the discourse of the Kazakh writers. Despite the variety of themes and styles of modern Kazakh literature, heroes are unified by not indifferent attitude to what is happening around; there is neither deliberate optimism nor apocalyptic or total irony. There is a tendency of authors to comprehend what is happening in the dramatic historical and cultural context of the era and talk about the present day within the chosen discourse (polycentric, autobiographical, associative and essayistic, religious and philosophical, philosophical and journalistic).

Myths, symbols, connotations, cultural codes, stream of consciousness, mixing layers of time, intertextuality, in retrospect, changing the rhythm of the narrative, "clip" perception of the world, all this testifies complication of author's discourse, fully corresponding to associative thinking of the XXI century reader. One of the main features of the novelistic discourse of modern literature of Kazakhstan is a wish to preserve its origins, value and meaning of open-minded person. Not confined to narrow national borders, contemporary writers come to the level of global generalizations expressed in counterpoint plot conflicts, in-depth psychological logic associated with the memory of the recent past and deep anxiety about the future.

## **CONCLUSION**

So the author's discourse of representatives of modern Kazakhstan novel is aimed to establish interaction, contact, dialogue between different artistic and cultural traditions and philosophical ideas. Dialogic, inherent Eurasian philosophy, expresses particular vision of the world which cannot be led to the East or to the West.

Characters of "new" Kazakh prose associated with the historical past of their reflexes: at a subconsciously intuitive level store in a memory history of his gender, feel the impact of nomadic history time. A tendency to positive thinking is associated with the traditional view of nomads about self harmonization of the world, national archetypes of the ideals of self-improvement in the light of the influence of Sufism and Tengrism.

A distinctive feature of the discourse of the modern Kazakhstan novel is striving to present national history in the broadest format of public and private interaction of different peoples and civilizations, following geopolitical changes. Writers are trying to predict the future in a multicultural world while maintaining the specificity and

individuality as the premise in the dialogue of different national cultures. The concept of dialogism as the most productive form of coexistence of different ideas has a huge impact on the literary context of the republic which includes all new “voice”.

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