

THE AUTHOR'S SELF-REFLECTION IN NARRATOLOGY OF I.P. SHEGOLIKHIN

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DOI: 10.7813/jll.2016/7-3/3

Received: 18 Jul, 2016

Accepted: 25 Aug, 2016

ABSTRACT

I. Shegolikhin's narratology as a narrative system and forms evolving from the plot of the artistic design to publication and documentation attracts the attention of many scientists today. The analysis of I. Shegolikhin's narratology shows that his autobiographical prose abounds in author's self-reflections forming the functional and semantically loaded narrative links. Such self-reflections in the novels "I do not regret, and I do not shed tears", "The cold spring of oblivion", "I want the eternity" are noticeable. The analysis has shown that the author's self-reflections indirectly represent a zone of implicit correspondence of the author-narrator and identity of the writer. The zone of the hidden dialogue forms the semantic field of tension, which should be characterized as the communicative, informational field of the concepts, testifying the main direction of the esthetic development of I. Shegolikhin's prose – the retrieve of the integral and total Truth of Life. This field combines the moral analysis of results of the life, reconsideration of the destiny of the different nations, which are tied by the history of the Eurasian space. Thus, the author's self-reflections in connection with interpretation of his important consequential steps, the prospects of the national cultures – diaspores and their languages, the actions of the fellow-writers give the chance to estimate I. Shegolikhin's creativity more profoundly.

Key words: narrator, logos, polylogue, mega text, self-reflection, discourse, inter text, archetypal pattern

1. INTRODUCTION

I.P. Shegolikhin in his remarkable and in many respects concluding work "The cold spring of oblivion" has written the words, which clearly expressed his understanding of the place and roles of the literary creativity in the system of eternal values of the person. "The main invention, the creation of the person on the earth is not the cities, palaces or machines - it is a book. The person without book is a shadow, a silhouette only" [1, p.102]. These words reveal the creative credo of the writer, his profound understanding of the mission of the literary artist on the Earth, the specific feeling, the recognition of the creative destiny for the sake of which the person prevails the incredible difficulties, tortures and sacrifices a lot of things. I. Shegolikhin sacrificed a lot: it was his good name, some years of imprisonment, the status of a medic, the long-term fight for the right to be in a professional literature, to write and publish the books.

The real fight in the literature and for the literature cannot but leads to special psychogenesis of the creative personality when the strategist understanding himself in the esthetics of the word and philosophy of the text is gradually created with the right to work in ontology of ethnos or even the whole genus. It is possible to assume that I. Shegolikhin understood these circumstances and worked consciously, penetrating into the hidden aspects of this activity. His following words prove it: "We will address to C. Jung. Logos, he writes, it is a voice of God hailing with the word the things from a non-existence. If there is no word – there is no thing. Logos is a word, a meaning and God's Face. The cosmic Logos hails the people as well, but not everyone is capable to hear him. Within the frame of Logos the world is a whole, the world is harmony attracting the nations and each person. However, for the ordinary consciousness the private arbitrary act is more than a common harmony.

2. DISCUSSION

Logos is a balance of the heart and mind, the analysis and intuition, consciousness and sub consciousness" [1, p.180].

These words prove that I. Shegolikhin attached the highest spiritual and philosophical value to art of the word, understanding its prophetic and creating aspect, which transforms the human nature and spiritualizes the civilization. At the same time, he understands that the author as the narrative force, the creative substrate and integral entity is not the same what we usually understand by the category of the writer, by the creative historical figure. This paradox is becoming more and more obvious when the philosophical and esthetic analysis includes all textual space of the writer, his entire creative biography. The movement of this sign space

shows us that the works of the writer develop the certain entity, which is perceptible as modal, imperative category – a dominant paradigm, the creative force with the hidden demiurge of the text. This imperative plan causes the impulses of the complete organization of the micro and macro texts, their transformation into global context or mega text with the author's narrative strategy and culture penetrating into the informational ontological polylogue, into the communicative process, which does not depend on a will of the writer - the person any more.

G. M. Muchnik in his well-known work "The problems of the communicative poetics" offered three-level communicative structure where the author occupies the first level: "Within our work it is quite possible to accept the author-text-reader model. When we are talking about "design" or "author's design", in model it is a position of the "author" if we are talking about "text" or "work", it is the second level and "the reader" or "the art addressee" it is the final link in the channel of art communication" [2, p.15]. From our point of view, this three-level model is the theoretical abstraction convenient for the maximum textual generalizations. Indeed, the internal and external communication of the author-narrator has all directions of macro and micro levels from the plan of all world ontology to micro texts at the level of seme or meaning expressed by words as the units of semantics. It is very difficult and dynamic network structure with four-dimensional system: three-dimensional structure is the work itself; the fourth dimension is the receptive field that is the reading field [3, p.15].

V. Tyupa writes about the narrator-storyteller as the virtual phenomenon, a spiritual tendency: "The narrator is not the person "from flesh and blood", not the biographic personality, he is a "spirit of the narration" as he names himself in Thomas Mann's novel "The damned and the elect". In other words, it is a narrative abstraction – the figure, connecting the fractal sites of the narrative text and acting as an embodiment of an intentionality of the story as the key "witness and the judge" of the event. When we perceive the story, we assume that it has an importance deserving attention and we see the storyteller, who is the carrier of this importance. At early stages of the narrative art development, such importance was quite often formulated beyond the story ("Decameron"). The figure of the narrator acts with two more difficult interrelated figures: the author and "focalizator" (the concept was introduced by Gerard Genette in narratology) [4, p.1].

This imperceptible entity is a certain spiritual integrity, the unity of ideas and motives, implicit aspirations, a certain mental strategy, representing itself through the author's identity and the system of the components expressing author's opinion, his position according to the most important sociohistorical, political and world-view problems of life of all society or humanity. At the same time, it is virtual multidimensional entity, which is beyond the text and not identical to formal – textual and modal categories, although this entity uses them. Therefore, empirically in the structure it is impossible to point any component, which is isomorphic for this plan including the formal unity of the mega text. It is perceived mainly intuitively and at the same time is not defined by the instruments of reception; it means that the author-narrator is an implicit, extra empirical category. He exists specifically, it is not a theoretical abstraction and any of his alignment leads to the loss of the main organizing, meaning making principle of the text. We suggest the comments of the definition of an image of the author given by V. Vinogradov "The image of the author is an individual verbal and speech structure penetrating a system of the art work and defining the interrelation and interaction of all its elements. The types and forms of these correlations in the art work in its entire image are historically changeable and diverse depending on styles and systems of verbal and art creativity which, in turn, are defined by the image of the author" [5, p.152]. The literary critic B. Maytanov wrote: "The following conclusion follows from the judgments of V. V. Vinogradov: the image of the author has self-organizing value for all levels of the text of work. The author obviously or secretly penetrating into unified ideologically-compositional complex of the art creation, holds the divergent position in the relation to the main objective plan of the master of the word"[6, p.5].

The author implicitly existing in the text space is the special force, which is imperiously influencing on consciousness, will, world-view of the writer, converting the whole system of the settings and motives of the personality, entirely subordinating the literary strategy, a certain direction, to his interest exceeding the bounds of one life of the personality. Shegolikhin felt the esthetic evolution, the change of a narrative characterology and other parameters. The dialogue of the writer with the editor confirms it: "Reading my new manuscript, the editor has noticed: you have absolutely ceased to write the art prose, you are the essay writer, everything became without imagination or fiction, on the basement of documents and current events. I. Leyla has told the same ... (our spacing – A. Zhaksylykov). Perhaps, they are right. However, it is not interesting for me to write how it was before. The fiction is becoming boring than events as they are not flowing, but jumping" [1, p. 167].

Thus, the narrative typology is the indicative criterion allowing to determine parameters of the movement of a creative manner of the writer. Characterizing the A.P. Kern's "Memoirs", the image of the author, S. V. Ananyeva writes "According to the selected material, its reliability and lack of fiction, the memoirs remind the historical prose, the scientific biographies, the documentary and historical sketches. It is worth to remember that the identity of the author, his point of view are in the forefront. A.P. Kern after six years could not characterize from the first minute of meeting the speech of the poet, the change of his mood and the inconstancy of the character. So generalizations of a later period, a retrospection are interwoven into the fabric of the narration. Certainly, it is a result of the long-term reflections about Pushkin, about his brilliant environment" [7, p.69].

The analysis of the Shechegolikhin's biography shows the changes of the writer's identity, the formation of the extraordinary thinker, the publicist who is sharply reacting to social and political issues of life, interpreting not only the history of the native Russian people, but German, Jewish, Kazakh and Finnish. Moreover he is

summing up the results of not only the ancient development of the national cultures, but also the psychological cultures, the genotype, the commercial and household organization, the esthetics of the word of these people within the prospects of their development and the role in the history. Within the last twenty years the documentary large I. Shegolikhin's prose became the noticeable phenomenon of the Kazakhstani literature due to its intertextual saturation, witty remarks about eminent persons of science, literature and policy, public administration of the republic; due to its scale of the represented events and the periods; it became some kind of chronicle of an era. It has become possible due to verified and morally endured author's position, the system of evaluation and views through which the demanding personality, who cannot stand the manifestations of lie appeared. Researchers have also paid attention to this feature of the writer's prose [8].

In this plan, it can be compared with F.M. Dostoyevsky, L.N. Tolstoy and writers who have left the publicistic - philosophical and esthetic heritage. Such I. Shegolikhin's works as "The cold spring of oblivion", "I want the eternity", "The love to distance" [9], show that the writer's intensified interest in history of the native people, their roles in destiny of the different Eurasian ethnos was caused not only by the intellectual growth of the personality, but also the emotional and moral sphere – worries and love for the Russian people. This feeling was so deep that the germanophilism, which is obviously depicted in the book "The cold spring of oblivion", could not cover it. The interest of the creative person in itself, in the universe and other writers or thinkers is revealed. Here we observe the sphere of conscious I. Shegolikhin's appeals to public and problematic materials, activity and way of thinking of A.S. Pushkin, F.M. Dostoyevsky, I. Bunin, B. Pasternak, M. Yu. Lermontov, A. Solzhenitsyn, F. Panferov, Abay Kunanbayev, and his contemporaries as I. Shukhov, Yu. Dombrovsky, G. Belger, B. Momysheuly, O. Suleymenov, G. Mustafin. At the same time writers and poets whose life and works motivated I. Shegolikhin, whose quotes became the titles of his own works or imperative inter texts of A.S. Pushkin, S. Yesenin and A. Blok. Analyzing Shegolikhin's novel "I do not regret, and I do not shed tears", the researcher Z. Polyak writes "The novel of 315 pages" reveals about 300 cases of "somebody else's word". The principles of quotes classification in the novel depend on the selected sign: it is possible to group quotes according to the method of their introduction in the text, the source of the text and art function"[10, p.162]. Such abundance of reminiscences and inter texts in I. Shegolikhin's prose says about a huge functional context and extra linguistic factor actively participated in his artistic thinking. It says about esthetic and mental motives, which quite often carried out a role of semantically nuclear texts, which were the basement of the literary strategy of the author-storyteller [11]. In other words, thinking about novelistic forms about mode of life, reality, own destiny and destiny of other people, the writer constantly resorts to sign literary examples, creative personalities, who have become a symbol for generations. The selected literary and philosophical context was the active and fruitful text of the life sometimes arranged as the most significant discourse – the person's response to the call of Logos. Therefore, the writer frankly summarizes "My long life never consisted of Gulag only, but Gulag did a lot of good things for me. I believe that any fair or unfair difficulties is a Destiny ... And therefore I like poetry and invite others to Blok's verses: "I bless everything what was. I did not try to find a better lot. Oh, heart you loved a lot. Oh, mind how you flared!" Read from the beginning, read from the end – everything is true and explicit. Circular truth"[1, p.105].

Thus, the narrator-storyteller is some kind of authorized representative of the writer, his virtual personality living in the text space and therefore, having a large-scale temporary duration than the literary artist. The narrator-storyteller is a print of psychological and mental structure of the writer – the creator of the text because the writer's work is a matrix of his thinking, spiritual and mental tension, will, energy, suggestion, consciousness, unconsciousness and many other things, penetrated by special intention – by strategy. Therefore, such understanding of the problem by the author is justified "The main categories of the modern theoretical-literary research includes such concepts as the "type of art consciousness", "author's consciousness", "artistry" and other paradigms connected with image of the author" [12, p.39].

It will not be exaggeration if we say that the author-storyteller is the virtual clone of the writer, who has acquired the right to work in a meta-space of the text world and focused on not only ontology, but also identity of the writer. In this actualized address a certain spirituality, which can be determined as a justification of the writer's existence in the temporary, illusory world of the social and physical space is accumulated. The interaction of the writer as the person and the author-storyteller as the creature of the narration is a metaphysical problem. B. E. Kolumbayev says about it: "it is not a matter to present a person and to keep an author in himself. The problem is that the author must be a person about whom it is told. However, the author takes all human issues upon himself and objectifies the examined person. Moreover, it depends not on the author only, but on the process of the narration in which the person is formalized. The word alienates, the words alienate especially and the theory kills. Actually, it is a meta-problem of the person. The problem is solved extrinsically in circumvention of it. Nevertheless, the problem is that we do not want or we cannot forget our own "Identity", we try to imagine ourselves in the person. It is a paradox of the individuality and totality, uniqueness and universality, subjectivity and substantive aspects" [13, p.4].

Therefore, according to the researcher, the items of the objectification of the image of the personality in the image of the person is unavoidable. Moreover, it is not an abstract theoretical situation, but the deepest Gnostic paradox, including the field of receptive opportunities of the person. Actually, the "Identity" of the person is still incomprehensible and escaping quasi-object of the science and the tools of the adequate display and description of the subject of existence and object of self-knowledge are not developed so far. Any thoughts about the "Identity" is inevitably formulated as an objectified and inevitable aberration [14]. The methods of religions and yoga in the Eastern culture within the frame of self-knowledge of the person were quite often

presented as deep and sufficient in comparison with scientific ones. Nevertheless, they had an unrepresentable, nonverbal, illogical and non-discursive character [15, P. 40-45]. Something, which is out of the discourse and logic, cannot be a subject of the methodological analysis. One item is rather convincing – in belletristic literature, the problem of "Identity" appears to be more difficult, more actual and accentual in the image of the author without taking into consideration the genre and style of the work. It is more interesting to observe in memoirs, autobiographical or documentary literature when we see a self-knowledge phenomenon – the writer narrates about himself, creating the image of the author inevitably.

It is obviously that we must refuse the attempts to find the features of the veritable "Identity" in the image of the author, as the person is indescribable phenomenon for himself in the logical – discursive transactions. The more attempts to objectify itself in descriptions, the more aberrations, self-justifications or chimerical vital creations, the ideological and philosophical reflections, taking away from the real psychological field of the personality. We see this material more clearly in existential works or in autobiographical models [16, P.5-37]. It is a real Gnostic situation when we observe very difficult interaction of the consciousness of the person, sub consciousness, memory with a wide palette of various motives and installations, programs, including sometimes and boundary character (Jean Jacques Rousseau "Confession") [17].

The problem of the author is not only the problem of the metaphysics, but also society and esthetics; it is the nature of the dialogical relations of the writer with society, reader, time and himself as the creative entity. Therefore, the most interesting aspect for the researcher is the zone of the interaction of the image of the author and person, the specific correlation of motives and associations, which can be determined as a self-reflection. It also represents the hidden dialogical field with the correspondence of the motives, which opens for us the emotional and spiritual tension, the intensions with appearing and disappearing "Identity" of the author. The author's self-reflections is the zone of the immersion into the consciousness, memory about past, into the searches of the position of the personality in a situation of the consequential choice was he right or wrong. It is a field of moral and psychological tension, which testifies the genuine sincerity of the required dialogue with the conscience that is a confession. The aspiration for confession is a fixed internal tendency of the autobiographical and documentary prose of I. Shegolikhin. It says eloquently about the parameters of the identity of the writer, before formulating a sentence over society, historic figure or epoch, he is obliged to highlight himself ruthlessly and strictly in a ray of the confessional court. It seems that I. Shegolikhin perceived a sheet of paper as the Logos' field.

The most important circle of the author's self-reflection is a moral torment around a damned question, was I. Shegolikhin right or not when in August, 1945 he left barracks of military unit where he had to be placed according to the prescription of the military-medical commission on unfitness for the service in the ranks. This question was so important for the writer, it inflamed his consciousness and it became a subject of the novel, titled by Yesenin's lines "I do not regret, and I do not shed tears" [18]. The extensive fragments emerged also in other works: ("The cold spring of oblivion", "I want the eternity", "The diary of the writer") [19]. It was something like a subconscious complex of the writer, some kind of an archetypic factor corresponding to similar motive in the creative biography of F.M. Dostoyevsky, the attempt to find the answer for eternal question – what happens with the person when he is beyond the good and evil?

The reason of Shegolikhin's expel from a summer military college is depicted in the novel "I do not regret, and I do not shed tears". "He has an epilepsy, comrade general, – the Shkolnik has accurately answered. – Without any questions.

The general has turned to me. Feeling that he supported me, I lost control and cried:

– Lie! You hastily ... have prescribed!

– The major Shkolnik has begun to justify himself before the general:

– We cannot entrust the fighting machine to the epileptic, the attack can happen in air, and he has the bombs at hand, can you imagine it, comrade general? By no means! I saw how he was delivered to the medical unit – cyanotic to blackness, without a single reflex, in a deep coma" [18, p.203].

Epilepsy – with such diagnosis of the medical commission I. Shegolikhin was located in BAS (battalion of airdrome servicing). The cadet, wound to the quick, leaves barracks of the BAS, considering it as a construction battalion, the division with elderly men, disabled people and women, who serve there few days before the end of war. The main motive of the young man is the collapse of the dream to become the military pilot, shame before the girlfriend who saw him as the officer, a protest against the decision of the administration, which was perceived as an arbitrary behavior: "My dream is leaving me. My and Lille's dream. My life is going by without me ..." [18, p.204]. The explosive feeling of anger, the fire blazing in soul: "For what reason? It is a trifle for someone, but for me it is summit of a shame, a breach of all limits, I brought myself up as a falcon, but not an old crow" [18, P.205-206]. Here we see how the early discharged cadet imagined his future shame: "A battalion of airdrome servicing is the janitors. They sweep the airfield, regulate the tails of the planes in case of devices adjustment, watch for warehouses, load and unload – the service staff. They are not the officers, but waiters. "If you have four attacks a month we will demobilize you", – the major Shkolnik promised. Thank you, humanist, I am moved. I had already two attacks, – wait two others the major. However, I am not inclined to wait for them ... (our spacing – A.ZH.) I was not here and I would not be here. I put a roll on a bed and left the room" [18, p.206]. Here we feel the emotional forms of the process of the consequential choice in the soul of the hero "If I shoot myself, there will be just one more death that is all. If I am alive, there will be one more crime because I will not return to BAS. I shall pass the bridge between two "if", between the

past, which does not exist anymore, and future, which is behind the bridge. "Those who know how to die, forget how to be the slave" [18, p.207].

Thus, the motive of BAS leaving by I. Shegolikhin is clear, it is not the cowardice or banal absence without permission, but a protest against the destiny, against the decision of the military administration and the manifestation of the youthful maximalism of the person dreaming of becoming the military pilot, but not the janitor of the airfield. Circumstances, which have complicated I. Shegolikhin's offense, took place during the wartime, then we saw the forgery of the document – he made the new passport with the new surname. Our hero arrives in Alma-Ata, enters the medical institute, studies there until the 5th course and everything seems all right. However, his chatter let him down, he confided his story to the girlfriend, but the information reached the administrative bodies very quickly during that time. I. Shegolikhin has been condemned for his crime; the case was not a political one, but criminal, as a result there were 9 years sentence of a colony. From these 9 years, the real term was 2 years because the Stalin's death changed the political situation and released him.

We will analyze the documentary novel "The cold spring of oblivion" where the author himself evaluate this story in the status of the wise person, writer and philosopher, who has gained the moral right to judge himself. Firstly, the author analyzes the letter of the prosecutor mentioned above "I want to emphasize once again that your defamers look badly from the moral and legal point of views, they don't get on law. Your period of limitation has come and you have been amnestied with removal of a criminal record. Based on article 55 of the Criminal code of the **Russian Soviet Federated Socialist Republic** and the relevant articles of the codes of the federal republics, the persons with removed criminal record as the result of general or private amnesty have the right to specify in all forms the following "I have no convictions" [1, p.171]. Relying on this legal formulation I. Shegolikhin remembers the memorable conflict in the Writers' Union, which was connected with Makeev's statement: "It has turned out that the majority of the Russian section has been incited against me. They gloated and overstated the case "He left the battlefield, hid himself in a cellar for 5 years, was Vlasov's adjutant" and humiliated me in editorial offices of the newspapers, radio and TV, I do not mention the public places such as taverns and the Central Committee.

I was offended for a long period. The prison gave a chance to experience such hard and severe emotions. It was useful. It is not necessary to feel sorry for something or to be afraid of something – (it is underlined by us– A.ZH.)" [1, p.171] This refrain – it is not necessary to feel sorry for something – is the main thing in all self-reflections of the author and the philosophical result of all vital I. P. Shegolikhin's search. Here we see the supportive mental base – at the deep metaphysical level due to imprisonment, the writer has the significant spiritual and psychological experience. He felt the life bottom, some kind of inferno, but he saw the strong-willed people, the manifestations of the passions where many people were mentally broken, but he survived, he remained the man. This idea has a pathos of another great novel by F.M. Dostoyevsky "The notes from the dead house" [20]. The writer has seen the life from such perspective, in such concentrated experience, which is difficult to imagine and this knowledge has a special value. This idea goes through the whole context of the novel "I do not regret, and I do not shed tears". The significant semantic color is revealed in the life experience, which made the hero and the author stronger, endowed with human and spiritual force and taught him to appreciate the real life in its simple and at the same time unique manifestations. Moreover, at the social bottom he found the natural, powerful characters and the manifestations tempered by prison, he has learned to distinguish the false and true, the most whimsical collisions of the good and evil, to reveal the personality in criminals, mature villains, so-called authorities and code-bound criminals. One of the most picturesque and perfectly narrated hero was the thief with Volga nickname. In addition, the search of the moral person in the fallen people is the strategy of F.M. Dostoyevsky, who presented the deeply hidden bible archetype of the initial sin and atonement.

Life is cognized not by thinking and deduction only, but mainly through the real morally - psychological and spiritual experience accumulating the whole stages of vital testing, sufferings, tortments, supervisions, intuitive conclusions in which all parts of the body and mind, intelligence and integrity of the mental existence (higher nervous activity) of the person participates. In addition, such cognition is realized not in modeling or abstraction, but in the severe situation demanding from the person the extremal tension of the sincere forces. It is impossible to replace such experience. I. Shegolikhin acquired such experience during the imprisonment when he faced the animal laws of existence of convicts. The extremal conditions and life-and-death struggle promote the quick growth of the personality. Such situation developed the special attention in our hero, the specific ability to observe the nuances of the behavior of psychologically strong personalities able to subordinate other people; usually old political prisoners, code-bound criminals and so-called authorities were such people. The observation of such strong-willed people and the penetration into the gist of their relations based on thieves' concepts, criteria and measures of justice entangling the whole prison for controlling of the behavior of not the prisoners only, but also the supervisors, has considerably expanded the human nature study in the novel "I do not regret, and I do not shed tears" and enriched the unripe, naïve and bookish psychology of the author.

3. CONCLUSION

Thus, we open for ourselves the following items – there is an existence described in different books and the real life, which is natural, evident based on force principle and from the very beginning of the history accompanies each step of the person. Sometimes there is a huge distance between virtual and real life. The

hero of the novel "I do not regret, and I do not shed tears" reveals this distance, having plunged into the world of a human bottom. In fact, this novel is a global author's self-reflection, who is forced to reconsider the destiny from the beginning until the end; within the frame of the moral experience of all life to give an assessment of each significant step and people surrounding the author, to peer into the events and see their existential background. This global reviewing of the life, especially of a particular stage, which brought the hero to so-called desertion, the whole structure of the motives suggest that the main motive of the hero's behavior was not a fear, but the protest against rough and arbitrary behavior of the administration. The author has opened for himself the patrimonial sources of such psychology and observing the history of the people, he has seen the nature of his father, grandfathers. They all were imprisoned many times or exiled and the reason of it was in their natures, in their unwillingness to be obedient to the authorities. The author's discourse in I. Shegolikhin's novel is ruled by this strategy – the retrospective search of a moral justification of the difficult, but fair destiny underlined as a denominator with the words "I do not regret, and I do not shed tears".

Another serious factor, which has caused the permanency and depth of an author's self-reflection is a new circle intertwining with thoughts of his past, the past of his parents, the thoughts about the destiny of the native people and Russian language in the Republic of Kazakhstan. "The cold key of oblivion" shows that it was the permanent subject of the author's reflections in different occasions, especially in connection with the social and political activities when being the senator of the parliament of the Republic of Kazakhstan he has been forced to be the speaker of different forums, conferences, meetings with voters. It was an interesting situation when the Russian person, the writer I. Shegolikhin had the position of the protection of Kazakh language and Kazakh culture, and it was difficult for him, as he heard the reproaches in treachery of his diaspora. In deep and durable thoughts formulated as author's self-reflection, he found the response to intuitive feeling of the correctness of his position. Firstly, the Russian language is unshakable, it is a well-spread language among most of the Kazakhs, and its roots are in huge Russia and big Slavic world. However, Kazakh language had the crisis, it was nearly disappeared due to recent catastrophic crashes in the Kazakh world (starvation, war, the reduction of the aboriginal population in the republic) therefore it needed the support. The humanity in I. Shegolikhin's position is undoubted. At the same time, the destiny of the Russian language in Kazakhstan constantly disturbs him. Being the participant of the conference in Switzerland, the country with the social comfort and consent of ethnos, he cannot but compares the similar phenomena with his homeland and again it torments the soul. "For a long period of time the Switzerland, being the little giant for its small territory and the population of six million people only, plays very important role in the modern world. The level of the national income per capita is the highest in the world. It has the first position according to the quality of the products – the watches the chocolate or something else ... (our reduction - A.Zh.). Comparing our life, with bitterness I remember the provision of our country. I compare everything with the silence, I do not want to hurt the homeland, it is a long-suffering creature for me"[1, p.58].

As the thinker and the writer he cannot but performs the deep excursions to history, constantly comparing the destinies of Russian, German, Finnish, Caucasian, Turkic people, the main inhabitants of Eurasia. He compares their cultures, labor skills, features of history, at the same time, his germanophilism is obvious and he does not hide it. The zones of other self-reflections, connected with the images of the beloved, friends and colleagues, form the huge compositional links in such books as "The cold spring of oblivion", "I want the eternity". These zones present the developed narrative plans testifying the fact that his documentary and publicistic discourse was the form of the truth cognition and the chosen literary strategy.

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