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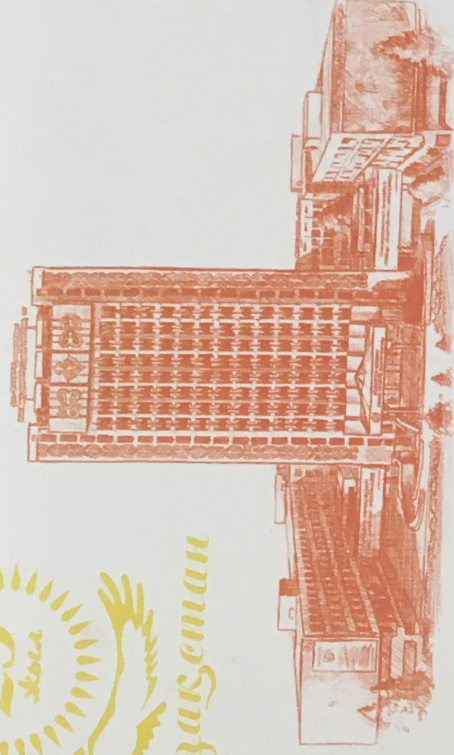
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PROBLEMS OF STUDYING I. SHEGOLIKHIN'S PHILOSOPHICAL DISCOURSE

At the present stage of scientific knowledge the concept of discourse is a linguistic phenomenon. The theory of discourse in contemporary paradigms of human knowledge is considered from different aspects.

Linguistic dictionary gives the following definition of N.D. Arutunova: «discourse (fr. discourse, eng. discourse, from lat. discursus «running to and from, movement, cycling, conversation, talk») is a process of linguistic activity; a way of speaking» [1].

Exact and generally accepted definition of «discourse», which covers all cases of its use, does not exist. The concept of «discourse» complements and modifies the traditional notions of speech, text, dialogue, style, and even language. Most clearly distinguishes three main approaches of studying the term «discourse».

The first group considers the linguistic use of the term. Historically the term *discourse analysis* first entered general use in a series of papers published by Zellig Harris beginning in 1952. Only two decades later, in linguistics begins the process of studying this term to the full. Despite the fact that the linguistic usage of the term «discourse» in themselves are quite diverse, generally after them are viewed attempts verifying traditional concepts of speech, text and dialog. In aphoristic expression by N.D. Arutyunova «discourse is a speech immersed in the life» [1], discourse is interpreted as a inscribed speech in a communicative situation, and in comparison with the speech activity of the individual is seen as clearly expressed social content. On the other hand, the real practice of modern (mid-1970s), discourse analysis involves the study of patterns of information flow within the communicative situation, carried out through the exchange of remarks; thereby actually describes some dialog structure interaction, which began exactly and have been laid by Harris [2.14]. However, differences in the concepts of discourse and the traditional concept of the text emphasizes the dynamic nature of the discourse. The first approach of studying of the term «discourse» is represented mainly in the English-language scientific tradition.

The point of view of the second group, which appeared beyond the scientific knowledge and became popular in publicism, originates from the French structuralist and poststructuralist, and especially from the ideas of Michel Foucault. This use can be traced

the desire to change the traditional concepts of style («style – a man») and individual language (ex. style of Dostoevsky, Pushkin's language or the language of Bolshevism with such a modern-sounding expressions as modern Russian political discourse or discourse of Ronald Reagan). This understanding of the term «discourse» (as well as derivatives and are often replaced by the term «discursive practices», also used by Foucault) leads to a description of ways of speaking, and it is obligatory to clarify – what or whose discourse as scientists are not interested in discourse in general and its specific varieties, which, in turn, can be given a wide range of parameters: language distinguishing features (to the extent that they can be clearly identified), stylistic specificity (in many cases determined by quantitative trends in the use of language resources), as well as the specifics of subjects, belief systems, ways of reasoning, etc. (What the author of discourse says, and how he talks about it) [3]. Discourse in this sense – a stylistic features. Moreover, it is assumed that the process of speaking largely determines and creates a very substantive sphere of discourse (i.e., the subject of discourse) and its corresponding social institutions. We can assume that this kind of understanding of the term «discourse» certainly is in the highest degree sociological. Definition of relativity of discourse can be seen as an indication of the originality of the subject communicative social action, and this subject can be specific (Bunin's discourse), group (student discourse) or abstract (the discourse of faith).

And finally, there is the third group using the term «discourse», which is associated primarily with the name of the German philosopher and sociologist Jürgen Habermas. It can be considered as a type of the previous understanding, but has significant features. This third understanding of «discourse» refers to a special kind of perfect communication, carried out in the best possible suspension from the social reality, tradition, authority, communication routines, etc. and having as a goal a critical discussion and justification of the views and actions of participants of communication [4].

The above mentioned three groups of understanding of «discourse» (and variations thereof) interacted and will interact with one another. It should also be noted that the term can be used not only as a generic, but also in relation to the specific language interaction models, such as «Length of discourse – 2 minutes.»

Investigation of I.P. Shchegolikhin's creativity, Russian writer of Kazakhstan, made us think about the generality of literary tasks outside the geographical factor: this is a creative nature of an

artistic work and the cognitive value of literature, and its educational and aesthetic significance, and the theory of the essence of artistic creativity and much more.

Works by Ivan Pavlovich Shchegolikhin, which created at the crossroads of Eastern and Western literature, wider – cross-cultural works are yet another vivid example of the literary synthesis, making differ creativity of Russian writer of Kazakhstan with bright originality, the originality of vision in the condition of «outsidedness» in relation to another culture.

A distinctive feature of Shchegolikhin's prose is to show the type of people united by a common concept – «intellectuals» that fully reflects the essence of understanding the world of heroes.

Said above explains our interest in the prose works of Russian writer of Kazakhstan, publicist, active public and political figure – I.P. Shchegolikhin, whose work is selected for the study by us.

In Ivan Pavlovich Shchegolikhin's works most acute and urgency stands a question: how to live an extraordinary, creative, intellectual, person?

A man of mental work, inadequate thinker, marching forward, truth seekers, who selects against all the laws of logic is the most difficult route (both most worthy)?

Most often, the characters are medical personnel or medical scientists, let us remember his stories, «The daughter of the professor» (about the vicissitudes of a difficult profession of medical workers), «In one institution» (medical professor Grichikhin), «Wedding Dress» (Professor, medical students), stories and novels «Topol drops leaves» (a medical student Andrei Volkov), «Once again, the morning» (a young doctor – Igor Ivanovich), «Keep the fire» (oncologist Aydar Nazarov), «Blizzard snow» (Grachev surgeon, nurse Zhenya Ismailova), «The Fifth corner» (Gleb Antonov surgeon), «The deficit» (the doctor Sergey Ivanovich Malyshev).

It is known that spiritual search has always been the prerogative of the intellectuals – keepers of human and national spiritual values from the ancient times. The work of intellectuals is needed and socially significant, as it helps to solve a heuristic, creative problems in a particular area. The more active participation of intellectuals in public events, the faster and organized a transition to civilized forms of social existence. Perhaps that is why it was important for Shchegolikhin appeal to the historical events, the protagonists of which were also intellectuals. This work is «The burden of choice» (1979) about Vladimir Mikhailovich Zagorsk – a prominent figure in the Bolshevik Party,

the first secretary of the Moscow Party Committee. Then he addresses the story «Too good heart» to the image of revolutionary sixties, a prominent figure in the revolutionary movement of the XIX century – Mikhail Illarionovich Mikhailov in which embodies the best features of the old Russian intellectuals [5, 37-38].

In the works of I. Shchegolikhin «I do not regret, do not call, do not cry,» «Love for the far person», «I want to eternity,» revealed the past and its relationship to the philosophical and aesthetic concept. Creation of a number of philosophical novels caused a rich personal experience of the writer, which is linked «directly to the epochal historical events, the harsh atmosphere of 40-50-ies, the experience of the Gulag». Peculiarity of works by I. Shchegolikhin is that the author does not renounce his past, he treats it with love and motivates it with that the «regrettable means to betray the time your days and years, those people who surround you and that you walked side by side. «At the end of the XX century published novels of Shchegolikhin I. «The old prose» and «Other dawns» about the fate of the creative intelligentsia during the period of the personality cult and thaw.

The difficult situation related to social changes in the life of the author introduces confusion in the life of each of the characters in works of I. Shchegolikhin «Love the far person» and «I want to eternity». The story «Love the far person» has grown from notebooks, the second product with a great name «I want to Eternity» – plotless, «anywhere you can stick a sprig from the past, and it is rampant dissolve, blocking a moment». The characteristic features of the two works is the unity of journalism and philosophical beginning, autobiographical and universal beginning. For the author, it is important rethinking of the image of Russia in his soul, he cares about the destiny and the role of the Russian language in modern society. I. Shchegolikhin puts acute historical and political, social, demographic and sociological issues [6].

It should be noted genre originality of I. Shchegolikhin «Peace be to you, anxieties of past years», which appears in the form of documentary records from the diaries from 1965. As acknowledged the author himself, in this work, he got rid of all unnecessary and left to the reader «the most-most».

I. Shchegolikhin can be called an artistic chronicler who witnessed the transformations. His latest works are devoted to artistic interpretation of a difficult years of post-perestroika. Among the heroes of the story, «I'm not going to seek victories» there are names of famous politicians and public

figures. In terms of genre story is reminiscent travel notes. Numerous trips around the world allow to compare and contrast. There is an amazing rapport at the level of another culture, the exchange is not in the novel of I. Shchegolikhin «I do not regret, do not call, do not cry», you can follow the dynamics of youthful romantic perception of life, with his characteristic maximalism, to mental confusion of a mature pores deep philosophical reflections. In the work the author touches upon the topic of childhood and growing up, the meaning of life and life choices. The central themes of the story are images of home and family, personal and historical memory.

In M.K. Sydynazarov's dissertation «Traditions of essay genre in modern Kazakh prose (based on essays G. Belger, I. Shchegolikhin, Dm. Snegin)» [7] a separate section is devoted to Shchegolikhin's creativity, features of themes, issues, structural-stylistic and the artistic means in essays. He writes: «The novels of the writer «The deficit», «The officials», «Old prose», «Other dawns» provoked a public resonance, raising many of the negative aspects of Soviet reality. Explicitly of the author's position, essayistic style of the literary material had already mentioned in the 70 years» [6, 19-20].

It can be noted that Shchegolikhin's creativity, who generally gravitating towards journalism, characterized by an acute social issue, openness and independence of citizenship, and innovative searchings to draw the truth of life» [7, 19] what writes Sydynazarov in the work.

Also, a number of articles of the author is devoted to research of Shchegolikhin's creativity – «Genre typology Ivan Shchegolikhin's novel «I do not regret, do not call, do not cry...» [7, 56] and «Images of imalogi and alteriteta (images of «not his», «foreign» national existence) in Russian-speaking prose of Kazakhstan (based on I. Shchegolikhin's essays)» [7, 87].

Already in the XXI century in his interview with A. Sandybayev I.P. Shchegolikhin says about the significance of Union of Soviet Writers: «In socialism it was the authoritative and efficient Union, it benefits not only the writer, but also the state, and not all of it was so bad as it is written. Previously, it was a concept of «literary process». Readers and writers have always known what was going on in the world of books. The critics and literary scholars wrote reviews, comments and reviews of new works, in the newspapers were arranged discussion.

To tell the truth, today the Union of Writers can not give anything to the writer, especially Russian-speaking. Although the majority of readers in the

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