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S. M. Altybayeva¹, G. E. Imposti²

¹Kazakh University of International Relations and World Languages
named after Abylai Khan, Almaty, Kazakhstan;

²Università di Bologna, Bologna, Italy.

E-mail: altybayevasaule@gmail.com, gabriella.imposti@unibo.it

COGNITIVE-COMMUNICATIVE STRATEGIES OF KAZAKHSTANI LITERATURE: SPECIFICITY OF FORMATION AND FUNCTIONING

Abstract. The article discusses the problem of the formation of the main cognitive-communicative strategies of the literary discourse of Kazakhstan. In the implementation of these strategies, a large role is played by cultural codes. The latter, as significant semiotic units of the text, are included in its conceptual core. Such concepts of the theory of cultural code as philosophical, ideological, conceptual core, ethnostereotype, heterotopic markers, detailed multicultural landscape and others receive terminological design. Cognition of the world and understanding of history, modernity, the possible future is often realized in a work through the universalization of the art world, multiculturalism, and the construction of complex narrative structures. The specificity of a historical narrative is analyzed with its characteristic capacious referential mode, involving the reader in the active communicative process of decoding narrated events and images. The heterotopic markers of myth-folklore units in the structure of a literary text are studied, the stability and iteration of traditional ethnocultural codes are noted.

The bipolar tendency of ethnostereotyping and multicultural landscape of the art world is determined as an important cognitive-aesthetic strategy of literature in Kazakhstan. A multidimensional dialogical space of one or another cultural code is formed, an extension of its referential and epistemological connotations. The issues of sacralization, universalization and profanation of the artistic space and time, various topos, realities, and personalities are considered. The specificity of the narrative structure of the historical novel, diffusion methanarrative, is investigated.

The content and functioning of such universal frequency codes as philosophemes and ideologemes are substantiated. By their dialogical and cognitive-communicative nature, philosophemes, like mythologemes and folklores, in a literary text come closer to the universals of culture. An additional result of such an immanent presence and subsequent development in the text of these philosophemes (universals) is the complication of its genre, style nature. In connection with the implementation of the strategy of maximum metaphorization and universalization of the art world, the emergence of hybrid genres is justified: a novel-myth, a novel-requiem, a novel-revelation, and others.

The inclusion in the literary text of a large amount of metatexts (diaries, notes, poems, translations) becomes an additional tool for constructing a complex system of coding and recoding information, specific translation of knowledge about the political, historical, cultural, legal, economic, systems, social stratification of the presented world spaces. A change in stereotype also finds a place in the paradigm of literary discourse. Some distinguished cultural codes (path, caravan), showing a strong attraction to each other, reinforce the philosophical and worldview depth of the narrative.

Key words: literature, strategy, discourse, cultural code, philosophy, ethnostereotype, narrative.

Introduction. The active processes of multilevel modeling, the functioning of cultural codes in the literature of modern Kazakhstan show the presence and dynamics of a number of cognitive-communicative strategies (ethnostereotyping, multiculturalism, intertextualization, universalization of meanings, creation of diffusive narratives, meta-narratives and mega-narratives). By maximizing the content of the cultural code as a specific semiotic unit of the text, we can talk about its polysemantic and polystylistic functional orientation. The referential orientation of the code varies in close connection with

the general concept and philosophy of the work, extratext environment. This thesis explains the significant epistemological and phenomenological status inherent in the code, the peculiarities of the formation of its semantics and structure in specific texts. A comprehensive analysis of a number of the most frequent cultural codes (philosopher, ideologist, folklore, historiosophist, mythologem and others) shows their unlimited aesthetic potential in the aspect of modeling and forecasting a certain narrative and communicative-informative situation in the literature of Kazakhstan.

Methods. In the study, the authors use several scientific methods: a comparative typological method, a comprehensive literary analysis, narrative, motivational, semiotic, structuralist text analysis. The basic principle of the study is an interdisciplinary approach to the study of the cultural code phenomenon.

Results. The contextual environment of Russian literature is distinguished by its great relief, the coexistence of various artistic and worldview approaches, and a significant experimental mode. The synthesis of ethnic and foreign stylistics, plots determines the development of complex mega- and metanarratives. Actualization of primordial ethno-cultural content in the form of recognizable historical images, folklore, sacronyms, many reminiscences, allusions referring to national symbols and history (*Zher-Yiyk*, *Zher-Ana*, *Zhelmaya*, *Samruk*, *Aruak*, *balbal*, *Desht-i-Kipchak*), and motives of other traditions (European, Latin American, Indian, Japanese, Chinese) creates a unique panoramic stereoscopic vision of the problems of our time.

This structures a particular, often overloaded with details, narrative, emotive frame, the referential diversity of the work. Unlike a multipolar media discourse with its ambiguous communicative-value, blurred ethical attitudes, the literature of Kazakhstan is a mature aesthetic phenomenon that has a strong traditional lyrical-epic charge, intertextual conjugation with foreign cultural aesthetic complexes. This quality is clearly manifested in the *Book of Doomsday* by S. Elubay, replete with references to various sacronyms (names of gods, iconic personalities) of world spiritual traditions, detailed quotes from the scriptures (the Koran, the Bible, the Rig-Veda, the Torah) and the author's commentaries on them.

In other words, an important cognitive and aesthetic strategy of modern literary discourse is the bipolar *tendency towards ethnostereotyping* of the art world and at the same time the formation of its *multicultural landscape*, the end result of which is the multidimensional dialogical space of a cultural code, the expansion of its referential and epistemological connotations.

It is established that in the development of the plot-shaped basis in these texts, the so-called *ethnostereotypes*, which include various stable ideas about the mental, emotional, sensual, worldview and other characteristics of a particular ethnic group. Ethnocultural codes such as *zher-ana*, *khan*, *kagan*, *batyr*, *biy*, *dala*, *argymak*, *dombra*, *kyushi*, *zhyrau*, *baibesh*, *sacred mountain*, *balbal*, mythological and folklore images of *Kok-Tengri*, *Umai*, *Samruk*, *Zheztyrnak*, *Karakus* and many others are distinguished by their great length and preservation in time, stability and iteration in various literary texts.

Historical personalities - biys, khans, batyrs, zhyrau, sal-seri (Abylay khan, Abulkhair khan, Bukhar zhyrau, Tole bi, Kabanbai batyr, Bogenbai batyr) are subject to a distinct ethnostereotypical connotation. A great historical time with steep zigzags of the difficult fate of the Kazakh people formed the basis of the dilogy *Daraboz* (in Russian translation - *Kabanbay batyr*) of K. Zhumadilov [1], where the volume of famous historical personalities is about 40% of the total number of book images. A.F. Koffman defines the process of forming a stereotype in literature as follows: "if the repetition of the same images and motives cannot be explained either by chance or imitation, then they should be understood as stereotypes of artistic thinking (the concept of "stereotype" in our case does not contain not the slightest negative shade). They are formed unconsciously, spontaneously - on a common perception of the world and themselves in it. In contrast to folklore stereotypes, literary ones are much more mobile, blurred, varied ... Artistic stereotype is something external, in other words a form; the study of genesis and symbolic meaning leads to its content - namely, to the archetype of artistic thinking. The totality of the archetypes of artistic thinking makes up the artistic code of this culture" [2, p.8-9].

Universal spatial codes such as *mountain*, *steppe*, *sky*, as sacred substrates of a nomadic world space marked with symbols of eternity, transcendence, universality, are the most frequent codes of Kazakh culture and literature. Their fictitious and functional assignment, a large extent in time and space is obvious, but in each case, the filling of these images varies depending on the narrative situation in which they are placed. Such are the Karaspan mountains in *the Death of Otrar* of H. Adibaev, the Saki steppe in the *Kipshyk Aruy* of M. Magauin, *Saki* of B. Zhandarbekov, *Karavan* of A. A. Tynibekov, *Tengri* in *the Dreams of the Cursed* of A. Zhaksylykov. These symbolic images simultaneously acquire the significance

of heteropic (qualitatively different, according to Foucault) spaces as special sign systems of a specific, namely, syncretic nomadic world order and worldview. For example, S.Sh. Ayazbekova indicates this quality of the *Tengri* code in the following: “In the image of *Tengri* for the Kazakh nomads, the different hypostases of the World-building of the Kazakhs were united: the World as the Absolute and as a visible, tangible reality, including Heaven, Sun, Moon and Earth; The world as a divine-cosmic formation with its hierarchical levels; finally, the World as perfect Harmony is an ideal. This cult, quite stable for many centuries, turned out to be the fundamental and historically stabilizing factor that was not lost during many other religious influences, since it was preserved in the unconscious archetypes of human memory ” (*Translated into English by S.Altybayeva*) [3, p. 6].

At the same time, as a result of the superethnostereotyping of the art world, a loss of transcendence as the dominant of the sacronym, myth image, mythotonym and other universal codes is possible. This can lead to the destruction of their semantics, as José Manuel Losada Goya writes:

“Transcendental subversion is also often called mythic subversion or demythologization, insofar as a transcendent and etiological character are elements unique to myth in literature. The loss of one expositive style or another might be innocuous to a mythic narrative, but the loss of its transcendent character would prove lethal” [4, p.7].

Such destruction of the sacred semantics of topos (sacred mountain peak) we find in the story of *Karaly tobe* of R. Mukanova [5]. The disappearance of transcendence, a turn towards the absolute profaneness of art space and time (otherwise - inner emptiness, timelessness), the infantilization of images appears in the story as a necessary device for a contrasting presentation of the crisis state of the modern village and its inhabitants. The destruction of shrines, primarily on the mental level, leads to total profanization. As M.Z. Musin notes: “Profanity in culture is inevitable, since the sacred is always oriented towards the absolute, embodies a certain ideal, and when its unreachability becomes obvious, *disappointment* arises in it, triggering the processes of desacralizing certain meanings, values, norms and symbols. Any phenomenon also becomes profound as a result of its *routinization*, that is, an ever greater involvement in the circle of everyday existence, in the life of people. Life is the main sphere of concentration of profane meanings, the realm of common sense, in which sacred objects, signs, symbols, meanings, norms and values gradually lose their transcendental dimension ” (*Translated into English by S.Altybayeva*) [6, p.122].

On the contrary, in the *Giants* of A. Tynibekov [7], the other national cultural *pyramid* code included in the heterotopical set of the novel - the abode of mystical blue creatures - is most sacred, connotated by the sacrament of initiation, transcendental connection with other worlds. Here, this sacred topos, in everyday consciousness, due to the centuries-old “routinization” (M.Z. Musin) associated with crowds of tourists from all over the world, “regains” the semantics of the sacred place, its unprecedented timeless value.

The artistic implementation of such cognitive-communicative strategies - the *maximum sacralization* and universalization of topos, realities, personalities included in the ethno-stereopic series of Kazakh (and not only) literature, is, for example, the *caravan* code. This cognition is deeply connected with a larger philosopheme *path*. The latter is clearly correlated in the Kazakh ethnographic picture of the world with the historical philosophies of nomads, *Saks, Turks, Polovtsy, Desht-i-Kipchak*, culture gave, folklore of *Koblandy, Zhelmay* and others. In the system of cultural codes of Kazakh literature and art, the universal concept of the path takes on the attributes of a voluminous philosophical concept associated with another concept of *cognition*. In the broad context of nomadic culture, this philosophy is laid in the foundation, the foundation of ethnic mentality, the national picture of the world.

The integral nature of this concept is clearly manifested in the literature, not only Kazakh literature, but in almost all the literature of the world. Among contemporary authors, one can name the Brazilian Paulo Coelho, whose books are distinguished by a combination of a developed philosophical plan of narration with a mystical modus, deep symbols, and well-known archetypes. The path crystallizes in him into the *Path of knowledge*, on which all his heroes are located (*Alchemist, Zaire, Book of the Warrior of Light*, etc.). Genetically peculiar to myth (it is enough to recall the theory of the monomith J. Campbell), and then folklore, the end-to-end motive of the road, is clearly manifested in fiction, where it becomes the leitmotif and leading image. The *road* construct with the concept creates a synonymous, though not absolute, semantic-stylistic pair, take, saturating the text with the necessary and corresponding to a particular genre associative, referential attributions. If we consider this motive through the prism of the

theory of cultural code, then the concept of the *path* is a philosophical, placed in a specific artistic time and space.

The concept *path* in a direct nominative function can be considered in an intercultural aspect. A.S. Kolesnikov, updating the term interculturalism, remarks: “What is the essence of interculturalism? ... firstly, *interculturalism* is a bet on the gradual process of universalization of the world ... Secondly, interculturalism connects the emergence of reality with the narrative of cultures, i.e. the possibilities of the real are determined by “myths” and “legends”, in which cultures narrate their secrets, offering to *preserve what justifies the meaning* and spreads balance. The basis of equilibrium is communication as a versatile dialogue of the cultures of mankind” (*Ttranslated into English by S.Altybayeva*) [8, p. 59].

It is the trade routes in the novel *Caravan* that become the bridge of intercultural communications, the focus of trade, political, economic, legal, military ties between different peoples, states, civilizations. The formation and development of a detailed multicultural landscape in the literary discourse of Kazakhstan also acts as one of its significant and fairly new cognitive-communicative strategies (*Caravan, Giants, Saki, Otrar Death, Kabanbai Batyr, Tamga Issyk-Kul and others*). *The detailed multicultural landscape of literary discourse is understood to be subordinate to the idea of a large-format narration about historical (or conceivable as such) events, the inclusion in the literary text of many foreign cultural details - descriptions of culture, history, geography, everyday life, economics, ethno-mentality, significant personalities and narratives (mythologemes, folkloremes, ritualemes, historiosophemes)*. The main purpose of the multicultural landscape in the literary text is to fulfill the traditional (word “additional” from the English is - supplementary) function of constructing a developed background discourse determined by the very specifics of the historical novel genre.

In the novel *Caravan* [9], the inclusion in the text of many historical, cultural, ethnocultural, universal multicultural codes (historical onomasticon, personals, mythologemes, rituals, realities, folklore and others) also allows you to recreate the special atmosphere of the ancient world of powerful nomadic and sedentary civilizations, constructing an extensive and heterogeneous mega-narrative. Earlier, we identified a multicode “semantic field of the caravan code ... At the same time, an ambivalent sign epistem appears:

Way → knowledge of the world

↓

Caravan → knowledge of the world

The caravan as a basic cultural code also acquires an additional meaning: a caravan as a means of reconnaissance, obtaining secret information about neighboring states. The multifaceted principle of the novel narrative allows us to build the corresponding multilinear plot, heterotopies of alien spaces (deserts, mountains, ponds, caravanserai, abandoned huts), in which events also unfold” [10, p.153].

At the same time, in the literary text, these constructs are also present in their direct nominative meaning. *Road, path, journey* - a certain spatial movement of someone from one point to another. In the historical prose of Kazakhstan, saturated with numerous plot twists, all the heroes and characters are constantly in motion. B.U. Azibaeva defines dynamic as one of the main functions of epic motifs: “An epic plot, in turn, consists of a combination of different types of motifs that perform constructive, dynamic, and semantic functions” (*Ttranslated into English by S.Altybayeva*) [11, p. 260]. The *khan* (king, emperor) visits his possessions, goes to headquarters, foot troops and cavalry move, messengers rush, soldiers go for reconnaissance, etc. History is unthinkable without movement. Panoramic reproduction of large-scale battle scenes, fights, preparation for battle, siege, assault of the fortress, crossing the river, inclusion of a mass of other related descriptive elements (description of hunting, weapons, uniforms and combat arms, life, food of rulers and ordinary warriors, signals, tribal differences in clothes, etc.) also serve to create a complete picture of a historical event. Such referential aspects of historical narrative contribute to the formation of a holistic, aesthetically multidimensional impression of the reader / recipient about the events that are narrated, and his involvement in the active communication process.

A special place in historical novels is occupied by the narrative of the power structures of a nomadic society. In the local nomadic societies, in the presence of a clear hierarchy, there were initially democratic institutions for the election of mid-level generals and seniors. The direct inclusion of many descriptive elements (a description of the ruler’s rate, insignia, class hierarchy, relationships between members of

society, the specifics of electiveness and others) in the narration of specific historical events makes it possible to recreate by art means the authentic atmosphere of the steppe of the region. As noted in modern Kazakhstani historiography, “According to written sources of authentic and external nature, nomad societies have left the original and local forms of political organization with inherent tribal relations as the most stable structure of social relations” [12, p.172].

As a result of such a construction of the text, the reader gets the impression of the maximum credibility of the events being narrated. This narrative strategy is successfully implemented in almost all major Kazakh historical works, starting with *Nomads* of I. Esenberlin and up to the present, for example, the books *Caravan*, *Gigantic* of Abai and Auez Tynibekov.

A special place in the structure of the polycode space of literature in Kazakhstan is occupied by philosophemes and ideologemes. A *diffusive narrative* is being developed in which traditional techniques for creating eventfulness, rhythm, and temporality of narration coexist with innovative intentions of creating hypercyclical, including voluminous allusive, referential multicultural elements, a metanarrative, “connecting different languages, as well as cultural and semantic discourses” [13].

In this context, philosophemes as one of the most frequent cultural codes of literature in Kazakhstan form the conceptual sphere of the work (*Caravan*, *Century of the Last Judgment*, *Dreams of the Cursed*, *Last Duty*, *Ayaz bi*, etc.). According to V. Kartavtsev, “the core of the philosopheme is a certain amount of meaningfully important information, which is a formulated question regarding the essence of the basic constants of natural or human reality. At the same time, with the advent of attempts to answer this question, the integration of the philosopheme into the cultural field also takes place” [14].

We offer the following interpretation of this concept as one of the most frequent codes of literature in Kazakhstan: *philosopheme* - a cultural code that has a stable semantic-structural and multifunctional content, mostly abstract, extended in artistic time and space. By their dialogical and cognitive-communicative nature, philosophemes, like mythologemes and folklore, in a literary text come closer to the universals of culture. The latter are understood as “everything that by its nature is capable of affecting single things (substances), namely, their properties or relationships. Thus, a term is considered a universal (universal) when its *referential correlation* with any abstract entity is affirmed, regardless of whether this term is general or single ” (*Translated into English by S.Alybayeva*) [15]. The core, substrate of the given definition, in our opinion, is the interpretation of “referential correlation with one or another abstract entity,” for example, the search for the Absolute, Truth in the novels *the Constellation of the twins* of H. Adibaev, *Wind Dance* of D. Nakipov, *Dreams of the Cursed* of A. Zhaksylykov, *Caravan* of A. A. Tynibekovs. L.A. Mikeschin refers “universal representations of cultural experience and activity (happiness, honor, justice, cognition)” to “universalies of culture” (*Translated into English by S.Alybayeva*) [16, p.23], which are also widely represented in the literary discourse of Kazakhstan.

An additional result of such an immanent presence and subsequent development in the text of these philosophers (universals) is the complication of its genre, style nature. The emergence of hybrid genres - the novel of intentions, the novel-tragedy, the novel-revelation, the novel-myth, the novel-document, the novel-song, the novel-requiem, the transformation of the text into hyperintertext and other qualitative changes in the poetics of the work are associated with the artists' desire for maximum philosophization and metaphorization problems raised, their translation from the category of a purely aesthetic phenomenon into the category of predominantly ontological order (novel-requiem *Songy pariz*, novel-revelation *the Constellation of the twins*, novel-myth *Altai ballads*, *Book for people in doubt* *Age of Judgment*). In addition, in these and other texts, the philosophical interpretation of universal metaphors acts as a determinant of their poetics. The positioning of this code in a literary text can be interpreted as a “mediator” between philosophy and literature as a specific form of social consciousness. “Speaking about the fact that philosopheme acts as a mediator between different branches of science and philosophy, one should not lose sight of the fact that it plays a similar role in the interaction between philosophy and literature, and more broadly - between philosophy and other types of cognition of the world ” (*Translated into English by S.Alybayeva*) [17]. In ideological practice, compared with the media, ideologemes (power, party, people (*el*), leader (*elbasy*), which we understand as philosophemes, placed in a specific ideological and political-legal context, are less frequent. Bipolar interpretation and subsequent broadcast are noted: on the one hand, a tendency toward universalization of the code, access to its critical discourse-analytical understanding, and on the other hand, an intentional decrease in the value of basic constructs, especially ideological ones.

An analysis of a number of works of modern literature of Kazakhstan, the predominantly novel genre, (*The Last Judgment, Caravan, Saki, Twin Constellations, Last Duty, Ayaz bi, Giants, Circle of Ash*), shows that philosophemes and universals perform there a number of functions which are essential for understanding and disclosure of the conception of the product: in the aspect of expanding the conceptual sphere - ontological, cognitive, axiological. In compositional terms, the inclusion of cultural codes of universal semantics (primarily philosopher, mythologist, folklore, historiosophist) contributes to the creation of a multi-faceted metanarrative structure. Genetically characteristic of their universal meaning allows us to attribute these concepts to implicit cultural codes.

In the course of the study of the functioning of universal cultural codes, the constancy of their presence in the conceptual core of the text was established. The latter is characterized as a sub-semiotic unit centering the text space. At the same time, the archisem of this or that concept (philosophemes, mythologemes, folkloremes, historioshemes) can transform into the opposite or similar in meaning, but having a significant difference from the original, concept. For example, mythonyms, mythopersonyms, and especially sacronyms (sacred names) acquire ironic content and sound that is different from traditional ones. This seems to be Croesus, the king of the powerful Lydia, who, due to a strange attachment to mystical and magical rituals, the predictions of the Delphic oracle, lost his kingdom, became the servant of the Persian king Cyrus (*Saki B. Zhandarbekov*). Heterotopic markers (specific pointers to “other” places) of the mythic-folklore narrative plan are sacronyms and pseudo-sacronyms. They show sufficient activity in the “sense generation” of the three-dimensional spatial codes of modern historical and postmodern literature of Kazakhstan.

The transformation of the stereotypical approach to the representation and development of a figurative, motivational system of text also finds its place in the paradigm of both discourses. Some distinguished and analyzed cultural codes (path, caravan), showing a strong attraction to each other, enhance the emotional charge, the depth of the worldview of the narrative. Change in the source semantics of the subject code towards metaphorization and universalization of meaning (caravan ↔ life - *Caravan*) and the reverse process of demetaphorization and sometimes profanation, “routine” (the term by M.Z.Musin) (in *Saki –Croesus and the Delphic oracle*) known by the mythologist, universals of world culture (Hanging gardens, the Tower of Babel, the Delphic Oracle - *Saki*) are also articulated as productive cognitive-communicative strategies of literature in Kazakhstan.

Conclusion. The models of the interaction of cultural tradition and artistic practice, building their spiritual relationships are invariant, mobile, express the creative personality of the writer, his concept of the world and man. In the literary process of Kazakhstan, at least two important trends interact: the use of traditional folklore, mythopoietic complexes that underlie any national literature, and the authors actively search for new opportunities for artistic generalization and expression of an increasingly complex picture of the world. In this aspect, research has been continued by such philosophers as *freedom, honor, justice, path, knowledge / knowledge, happiness, faith / unbelief, peace, man, time, space, Absolute, truth* and others. In some cases, these concepts are revealed in heterotopic dimensions (the term *heterotopy* is M. Foucault [18]), in others they are deliberately sacralized, passing into the category of mythologies, sacronyms, in third cases they are profaned, forming additional connotations of reduced meaning in their semantics.

As a result of a comprehensive interdisciplinary study of cultural codes, several interrelated cognitive-aesthetic, communicative strategies and corresponding models in the literature and media discourse of Kazakhstan have been established and justified. These are, but are not limited to, the strategies of ethnostereotyping, universalization of the art world, and the formation of its detailed multicultural landscape.

The inclusion in the literary text of a large amount of metatexts (diaries, notes, poems, translations) becomes an additional tool for constructing a complex system of coding and recoding information, specific translation of knowledge about the political, historical, cultural, legal, economic, systems, social stratification of the presented world spaces. A change in stereotype also finds a place in the paradigm of both discourses. Some distinguished cultural codes (*path, caravan*), showing a strong attraction to each other, reinforce the philosophical and philosophical depth of the narrative.

Multicultural landscapes of modern literature are formed due to the inclusion, development of foreign cultures and, more broadly, foreign civilization codes that create a certain background space of a literary text given by the author’s concept. The multicultural paradoxes of predominantly modern postmodern

literature (*Parasat maidany, Dreams of the Cursed, Circle of Ash, Shadow of the Wind, Kypsha Aruy, Centaur, Purusha* and others) are also determined at the level of poetics of the work and deep understanding of the depicted events.

The special situation of encoding a literary text through the codes and other codes discussed here requires the recipient to have quite serious experience in interpreting and subsequently comprehending the conceptual sphere of the work, its semantic, stylistic and narrative core. Such a multi-level approach to choosing a narrative strategy is currently demonstrated by many Kazakhstani authors: B. Zhandarbekov (*Saki*), S. Elubay (*Ak boz ui*), S. Elubay (*Century of the Last Judgment*), J. Shashtayuly (*Ayaz bi*), H. Adibaev (*Death of Otrar*), A. Altai (*Altai ballads; Centaur*), A. Egeubay (*Zhusip Balasagun*), A. Tynibekov (*Giants*), Abay and Auez Tynibekovs (*Caravan*), I. Odegov (*Purusha*) and others.

The phenomenological status of the cultural code is largely determined by its predominant synthetic cognitive, informative and communicative nature. Being a phenomenon of public, including artistic, consciousness, it involves the design of broad intermedial cognitive-associative connotations, narrative models. The article was prepared and published in the framework of the project "Cultural Codes of modern Kazakhstan (literary and media discourses)" (grant AP05133019 funded by the CS of the MES RK).

С. М. Алтыбаева¹, Г. Е. Импости²

¹Абылай хан атындағы Қазақ халықаралық қатынастар және әлем тілдері университеті, Алматы, Қазақстан;

²Болонья университеті, Болонья, Италия

ҚАЗАҚСТАН ӘДЕБИЕТІНІҢ КОГНИТИВТІК-КОММУНИКАЦИЯЛЫҚ СТРАТЕГИЯЛАРЫ: ҚҰРЫЛЫМЫ ЖӘНЕ ФУНКЦИЯЛЫҚ МӘНІ

Аннотация. Мақалада Қазақстанның әдеби дискурсының негізгі танымдық-коммуникативтік стратегиясын қалыптастыру мәселесі қарастырылған. Осы стратегияларды жүзеге асыруда мәдени кодтар үлкен рөл атқарады. Соңғысы мәтіннің маңызды семиотикалық бірліктері ретінде оның концептуалды өзегіне енеді. Мәдени код теориясының философиялық, идеологиялық, концептуалды өзегі, этностереотип, гетеротопиялық маркерлер, егжей-тегжейлі көп мәдениетті ландшафт және басқалары терминологиялық дизайнға ие. Дүниені тану және тарихты, қазіргі заманғы жағдайды, мүмкін болашақты түсіну көбінесе шығармада көркем әлемді әмбебаптандыру, көп мәдениеттілік және күрделі баяндау құрылымдарын құру арқылы жүзеге асырылады. Оқырманды баянды оқиғаларды, образдарды декодтаудың белсенді коммуникативті процесіне қатыстыра отырып, оның сипаттамалық потенциалды анықтамалық режимі бар тарихи баяндаудың ерекшелігі талданады. Көркем мәтін құрылымындағы мифтік-фольклорлық бірліктердің гетеротопиялық маркерлері зерттелді, дәстүрлі этномәдени кодтардың тұрақтылығы мен итерациясы белгіленді.

Этностереотиптіліктің және көркем әлемнің көп мәдениетті ландшафтының биполярлық тенденциясы Қазақстандағы әдебиеттің маңызды танымдық-эстетикалық стратегиясы ретінде анықталған. Бір немесе басқа мәдени кодтың көп өлшемді диалогтық кеңістігі құрылады, оның анықтамалық және эпистемологиялық коннотациялары кеңейтіледі. Көркемдік кеңістік пен уақытты, әртүрлі топос, болмыс және жеке тұлғаны қасиеттеу, әртараптандыру және сіңіру мәселелері қарастырылады. Тарихи романның диффузиялық метанарративті баяндау құрылымының ерекшелігі зерттеледі.

Философиялық және идеологиялық сияқты әмбебап жиілік кодтарының мазмұны мен қызметін негіздейді. Диалогтық және танымдық-коммуникативті табиғаты бойынша, философия, мифологемалар мен фольклор сияқты, әдеби мәтін де әмбебап мәдениетке жақындады. Осындай философтардың (әмбебаптардың) мәтіндегі имманентті қатысу мен кейінгі дамудың қосымша нәтижесі оның жанрының, стиль табиғатының күрделенуімен байланысты. Өнер әлемін барынша метафоризациялау және әмбебаптандыру стратегиясын іске асырумен байланысты гибриді жанрлардың пайда болуы негізделеді: роман-миф, роман-реквием, роман-вахия және басқалар.

Метамәтіндердің үлкен көлемін (күнделіктер, ноталар, өлеңдер, аудармалар) көркем мәтінге енгізу, мәліметтерді кодтау мен кодтаудың күрделі жүйесін құрудың қосымша құралы – ұсынылған әлем кеңістігін саяси, тарихи, мәдени, құқықтық, экономикалық жүйелер, әлеуметтік стратификация туралы білімді нақты аудару. Стереотиптің өзгеруі әдеби дискурс парадигмасында да өз орнын табады. Кейбір ерекшеленген мәдени кодтар (жол, керуен) бір-біріне күшті тартымдылық танытып, баяндаудың философиялық тереңдігін нығайтады.

Түйін сөздер: әдебиет, стратегия, дискурс, мәдени код, философия, этностереотип, нарратив.

С. М. Алтыбаева¹, Г. Е. Импости²

¹Казахский университет международных отношений и мировых языков
им. Абылай хана, Алматы, Казахстан;

²Болонский университет, Болонья, Италия

КОГНИТИВНО-КОММУНИКАТИВНЫЕ СТРАТЕГИИ ЛИТЕРАТУРЫ КАЗАХСТАНА: СПЕЦИФИКА ФОРМИРОВАНИЯ И ФУНКЦИОНИРОВАНИЯ

Аннотация. В статье рассматривается проблема формирования основных когнитивно-коммуникативных стратегий литературного дискурса Казахстана. В реализации указанных стратегий большую роль играют культурные коды. Последние как значимые семиотические единицы текста включены в его концептуальное ядро. Терминологическое оформление получают такие понятия теории культурного кода, как философема, идеологема, концептуальное ядро, этностереотип, гетеротопические маркеры, детализированный мультикультурный ландшафт и другие. Познание мира и осмысление истории, современности, возможного будущего часто реализуется в произведении через универсализацию художественного мира, мультикультурализм, построение сложных нарративных структур. Анализируется специфика исторического нарратива со свойственным ему емким референциальным модусом, вовлекающим читателя в активный коммуникативный процесс декодирования повествуемых событий, образов. Исследуются гетеротопические маркеры мифо-фольклорных единиц в структуре художественного текста, отмечается устойчивость и итерация традиционных этнокультурных кодов.

В качестве важной когнитивно-эстетической стратегии литературы Казахстана определяется биполярная тенденция этностереотипизации и мультикультурному ландшафту художественного мира. Формируется многомерное диалогическое пространство того или иного культурного кода, расширение его референциальных и эпистемологических коннотаций. Рассматриваются вопросы сакрализации, универсализации и профанации художественного пространства и времени, различных топосов, реалем, персонимов. Исследуется специфика повествовательной структуры исторического романа, диффузийного метанарратива.

Обосновываются содержание и функционирование таких частотных универсальных кодов, как философемы и идеологемы. По своей диалогической и когнитивно-коммуникативной природе философемы, как мифологемы и фольклоремы, в художественном тексте сближаются с универсалиями культуры. Дополнительным результатом такого имманентного присутствия и последующей разработки в тексте указанных философем (универсалий) является усложнение его жанровой, стилиевой природы. В связи с реализацией стратегии максимальной метафоризации и универсализации художественного мира обосновывается появление гибридных жанров: роман-миф, роман-реквием, роман-откровение и другие.

Включение в литературный текст большого объема метатекстов (дневники, записи, стихи, переводы) становится дополнительным инструментом конструирования сложной системы кодирования и декодирования информации, специфической трансляции знаний о политической, историко-культурной, правовой, экономической, систем, социальной стратификации презентуемых миропространств. Изменение стереотипа также находит место в парадигматике литературного дискурса. Некоторые выделенные культурные коды (*путь, караван*), показывая сильное притяжение друг к другу, усиливают философско-мировоззренческую глубину повествования.

Ключевые слова: литература, стратегия, дискурс, культурный код, философема, этностереотип, нарратив.

Information about authors:

Altybayeva Saule Magazovna, Doctor of Philology, Project Supervisor, Head Researcher of Ablai Khan Kazakh University of International Relations and World Languages, Almaty, Kazakhstan; altybayevasaule@gmail.com; <https://orcid.org/0000-0001-7935-2102>

Imposti Gabriella Elina, Doctor of Philology, Professor of the Alma Mater Studiorum Università di Bologna, Department of Modern Languages and Cultures, Bologna, Italy; gabriella.imposti@unibo.it; <https://orcid.org/0000-0002-1889-7931>

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