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STYLISTICS OF THE LITERARY WORD: THE RESULTS OF SCIENTIFIC ANALYSES AND NEW RESEARCH FINDINGS

The study and systematization of the history of science lay the foundation for generating new ideas. Knowledge of the scientific past opens pathways to understanding the present, allowing for further differentiation and in-depth analysis of the challenges in the field. In Kazakh linguistics, the stylistics of literary language has primarily been examined in relation to the development of the Kazakh literary language, the differentiation of functional styles, the role of expressive means in prose, and the distinctive language and style of individual writers.

The article systematizes the main conclusions in the study of the language and style of the prose genre in World linguistics, Turkology and Kazakh linguistics. The relevance and importance of studying the objects and methods of artistic word Stylistics in combination with aspects of anthropospecific linguistics, linguocretism of the writer, communicative stylistics and word culture are substantiated.

The main idea and purpose of the study is, firstly, to systematize in the form of a review the main conclusions about the problems of general Stylistics, including artistic word Stylistics. Artistic Stylistics in the Kazakh language was considered in the aspects of the characteristics of the development of the Kazakh literary language, the differentiation of functional styles, the function of means of expression in the prose genre, the language and style of individual writers.

At the present stage, the problems of the culture of the word are deepened, while it is important to determine the communicative quality of the word, the communicative target, along with the correct, appropriate use of the word. Analysis, interpretation, evaluation of Kazakh art using the methods of these branches of science makes a theoretical and practical contribution to the development of general Stylistics, including Kazakh linguostylistics.

Key words: literary word, linguistic stylistics, fiction, word usage, analysis, interpretation, evaluation.

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Көркемсөз стилистикасы: ғылыми талдау нәтижелері және зерттеудегі жаңа ізденістер

Ғылым саласының тарихын, қалыптасуын зерттеу және жүйелеу жаңа идеялар мен тың тұжырымдамалар жасауға негіз болады. Ғылымның жеке бір тармақтарының кешегісі туралы білім сол саланың бүгінгісін танып-білуге, әрі қарай саралап, тереңдете талдауға жол ашады. Қазақ тілтанымындағы көркемсөз стилистикасы қазақ әдеби тілінің дамуына тән сипаттар, функционалдық стильдердің саралануы, проза жанрындағы көріктеу құралдарының қызметі, жеке жазушылардың тілі мен стилі аспектілерінде қарастырылды.

Мақалада әлемдік лингвистикада, түркітануда және қазақ тіл білімінде проза жанрының тілі мен стиліне қатысты зерттеулердегі басты тұжырымдар жүйеленеді. Көркемсөз стилистикасының нысаналары мен әдіс-тәсілдерін антропоэзектік лингвистика, жазушының лингвокреативтілігі, коммуникативтік стилистика және сөз мәдениеті аспектілермен ұштастыра отырып зерттеудің өзектілігі және маңыздылығы дәйектеледі.

Зерттеудің негізгі идеясы мен мақсаты – біріншіден, жалпы стилистика, оның ішінде көркемсөз стилистикасы проблемалары туралы басты тұжырымдарды шолу түрінде жүйелеу. Қазақ тілтанымындағы көркемсөз стилистикасы қазақ әдеби тілінің дамуына тән сипаттар, функционалдық стильдердің саралануы, проза жанрындағы көріктеу құралдарының қызметі, жеке жазушылардың тілі мен стилі аспектілерінде қарастырылды.

Қазіргі кезеңде сөз мәдениеті проблемалары тереңдетілді, бұл ретте сөзді дұрыс, орынды жұмсаумен қатар сөздің коммуникативтік сапасын, коммуникативтік нысаналықты анықтау маңызды болып саналады. Қазақ көркемсөзін аталған ғылым салаларының әдіс-тәсілдерін

на отырып талдау, интерпретациялау, бағалау жалпы стилистиканың, оның ішінде қазақ лингвостилистиканың дамуына теориялық және практикалық үлес қосады.

Түйін сөздер: көркемсөз, лингвостилистика, көркем шығарма, сөзқолданыс, талдау, интерпретация, бағалау.

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**Стилистика художественного слова:
результаты научных анализов и новые изыскания исследований**

Изучение и систематизация истории, становления отрасли науки закладывает основу для создания новых идей и новых концепций. Знания о прошлой сущности отдельных отраслей науки открывают путь к познанию настоящего, дальнейшему дифференциацию и углубленному анализу проблем данной области. Стилистика художественного слова в казахском языкознании в основном была рассмотрена в аспектах развития казахского литературного языка, дифференциации функциональных стилей, функции выразительных средств языка в жанре прозы, а также индивидуальных особенностей языка и стиля отдельных писателей.

В статье систематизированы основные выводы в изучении языка и стиля жанра прозы в мировой лингвистике, тюркологии и казахском языкознании. Обосновывается актуальность и значимость изучения объектов и методов казахского художественного слова в сочетании с аспектами антропоцентрической лингвистики, лингвокреативности писателя, коммуникативной стилистики и культуры речи.

Основная идея и цель исследования – во-первых, систематизация в виде обзора основных выводов в научных исследованиях о стилистике художественного слова в исследованиях проблем общей стилистики и в частности, стилистики художественного слова. Анализ функционального повествования, речи, особенно типизации особенностей разговорной речи, простоты описания сюжета с целью привлечения читателя к художественному произведению входит в аспект коммуникативной лингвистики.

На современном этапе углублены проблемы культуры речи, при этом важным считается определение коммуникативных качеств слова, коммуникативной целесообразности, наряду с правильным, уместным использованием слова. Анализ, интерпретация, оценка казахского художественного слова с применением методов и приемов указанных областей науки вносит теоретический и практический вклад в развитие общей стилистики, в том числе и казахской лингвостилистики.

Ключевые слова: художественное слово, лингвостилистика, художественное произведение, словоупотребление, анализ, интерпретация, оценка.

Introduction

The field of stylistics of language science is one of the most complex branches of language related to the branches of phonetics, vocabulary, grammar, the relationship between oral language and written language. Since the middle of the last century, attention has been paid to Stylistics in World linguistics, including Kazakh linguistics. The main views revolved around the distribution of functional styles, the identification of the grouping of specific linguistic features of each style. The style and language of fiction were also studied. In foreign linguistics, at first, more and more attention was paid to determining whether fiction has its own markers of language structures related to functional styles, that is, such as journalistic, scientific, official styles. As the conclusions were summarized, the style of fiction was recognized as one of the functional styles.

In the works to date, this opinion is most firmly established. Such are the conclusions in the Kazakh language. At the same time, along with the works of the world, there have been more and more works in Kazakh linguistics aimed at an individual analysis of the language and style of fiction, especially the features of the prose genre. The works dealt with such issues as the reflection of the vocabulary of the Kazakh literary language in the language of works, the relationship to linguistic norms, the culture of the word, the work of an individual writer, the means of beautification in a particular prose work. The analyzes were also combined with the methodologies of literary criticism.

At the same time, approaches to the linguistic analysis of the language of a work of art began to take shape. An outstanding scientist-correspondent, academician R. Syzdyk studied the language and style of about fifty prose works, not counting

samples of poetry, and developed the concepts of Kazakh linguostylistics. In the works of the scientist, linguistic methods and techniques for analyzing and evaluating the linguistic and stylistic characteristics inherent in works written in prose are systematized. Academician R. Syzdyk's one of the main principles of creativity was to evaluate from this point of view the variants of literary writing, which described the reality of each epoch, taking into account the fact that as the development of society changes, the language and style of the work of art will have different characteristics at each stage.

At the present stage, the number of works of art written in the Kazakh language has increased, and the quality has changed. This is one of the most difficult industries, which has attracted the attention of researchers since the middle of the last century, especially due to the fact that the Kazakh language has become the state language. First of all, there were differences between opinions on the main topic of this science. This was especially true with regard to the place and the studied aspects of the language and style of fiction. After all, the main object of the sphere of stylistics is the peculiarities of the selection of linguistic units depending on the specific situation. This characteristic is manifested in the journalistic, scientific, official and business styles of functional styles. Because the functions that these branches perform are obvious, so the language units are also organized according to these functions. And in a work of art, the full potential of the general linguistic fund is mastered, such as the creation of images corresponding to the main function, the transformation of various denotational and connotative meanings of the word, the widespread use of landscaping tools. In addition, new language units are being created based on the writer's own creativity. These questions relate to aspects of linguistics and literary studies. Other interpretations of the scientific term also clearly show that these two fields of philology are closely intertwined in the study of stylistic subjects. However, fiction also performs a functional function. In this regard, based on a detailed analysis of the problem, it was suggested that the language and style of fiction are also among the functional styles of language science. As a result, an literary stylistics – linguistic stylistics – was formed in Kazakh linguistics.

Materials and methods

In order to substantiate opinions concerning Kazakh linguistics, the work systematizes primarily opinions in foreign linguistics, Turkic linguistics

and Kazakh linguistics. Methods of analysis, interpretation and evaluation of the approaches of scientists in Kazakh linguistics A. Baitursynov, K. Zhubanov, M. Balakaeva, R. Syzdyk, E. Zhanpeisov, B. Khasanov, N. Uali, B. Shalabay, D. Alkebaeva, etc. to determine the conclusions about the general style, including linguistic stylistics, there was a reliance on evaluation. As a result of the interpretation, an opportunity was created to determine the relevance of the analysis of Kazakh linguistics using new methods and techniques in the aspect of anthropolinguistic linguistics, linguistics of the writer, the ratio of written and spoken speech, the culture of the word.

Literature review

Stylistics, by definition, is a science that studies the performance of specific functions through mutual concentration, the organization of linguistic units depending on the specific situation in communication.

According to scientists, one of the first statements on stylistics was mentioned in the concept of the Swiss scientist S. Bally. The scientist R. Budagov noted that “there is a functional selection of linguistic units, one of the linguistic units is neutral, the other group has an additional shade, it is this shade that is considered stylistic” (Budagov, 1961: 15-16).

An important opinion for us is Sh. Bally is that “there will be a strong social component in the phrase, i.e. the writer in his narrative adapts to the language and style of other members of society, thus, considering it, he will inform about the state of the language at previous stages, and subsequent changes can be identified, therefore cross-linguistic research (generalization) of the features of synchronous development (comparison) is necessary” (Bally, 1961: 37).

In foreign linguistics, Kazakh linguistics, as well as in the analysis of fiction from the point of view of language and style, in the first studies, the question of the place of this type of written version in functional styles was increasingly discussed. In other works, words in a work of art, the stylistic, aesthetic function of dialectisms and certain types of landscaping tools are analyzed. Extensive scientific and practical experience in considering the stylistics of the literary word in Russian linguistics is still the main core for analysis and conclusions. In Russian linguistics, the works of the scientist V. Vinogradov on stylistics, including stylistic aspects of fiction, are highlighted. In general, it can be said that the school of linguistic stylistic analysis formed by

V. Vinogradov established a methodology for determining the specific characteristics of fiction, therefore in later works V. Vinogradov's contribution is assessed as "the main source of science about the language of fiction" (Markova, 2003: 1)

"whatever it was, but the whole language of the writer is aimed at interpreting the literary language" (Vinogradov, 1980: 29);

"the study of a literary work should be accompanied by sociolinguistic and literary-stylistic aspects" (Vinogradov, 1980: 29);

In order to clearly describe the methods of analyzing fiction, a scientist should know "the internal differentiation of the language of a literary work of art of a particular era, as well as the evolutionary possibilities of what is a mixture of genres in it, the influence of oral language on written language and, thus, explain each of them-one of the main tasks of the science of the language of a work of art" (Vinogradov, 1980: 6);

evaluating a work of art as a literary monument, the scientist concludes that its language should be considered as "a certain type of language use, organically formed by a linguist in a certain social environment, with clearly defined chronological divisions" (Vinogradov, 1980:20).

There are several obvious points in the quoted statements of V. Vinogradov, the main thing is that the works published at each stage are influenced by changes in society over the same period, genre, linguistic, stylistic changes occur in the work, and this is an analysis of the norms of literary language, new transformations in the semantics of the word, evolutionary innovations in the use of language. These conclusions have identified the main problems of the field of linguistics.

Summarizing such views, the scientist formulated a clear formulation of the linguistic analysis of the literary word: "Linguistic stylistic analysis is aimed at determining how the structure of images in the system of the literary word is transmitted, the subject of analysis is the text as a structure of aesthetically organized verbiages" (Vinogradov, 1980: 12).

Of course, it is known that these conclusions of V. Vinogradov have their origins. A number of theoretical foundations for the linguistic analysis of a literary text are contained in the works of such scientists as B. Larin, G. Vinokur, R. Budagov. At later stages, there is also a large number of studies on which V. Vinogradov's conclusions were based, among which one can name the studies of Syritsa (Syritsa, 2005), T. Markova (Markova, 2003).

Judging by one of the later studies, we see that even in quantitative fundamental research, the fun-

damental node of this particular linguistics has not been solved. Thus, according to the researcher of Russian linguistics V. Odintsov, "the question of linguistic stylistics remains in the balance, despite how widespread the general style is" (Odintsov, 1980, 7).

Setting out some opinions on stylistics, including linguistic stylistics, we quote in the original the words of M. Kozhina, who deeply considered functional stylistics, believing that this explains a complex, important, urgent problem.

"Thus, what was planned and began with the classics of Russian philological thought of the XX century – V.V. Vinogradov, L.V. Shcherba, G.O. Vinokur, M.M. Bakhtin, Y.M. Lotman, etc. – nowadays, it receives wide opportunities for the entire implementation. As can be seen, in the second half of the century, many ideas of the authors of the scientific discussion on stylistics were also implemented. One of them has passed the test of time, the others have been corrected or eliminated, respectively, their role in the collective search for truth" (Kozhina, 2001: 41).

In Turkic linguistics, the works of V. Khakov and H. Kuzmina can be called, one of the studies shows the need to master stylistics in educational fields (Khakov, 1984), and also analyzes the semantics of the word in the categories of discourse and text (Kuzmina, 2008).

Research in Kazakh linguistics. The stylistics of the Kazakh literary word is one of the constantly studied areas of Kazakh linguistics. The main points of such an existence are the following.

At the present stage, the number of works of art written in the Kazakh language has increased, and the quality has changed. Due to the fact that the Kazakh language has the status of the state language, important measures are being taken to increase the scope of the Kazakh language. Firstly, the state strategic directions concerning the Kazakh language began to exert a spiritual, conscious influence on the consciousness of representatives of the nation as a whole, including writers, in order to preserve the viability of the language, return the value of linguistic wealth and make the development of the art of speech relevant and important.

Secondly, another proof of qualitative changes is that currently Kazakh writers include representatives of stable ethnic groups and compatriots, their socio-cultural environment, educational and cognitive experience are at different levels. Most modern writers are young people. Thirdly, the themes of the works of art have also changed. To illustrate the relief of modern society, the relationship of mem-

bers of society to a renewed society, in the narrative, writers increasingly turn to psychological, allegorical, mythological themes.

Based on these characteristics, it is necessary to name the presence of new trends in the language and style of modern Kazakh prose. For new themes and plot events in modern works of fiction, especially in the genre of short story, the author's language is dominated by lexical and syntactic structures of colloquial speech. Because the writer adapts to the socio-linguistic environment of the modern reader of society.

New trends come from the creative searches of modern writers. Of course, it cannot be denied that traditional Kazakh examples of verbal art, embedded in the works of classical writers of the last century, in the literary description of an event, are abundantly mastered in modern works. It is a continuous form of creativity. At the same time, the modern novelist, in the interests of enhancing the aesthetic function of his work and influencing the reader, for his part, turns to various verbal variations, verbal variations arising from denotative, connotative meanings of the word. In this regard, the analysis and assessment of the degree of literary, imaginative activity of language in modern works, the communicative qualities of samples due to the creative abilities of modern writers to literary creativity, are based on the methodology of the field of linguistics. The analysis and evaluation shows that: a) fiction is a special phenomenon on the path of the formation of a nation, including all the characteristics on the path of the history of the people and socio-cultural development; b) written fiction is the dominant option in modern written communication, through the architectonics of literary works (the integrity of the text), word formation character. In a certain synchronous period, changes can be recognized in the dynamics of the language.

In Kazakh linguistics, the concepts of stylistics are contained in the works of A. Baitursynov and K. Zhubanov. The teacher of the nation uses the terms "the science of the art of the word, the science of language, the science of the language of the work, the science of the type of work, the noble word" (Baitursynuly, 2013). The scientist believes that the basis of these names is language, and, ultimately, the goal of A. Baitursynov is "the need to study the laws and conditions of the noble word (Baitursynuly, 2013). The teacher's word is the first opinion on linguistics that has been undertaken in Kazakh linguistics.

The study of the Abai language in the scientific heritage of Professor K. Zhubanov is the basis for

the analysis of general stylistics, including the literary activity of connoisseurs of folk oral literature in the style of individuality (Zhubanov, 2010: 262-272).

The foundation of the stylistics of the Kazakh language as a separate branch of science is associated with the name of M. Balakaev (Balakaev, 1971).

Since the middle of the last century, R. Syzdyk, E. Zhanpeisov, S. Isaev, H. Nurmukhanov, H. Karimov, B. Khasanov, M. Sergaliev, O. Burkitov, T. Konyrov, B. Shalabai, N. Uali, B. Momynova, Sh. Mazhitaeva, D. Alkebaeva, G. Azimzhanova, S. Alizhanov and a number of other young researchers have been engaged in stylistics.

At the same time, the research of Academician R. Syzdyk is of particular importance. Analyzing the language and style of a group of prose writers led by M. Auezov, the scientist proposed the term "expression of a word / expression of a language" (Syzdyk, 2009: 25);

- the presentation of this nomination laid the foundations of Kazakh linguistics in general;

- issues considered in the works on Kazakh linguistics from a diachronic and synchronous point of view::

- the style of individuality of classical poets (K.Zhubanov, R. Syzdyk, E. Zhanpeisov, B. Khasanov, H. Karimov, H. Nurmukhanov, B. Momynova, A. Salkinbai);

- features of the language of the first printing (R.Syzdyk, B. Abylkasymov, S. Isaev, B. Momynova, Sh. Mazhitaeva);

- regarding language gestures (B. Shalabai, M.Sergaliev, O. Berkutov);

- the style of colloquial speech (R. Syzdyk, R.Amir);

- the synchronous stylistic character of the press, radio and television language (R. Syzdyk, N. Uali, A. Aldasheva, O. Burkutov, B. Momynova, A. Zhumagulova);

- about scientific and official business points (R.Syzdyk, E. Suleimenova, A. Aldasheva, S. Alizhanov, N. Erazieva, L. Duisembekova, B. Abilmazhinova, A. Duanbekova);

- features of the language of fiction (R. Syzdyk, M. Sergaliev, B. Shalabai, H. Karimov, N. Uali, G.Azimzhanova, G. Muratova, G. Smagulova);

- problems of verbal logic, accuracy of words, reasonable use of words, word transformation by combined analysis of aspects of word culture and stylistics (R. Syzdyk, H. Karimov, N. Uali, A. Aldasheva);

- aspects of pragmatilistics (K. Yesenova, D.Alkebaeva);

- education in stylistics (B. Shalabai, A. Zhapbarov).

In particular, at the stages of development and formation of Kazakh stylistics, scientists used complex linguistic methods. The works really made a significant contribution to the definition of the originality of each of the stylistic branches.

Results and discussion

Summarizing the above in the form of a brief overview, we see that the importance of analyzing written variants, including the language and style of fiction, using linguistics methods becomes obvious. This is how the field of linguistics has spread. In world linguistics, as M. Kozhina showed, “in the second half of the last century, some of the ideas that entered the scientific discussion are now being implemented, some of them have been corrected, the same opinions have not been proven, but they all played a role in the formation of scientific truth (Kozhina, 2021: 41).

This is how the field of linguistics was formed.

The question also arises from which side linguistics studies the language. This field, without a doubt, is aimed at analyzing the literary word, that is, the literary work. At the same time, the conclusion of Academician Rabiga Syzdyk is obvious. “Linguistics will be a field of science reflecting the foundations of the development of national literary linguistic culture. The linguistic task of stylistics is not to study the stylistic effect itself, but the linguistic mechanism that creates this effect” (Syzdyk, 2009: 43) – this is, in fact, a scientific discovery that defined the subject of linguistic stylistics.

Firstly, Academician R. Syzdyk drew attention to the importance of linguistic analysis of the language of the literary word in connection with the relevance of preserving the language of the nation. Secondly, the main ideal of Academician R. Syzdyk was the preservation and promotion of the special status of Kazakh literary expression.

For this reason, the scientist analyzed the Kazakh literary word in stages, thereby reflecting the dynamic changes in the language, the existing state of the language of the nation, taking into account external factors affecting the development of the Kazakh literary language at each stage.

The totality of linguistic and stylistic analysis in the works of a scientist is the concept (concept) as a whole.

The concept is a complex scientific system that arises from a set of views, results of analysis, and studies in a particular field of science. The concept

covers issues such as goals, objectives, methods and techniques of the branch of science, communication with other scientific channels, and the relevance of the scientific development of the branch.

The subject of the concept of Academician R. Syzdyk is the linguistic analysis and evaluation of the language and style of fiction. At the same time, the scientist considers an important synchronous-normative approach to the analysis and recognition of the language of a work of art as a living process. The most effective for linguistic stylistic analysis is considered to be the comparison and comparison of the overall picture, the norms of language during the period of writing a work, both for one individual work and for a number of works characteristic of one epoch.

The novelty of the concept of academician R. Syzdyk in Kazakh linguistics recognizes the following:

- definition of the norms of the national literary language-the definition that a work of art has its inherent norms; that is, “consideration from the point of view of the ratio, the ratio of the norms of the national literary language and the norms of the national literary language and the reflection of these norms in literary texts” (Syzdyk, 2019: 10);

- grouping of different ways of word combinations (Syzdyk, 1995: 7);

- formulation of the position of the rapid decline of style (stylization) (Syzdyk, 2019: 12);

- the spread of the concept of “the image of the author”, which, although mentioned in world linguistics, is not fully defined; proof that the image of the author is the core of a literary work (Syzdyk, 2019: 12).

As a result, as a result of extensive research in the field of Kazakh linguistics, the methodology of the field of linguistic stylistics was substantiated.

New directions of studying the stylistics of the literary word. The literary and anthropogenic paradigm. Over the past quarter century, world linguistics has turned to new areas of language learning. Among them, the most urgent problem has become the “external form” of the language, i.e. deferred structural analysis, and instead the relationship between the user of the language and the language. It is known that this question is found in the works of V. Humboldt, E. Benvenis, M. Heidegger in the form of short sentences, reflections (Humboldt, 2000; Benveniste, 2002; Heidegger, 2005), and now there are plenty of works. The main subject of the field of science under consideration is the transition of linguistic units of socio-cultural content into a communicative act fixed in consciousness, memory

based on the experience of upbringing and acquired knowledge of a native speaker in works of general content and specific nodes. The authors of fiction creatively develop this result, and thus movements and processes take place in consciousness. In any case, each work of each writer is anthropogenic, because whatever work is, “inside it” is created by the author himself, that is, by the organization of linguistic units based on national values, in which the work of art expresses the creative abilities of the writer.

At the same time, in the linguistic and stylistic concept of Academician R. Syzdyk, “norms of the national literary language and the image of the author” (Syzdyk, 2019: 15). We consider it obvious that this deepens linguistic and stylistic analysis using anthropogenic methods. The scientist believes that the norms of the national literary language are examples of traditional verbal art, which begins with the oral literature of the Kazakh people.

And the “image of the author” is a complex phenomenon that is revealed only when analyzing a work of art using methodological approaches from various fields of science, especially anthropo-oriented. Therefore, academician R. Syzdyk made it clear that “in Kazakh stylistics, on a linguistic basis, the “image of the author” is an object of research, which was not discussed at all in monographic terms” (Syzdyk, 2019: 10). In the research of the scientist, national features /national character of the norms of literary language are used in the names, these concepts are determined by the teacher’s conclusion by the expression of fiction with the worldview of the people, with communication with nature, with an estimated sensitivity to every thing, phenomenon (Syzdyk, 2001: 77). In particular, in the linguistic and stylistic concepts of Academician R. Syzdyk, for the first time in Kazakh linguistics, the relevance of analyzing the form and content of a work of art using the methodologies of the anthropolanguage sphere is presented.

Literary word and linguistic creativity. Linguo-creativity is closely related to the field of psycholinguistics along with the anthropolinguistic paradigm. Subsequent research in world science is guided by N. Chomsky’s psycholinguistic concepts. N. Chomsky assessed linguistic creativity as “the ability of an individual to process linguistic experience (standard language tools) accumulated since the formation of a certain nation as a nation, i.e. the ability to accumulate and understand the features available in the language and thereby create new words and phrases, sentences” (Chomsky, 1965). There are new searches in this direction. Thus, in an oral and written com-

munication act, a number of scientists express the opinion of the speaker, the writer, that “the ability to creatively change, reproduce language units concentrated in consciousness, depending on the specific use of language at a certain stage” (Iriskhanova, 2009: 17); “to give new products”, “to introduce innovations” (Zykova, 2021: 9).

This happens widely in works of art. Each writer uses the linguistic units existing in the language of the nation, creating new “products” based on the semantic subtext of these linguistic units. This is one of the main signs that a writer shows linguistic skill and creativity. The writer’s linguistic creativity is the representation of thought processes through language in the cognition of an individual. Academician R. Syzdyk also noted the importance of considering the phenomenon in thought processes in a combination of internal and external factors contributing to the expression of the writer in the works of fiction of each period. The language and style of the writer, without words, is facilitated by the influence of the development of society on the subsystem of language. This can be seen in the works written at each stage.

For example, in the traditional Kazakh verbal art in the works of modern young writers we can find such idiomatic expressions as *пышақтың қырындай* (like a blade), *пышақ жанығандай* (thin), *пышақ кескендей тыйылу* (to abruptly stop), *сымдай тартылу* (to be fit), *айдай сұлу* (very beautiful), *ай секілді* (like the moon), *сүттей жарық* (bright), *күмістей жылтырау* (shine, sparkle), *айнадай жарқырау* (sparkling like a mirror), *отмай басылу* (cute, dear), *шортандай шоршу* (bounce), *қамшының сабындай* (short), *тарыдай шашылау* (scatter) which is a reflection of the search in creativity. In addition, based on these models, in Kazakh stories published in recent decades, the words *құрт* (a hard salty cheese made from fermented milk), *шарбы май* (visceral fat), *қой* (sheep), *қамшы* (whip), *қанжар* (dagger), *пышақ* (knife), *бесік* (cradle), *шылдырмақ* (rattle), *астау* (wooden dish for serving beshbarmak), *шыңырау* (abyss, well), *жұлдыз* (star), *құдық* (well), *тамышы* (drop), *қазан* (pot), *азу* (lose weight, become exhausted, deteriorate, lose your way, seduce), *моңшақ* (beads) are used as a basis “new products are created”: *кейіпкер үнсіз, өйткені аузына құрт тығындап алғандай* (the character is silent, as if he has a kurt in his mouth (silent)); *аспандағы бұлт қой қарнының шарбы майы сияқты* (the cloud in the sky is like fat on the belly of a sheep); *ал көк төсіндегі жұлдыздар қара отқа жуспаған қойдай* (the stars on the blue breast are like sheep burned

by black fire); ұшақтың гүрілі мен қозғалысы бесікке тағылған сылдырмақтай (the roar and movement of the plane are like a rattle in a cradle); кейіпкердің жай-күйі қамшы тиген жыландай (the state of the hero is like a snake struck by a whip); тұрмыс бейнесі қанжардың азуы іспеттес, ал аяқкіімнің үлкендігі – астаудың үлкендігіндей (the shape of my life is like the point of a dagger, and the size of my shoes is like the size of a heel).

Thus, each writer classifies and interprets linguistic units that represent a familiar, mundane world in his mind; presents new images, supporting linguistic units that form constant comparisons. The above linguistic facts are a reflection and result of a specific writer's mastery of the norms of the national language, verbalization of representations in cognition, generalization of all experience, the relationship of consciousness and language for conceptualization of the surrounding world, linguistic creativity.

Writing and oral speech in the literary word. The artwork is executed in writing. For this reason, the work must comply with the lexical, grammatical, and spelling norms of the Kazakh literary language. This is one side of the problem. Secondly, when analyzing and evaluating a work, in what aspect is the emphasis placed, first of all, on how well the aesthetic function is realized. To do this, all linguistic means in the narrative and description will be considered. One of them is the expression of colloquial speech in a work. In general, in discussions around the question of whether a style of fiction can stand among functional styles or otherwise, researchers believed that it depends on the lexical and grammatical structure of spoken language in the work.

Indeed, the strength of lexical, grammatical linguistic units inherent in spoken language is strong in strengthening the aesthetic function of a literary work. They are used both in the writer's own narrative, and, of course, in the hero's speech, reflect the national-cultural, figurative nature of colloquial speech. In particular, one of the branches of the purposeful (functional) style (the term used by academician M. Balakaev is A. A.) is the representation of the style of speech in the language of the work. One more remark is the transition of linguistic units characteristic of the style of speech into the style of fiction, entry into it is one of the signs of the literary word as a whole. For this reason, it can also be considered the simple side of styling, a proven type. the nature of the lexical and syntagmatic features characteristic of colloquial speech in a work of fiction should also be attributed to linguistic

stylistic analysis. At the same time, the author – text – addressee triad requires consideration using the method of rapid immersion in style proposed by academician R. Syzdyk. The scientist pointed out the variety of rapid actions of the style, drawing attention to the analysis of dialogization in its ranks. In the modern prose genre, the phenomenon of dialogization, typification of colloquial speech stands out. Typing is a creative process. A writer relies on the structure and linguistic units of spoken language in his description of a story based on a subject. This is the fruit of his creativity.

Literary speech and speech culture. Regarding this issue, we will first present the conclusion of Academician R. Syzdyk.

“The interests of stylistics and culture of the word overlap, because in order to determine the correct or incorrect use of language elements in an literary word (i.e. violation or preservation of the culture of the word), it is first necessary to find out in which place, for what purpose this element is used, i.e. whether it has stylistic baggage” (Syzdyk, 2019: 17).

The main goal of the sphere of word culture until recently was the correct and appropriate use of the word; this means not to infringe on the semantics of linguistic units, competent use; this is due to strict observance of literary norms, the accuracy of words; this determines the preservation of the power of the image, without violating established phrases.

Any of the above is important in writing the art world. In addition, the linguistic unit in a work of art performs aesthetic and communicative functions. The aesthetic function is impressive, makes you think, excites the reader. The communicative function is focused on building relationships with the reader. Therefore, there must be a communicative purpose in spending linguistic unity in a work of art. The methodologies of word culture are closely related to the concepts of proper/expedient use of the word, compliance with literary norms. Regulation of the transformation of various linguistic phenomena reflected in written communication into the canon of literary norms, entry into the system of literary language also refers to the culture of the word. This defines the concept of communicative quality. In other words, each word in the work, a constant packaging, corresponds to the literary norm and demonstrates word formation, which indicates the communicative qualities of linguistic unity.

If we consider the issues of word culture on a large scale, then the question of the state of word culture in a certain period, the ecology of the

language, and the health of the language comes to the fore. For this reason, one of the urgent problems is the study of movements in the mental consciousness of a language user as a result of internal and external influences in the development of society, changes in language that arise under the influence of social context, in the relationship between the

spheres of word culture and stylistics. The analysis and evaluation of a work of art on the appropriate use of the word – the aesthetics of the word / the effectiveness of the word – the communicative object – the communicative quality of the word allows you to detail and objectively analyze the actual problems of these two spheres.

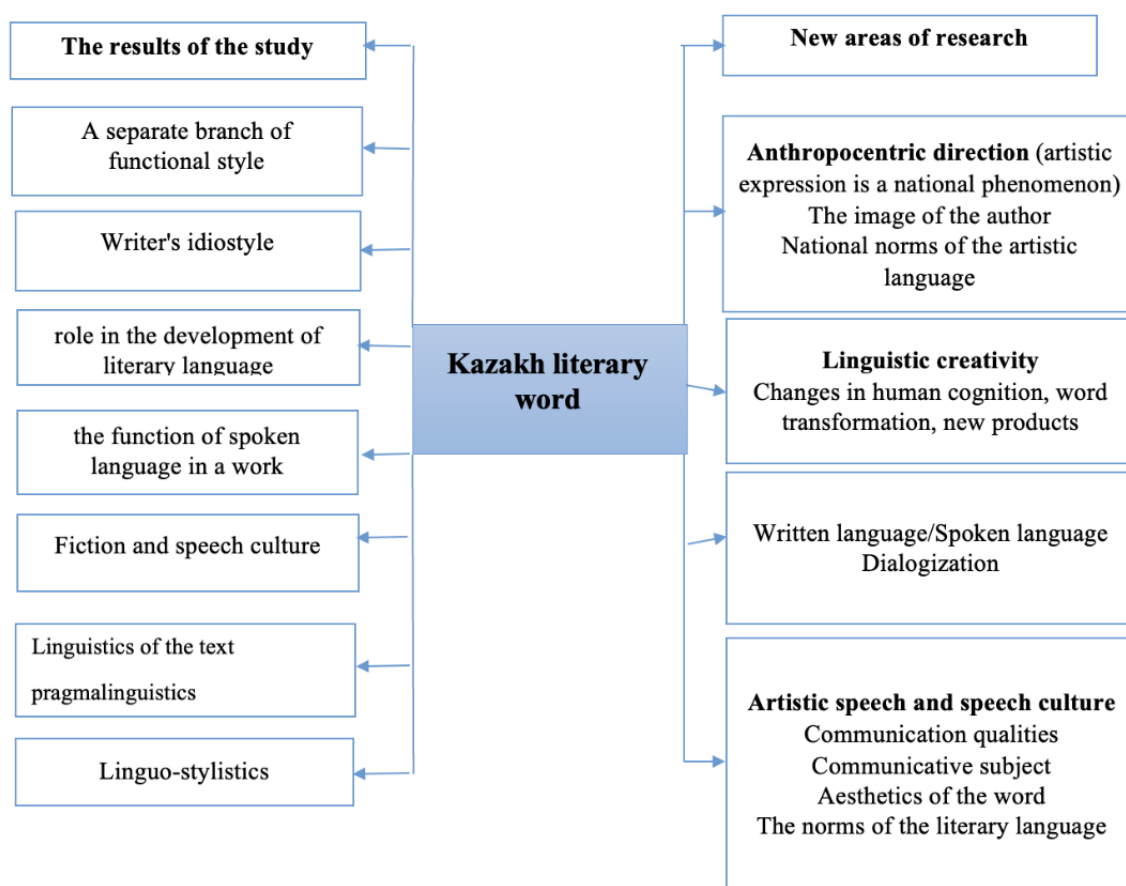


Figure 1 – Kazakh art dictionary (research results and new directions of research)

Conclusion

Fiction is a great force in Kazakh culture, capable of spiritually shaking the consciousness of every representative of the nation, passing on from generation to generation national values stored in the bowels of the language. Therefore, regardless of which sample, which genre of a literary work is a separate work, whether a collection of works characteristic of a particular era is considered, in any case, a literary work should be the subject of constant study. The reason for the constant presence in the subject of research is both internal and external language stimuli. From the point of view of

language development, the facts of the language and style of literary works – individual words, types and patterns of phrases in the compositional structure of context and literary discourse – allow us to compare all phenomena in the dynamics of language in diachronous-synchronous aspects and, thus, analyze and interpret changes in language. Thanks to these opportunities, the way opens up to the consideration of many issues, new searches, such as the entry into operation of the fund of linguistic stylistics, at what level is the quality of linguistic units (stylistics of the word), grouped depending on the specific situation, in the future, which is typical for modern functional styles of the literary language as a whole.

The transformation of the Kazakh word in a work of fiction may be associated with internal linguistic and external linguistic factors contributing to the writer's creativity, the writer's educational and cognitive index, as well as methodologies in such fields as national cognition in language science, linguistic culture, linguoculturology, semasiology, which allow deep recognition of the expression of national cultural cognition through language, the movement of lexico-semantic variants of the word study. Thus, a comprehensive examination of the literary word in the linguistic and stylistic aspect is waiting for its turn.

The study of the language and style of Kazakh prose in recent decades in these areas, that is, comprehensive awareness of the development of society, has an impact on the culture of the nation, the development of the language and, thus, contributes to the further deepening of many topical and urgent problems of Kazakh linguistics, such as the state of the literary language.

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