

ABSTRACT

Dissertation of Arukenova Oral "Colonial and postcolonial discourse in the debut text of the writer (Ch. Aitmatov, T. Abdik, L. Kalas and others)" for the degree of Doctor of Philosophy (PhD) in the specialty "8D02304 – Literary Studies".

The relevance of this study is due to the need to study the writer's debut text from the position of the latest literary methodologies and techniques of intertextuality and psychoanalytic literary studies, as well as from the point of view of postcolonial discourse, which represents a new perspective on the problem under research.

The purpose of the research in this dissertation is to determine the specificity of the writer's debut text in the postcolonial aspect.

Research Objectives:

1) Selection and systematization of research sources in the aspect of the problem.

2) Analyzing the poetics of debut prose works of Ch. Aitmatov, A. Kekilbaev, T. Abdik, S. Sanbaev and L. Kalas in the aspect of their genesis and semantics.

3) Analysis of the poetics of the debut text in the context of the latest philological technologies - psychoanalytical literary studies, intertextual studies.

4) Analyzing the semantics of the debut text from the perspective of Soviet colonialism and postcolonial discourse.

The object of study in the thesis are debut works of writers Ch. Aitmatov, A. Kekilbaev, S. Sanbaev, T. Abdik and L. Kalas, their genesis and conditionality by the writer's pathography, national and social psychotraumas of the epoch, intertext and universal models of creative mechanisms of the writer. As a comparative material and classical example, the debut novels of Kazakh modernist writers M. Dulatov "Poor Zhamal", J. Aimaurov "Akbilek", M. Zhumabaev "Sholpan's transgression", the novel of pre-postmodernist V. Nabokov "Mary" and A. Bitov's debut postmodernist novel "Pushkin's House". To review the postcolonial discourse in the fiction of Kazakhstan, the main tendencies of Russian prose of Kazakhstan are considered on the example of debut texts of contemporary writers I. Odegov, M. Zemskov, Y. Serebryansky and V. Krutova (Makeeva).

The subject of the study is the poetics and semantics of the debut texts in the aspect of the theory of Soviet colonialism and postcoloniality, as well as psychoanalytic and intertextuality in literary studies.

Research methods. In connection with the set objectives, the main methods of analysis are historical-literary, historical-typological, comparative-typological, structural-semantic, intertextual, as well as methods of psychoanalytical literary studies.

The scientific novelty of this dissertation consists primarily in the fact that it is the first to examine the debut works of writers in terms of the specificity of their poetics in the context of psychoanalytic literary studies and postcolonial discourse.

The theoretical significance of the study lies in the attempt to condition certain elements of the poetics of debut works of the studied authors by pathography or

psychological peculiarities of the writer's personality, dependence of his/her creativity on individual and collective traumas. The dissertation research can contribute to a deeper understanding of the processes taking place in contemporary literature, and in particular, in postcolonial literature. The research work continues to develop a technique of analysis that promotes an interdisciplinary turn in comprehending the historical context and the image of the author embodied in the artistic text.

Practical significance. The practical significance of the study is connected with the possibility of using its results in updating the ways of reading the modern, including postcolonial and postmodern text, in the course of lectures on the history of literature of the twentieth and twenty-first centuries, in the reading of special courses on the problems of modern literature at philological faculties, in the elective courses of secondary schools.

According to the objectives, the following research results are obtained in this paper:

– Ch. Aitmatov's debut novel "Face to Face" becomes his first attempt to establish a dialog with his father – an enemy of the people. Moreover, the point here is not even to find out whether the father is a traitor, to justify or reject him. Aitmatov has no reason not to trust his father; it is clear from the name he gives to the traitor in his debut novel - Ismail. As is known, the main qualities of the prophet Ismail were patience and submission. Although in the final part of the story the traitor Ismail is rebuked when he comes face to face with his wife and son, it is clear to us that Aitmatov puts a completely different meaning into this finale: the man remained true to his way and obediently accepted his share prescribed by God. Retrospecting on Ismail the fate of his father, the autobiographical hero seems to create a new scenario of his life. If his father had refused to serve the Soviet authorities, how would his fate have turned out? However, even here Aitmatov comes to a disappointing conclusion and realizes that in the current totalitarian system there is no other outcome, in any case his father would have been declared a traitor, condemned and shot. The ambivalence of the story's finale is firstly, the acceptance of socialist realism as a given - pathos and imitation of Gorky's work (the novel Mother) and, secondly, the encoding of meanings in the nomination of the negative hero Ismail and in his motivation, because the prophet is indeed the antipode of the heroes of the Soviet Union. Thus, remaining within the postulates of socialist realism, Aitmatov told us a tragic story of how the colonial totalitarian system destroyed the identity and culture of an ethnos, how such a value as the continuity of generations was destroyed, which led to total fatherlessness and loss of roots for several generations of Soviet children. With the autobiographical hero in his debut novel "Face to Face" Aitmatov marks the beginning of his creative search.

– A. Kekilbaev's work "The Well" from the debut collection of novels "Ballads of the Steppes" tells about the fate of Yensep, a hereditary well digger, about the ancient and sacred craft of nomads. The translation of the name "Shynyrau" as "well" raises many questions. The consideration of the problem of translations in Soviet times refers directly to questions of Orientalism, according to E. Said, and remains within the framework of subject-object dualism typical of

modernity. This problem has not yet been properly addressed. In this study, we propose a more appropriate translation of the title of the work: "The Abyss".

In the story, there is an appeal to the life and traditions of nomads, to the traditional craft of a well digger. The ambivalence of the protagonist's motivation reveals the main conflict of the story - an internal conflict that lies not in the plane of consciousness, but in the unconscious of the protagonist: the desire for rebirth, dictated by the trauma of birth.

From the point of view of psychoanalytical literary studies, Kekilbaev's story "Shynyrau" (abyss) is an example of a work that reproduces the phenomenon of birth trauma.

– S. Sanbaev is a representative of a group of unique bilingual writers who managed to convey the ethnic code of Kazakhs in Russian, preserving the color and originality of the steppe mentality. The phenomenon of bilingualism among the peoples of Central Asia has a millennia-long history, the basis of which was laid by the relationship between two opposite and at the same time interdependent groups: sedentary Farsi-speaking farmers and Turkic-speaking nomads. The bilingual interaction of different cultures has historically formed the foundation of openness and tolerance of the ethnic groups of modern Kazakhstan.

Bilingualism as an expression of Eastern duality persisted in Kazakhstan until the early twentieth century. While the relationships of the former groups were based on the will and responsibility of the individual, colonial policies brought with them the authoritative, subject-object nature of relationships on the part of the imperial administration. Soviet rule modified duality into a totalitarian system where many ethnic groups were deprived of identity and freedom of expression in order to gradually adopt an ideological code with a common language of inter-ethnic communication. Despite the ideological, political and territorial self-enclosure of the Soviets, the peoples of Central Asia retained the centuries-old tendency of duality that facilitated the self-expression of people of art.

– T. Abdik's debut novel "Father's Farewell" is the only work in this study that meets all the canons of realism.

The protagonist's father had four brothers, and all of them died in the most tragic moments of Kazakhstan's history: 1916, marked by the rebellion of Kazakhs due to mobilization for the rear works of the First World War. The 20s - forced "raskulachivanie" and appropriation, artificial famine (asharshylyk), the 30s - the destruction of nomadic civilization and accompanying famine and repression, the 40s - the violent process of collectivization. Abdik associates each death with ancestral loss, the loss of the people, and the loss of cultural heritage. In the end, Seysen is left alone, with his only heir Sailau, who lives in the city. One could say that this tale is about loss and the hope that the last member of the clan will survive and remain connected to his ethnic roots.

Remaining within the principles of socialist realism, the author encodes the realities of Soviet colonialism through nominations and events. At the end of the story, the only survivor of the five brothers, the father of the story's protagonist, dies. Abdik's narrative, built on the mythologeme of the lost paradise, in our opinion, leaves hope for revival.

– All the characters in Kalas-Gorokhova's debut text are Russian speaking. There are no Kazakh characters in the work, so it would be difficult to determine where the events of the story take place, if the writer had not specified the toponym Alma-ata and other names of locations. The plot of the story develops within the art world of the new time, and the events take place at bohemian parties. Sarcasm towards the representatives of post-Soviet art reveals the authors' subconscious longing for the past, when everything was structured and art was subject to certain canons of socialist realism. The authors ironize the modernity of the post-Soviet period as a phenomenon and its representatives, in whose images one can see well-known representatives of Almaty's intelligentsia of the late nineties of the last century. Kalas link the desacralization of art in connection with the new trends of the independent state to disappointment and disbelief in the success of the democratic processes of decolonization.

– The debut works of Ch. Aitmatov, A. Kekilbaev, S. Sanbaev, and T. Abdik reflect the collective and personal psychotraumas of the era associated with the imperial and Soviet colonial reality. The psychotraumas are conveyed in the elements of the poetics of the opening text: autobiographical hero, author-hero, intertext (allusions and reminiscences, appeal to folk folklore, nomadic life and symbols of Tengrianism), the theme of fathers and children, the theme of fatherlessness, the isolation of the hero and the motif of initiation, the Oedipus complex, the motif of solipsism, the chronotope of childhood and youth, temporal distortion (blurred boundaries of events), fragmentation of the hero's personality and his picture of the world, fabulation (mixing reality and fiction), the mythologeme of the lost paradise, gravitation towards the folklore genre, etc.

– Postcolonial debut texts by Russian writers M. Zemskov, Y. Serebryansky, I. Odegov and V. Krutova clearly outline the trend of identity search in postcolonial Kazakhstan. The prevailing motif of the hero's isolation in these texts, the inclination to escapism, and the fragmentation of the hero's personality and his/her worldview made it possible to group them into one section.

Approbation and publication of research work. The main content and results of the research work are reflected in 14 published articles and 2 reports in English at international conferences. Including, 1 scientific article - in a foreign publication included in the Scopus database, 6 articles - in philological publications recommended by the Committee for Quality Assurance in Science and Higher Education of the Ministry of Science and Higher Education of the Republic of Kazakhstan, 9 articles - in international journals and proceedings of international scientific-practical conferences. The PhD candidate wrote all publications independently.

Structure and scope of the thesis. The scientific work consists of Introduction, Main part consisting of three sections, Conclusion and List of used literature. The total volume of the work makes 128 pages.