ABSTRACT

Dissertation for the degree of Doctor of Philosophy (PhD)
in the educational program "8D02308 – Russian Philology"
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"The invariance of artistic and journalistic genres in the
Russian-language literature of Kazakhstan".

The relevance of research. The problem of genre in philology belongs to the category of those that do not lose relevance over time, since genre, as a form of artistic embodiment of a work, is one of the key features that determine the poetics of a text. Fiction, as an art form, represents a variety of genres and genre forms in terms of refraction of artists' creative efforts to meet the demands of time, historical situation and other factors. Literature of the turn of the XX-XXI centuries is not only a variety of styles and trends, but also genre searches. Traditional genres are changing, evolving towards synthesis and collaboration, against which new forms appear, absorbing the experience of both the past and new "illustrations of modernity."

The evolution of the genre category is carried out through the transformation of genre forms, the formation of "transitional" genres, and changes in the stylistics of traditional genres. In this regard, one of the urgent problems of philological science in general and genre theory in particular is the search for a relationship between the theoretical model of the genre structure of a text and the actual form of a literary work.

The traditional relationships within and between literary genres are being disrupted, which leads to the emergence of genre variants and invariants, "borderline" texts that combine features of different genre forms. At the same time, the relationship between the genre variant, the invariant and their modifications is becoming more complicated. Such genres, functioning at the junction of literature and journalism, include the writer's diary and essays. These genres have a fairly long history of their existence in literature, and in recent decades, in the process of active development, they have acquired new forms of artistic expression, which, of course, arouses scientific interest and determines the relevance of the topic stated in the thesis.

Domestic and foreign researchers generally note the increased attention of authors of works of fiction to "borderline" genres: biographies, memoirs, diaries, essays, etc. What explains such phenomena? To a large extent, the processes of transformation of the genre system of literature of the XX-XXI centuries in connection with the evolution of the social and artistic consciousness of the authors. Previously, it was believed that each genre is related to one specific area of reality. Specific scientific genres: articles, monographs, abstracts, commentaries immerse you in the world of science.; literary genres: novel, epic, tragedy, short story and others create the structure of an artistic narrative; documentary genres: diary, chronicle, report, protocol convey official information.

But in the second half of the 20th century, the situation gradually began to change, and there was a kind of leap in the development of nonfiction, which began to actively invade the world of fiction and crowd out traditional genres. As a result, invariant genre forms began to form, combining the features of artistry and documentary, literary and journalistic styles. The novelty of the research lies in the fact that for the first time in the framework of the dissertation, the invariant genres of the writer's diary and the essays of Kazakhstan Russian-speaking authors I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov are considered as the subject of research.

The novelty of the research is also due to the search for answers to key questions in the context of the stated topic. What is genre invariance? What is the specificity of literary and journalistic texts? How are the idiosyncrasies of writers reflected in such works? What is the peculiarity of the "borderline" genres in the works of representatives of the Russian-language literature of Kazakhstan in the second half of the XX-early XXI centuries?

The purpose of the study is to characterize the writer's diary and essays as special genre structures of a transitional type, to identify the specifics and features of invariant genre forms; to determine the principles of constructing texts related to "borderline" genres; to formulate a definition of key terms and concepts within the framework of the stated topic.

Research objectives:

- explore the semantics of concepts: "literary work", "form and content", "genre", "traditional genres", "invariant genres";
- perform a comparative analysis and formulate the definition of definitions: "borderline genre", "invariant and invariance", "literary journalism", "literary diary", "essay", "artistic and journalistic essay";
- to consider the genre originality of the works of I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov in the context of the author's idiosyncrasy of the artists of the word;
- to study the poetics of the literary diaries of I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov;
- to identify the structural and substantive dominants of the essays of I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov;
- to substantiate the importance of literary and journalistic works created in the form of invariant genres of the writer's diary and essay in the Russian literature of Kazakhstan.

The object of the research is the work of I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov in the context of modern Russian literature in Kazakhstan.

The subject of the research is a literary diary and an artistic and journalistic essay as invariant genres in the books of I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov.

The research material is the works of Russian-language writers and poets of Kazakhstan I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov, considered by us in the context of evolutionary processes characteristic of literature as a whole. The choice of works of fiction as research material is due to the fact that the Russian-

language literature of our country is an original phenomenon with distinctive features, and at the same time, developing in line with the trends of literature of the XX-XXI centuries. Currently, there is reason to believe that we are looking at a cultural phenomenon that manifests its identity both in terms of the content of works, as well as in the choice of the form of artistic texts and genre preferences of artists of the word.

The specificity of the poetic idiosyncrasy of Kazakhstani Russian-speaking authors, in addition to selecting meaningful dominants, also lies in the appeal to "borderline" genres reflecting the philosophy and worldview of a creative personality. Genre diversity, a combination of poems and prose texts, translations and interviews, diaries and essays, as well as other collaborations create an emotional and aesthetic environment in which the writer's content preferences, author's consciousness are revealed, and what remains behind the line of a literary work is realized.

Research methodology. The theoretical and methodological basis of the research consists of the conceptual provisions on the problem of studying the category of genre, set forth in the works of: M.M. Bakhtin, S.N. Broitman, B.A. Griftsov, V.D. Dneprov, V.V. Kozhinov, N.L. Leiderman, M.N. Lipovetsky, T.L. Motyleva, V.G. Nedzvetsky, E.M. Meletinsky, N.T. Rymar, N.D. Tamarchenko, V.I. Tyupy, L.V. Chernets, M.O. Chudakova, V.E. Khalizeva, A.E. Esalnek, etc.

The study of the problems of genre transformation was based on the works of T.N. Markova, Y.B. Orlitsky, M.N. Epstein. In the field of the study of transitional genre forms, we relied on the works of T.N. Markova, Y.B. Orlitsky, M.N. Epstein, G.D. Gachev, I.S. Skoropanova, T.T. Davydov, M.S. Kagan, L.G. Andreev, R.S. Spivak, S.N. Zenkin and others.

The fundamental basis of the research is the conceptual ideas of M.M. Bakhtin, which, in our opinion, make it possible to develop a specific language for the scientific description of epistolary literary texts that occupy an intermediate position between fiction and journalism. The methodology of the work is determined by the desire to reveal the most important aspects of the topic "Invariance of artistic and journalistic genres in the Russian-language literature of Kazakhstan" and is based on a traditional cultural and historical approach. The aim of the research was achieved by synthesizing comparative historical, structural-semantic, historical-biographical, textual, stylistic, and systematic methods of analysis.

The works of Russian researchers S.D. Abisheva, U.K. Abisheva, V.V. Badikov, Zh.A. Bayanbayeva, Zh.S. Beisenova, A.S. Demchenko, B.U. Dzholdasbekova, A.Zh. Zhaksylykov, I.T. Kakilbaeva, G.R. Nurgali, N.K. Sarsekeeva, L.V. Safronova, K.O. Tattimbetova, A.B. Temirbolat and other scientists.

The theoretical significance of the research is determined by the relevance and novelty of the problem under study, the introduction of new formulations of terms and concepts into scientific circulation, the focus of the research on the study of deep connections between the phenomena of genre invariance, the specifics of transitional artistic and journalistic genres using the example of works by Kazakhstani authors in the context of the development of domestic and world

literature. The main conclusions formulated in the course of the study are a definite contribution to the interpretation of terminology, the identification of the specifics of genre invariance in literature, the definition of the originality of creativity and idiosyncrasies of I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov in the general movement of the literary process in Kazakhstan.

The practical significance of the work lies in the fact that the results of the dissertation can be used in the development of disciplines of the philological cycle, textbooks on the theory and history of modern literature in Kazakhstan, special courses and seminars on the transformation of literary genres, the study of the work of Kazakhstan Russian-speaking authors.

The main provisions submitted for defense:

1. The invariance of literary and journalistic genres is one of the trends in literature of the XX-XXI centuries, which is due to the attention of writers to "borderline" genres: biographies, memoirs, diaries, essays. The processes of transformation of the genre system of modern literature are caused by changes in the social and artistic consciousness of the authors.

2. The most important feature of the creative evolution of Kazakhstani authors I.P. Shchegolikhin, G.K. Belger, B.G. Kairbekov is genre diversity, appeal to both traditional and "borderline" literary genres, among them literary diary and essay.

3. A literary diary is an invariant artistic and journalistic genre, the "inner measure" of which is the author's consciousness expressed in the text by means of journalism and artistic techniques. The main features of the invariant form of a writer's diary that determine the specifics of the genre are: dateness, factography, and self-reflection.

4. A study of the work of I.P. Shchegolikhin "Peace be upon you, the troubles of the past years. The writer's Diary" from the point of view of content, structure, genre specificity gives reason to believe that this work is an artistic and journalistic text, an invariant type of a writer's diary, having the following characteristics: objectivity, documentality, periodicity, intertextuality. From the point of view of invariance, the genre of I.P. Shchegolikhin's book can be defined as a diary-chronicle.

5. G.K. Belger's work "Autobiographical Sketches", in our opinion, is an invariant form of a writer's diary, which has features that determine genre originality: chronology, intertextuality, self-reflection. We believe that the genre of G.K. Belger's book is closest to the invariant genre of the diary-essay.

6. The study of B.G. Kairbekov's diary entries in his books "Parts of the whole. Favorites" and "Ellipsis. Poetic patchwork" shows that the structure of the works quite clearly shows the genre features characteristic of a literary diary: first-person narration, dating, imagery, emotional saturation. In our opinion, the invariant form of such a work should be called a poetic diary.

7. An essay is an invariant genre that has close proximity to scientific, journalistic and fiction literature. Due to its borderline position and the breadth of its functions, there is reason to believe that the essay genre includes thought texts with an implicit genre affiliation. The leading role of the author's personality as one of

the main generic properties of the essay is also the most important genre-forming principle.

8. I.P. Shchegolikhin's book "I go out alone on the road" is an example of an invariant genre of the novel-essay, which combines the features of journalistic and artistic texts. One of the priority compositional techniques used by the writer in a multi-plot narrative is the form of memories, excursions into the past, and the life situations in which the hero of the work finds himself are inextricably linked with historical events.

9. G.K. Belger's essayistics is typologically diverse and includes such types as: essay-essay, essay-artistic word, essay-reflection, essay-research. In the writer's worldview, two hypostases, Kazakh and German, form a single whole, sound in unison in his books. G.K. Belger, an essayist, subtly feels and reproduces the consonance of languages and cultures in his essays.

10. The most important feature of B.G. Kairbekov's creative evolution as a poet and cinematographer is genre diversity, appeal to both traditional and "borderline" genres, including the genre of essays. The essays "The Face of Time is the Movement of a Ray", "Golden Eagle is the bird of happiness" belong to the philosophical type of essayistic prose. The ethnocultural nature of the images and motifs of Shanyrak and Yurt, Earth and Sky, Steppe and Path, Sun and Tree of Life, the symbolism of falconry, and the sacred meaning of the Golden Eagle image enable the author to convey the philosophy of his people.

The structure of the work includes an introduction, 3 sections consisting of a number of subsections, a conclusion, and a list of sources used.