ABSTRACT

On the dissertation for the degree of Doctor of Philosophy (PhD)
on educational program "8D01704 – Russian language and literature"
Sabyrzhanova Mereke Sabyrzhanovna
"Intermedial poetics of Yermek Tursunov's Prose: Methods for Studying Linguistic and Visual Codes"

Relevance of the research topic. In the contemporary literary process, there is a noticeable complexity and originality in its development, characterized by the predominance of postmodern trends, monodiscursivity, neomythologism, neorealism, the mosaic nature of poststructuralism, and the stylistic diversity of literary texts.Intermedial comparativism is becoming increasingly relevant. Intermediality, understood as the interaction of various art forms and cultural practices, creates a new space for the perception and interpretation of artistic works.

E. Tursunov and his works hold a distinctive position in the literary landscape of Kazakhstan. This study is particularly relevant due to several factors. Contemporary Kazakh literature is marked by polygenre tendencies, the blurring of boundaries between textual and visual arts, and the growing influence of cinematic language, theatricality, and auditory imagery within artistic structures. The shift from literature-centrism to art-centrism complicates the organization of literary texts. Moreover, cultural digitalization is transforming reader perception, necessitating new analytical tools for text interpretation. In Tursunov's prose, verbal narrative aligns with the cinematic logic of framing, montage, perspective, and visual composition. The intermedial poetics of his work has yet to receive dedicated scholarly attention, underscoring the significance of this dissertation.

Degree of Problem Development. The theory of intermediality has been elaborated in the works of R. Barthes, J. Genette, J. Kristeva, I.O. Raevsky, A.A. Hansen-Løve, G. McLuhan, and other researchers. In Russian literary studies, Y.M. Lotman, N.V. Tishunina, S.G. Isaev, V.O. Chukantsova, and others have examined issues of intermedial poetics. The intermedial aspect of the poetics of Kazakhstani writers is reflected in the publications of G.G. Gizdatov, U.M. Bakhtikireeva, M.A. Loginova, U. Ovcherenko, S.V. Ananyeva, S.D. Abisheva, V.V. Saveleva, L.V. Safronova, A.K. Kalieva, K.N. Galay, O.A. Valikova, O.A. Ananina, and others.

The intermedial aspect of E. Tursunov's works has been examined in the articles by M.S. Sabyrzhanova, S.V. Ananyeva, L.N. Demchenko, M.E. Sultanova, N.A. Mikhailova, R.B. Sabdalieva, and G.A. Orynkhanova. However, the analysis of the intermedial aspect of Tursunov's prose has been fragmentary and has not been organized into a systematic concept, which determines the scientific significance of the dissertation.

The object of the study is the poetics of Ermek Tursunov's short prose, the film-novel Kelin, and the novel Mamluk.

The subject is the intermedial aspect of the writer's prose and the methods of studying the aforementioned works in university classes.

The material of the study includes Ermek Tursunov's prose, film scripts, public speeches, articles, newspaper and magazine interviews, as well as data from a pedagogical experiment conducted with students majoring in philology and journalism.

The aim of the work is to identify the ways in which the effect of the presence of another art form (cinema, theater, and painting) is created in Ermek Tursunov's literary texts and to examine methods for studying them from an intermedial perspective.

Research objectives:

– To determine the main functions of intermediality in contemporary literary texts;

– To consider different types of intermedial analysis of literary texts;

– To analyze technologies for studying visual thinking as a structuring element of Ermek Tursunov's prose;

– To identify the functions of intermedial codes and markers in Tursunov's short prose, film-novel, and novel;

– To develop algorithms for interpreting Tursunov's intermedial texts in a university setting and to test them in the course of a pedagogical experiment.

The research hypothesis is based on the assumption that, in the context of global cultural transfer, the semantics of literary texts by Kazakh writers become more complex due to the intensification of mytho-folkloric connections and the multilayered nature of cognitive fields. An analysis of intermedial poetics (using the works of Y. Tursunov as an example) will make it possible to interpret mythopoetic and ethno cultural meanings, as well as the author's model of national identity.

The theoretical and methodological basis of the research was formed by the scholarly works of M.M. Bakhtin, Y.M. Lotman, B.A. Uspensky, S.M. Eisenstein, V.B. Shklovsky, Y.N. Tynyanov, Dick Higgins, I.O. Rajewsky, W. Wolf, G. Genette, V.E. Bagno, Sh.R. Eleukenova, S.A. Kaskabasova, K.K. Sultanova, B.K. Maytanov, Yu.V. Shatina, V.V. Volkova, T.N. Markova, and others in the fields of art synthesis and intermedial analysis, modernism, intertextuality, semiotics, linguistics, and stylistics.
In the dissertation, a comprehensive set of scientific methods was applied. The structural-functional method was used to determine intermediality as Ermek Tursunov's authorial strategy in the context of contemporary culture at the turn of the 20^{th} –21^{st} centuries; techniques of the structural-semiotic method were employed to identify the functions of visual and auditory codes; and elements of hermeneutic and archeological analysis were applied to interpret the deeper meanings of the texts under study. Intertextual and comparative methods made it possible to identify the interaction of different cultural layers in the artistic works of E. Tursunov.

The scientific novelty of the research lies in the fact that, for the first time in domestic literary studies, an attempt has been made to examine the interaction of literary art with other forms of art in the context of the work of Yermek Tursunov. The metaliterary activity of the contemporary writer and film director, the constant issues of spiritual and moral values, and the comprehensive, problem-oriented study of

techniques for cultural transfer within the framework of the exchange of humanitarian knowledge, as well as methods for analyzing the linguistic and visual codes of Tursunov's prose, determine the originality of this dissertation.

The dissertation develops a systematic framework for understanding the intermediality of E. Tursunov's prose, proposes innovative methods for analyzing and interpreting his intermedial texts in higher education, and clearly distinguishes between intertextuality and intermediality. Tursunov's intermedial approach arises from the synthesis of his practical experience as both a film director and a writer. This intermedial strategy underpins the structuring of plots and the overall architecture of his texts, shaping genre choices. The study examines a system of intermedial codes and markers that perform meaning-generating functions across his short stories, cinematic novella, and the novel Mamluk.

For the first time in Kazakh literary studies, Y.Tursunov's prose is examined as a media-hybrid phenomenon, where montage, framing, stage-like organization of material, visual semiotics, and auditory codes function as meaning-generating mechanisms. Intermedial strategies are identified in the collections "Little Things of Life" and "Once Upon a Time", highlighting the significance of frame composition, the postscript as "end credits," and the interplay of oral narration with non-fiction elements. The complex architectonics of the cinematic novella "Kelin" — encompassing the preface, parable text, screenplay, photographs, and credits—demonstrate the work's status as a cohesive intermedial object. In the novel "Mamluk", a multilayered narrative emerges, integrating historical chronicle, philosophical parable, and elements of sacred texts (Quranic ayat, Biblical fragments, and hadiths), thereby expanding the genre boundaries of the historical novel. The dissertation further emphasizes the translingual character of Yermek Tursunov's prose: in Kelin, Old Turkic and Tengrian archetypes and ritualized actions constitute a unified visually mythological media-text, while in "Mamluk", the story of "Baybars" functions as a neomyth of initiation, portraying a hero who fulfills his historically ordained mission.

Particular attention was paid to the pedagogical aspect of the study. Algorithms for intermedial analysis were developed, including a systematic reading model, a strategy of "thin" and "thick" questions, the creation of an intermedial text map, episode-storyboarding, analysis of mythological archetypes, and acmeological reading. The conducted pedagogical experiment confirmed the effectiveness of the proposed methods, demonstrating students' ability to analyze media-hybrid texts, identify their genre characteristics, and interpret intermedial connections. The developed methodologies are based on a combination of several educational strategies, each of which is related to the intermedial nature of the text. The developed methodologies are based on a combination of several educational strategies, each of which is connected to the intermedial nature of the text. Step-by-step modeling of analysis (from the event-based foundation and genre identification to the identification of the semiotic functions of characters and the interpretation of archetypes) proves effective when working with the cinematic narrative "Kelin", where mythological structures and ritual semiotics

require particular “decoding.” Critical thinking strategies facilitate a hermeneutic refinement of meaning, enabling students to discern the underlying logic of the author’s choices. Forms of visualization for analysis have been developed, including an intermedial map of a fragment, storyboard reconstruction of episodes, and reconstruction of the sound sequence and character movement, which render the interpretation concrete and verifiable. A set of practice exercises is proposed, aimed at developing the skill of reading across multiple registers - literary, cinematic, theatrical, and pictorial.

The practical significance of the research lies in the fact that the obtained analytical results are recommended for the development of an elective course on the interpretation of contemporary Russian-language prose in Kazakhstan. The expected results will create a platform for dialogue among literary scholars, critics, and cultural studies scholars on the processes of bilingualism and translingualism in the context of intermediality and are aimed at stimulating the interconnections between E. Tursunov's literary text and contemporary cultural models, as well as promoting the national cultural code and literature of Kazakhstan within the global community.

The following points are submitted for defense:

– Intermediality, understood as the fusion of different art forms within a verbal text, has become a dominant feature of contemporary Kazakh literature, leading to the blurring of genre boundaries and the polyhybrid nature of the artistic structure of literary works. The foundation of intermedial poetics is the thesis that “the world is a text,” which allows for the interpretation of the interaction between verbal and non-verbal codes in the prose of E. Tursunov.

– E. Tursunov’s media-hybrid thinking has been formed at the intersection of his professional experience as a film director and screenwriter and his national mentality, as well as his active civic position as a journalist and publicist. This is manifested in the cinematographic qualities of his cycles of short stories, novellas, and novel.

– The “short prose” of E. Tursunov demonstrates a pronounced intermedial character. The plots of his stories are constructed like screenplays, based on the principle of montage. The “trivialities of life” narrated by the narrator, in which the author himself is easily recognizable, are presented as sequences linked through a “camera,” turning episodes into film frames. The artistic structure of Trivialities of Life is governed by cinematographic logic, characteristic of Tursunov’s oeuvre: prequels, montage composition, three forewords, reader inclusion within the text, and a P.S. functioning as the final credit.

– In the cinematic narrative Kelin by Ermek Tursunov, a new type of intermedial text is created: in terms of genre, it is a cinematic narrative–parable with elements of ethno-fantasy, based on the author’s neomyth concerning the preservation of lineage and the meaning of life. The novel Mamluk is constructed as a multilayered intermedial literary text. The inclusion of quotations from the Qur’an and the Bible, as well as the Hadiths of the Prophet, within the realistic narrative of a captive boy’s journey from

the Kipchak steppes to the throne of the Sultan of Egypt, expands the scope of the historical novel and transforms it into a philosophical work.

– The analysis of the intermedial poetics of the short stories reveals students' understanding of media codes, cinematic language, intergeneric connections, and visualization, while developing their skills in interpreting verbal texts through the techniques of cinema and other art forms. The interpretation of Kelin is based on the hypothesis that the conciseness of language, in combination with sound, color, movement, and other intermedial elements, constitutes the metalinguistic framework of the narrative. The application of acmeological reading techniques to the novel Mamluk allows for comprehension of the author's intention in creating a universal model of the Kipchak boy's journey through captivity, deprivation, and battles, culminating in the fulfillment of his mission as the savior of the Islamic world.

Publication of Research Results

A total of 9 articles on the dissertation topic have been published in domestic and international journals and the proceedings of international scientific-practical conferences. Among them, 1 article was published in a scientific journal indexed in the SCOPUS database; 3 articles were published in journals included in the list of 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; and 5 articles were published in the proceedings of international scientific-practical conferences.

The structure and volume of dissertation is determined by the goal, tasks and algorithm of their decisions. The dissertation consists of an introduction, three chapters, conclusions and a list of 197 bibliographic sources and annexes.