ABSTRACT

The dissertation of doctoral student Talgat Bekbulatovich Ramazanov, prepared for obtaining the degree of Doctor of Philosophy (PhD) in the educational program «8D02307 – Kazakh Philology», is titled «*Linguistic and cultural features of dialogue in a artistic text*»

Relevance of the Study. Language is a reflection of the history and culture of a nation, their spiritual and material values. Through language, the life, traditions, worldview, historical events, and social changes of each nation manifest. This allows for the identification of the unique features of a people, their worldview, life experience, and national identity. Language and culture are closely interconnected, as culture is transmitted from generation to generation through language, which helps preserve the history and spirit of the nation.

Language gains its true essence in the process of communication, in dialogue. Since the time of Plato and Aristotle, dialogue has been viewed not only as a well-known genre and method but also as a source for studying social statuses of individuals, their psychology, character, logical reasoning, and linguistic means of expressing thoughts.

Speech is inseparable from life and becomes a part of human activity. Dialogic speech is a process of verbal activity that arises in the context of communication between interlocutors, resulting in a text. The study of dialogic speech as a speech act through pragmatic and anthropocentric approaches, focusing on the social, psychological, and personal characteristics of individuals, emphasizes the relevance of this topic.

In the study of language, the primary task is to "understand the human being through language." A key feature of modern linguistics is its orientation not just towards the systemic and structural aspects of language, but also towards its function as a means of communication. Language cannot be viewed solely as a strictly structured system of linguistic units and their interconnections; first and foremost, it is a tool for communication.

Dialogue is considered an extremely complex category both linguistically and extralinguistically. It is within dialogue that the semantic meanings of linguistic units interconnect, forming a unique pragmatic structure. In the process of organizing dialogue, a communicative environment is created that encompasses all external factors unrelated to language. In this context, the study of the functional-semantic features of linguistic units at various levels, communicative types of speech, pragmatic goals, speech act theory, and communicative-pragmatic categories of utterances and texts becomes particularly relevant.

An integral part of artistic text is dialogue, which allows for the identification of national characteristics of Kazakh speech, as well as the linguistic personality of the author, expressed through dialogue. The consideration of dialogue as an ethnocultural unit is of great significance.

Our research is based on the idea of studying dialogue as a key element of artistic text, which reflects national consciousness and worldview through specific

linguistic means. This approach allows us to determine the main characteristics of Kazakh dialogue.

Furthermore, the study is relevant in the context of creating artistic imagery through dialogues in Kazakh literature, revealing their role and specific features of use in artistic text.

Object of the Study. The object of the study is examples of dialogic discourse in the texts of artistic works.

Subject of the Study. The subject of the study is the features of dialogic texts in artistic works.

Aim of the Study. The main aim of the research is to identify the ethnocultural essence and linguistic personality represented through dialogue in artistic text.

To achieve this aim, the following specific tasks have been defined:

- To determine the structural-semantic and functional-communicative characteristics of dialogue in artistic works.
- To investigate the use of metacognitive dialogue in prose and dramatic works, as well as dialogic reflections in poetry and prose.
- To analyze the features of dialogic communication in the discourse of aitys (traditional Kazakh poetic debates) and rhetorical speeches.
- To create a model of dialogic communication in national nonverbal means.
- To identify the linguistic personality represented through artistic dialogue, as well as the strategies and tactics used to reveal this linguistic personality.

Source of the Study. The source of the study consists of dialogic discourses within the structure of artistic works. In particular, dialogues were collected from the works of authors such as A. Kunanbayev, M. Auezov, B. Mailin, G. Musirepov, A. Nurpeisov, Q. Yskak, S. Muratbekov, R. Otarbai, Sh. Murtaza, A. Kekilbayev, M. Magauin, I. Esenberlin, A. Tarazi, M. Baigut, K. Tokaev, O. Bokey, N. Kapalbekuly, O. Akhmetov, S. Smataev, B. Mukayev, B. Nurzhekeev, Q. Suenish, A. Balgozhin, K. Tolybaev, Sh. Qumarova, K. Rakhymzhan, Sh. Beisenova, and other writers, as well as from rhetorical texts and aitys (traditional Kazakh poetic debates). The total number of collected linguistic units exceeds 5,000.

Methods of the Study. In the study, lexical acts in literary works were analyzed from a linguistic perspective, with the actions of characters aligning with norms of speech etiquette, and the communicative units of language clearly manifesting in a national-cultural aspect. For contextual and pragmatic analysis, a descriptive method was employed, while a comprehensive approach was applied to analyze the function and structure of dialogic utterances, covering structural-semantic, communicative-pragmatic, and functional-stylistic aspects, as well as a method of text interpretation.

Theoretical and Methodological Framework of the Study. The theoretical and methodological framework of the study is formed by the works of the following scholars:

- In the field of Russian studies: Sh. Balli, L.V. Shcherba, L.P. Yakubinsky, E.D. Polivanov, V.N. Voloshinov, V.V. Vinogradov,

M.I. Bakhtin, Yu.V. Rozhdestvensky, and others, who laid the foundations of dialogue theory.

- In Kazakh linguistics: the works of A. Baitursynuly and K. Zhubanova, who made the first conclusions regarding dialogue theory.

- Research concerning general and specific issues of dialogue: R. Amir, Z. Akhmetzhanova, A. Junisbek, Z. Bazarbayeva, Kh. Nurmakhanov, G. Kazhygaliyeva, G. Imangaliyeva, Zh. Kanlybaeva, A. Aitbenbetova, D. Abdykarimova, G. Sarseke, M. Jumanaazarova, A. Sadenova.

- Works by R. Syzdyk, Kh. Karimov, M. Sergaliyev, B. Shalabay, G. Smagulova, G. Azimzhanova, A. Tausogarova, Sh. Majitaeva, M. Akhmetova, G. Kosymova, K. Ensibayeva, S. Zhusanbaeva, N. Ilyasova, Sh. Elemesova, A. Akkuzova, which focus on studying various aspects of text, as well as the works of B. Momynova and K. Yesenova concerning newspaper texts, and the studies of Zh. Koishygulov and S. Kunanbayeva, which consider artistic text as a separate object of research.

- Research on discourse and linguistic personality: N. Uali, G. Smagulova, Zh. Mankeeva, K. Yesenova, Z. Ernazarova, B. Zhumagulova, G. Burkitbaeva, D. Alkebaeva, A. Tymbolova, Zh. M. Kenshinbaeva, Sh. A. Nurmyshieva, S. B. Alpatina, Sh. Sabitova, G. Muratova, K. Sadirova, A. Kasymbekova, L. Aktanova, A. Adilova, Zh. Ermekova, Zh. Satkenova, U. Anesova, A. Kushkimbaeva, A. Zhalalova.

Volume and Prospects of the Study. Dialogue is considered a very complex category from both linguistic and extralinguistic perspectives. The true nature of language is revealed only in dialogue. In this context, it is impossible to encompass the linguistic nature of dialogue within a few scientific works. In the future, taking into account the plot content of artistic texts, attention will be focused on the functional and communicative aspects of dialogue in drama. The synergy and energy of the Kazakh word, reflecting the invariant image of the world, manifest through dialogues in artistic text. Furthermore, the base of collected linguistic units will be expanded, and a comprehensive analysis in this direction will be conducted.

Scientific Novelty of the Study. The scientific novelties of the research include:

- Dialogues in Kazakh texts are classified as metacognitive and ethnocognitive, with the dialogues in the prose and poetry of Abai referred to as dialogic reflections;

- Types of dialogues are distinguished based on gender-specific features of the thematic field and the use of invective vocabulary, as well as according to emotional discourse;

- Dialogic characteristics in national nonverbal means are identified, and a model of these characteristics is created;

- Through dialogue in historical works, the linguistic personality of the writer is revealed.

- Tactics and strategies aimed at identifying the linguistic personality in dialogue are defined.

Theoretical Significance of the Study. The results and theoretical conclusions of the research enrich Kazakh linguistics in the fields of text studies, speech acts, discourse, and dialogue theory, contributing new data to communicative linguistics and communication theory. This study can be used as a scientific source for determining the communicative-pragmatic potential of artistic text and the linguistic personality of the author.

Practical Value of the Study. The results and scientific conclusions of the research can serve as material for identifying the linguistic personality of the writer and his artistic world, as well as for compiling a dictionary of the writers' language. They can be utilized in the creation of a national corpus of the Kazakh language as a textual basis for modern poetic and literary corpora. Additionally, they can enhance the textual database for electronic methodological materials and textbooks aimed at teaching the Kazakh language to non-native speakers through examples of dialogic discourse.

Main Conclusions Presented for Defense:

- In the artistic work, the author uses dialogue to portray a character with four objectives: a) to describe the character's traits; b) to create a holistic image of the character within the space; c) to show a specific situation in which the character's words are spoken; d) to reveal the character's thoughts, personality, and words in a multifaceted way depending on the situation.

- We have determined that the dialogic introduction, dialogue, and author’s introduction form a cohesive syntactic structure. They are interconnected in meaning, structure, and intonation, which can be termed a complex syntactic unity. The semantic integrity is maintained in the dialogic introduction, dialogue, and author’s introduction, where a general fact is presented.

- Dialogic reflections are the author's internal experiences unfolding in dialogue with the reader. These reflections differ from monologues. For example, in a monologue, the author's words sound uniform and lack questions, whereas in dialogic reflections, the author's internal experiences are revealed through questions to the reader, creating a special dialogic connection between the author and the reader. In dialogic reflections, the author sometimes answers their own questions and at other times leaves them open.

- The functions of dialogue in artistic works are diverse. The main functions include: *the artistic function,* which creates the image of a person, enhancing the strength of the artistic work and deepening the characterization of the character. *The graphical features* of dialogue also perform certain functions, emphasizing the structure of the work. The function of dialogue in *plot development* involves the figurative advancement of the plot, diversity, and liveliness of the narrative. The *characterization* function is determined through the speech style of the characters, the interaction between two characters in dialogue, and through the level and role of the characters, strengthening the connection between the author, the character, and the reader.

- Nonverbal means that establish a dialogic nature are also created through national traditions and samples of material culture. This dialogic nature is realized through socially significant kinemas. National nonverbal means not only

complement information in the communicative act but also reflect the worldview and contextual knowledge of the communicators.

- In the structure of historical novels, dialogue plays an important role. The dialogue serves as a direct way of introducing a historical character to the addressee. The mastery of the writer is manifested in how they make khans, biys, and batyrs speak in the language of the historical period being narrated in the work.

Information on Publications. The main conclusions of the research have been published in the form of 7 scientific articles in both foreign and domestic journals. Of these, 5 articles have been published in journals included in the list of the Committee for Quality Assurance in Science and Higher Education of the Ministry of Science and Higher Education of the Republic of Kazakhstan, and 2 articles are in the proceedings of international scientific-theoretical conferences. 2 reports were presented at an international scientific conference.

Structure of the Research. The structure of the research consists of an introduction, 3 chapters, a conclusion, and a list of references.