

AUTHOR'S POSITION AND INTEGRITY OF THE NARRATOR IN CONTEMPORARY KAZAKH PROSE

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Abstract. This article examines the author's position and the narrator in contemporary Kazakh prose. Trends in contemporary Kazakh prose require an examination from the author's perspective. The definition of the author's position and the narrator points to the need to study narratological theories in contemporary Kazakh literary studies. The narrator is distinguished by being embodied as a narrative agency within the author's position or, in terms of subjectivity, as a character in the work. The author-narrator-character triad in contemporary literary prose is analyzed, defining the unity of the author's position and the narrator-character. Comparing concepts in literary theory, theories related to the author within the author's position are analyzed. The author's position plays an important role in revealing the author's artistic world and defining their craft.

According to poststructuralist concepts, the author and narrator are considered separately. Despite this, the author and narrator are defined as united within the artistic world. The value of this study is reflected in the mutual classification of concepts related to the theory of the author. This article explores the dynamics of the development of the author's position and concept of narrator in contemporary Kazakh prose, which forms the theoretical basis of the study. The study analyzes the works of B. Kadyr, D. Zhylkybay, and A. Zhaksylyk, and demonstrates the practical significance of intention in the author's position. The methods and approaches used by the author and literary movements reveal the author's position and artistic mastery.

Key words: Author's position, narrator, postmodernism, narratology, prose, literary process, image.

Introduction.

In literary studies, the concept of the «author» carries historical, ideological, and value-based significance. Throughout the historical development of literature, as well as with the formation of various literary movements such as Romanticism, Realism, Structuralism, and Postmodernism, the notion of the author has manifested in different ways. When categorizing theories related to authorship, concepts such as the authorial image, authorial stance, authorial worldview, authorial intent, and authorial position are frequently encountered. In Kazakh literary criticism, M. Orazbek, who has studied the issue of authorial position, takes the notion of the «creative personality» as his foundation [1, 7]. The question of authorial position is also reflected in the works of scholars such as V.V. Vinogradov, B. Korman, and M. Bakhtin. While V.V. Vinogradov perceives the author as an image [2, 53], M. Bakhtin disagrees with this view, arguing that the author cannot be considered an image [3, 67]. If we turn to the studies of A. Baitursynuly, we also observe a uniquely Kazakh understanding of the author. The researcher A. Baitursynuly distinguishes the author's narrative functions into categories such as *äuezdeushi* (narrator), *tolgausy* (reflector), and *sarindausy* (intoner) [4, 112], which we regard as a contribution to world literary thought. The development of theories on authorial position necessitates an integrated consideration of the concept of the narrator. G. Kambarova and other researchers point out the presence of the term *auctor* depending on the narrator's relationship with the character [5, 155]. The narrator's function in a literary work is not limited to narration alone, but is also characterized by serving as a link between the author and the character. According to scholar M. Ryan, «the narrator is the transformed version of the author» [6, 518]. Based on this, within the framework of narratology, defining the author as a narrator is shown to depend on their relationship with the character. The formation of narrative art is defined in two aspects: on the one hand, the author may appear both as the narrator and the main character; on the

Әлеуметтік-гуманитарлық ғылымдар-Социальноп-гуманитарные науки-Social and humanities sciences other, the narrator may be seen as an entity separate from the author's artistic world [7, 300]. Austrian scholar P. Dawson emphasizes the author's role as the «omniscient narrator» and notes that all information within a literary work is entirely known to the author [8, 95]. Therefore, the relevance of examining the interconnection between authorial position and narrator becomes apparent. In this study, special attention will be given to the authorial position and the role of the narrator in contemporary Kazakh prose, which in turn allows for an anthropological approach to the analysis of current literary works.

Materials and methods of research

The empirical basis of this article is grounded in the works of B. Kadyr, D. Zhilkybai, and A. Zhaksylyq. These writers have brought a fresh impetus to contemporary Kazakh prose. While authors of the early 21st century focused on the revival of national values, since 2010, authors have increasingly expressed their authorial positions in diverse ways. B. Kadyr's short story «Zhasyl shatyrlar» («Green Tents»), D. Zhilkybai's «Kvant» («Quantum»), and A. Zhaksylyq's novel «Should One Worship at Notre-Dame?» are notable for their innovative narrative structures and topical relevance in modern Kazakh literature. The study employs hermeneutic and narrative analysis methods, which have been instrumental in identifying the unity between authorial position and the narrator's role. Through comparative and semiotic analysis of the authors' works, elements characteristic of mysticism and postmodernism have been revealed.

Results and its discussion

In B. Qadir's story Green Tents, written in the genre of science fiction, the theme of «alienation» is explored. The story begins with the protagonist Bektegin's involvement in a road accident and the city's invasion by unknown creatures, which highlight the elements of fantasy in the narrative. The author's stance is not explicitly clear; instead, the narration predominates. Through the inclusion of religious legends related to the Sumerians and Christianity, the narrator aims to impart a mystical quality to the story. The use of terms such as albasti (a mythological female spirit), angel, and the names Mysterious, as well as the depiction of burning strangers linked to the medieval Inquisition, all contribute to the mystical element. The raining down of unknown creatures from the sky, frightening humanity, is an allegorical device. This serves as an effective parallel for portraying the «alienated» individuals in contemporary Kazakh society. Regarding the authorial position in the story, multiple narratives can be observed. The author identifies closely with Bektegin's character and acts as a narrator-protagonist. This is clearly seen in the statement: «For the seeker who asks, my scientific research was also focused on studying ancient symbols and old languages. My theoretical experience proved useful. I recorded the few words spoken by those who came from the sky on a dictaphone and filmed their movements to conduct research» [9]. Thus, the author appears in the role of narrator-protagonist, playing a crucial part throughout the story. Additionally, the dialogues between Bektegin and Berik, and Vladislav carry significant artistic value. The main artistic content and idea of the story are skillfully conveyed through these dialogues. For example, the true purpose of the extraterrestrial beings who set people on fire is revealed in the dialogue between Bektegin and the investigator Hasen. The specific reason for the hostility of these extraterrestrial beings is described as «malice born from alienation,» given in Bektegin's dialogue with Hasen. Hence, the authorial position closely aligns with Bektegin's central stance. The author's own position is clearly tied to the idea that humanity exhibits alienation toward beings from beyond themselves. At this point, the authorial position becomes clearer through Bektegin's role as narrator-protagonist, clarifying the author's «omniscient narrator» function in the story. Through the effective use of mystical and science fiction elements in Green Tents, B. Qadir addresses the theme of «alienation» in contemporary Kazakh society. The authorial position is successfully employed and revealed through the narrator-protagonist figure of Bektegin.

Among the contemporary Kazakh prose writers known for their innovative approaches is D. Zhylykbai. In today's literary process, the concept of the «self» has become more complex, playing an important role in conveying humanity's spiritual and universal values. Although the thematic and ideological features of the works of younger writers differ, they all contribute to the development of contemporary Kazakh prose. One of the most prominent and unique among these authors is Doskhan

Әлеуметтік-гуманитарлық ғылымдар-Социальноп-гуманитарные науки-Social and humanities sciences Zhylykbai. He skillfully employs elements typical of postmodernism to depict urgent social issues and expands the scope of contemporary Kazakh prose through his portrayals of current societal problems. Zhylykbai's story Quantum is constructed on a new narrative method. The main concept of quantum physics is defined as central to the story. The uniqueness of the work lies in the three different dynamics of the events experienced by Bekbol and Kamila. Furthermore, the characters are not dependent on a single storyline. The multiple versions of the plot are understood as an instillation, clarifying that a person faces multiple choices. The dialogues between Bekbol and Kamila serve as the artistic cornerstone of the story, since the main idea the author wants to convey is masterfully developed through these dialogues. For example, the core idea is expressed in Bekbol's dialogue with Kamila: «Fate is choice. There are thousands and millions of paths before us. Even in our consciousness, countless choices arise daily — it's as if our paths are drawn out. They don't have to intersect. Like a quantum. It can be in several places at once» [10]. Additionally, the story contains characteristics typical of the author's position. The freedom of choice lies with the characters themselves. The presence of multiple storylines and several variants of character actions are based on the reader's interpretation. According to the postmodern structure, the reader's interpretation accepts the narrator-protagonist's experiences as their own reality. The sequence of events occurring in different spaces reflects the adventurous nature of possible plots from the authorial perspective. Thus, several parallel developments running simultaneously further develop the initial narrator-protagonist function of the authorial position. Researcher S. Aytuganova pays particular attention to the world of characters in these writers' works and emphasizes the role of readers in making interpretative decisions [11, 102]. The author's primary goal is to convey their position through the unity of characters and narrator.

One of the contemporary Kazakh prose writers distinguished by his originality and artistic-content world is Alihan Zhaksylyq. He became well-known among a wide readership through his work The Soul's Suffering. His 2024 novel Should We Worship in Notre-Dame? is filled with profound reflections on modern Kazakh society. Written in the postmodernist style, the novel places great emphasis on historical context and psychological tone. At the beginning of the novel, there is no specific mention of a particular place or region. The inhabitants of a settlement located beyond the sea are subject to restrictions imposed by the government. They are not allowed to read or distribute books. On the other hand, the novel, which also carries utopian elements, highlights the importance of social values. Paying attention to the historical context, the following excerpt is noteworthy: «...In '39, how could the Soviet army, which broke the border aggressively and invaded Poland, be considered rescuers? The world collectively defeated fascism, namely Britain and America restrained it, — I said cautiously, emphasizing each word. America?! What America? What nonsense are you spouting, you son of a dog? — shouted the old man angrily, his face flushed, shouting: — What Britain? The power that defeated fascism and imperialist Japan was the Soviet army. Why did my father fight and shed blood? Was it so that puppies like you could cling to our sleeves and spy on us from behind?» [12, 15]. In this excerpt, the authorial position aligns closely with the historical context. The author does not explicitly identify any particular nationality in the novel. The city's description and the government's policies are presented objectively but lack precision. For this reason, it cannot be considered a direct portrayal of Kazakh society. However, the authorial position's aim to evaluate past history is revealed in the dialogue between Karl and the history teacher. One of the postmodern features of the novel is the use of a reader-game technique. Through this device, the reader learns about Karl's exile from his city, his confinement in a mental hospital, and the discovery of his father's identity. Additionally, the police officer Maymak's close relationship with Karl and his knowledge of Karl's secret also unfold through this reader-game technique.

For example, consider the dialogue between Maymak and Karl: «These books are very dangerous for our city. First of all, books from the other side speak about the corruption of our religion and alienate people from the prophets. Then... they discuss natural sciences and change people's way of thinking. They destroy balance. The city administration, the committee, and the police work hard to stop this and have undertaken massive efforts in this direction. Just today, the poet whose bones were just buried became a dangerous person for our city because he kept reading those books from

Әлеуметтік-гуманитарлық ғылымдар-Социальноп-гуманитарные науки-Social and humanities sciences the other side» [13, 49],- In world literature, the main theme of the novel resonates with the works of George Orwell and Markus Zusak, centering on universal human values. In the author's position, the society in which Karl lives is recognized as a «healthy society,» yet Karl is perceived as a threat to this healthy society and is consequently exiled to a mental institution. Karl's internal views, being alienated from his society, reveal the deep complexities of social relations. Excerpts such as «Who gave us the right to call ourselves 'human'? Temptation, crime, lies, and theft all come from us» [12, 100] or «Is man a creature from another world, and are we the cursed ones who, out of jealousy, have named ourselves humans but act like demons and devils?» [12, 101], do not merely express Karl's inner turmoil but also convey the narrator's inner feelings. At this point, it becomes clear that the author, or the narrator, has merged with the main character. That is, from the perspective of the author's position, the narrator-character expresses internal emotions through Karl's image. The character is defined as an aesthetic category in accepting truth within a literary work. Focusing on the mythic origins of the novel, there is a resemblance between Karl and Sisyphus from Greek mythology. Philosophers who define postmodernism use the image of Sisyphus to explain the concept of absurdity and the meaninglessness of real life. Furthermore, we can identify that the author depicts Karl as a simulacrum. A simulacrum is an image that is a copy of a copy with no original referent. This simulacrum image, disconnected from the original, frequently appears in postmodern works. Although it is a copy of a copy, Karl's character reveals the author's underlying purpose and is recognized as a narrator-character. Karl's alienation from his society is used as an emotional dominant. Regarding the plot, it is rhizomatic, meaning it features a tangled web of adventurous events. The «plot labyrinth» of the novel, full of intricate twists and turns, is characteristic of postmodernist works. Karl's dreams in the mental hospital correspond to the requirements of the rhizome. Alihan Zhaksylyq has successfully portrayed new themes and life phenomena in terms of thematic and content aspects. The novel comprehensively explores the topics of the individual and social relations. Karl's character, intertwined with mythic understanding, reveals new perspectives on social issues. Thus, we can conclude that Alihan Zhaksylyq is a talented writer who broadens the horizons of contemporary Kazakh prose.

The three authors under study are writers working within the postmodernism movement. Despite the diversity in their characters and plotlines, all three contribute significantly to the development of contemporary Kazakh literary processes. The artistic explorations in the works of B. Qadir, D. Zhylykbai, and Ä. Zhaksylyq converge in the concept of the author. This is because, in these three works, the author's position and the narrator are depicted in unity. More precisely, the narrator-character plays a crucial role in conveying the author's position. Bektegin, Bekbol, and Karl are all clearly defined in the narrator-character position, bridging the author and the narrator-character. Examining the author's position in all three works, we observe that the main character becomes the narrator. At first glance, the narrator may appear identical to the author; however, throughout the narration, it becomes clear that the author's original intention merges with the main character's narrative role. At this point, we present the unity between the authorial position and the narrator (see Table 1).

Table 1. Unity of Authorial Position and Narrator



During the analysis, it was established that various methods and literary devices following the authorial position help to determine the author's main intention. A deep understanding of the author's nature within the literary work is required. At this point, the concept of the author plays a crucial role in the structure of a literary-artistic work. It is known that the author's relationship to the artistic world of the work is characterized by narration. However, as the creator of the literary-artistic work, the author forms a unique artistic world. The mystical and science fiction elements employed in B. Qadir's story, the dynamic sequence of events and installation technique in D. Zhylykbai's work, as well as the postmodern elements in A. Zhaksylyq's novel, manifest as authorial intention used to

Қ.Жұбанов атындағы Ақтөбе өнірлік университетінің хабаршысы, №4 (82), желтоқсан 2025
Әлеуметтік-гуманитарлық ғылымдар-Социальноп-гуманитарные науки-Social and humanities sciences
express the authorial position. Thus, it can be concluded that the authors demonstrate mastery in
portraying social phenomena in their works.

Conclusion.

In conclusion, there is a clear need to specially address the concept of the author in contemporary Kazakh prose. During the course of the study, the authorial positions in the works of B. Qadir, D. Zhylykbai, and A. Zhaksylyq were realized through various directions and literary devices. The unity between the authorial position and the narrator was identified within the authorial intention and was established in the analysis of these authors' works. The structure of the literary work, the world of the characters, and the conflicts therein further reveal the authorial position. The writers, who hold a distinctive place in the current literary process, are recognized as authors with a developed artistic worldview and narrative mastery.

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ҚАЗІРГІ ҚАЗАҚ ПРОЗАСЫНДАҒЫ АВТОР ПОЗИЦИЯСЫ МЕН НARRATOR ТҮТАСТЫҒЫ

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Анната. Мақалада қазіргі қазақ прозасындағы автор позициясы мен нарратор мәселелері қарастырылған. Қазіргі қазақ прозасындағы тенденциялар автор позициясында қарастыруды қажет етеді. Автор позициясы мен нарраторды анықтау бүгінгі қазақ әдебиеттануындағы нарратологиялық теорияларды зерттеудің қажеттігін көрсетеді. Нарратор баяндаушы инстанция ретінде автор позициясында немесе субъективтілік тұрғысында туындыдағы кейіпкер ретінде сомдалуымен ерекшеленеді. Автор-нarrator-кейіпкер үштігі қазіргі көркем прозада талданып, автор позициясы мен нарратор-кейіпкер тұтастығы анықталды. Әдебиеттану теориясындағы ұғымдарды салыстыра келе, авторға қатысты теориялар автор позициясы аясында талданды. Автордың көркемдік әлемін танытып, шеберлігін анықтауда автор позициясы маңызды қызмет атқарады.

Постструктуралыстік тұжырымдарға сәйкес автор мен нарратор бөлек қарастырылады. Бұған қарамастан автор көркемдік әлемнің негізінде нарратормен тұтастықта анықталады. Зерттеудің құндылығы автор теориясына қатысты түсініктердің өзара жіктелімде берілуінен көрінеді. Мақалада қазіргі қазақ прозасындағы автор позициясы мен нарратор түсінігі автор теориясының даму динамикасы анықталып, зерттеудің теориялық негізін құрайды. Зерттеу барысында Б.Қадыр, Д.Жылқыбай, Ә.Жақсылық туындылары талданып, автор позициясында интенцияның маңыздылығы практикалық маңыздылықты көрсетеді. Автор тарапынан қолданыс тапқан әдістәсілдер, әдеби ағымдар авторлық позицияны, суреткерлік шеберлікті айқындаі түседі.

Түйін сөздер: автор позициясы, нарратор, постмодернизм, нарратология, проза, әдеби процесс, образ.

АВТОРСКАЯ ПОЗИЦИЯ И ЦЕЛОСТНОСТЬ НARRATORA В СОВРЕМЕННОЙ КАЗАХСКОЙ ПРОЗЕ

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Қ.Жұбанов атындағы Ақтөбе өнірлік университетінің хабаршысы, №4 (82), желтоқсан 2025
Әлеуметтік-гуманитарлық ғылымдар-Социально-гуманитарные науки-Social and humanities sciences
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Аннотация. В статье рассматриваются вопросы авторской позиции и нарратора в современной казахской прозе. Тенденции в современной казахской прозе требуют рассмотрения с позиции автора. Определение авторской позиции и нарратора указывает на необходимость изучения нарратологических теорий в современном казахском литературоведении. Нарратор отличается тем, что воплощается как повествовательная инстанция в позиции автора или, в плане субъективности, как персонаж произведения. Анализируется триада автор-нarrатор-персонаж в современной литературной прозе, определяется единство авторской позиции и повествователя-персонажа. Сопоставляя концепции в теории литературы, анализируются теории, связанные с автором, в рамках авторской позиции. Авторская позиция играет важную роль в раскрытии художественного мира автора и определении его мастерства.

Согласно постструктуралистским концепциям, автор и повествователь рассматриваются раздельно. Несмотря на это, автор определяется в единстве с повествователем на основе художественного мира. Ценность исследования отражена во взаимной классификации концепций, связанных с теорией автора. В статье выявляется динамика развития авторской позиции и концепции повествователя в современной казахской прозе, что составляет теоретическую основу исследования. В ходе исследования анализируются произведения Б. Кадыра, Д. Жылкыбая, А. Жаксылыка, а также показывается практическая значимость интенции в авторской позиции. Методы и подходы, используемые автором, литературными течениями, раскрывают авторскую позицию, художественное мастерство.

Ключевые слова: авторская позиция, нарратор, постмодернизм, нарратология, проза, литературный процесс, образ.