

## THE FUNCTION OF MONOLOGUE AND DIALOGUE IN THE WORKS OF KEMEL TOKAYEV

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**Abstract.** This article analyzes the works of the writer Kemel Tokayev, who contributed to the detective genre development in Kazakh literature. The function of monologue and dialogue in the writer's works is described.

The purpose of the study is to consider the structure of the monologue and dialogue, and to determine the style of the writer. To achieve this, it is supposed to collect and group monologues and dialogues in the works, analyze their function. Identification of the features of the dialogue in each of K. Tokayev's works, the author's originality and the features of his writing skills determine the significance of the work. The object of the study are the works as "Tunde atylgan ok" (Night shot) "Sargabanda bolgan okiga" (Incident in Sargaban), "Qastandyq" (Hostility). The article uses methods of description, generalization, grouping, analysis.

In these works, dialogic and monological method of narration is often used. The features of dialogue in each of the works of the writer are determined, its author's originality and aspects of writing skills are studied. The dialogues' function comprehensively reveals the psychology of the hero and serves to form the image.

The scientific significance of the article: we believe that the article will help to take a fresh look at the work of Kemel Tokayev. The practical significance is the results of the study that can be used in teaching such subjects as literary criticism, topical issues of Kazakh literature at the philological faculties of higher educational institutions.

**Keywords:** Kazakh literature, detective, monologue, dialogue, character psychology, investigator, genre, main character

### Basic provisions

Veteran, writer Kemel Tokayev is an outstanding figure who opened the way to the detective genre in Kazakh literature. The writer has several works written in the detective genre. In particular, "Tunde atylgan ok" (Night shot), "Sargabanda bolgan okiga" (Incident in Sargaban), "Qastandyq" (Hostility). He successfully used the techniques of dialogue and monologue in his works. It is important to note that in the works of the author, the character's speech, used in the form of a dialogue, from a plot-compositional point of view, serves to develop the plot of the work, and was also rationally used as an artistic device from the point of revealing the character's feature, creating an image, expressing his mood, determining the idea, the position of the writer, and the realization of the author's goal. These points are confirmed by concrete examples.

### Introduction

In the works of the writer K. Tokayev, the techniques of dialogue and monologue are used a lot. The author reveals the story in detail through a monologue and dialogue. The active use of the monologue in the writer's work contributed to their dialogization. As a result of internal and external speech, the nature of what is happening is revealed; the psychology of the hero becomes clearer. Since fiction is a kind of art that depicts the originality of life through expressive speech, we can conclude that the widespread use of dialogue in a work of art is a natural phenomenon. The relevance of the work lies in the fact that the monologues and dialogues in the works of the writer comprehensively show the psychology of the hero, form his image, determine his role in the works.

### **Materials and methods**

In this study, methods of description, generalization, grouping, and analysis are widely used. These methods help to get to know the creativity of K. Tokayev more deeply. First, we have identified elements of dialogues and monologues in the mentioned above works of the writer. Then we have classified them and interpreted to find out their artistic function.

Also the research work was guided by the findings of scientists as L. N. Timofeev, R.A. Budagov, B.B. Shalabay, G.S. Imangalieva, who considered the problems of the style of fiction. In accordance with his theme, the researcher sought to reveal the artistic qualities of the writer and his writing abilities.

### **Results and discussion**

Depending on the structure of the work, the author's purpose and the style of the writer, the function and use of the character's speech vary greatly. The role and meaning of the verbal image in a work of art is unique in comparison with other artistic means, and the scope of its application is also different.

One of the main features of a monologue and dialogue in works of art in general: a monologue is an independent type of character's speech that does not require an immediate response from anyone, does not depend on how the listener perceives what was said, what impression he or she gets; and dialogue is a means communication between two or more people, a type of characteristic speech in which the words of one depend on the words of another. The character's words, which are structurally direct speech, indirect speech, are reflected in the work in the form of a monologue or dialogue.

In the Dictionary of Literary Terms, there is a following definition. Dialogue is a conversation between two characters or several persons in a literary work, the way they speak...Dialogue is not just a character speaking one after another, it is transmitted in accordance with how people's relations with whom he or she speaks sharpen, change and expand. And the speech of one character prompts the speech of another character, and the next speaker speaks in response. Extensive dialogue in every sense reveals another side of the character's behavior and shows that their relationship has changed from its previous state and has risen to a new level [1, p. 128].

Based on the typology of domestic linguists, the young scientist S. Imangaliyeva in her Ph.D. research work “Dialogue Typology” (Based on the material of Kazakh and Russian) [2] identified the following types of dialogue. Summarizing the samples of dialogues, the scientist divides them into three large groups:

a) Informative dialogue. These include: dialogue-interview, dialogue-investigation, dialogue-message and dialogue-understanding [2, p. 80].

ə) Pragmatic dialogue. This group includes: dialogue - conflict, dialogue - dispute [2, p. 80].

Dialogue is an artistic means of revealing the image of the hero, creating character, understanding, and knowledge of human society. When considering this issue, we first of all decided to reveal the nature of the term dialogue and note the place of dialogue in the use of various techniques by the writer.

K. Tokayev successfully used the form of dialogue in his works, opening the image, looking into its inner world. Because the originality of speech, its unique style is a dialogue in which the thoughts, intentions, origin, human nature are manifested, therefore it is very important in creating an artistic image. In the writer's works, the dialogic and monologue method of narration is more often used, and the dialogue is continuous. For example, let us consider the dialogue of the investigator during the investigation of the suspects in the writer's work “Tunde atylgan ok” (Night Shot):

Table 1. Extract from “Tunde atylgan ok” (Night Shot)

Original in Latin	Interlinear translation (done by authors)
<p>Maior Bögenbaev sol küni oblyst ortalığına jürüp ketpek edi. Oqys jañalyq kıldırttı ony. Temir jol ashanasynyñ janyndağy şunqyrdan pistolet tabylğan. Az uaqyttan keim leitenant Altaev telefon soqty:</p> <p>- Joldas moior, peronda poezd kütıp tūrğan jerinen Amir İakupov degen üstaldy. Üstalğan adam temir jol liniasyndağy milisia bölımında otyr. Ne büiyrasyz? Bögenbaev qysqa jauap qatty:</p> <p>- Qazır kelem! İakupov bölme büryşynda, oryndyqta ters qarap küjireip otyr. Üstaramen aldyrğan şaşy ösıp, ürpigen. Mürnyn tartyp barmağynyñ basyn tistelei berdi.</p> <p>- Kımsız? Qaidan jürsız? – degen Bögenbaevtyñ sūrağyna:</p> <p>- Men jümüsyşy adammyñ, - dedi taiqy qatpar mañdaiyn sipalap.</p> <p>- Qaida jümys isteisız?</p> <p>- Andağy qağazda bari aitylğan.</p> <p>- Men sizden sūrap tūrmyn!</p> <p>- Qai jaqqa bara jatyrasyz?</p> <p>Kupov kürsındı.</p> <p>- Mūnyñ tarihy ūzaq.</p> <p>- Mynau sızdıki me? Bögenbaev stol üstindegi şaşylyp jatqan aqşany körsetti.</p> <p>- İa.</p> <p>- Öz eñbegiñizben tapqan aqşa ğoi. [4, p. 224].</p>	<p>Major Bogenbaev was going to leave for the district center that day. The sudden news made him stop. The gun was found in a pit near the railway canteen. After a while, Lieutenant Altaev called:</p> <p>- Comrade, Amir Yakupov was detained while waiting for a train on the platform. The detainee is in the police station on the railway line. What do you order to do?</p> <p>Bogenbaev gave a short answer:</p> <p>- I'm coming! Yakupov is sitting in the corner of the room, on a chair, frowning. His hair, shaved off with a razor, grown out and disheveled. He pinched his nose and bit his fingertip.</p> <p>- Who are you? Where are you coming? - to the question of Bogenbaev:</p> <p>I'm a worker," said the slut, stroking his forehead.</p> <p>- Where do you work?</p> <p>- Everything is on the paper.</p> <p>- I am asking you!</p> <p>- Where are you going?</p> <p>Yakupov sighed.</p> <p>- It has a long history.</p> <p>- Is it yours?</p> <p>Bogenbaev pointed to the money scattered on the table.</p> <p>- Yes.</p> <p>- This is money earned by your own labor.[4].</p>

The dialogical method of searching for truth is contrasted with a specific monologue that wants to have a ready-made truth, as well as the conviction of people who think they know some truth. Truth does not arise and does not exist in the individual's head, it arises between people seeking truth during their dialogical conversation [3, p. 3-38].

The dialogues in this passage, as in the above definition, on the one hand, serve to reveal the character of the hero. On the other hand, these dialogues serve the purpose of the work and play the role of an element of plot connection.

It is especially noted that K. Tokayev is a real master of revealing the image of characters, showing different sides of character traits, their relationships with each other by the method of dialogue.

Sometimes a writer prefers to tell the story to the characters themselves rather than just telling the story. Therefore, even a conversation between two people not only expands the storyline in the work, but also leads to the resolution of disputes. The character and mood of the characters can be felt by the way they speak. In this regard, K. Tokayev tries to preserve the unity of action and the dialectics of the character's existence. For example, if we consider the nature of the criminal. The writer does not give a portrait of the character; he uses the dialogue method and invites the reader to evaluate the character.

Table 2. Extract from “Tunde atylgan ok” (Night Shot)

Original in Latin	Interlinear translation (done by authors)
<p>Chernonosov qaltasyna qolyn salyp:  - Boldyň ba? – dedi. Baqytjan  Chernonosovtyň pistoletke qol jügirtkenin sezyp:  - Otyryňyz, qazır jüremız, - dedi. Kabınağa kirgende Chernonosov:  - Osy tüsta Tarazğa töte tartatyn jol bar ma? – dedi.  - Atty kısıniň qalai ötetinin bilmeimin. Al bül mańda maşınanyň joly joq. Qalağa baru üşin audandy basyp ötu kerek.  Tüs mezgılınde Baqytjan audanğa jürıp ketti.  Jolda kele jatqanda Chernonosov:  - Jıgıtım, kısı öltirgender ölüm jazasyna kesiletinin bilesiň be? – dedi.  - Men eşkımdı öltirgenim joq.  - Taksidiň şoferine u bergeniñdi öz közimmen kördim goi. Bül kısı öltiru emes pe?  - Qyzğansaqtıqtan jasalğan ısı qoi, Ğaneke.  - Baqytjan aiağynyň astynda jatqan motor dy ainaldyryp temirge qol saldy.  - Jäne drını öziñiz berdiñiz.  - Jıgıtım, tüzu otyr, ol temirmen meni üram degenşe, jairatyp salam! – dep penjaktyň astynan pistolettiñ tümsyğyn qyltityp körsetti.  - Sen kimsiñ? Mende ne jümysyň bar?  - Kim ekeniñdi qalağa barğan soñ bilesiň [4, p. 225].</p>	<p>Chernonosov put his hand in his pocket:  - Are you done? - he said. Bakytzhan felt that Chernonosov was reaching for his pistol:  "Sit down, we're going now," he said. Entering the cockpit, Chernonosov:  - Is there a shortcut to Taraz now? - he said.  - I don't know how they ride. There is no road for cars in this area. To get to the city, you need to go through the area.  Bakhytzhan went to the region in the afternoon.  On the Chernonosov road:  - Dzhigit, do you know that murderers are sentenced to death? - he said.  - I didn't kill anyone.  - I saw with my own eyes that you poisoned the taxi driver. Isn't this murder?  - So it's from envy, Ganeke.  - Bakytzhan turned the motor under his feet and touched the piece of iron.  - And you yourself gave the medicine.  - Guy, sit up straight, if you decide to hit me with this piece of iron - I'll lay you down! - he said, pointing to the muzzle of a pistol from under his jacket.  - Who are you? What do you want from me?  - You will find out who I am as we get to the city. [4, p. 225].</p>

In this dialogue one can see the arrogance of a criminal who only cares about himself, that he is a vile criminal. The conversation between the criminal and the detective is the opposite. One is hypocrite and evil, the other is simple and humane. The personality of Bakhytzhan, who always demands decency. The development of the plot of the work is reflected in the dialogue in this passage. The reader is immersed in the circumstances of the relationship between the investigator and the criminal and understands what the problem is.

Here is an excerpt from the writer's story "Qastandyq" (Hostility): Kuzmenko looked around the house, but saw no one but Petrushkin. Pointing to the glasses on the table: - Did you invite guests? You complain about all the people, you don't like anyone, and you approve of nobody, so why call them? - he said. - Mister chief, you also decided to tease me? Petrushkin sat down on the chair opposite. He took a Belomor out of his pocket and lit a cigarette. - Who needs an old man like me? We are already behind on receiving guests. Petrushkin lowered his eyes and sighed. Today was the poor old woman's birthday. - Who is Glafira? Kuzmenko spoke up. Petrushkin was surprised. - Don't you know? Petrushkin began to worry and fear. - Comrade chief, what happened to the woman who was arrested yesterday? Have you already dealt with her? - Who are you talking about? - The woman whose bag was found? - You mean Maslova? She ran away. We can't catch her [5, p. 236].

In this example of a dialogue, we see that the criminal Petrushkin most fully manifests lies, flattery, hypocrisy, cowardice, and bad character. We did not take an excerpt from this story for nothing. Sometimes the author's remarks after the dialogue play an important role in revealing the character's personality.

Another example in the passage: Extract from "Qastandyq" (Hostility): So, Baikin said that the echo that resounded in the mountains that night did not leave his ears, and he could not sleep all night. At the end of the incident, he accompanied Baikin and Zhalakin in search of Tilek's body. "When Tilek's body was brought ashore Bankov covered his face and cried. How pathetic and tough we are. Everything is gone now! Shelkovnikov answered shortly: The bottom of vodka is torment! [5, p. 236].

This is, as it were, the author's answer to a criminal and a degenerate society. Our opinion echoes the opinion of Matkerim Akimzhanov: Kemel Tokayev was a gifted man who learned his lessons and left a significant legacy, turning a strange life, which was the curse of the society in which he lived, into adventure". In the works that came out from under his pen, the patriotic spirit and national patriotism were manifested. In general, the speech of the heroes of Kemel Tokayev is not at all close to colloquial speech. His work is based on artistic dialogue. Of course, artistic dialogue and colloquial language may not be entirely compatible. The Russian scientist R. Budagov points out that the artistic dialogue has four different differences from the spoken one:

1. the artistic dialogue is somewhat delayed, this is not necessary for colloquial speech;

2. the author thinks through the artistic dialogue in advance; in colloquial speech, the speaker does not think about it;

3. artistic dialogue contributes to the development of history and its promotion, all its elements are closely interconnected, which is also not necessary for colloquial speech;

4. dialogue in a literary text obeys the rules of time, rhythm and tempo, without which there is no literary text" [6, p. 2].

L. Timofeev speaks about another feature of the hero's speech: "Only the hero himself, corresponding to the peculiarities of his character, expressing his cultural field, profession, psychological aspects, state of his soul, one will influence like a living person" [7, p. 186].

The conclusion from this is that the word of the author and the word of the hero should not be similar to each other, and if we cannot distinguish who asked a question to whom or who answered whom, then this will be a writer's fault.

The most important and relevant section of the language of a work of art are monologues. A monologue is a type of speech intended for direct perception as a result of active speech activity. The monologue is found not only in oral speech, but also in writing. As one of the manifestations of a monologue, in a work of art there is an author's narration, especially in the prose world, on the one hand, great connoisseurs of the word, who involve listeners and readers in history.

There are many features of using the monologue method in a work of art. The author can reveal the full depth of the story through a monologue. The active use of the monologue in the work makes it more dialogic. As a result of internal and external speech, the nature of what is happening is given, the psychology of the hero is revealed.

One of the obvious guarantees of the authenticity of life realities, undergoing artistic study, are the words of the hero. The unique character of the hero is reflected in his speech manner. This, of course, determines the aesthetic value of the dialogue. Characteristic features, features of thinking, ideological channels of the image are also expressed through a monologue. Some subtle moments of the idea of the work, sometimes the main grain of the author's goal are beaten out by a stream of inner words. In mute thinking, as well as in open dialogues, there is a decision of the plot-compositional principles that require psychological validity in accordance with the logic of the development of the image.

The purpose of using a monologue in a work of art is that the writer reveals the psychology, inner state and emotions of the character using a monologue in the text. The reader will be impressed by reading parts of the character's conversations and confessions with himself and learn about the inner experiences of the author of the work.

Among Kazakh scientists there is the work "Internal Monologue" by G. Prelieva about the monologue. One of the ways of representation in fiction - an internal monologue (internal thinking, the words of the hero from the inside, self-differentiation, the flow of thought) was considered comprehensively, but did not become the subject of a special study [8, p. 87].

In each work of the writer, we can find at least four or five monologue sequences. The monologues bring the work to life. In particular, the relevance of the study of this article lies in the fact that such works by K. Tokayev were analyzed

with the aim of frequently encountered monologues. The form of the story is open to the monologue structural plot. The world of the soul and thoughts of the protagonist is clearly visible.

The writer's story "Sargabanda bolgan okiga" ("The Incident in Sargaban") also well presents monologues. The writer conveys a lot through the inner speech of the heroes of the work. In addition, the author through his monologues forms the psychological characteristics of the hero. The work itself begins with a monologue: *O Creator. Save and preserve the soul of my only child! Please have mercy on your person who will die without seeing the joy of the world. Isn't this my happiness and hope that I have been raising for twenty years. Isn't it a lot of trouble and pain was in my life? Pour out your kindness on the head of the unfortunate. Just save the soul of my only one!* [9, p. 17]. This is the cry of a grief-stricken mother, about her wounded son Rakhim. In this passage, the hero worries not only about himself, but also about the opinions of others. The emotionally expressive words used here in the monologue, exclamatory sentences expressing the inner excitement of a person, enhance the character of the work.

The thought, the feeling in the hero's monologue conjures up the moment when he is looking for answers to the most painful and final questions. "On the way, Talgat said: *Major Dildabekov was right. Why show ostentatious zeal between the two sides? What can I find in the desert* [9, p. 32].

Structurally, the word hero, which is an original word, a common original word, is reflected in the work in the form of a monologue or dialogue. Depending on the structure of the work, the purpose of the author and the style of the writer, the function and use of the word hero varies [10, p. 2]. In his works, the author concretizes the appearance, the inner world of feelings, the entire psychological nature of any of his characters, while emphasizing the unique features and unique qualities.

The author speaks here in different ways, sometimes in his own name, sometimes in the second person, sometimes from a letter. There was especially a lot of speech when the writer speaks like an outsider, without his participation. The writer gradually writes down the situation, the incident. Here the writer does not explain how he knows this event, how he learned it. The main character speaks for himself.

## **Conclusion**

We made sure that the speech of the characters, used in the form of a monologue and dialogue in the works of K. Tokayev, serves to develop the history of the work, both in terms of plot and composition, and as an artistic approach in terms of the implementation of the author's intention, such as revealing the nature of the character, the embodiment of the image, the expression of the mood of the hero, the definition of the idea, the position of the author, etc. Our opinion can be confirmed by original examples of the speeches of the heroes in the works of K. Tokayev in his own expression.

Further, we aim to develop the study of the detective creativity of the writer, use of stylistic devices with the help of comparative study method with foreign

detective authors and stories to reveal common and special features. That will contribute to enhancing domestic detective genre and deeper understanding of K. Tokayev's works.

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### КЕМЕЛ ТОҚАЕВ ШЫҒАРМАЛАРЫНДАҒЫ МОНОЛОГ ПЕН ДИАЛОГТЫҢ ҚЫЗМЕТІ

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**Аңдатпа.** Бұл мақалада қазақ әдебиетіндегі детектив жанрына үлес қосқан жазушы Кемел Тоқаевтың шығармалары талданады. Жазушы шығармаларындағы монолог пен диалогтың қызметі дәйектеледі.

Зерттеудің мақсаты – Кемел Тоқаев шығармаларындағы монолог пен диалогтің құрылымын жан-жақты талдап, жазушының стилін анықтау. Осы мақстақа жету жолында шығармалардағы монолог пен диалогтарды жинақтап, топтастыру, олардың қызметін талдау қарастырылады. Маңыздылығы – жазушы К. Тоқаевтың әр шығармасындағы диалогтың ерекшелігі айқындалып, автордың өзіндік қолтаңбасы, жазушылық шеберлігінің қырлары танытылады. Зерттеу нысанына К. Тоқаевтың «Түнде атылған оқ», «Сарғабанда болған оқиға», «Қастандық» атты шығармалары негізге алынды. Мақалада сипаттау, жинақтау, топтау, талдау әдістері қолданылды. Шығармаларда ізкесушінің өз-өзіне сұрақтар қою арқылы құрған монологі, ізкесушінің қасындағы жолдасымен құрған диалогі, немесе ізкесушінің басқа кейіпкерлермен диалогі, күдіктілер мен куәгерлерден жауап алу диалогі жан-жақты қарастырылып, мысалдармен талдау жасалынды. К. Тоқаевтың кез-келген шығармасында бірнеше монолог пен диалогтің кездесіп жататынын байқаймыз. Кейіпкердің оқиға барысындағы ішкі сөйленісі, автордың өз монологы, диалогі тіпті өзге құбылыс иесі атынан берілген диалогтардың көптігі сонша, шығарманың өзі тұтас диалогке



құрылғаны байқалады. Сондықтан да Кемелдің шығармаларындағы монологтар мен диалогтары тереңірек зерттеуді қажет етеді. Қаламгердің шығармаларындағы диалогтардың қызметі кейіпкер психологиясын жан-жақты ашып, кейіпкер образын қалыптастыруға қызмет етеді.

Мақаланың ғылыми маңыздылығы – мақала К. Тоқаевтың шығармашылығын ғылым саласына жаңа бір қырынан тануға септігін тигізеді деген ойдамыз. Практикалық маңыздылығы – жоғары оқу орындарының филология факультетіндегі «әдебиеттану» мамандығының студенттеріне, қазақ әдебиетінің өзекті мәселелері сияқты пәндерді оқытуда пайдалануға болады.

**Тірек сөздер:** қазақ әдебиеті, детектив, монолог, диалог, кейіпкер психологиясы, тергеуші, жанр, бас қаһарман

## **ФУНКЦИИ МОНОЛОГА И ДИАЛОГА В ПРОИЗВЕДЕНИЯХ КЕМЕЛЯ ТОКАЕВА**

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**Аннотация.** В данной статье анализируются произведения писателя Кемеля Токаева, внесшего вклад в развитие детективного жанра в казахской литературе. Описывается функция монолога и диалога в произведениях писателя.

Цель исследования – изучить структуру монолога и диалога в произведениях К. Токаева, и определить стиль писателя. Для достижения этой цели предполагается собрать и группировать в произведениях монологи и диалоги, осмыслить их функцию. Выявление особенностей диалога в каждом из произведений К. Токаева, авторского своеобразия и черты его писательского мастерства определяют значимость работы. Объектом исследования стали произведения писателя как «Түнде атылған оқ» (Ночной выстрел), «Сарғабанда болған оқиға» (Происшествие в Сарғабанде), «Қастандық» (Враждебность). В статье использованы методы описания, обобщения, группировки, анализа. Определены особенности диалога в каждом из произведений писателя К. Токаева, изучено его авторское своеобразие и аспекты писательского мастерства. Всесторонне рассматриваются и доказываются на примерах монолог следователя, созданный путем задавания себе вопросов, диалог следователя со своим спутником или с другими персонажами, диалог допроса подозреваемых и свидетелей в произведениях. Функция диалогов в произведениях писателя всесторонне раскрывает психологию героя и служит формированию его образа.

Научная значимость статьи: мы полагаем, что статья поможет области наук по-новому взглянуть на творчество Кемеля Токаева. Практическую значимость составляют результаты исследования, которые могут быть использованы при преподавании таких предметов, как литературоведение, актуальные вопросы казахской литературы на филологических факультетах высших учебных заведений.

**Ключевые слова:** казахская литература, детектив, монолог, диалог, персонаж, следователь, жанр, главный герой

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