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ANALYSIS OF THE COMPOSITIONAL MEANS OF CONVEYING THE AUTHOR'S POSITION IN DULAT ISABEKOV'S STORY "SOCIALIST SKYSCRAPERS"

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Abstract. The research focuses on analyzing the methods of conveying the author's position in the short story "Socialist Skyscrapers" by Dulat Isabekov, a renowned Kazakh writer. The central problem of the study is identifying and analyzing the techniques used by Isabekov to express his views on social and political issues. The aim of the research is to uncover narrative methods and critical devices, such as irony, satire, and philosophical reflections, employed by Isabekov to critique social norms and political problems. The main directions of the study include examining themes and ideas that reflect the issues of the Kazakh people, and analyzing characters through whom the author conveys his attitude towards these issues. The research employs content analysis and linguistic analysis of the text, along with a survey of students to assess their perception and understanding of Isabekov's story. The results of the study revealed that Isabekov skillfully uses irony and satire to critique social and political problems, and that students are able to recognize and interpret these authorial techniques and hidden messages. The findings indicate that Isabekov's work contributes to a deep understanding of Kazakhstan's historical and cultural reality and stimulates critical thinking among readers. The scientific significance of the research lies in the in-depth understanding of narrative methods and critical devices in literature, which contributes to the development of literary criticism and theory. The practical significance is in using the research results in educational literature programs, helping students better understand complex social and political contexts in literary works. Additionally, the research results can be useful for literary critics and researchers studying contemporary Kazakh literature, providing new approaches to analyzing the author's position and narrative techniques.

Keywords: compositional means, author's position, Dulat Isabekov, Socialist Skyscrapers, narrative structure, socio-political critique, Kazakh literature, literary interpretation

Introduction

The author's position is a complex system of evaluations within a literary work, encompassing the conceptual content of the text and the author's personal

attitude towards the depicted realities. The levels of visibility of the author’s position can vary from open to hidden and ambiguous expression, depending on the author’s creative approach and decision. Understanding the author’s position is necessary for an objective evaluation and interpretation of the text, as it allows for a deeper understanding of the author’s worldview. Studying the different levels of manifestation of the author’s position helps to identify how the author conveys his attitude towards social and political issues through narrative techniques. Examples from world and Kazakh literature demonstrate the diversity of approaches to expressing the author’s position, contributing to a better understanding of the characteristics of a literary text.

The task of identifying the author’s position in a text is among the most significant challenges in literary criticism. A correct understanding of the author’s standpoint, their worldview, and their conception of the world allows us to objectively evaluate and interpret the text. The author’s position is a complex system of evaluation within a work of art. It contains the conceptual content of the text and reveals the depth of the author’s personal attitude to the depicted realities.

The position of the author as a distinct literary category still requires extensive research. In the 20th century, within the context of the concept of the “author in the text”, world literary criticism developed theoretical and methodological concepts such as “image of the author”, “idea of the author”, and “worldview of the author”. However, the “position of the author” as a component of the “worldview of the author” has only acquired generalized meanings.

How does the author’s position manifest itself in the text? The degree of manifestation of the author’s position in the text (Table 1) can vary at each point of the work. It depends on the creative approach and decision of the author.

Table 1. The degree of manifestation of the author’s position in the text

<i>№</i>	<i>Author position visibility levels</i>	<i>Description</i>	<i>World Literature Example</i>	<i>Kazakh Literature Example</i>
<i>1</i>	Open position	The author directly answers the reader’s question in the text	In George Orwell’s “1984”, the author’s position against totalitarianism is clear and directly expressed through the protagonist Winston’s thoughts and the Party’s oppressive actions.	In Ilyas Yesenberlin’s “The Golden Horde”, the author openly critiques the political and social turmoil of the time, clearly expressing his position through the historical narrative and character experiences.

2	Open position, however, does not say directly	Although the author's position is clearly expressed, the text does not explicitly state it. For instance, the reader can clearly see the author's attitudes towards the characters, such as sympathy, closeness, or antipathy. The reader forms and understands the author's position through various means of criticism.	In Jane Austen's "Pride and Prejudice", the author's stance on societal norms and marriage is evident through her portrayal of characters like Elizabeth Bennet and Mr. Darcy, without directly stating her opinion.	In Gabit Musrepov's "Ulpan" the author's position on the resilience and strength of Kazakh women is shown through Ulpan's character and her actions, though it is not directly stated.
3	Hidden position	The author's view is not clear, and it is not easy to see. The reader has a two-sided understanding of the author's position on the real issue or event.	In F. Scott Fitzgerald's "The Great Gatsby", the author's position on the American Dream is ambiguous and open to interpretation, seen through the contrasting lives of Gatsby and the Buchanans.	In Abish Kekilbayev's "The End of the Legend", the author's stance on historical and cultural changes is subtly woven into the narrative, leaving readers to interpret the underlying messages about tradition and modernity.
4	The position is ambiguous and not one-sided	The author's position is divided into two or more distinct points. The author alternates between various views on a specific issue, but never makes a definite choice.	In Fyodor Dostoevsky's "Crime and Punishment", the author presents various perspectives on morality and justice through the conflicting ideologies of characters like Raskolnikov and Porfiry.	In Ilyas Esenberlin's "Nomads", the author depicts multiple views on Kazakh history and the struggle for independence, presenting both heroic and tragic aspects without taking a definitive stance.
5	Position not defined	The author does not take a particular position in the text. He is only a third party narrator, an outsider, and does not attempt to express his own perspective.	In Ernest Hemingway's "The Old Man and the Sea", the author's position is not explicitly stated; instead, he offers an objective narration of Santiago's struggle without expressing personal judgment.	In Baurzhan Momyshuly's "Our Family", the author narrates the story of a family living through significant historical changes in Kazakhstan, maintaining an objective perspective without interjecting personal opinions or judgments.

These examples help to illustrate the various ways authors from different cultures and backgrounds can express their positions through literary works, offering a broader perspective on the techniques used in both world and Kazakh literature.

Materials and methods

Today, in the field of literary criticism, there is no clearly established classification of the various ways in which an author's position can be expressed in a literary work. In fact, the interpretation of a text by the reader from the perspective of the author's point of view and how this contributes to the revelation of the ultimate meaning of the text is a matter of ongoing debate. Consideration, recognition, and analysis of a literary text from the author's point of view reveal new semantic layers of the story and affect the vision of ideologically new facets of the text.

The works of D. Isabekov are true works taken from everyday life and written in a rich and simple language about the things we see around us every day. In his short and concise stories, the artist describes human life, morals, the Kazakh character, and social changes.

Authorial voice emerges at the intersection of a writer's individual characteristics and social context. This means that a writer's individuality constantly interacts and contends with the social and discursive conventions of the text. The authorial position is not merely a reflection of personal identity but is also shaped by the social and cultural conditions of the text [1, p. 2].

D. Isabekov is a courageous writer who has been able to mercilessly critique the shortcomings and mistakes of his country and society in his work. "Socialist Skyscrapers" [2] is one of his stories written from the position of direct social denunciation and criticism of society. Developing his characters and plots around a funny, sometimes sympathetic situation, the author provides deep philosophical thought for his reader. The main intention of the author in this work is to reveal the national character, to bring out the horrors, life, and fate of this nation without hiding it. At the heart of this story is a deep concern and compassion for the future of the Kazakh people. This desire is not directly expressed but rather in sarcasm, devastation, and irony. The writer wanted to find a way to address this difficult and crucial social and national issue through this story.

The manifestation of a writer's (author's) thoughts in language is reflected in the characters' speech, monologues, dialogues, conceptual fields, various figurative devices (such as similes, metaphors, personifications, etc.), and stylistic techniques in a literary work [3, p. 25]. The compositional techniques, language tools, narrative style, small size of the work, and the images of the characters all contribute to the discovery of the true position of the author. In general, there are several ways to express authorial position:

1. Selection of facts and motivation in the plot-compositional structure of the work.
2. The image of the characters, the dynamics of their behavior, and the philosophical questions they face.
3. The narrative style, tone, and mood of the text.
4. Stylistic decoration of the work, including the title of the story.

5. Language tools such as figurative language and rhetorical devices.
6. Implicit authorial reflections.

Selection of facts and motivation in the plot-compositional structure of the work. This point refers to how the author chooses specific events, facts, and motivations to shape the narrative and drive the plot forward. The selection of these elements is crucial as it reflects the author's intentions and underlying messages. The compositional structure, including how the plot is organized and paced, also plays a significant role in conveying the author's position. The events chosen for inclusion in the narrative can highlight particular themes or societal issues. For example, by selecting events that depict oppression or inequality, the author can critique these societal issues. The way the plot unfolds, including the arrangement of events and their sequencing, impacts the reader's perception and understanding of the story's themes. Techniques like flashbacks, foreshadowing, and non-linear timelines can add complexity to the narrative.

This point focuses on the creation and development of characters, their interactions, and the existential or philosophical dilemmas they encounter. Characters are central to the narrative, and their portrayal can significantly influence the reader's interpretation of the author's position. The traits, personalities, and backgrounds of characters can reflect various aspects of society. Protagonists, antagonists, and supporting characters all contribute to the narrative's depth. Characters often face moral and philosophical dilemmas that prompt readers to think critically about issues like justice, freedom, and human nature. These questions can be explicit or implicit, woven into the narrative through dialogue and inner monologues. In Fyodor Dostoevsky's "Crime and Punishment", the protagonist Raskolnikov's internal struggle with guilt and redemption poses significant philosophical questions about morality, justice, and the human condition. His interactions with other characters, such as Sonia and Porfiry, further deepen these themes.

The narrative style, tone, and mood set the overall atmosphere of the text and influence how readers perceive and engage with the story. These elements are crafted through the author's choice of language, sentence structure, and literary devices.

The author's attitude towards the subject matter and characters is conveyed through the tone. It can be serious, humorous, ironic, sympathetic, or critical. The tone guides the reader's emotional response and understanding of the themes. The overall feeling or atmosphere created by the text affects the reader's experience. The mood can be suspenseful, melancholic, hopeful, or tense, often changing throughout the story to reflect different events and character developments. In Gabriel Garcia Marquez's "One Hundred Years of Solitude", the narrative style is magical realism, blending fantastical elements with reality. The tone is often nostalgic and reflective, while the mood shifts between mystical and tragic, capturing the essence of the Buendía family's multigenerational saga [4, p. 17].

Stylistic decoration refers to the use of literary techniques and devices that enhance the aesthetic and thematic quality of the work. The title of the story is also a significant element, providing insight into the central themes and setting the tone for the reader. Metaphors, similes, alliteration, imagery, and symbolism are used to add depth and layers of meaning to the text. These devices can highlight themes, create connections between concepts, and evoke emotions. Techniques such as stream of consciousness, unreliable narration, and multiple perspectives can add complexity and richness to the narrative. The title often encapsulates the essence of the story, hinting at its main themes or central conflict. A well-chosen title can intrigue readers and provide a lens through which to interpret the text. In Franz Kafka's "The Metamorphosis", the title itself is a powerful stylistic element, immediately drawing attention to the theme of transformation. Kafka's use of surreal and disturbing imagery throughout the story enhances the sense of alienation and existential angst [5, p. 134].

Techniques such as repetition, parallelism, rhetorical questions, and irony are used to emphasize points, persuade the reader, and enhance the overall narrative flow. The author's choice of words, including their connotations and levels of formality, influences the reader's perception and engagement with the text. In William Shakespeare's «Hamlet», the use of figurative language and rhetorical devices is evident throughout the soliloquies. Hamlet's «To be, or not to be» soliloquy uses metaphors and rhetorical questions to explore themes of existence, mortality, and human suffering.

Implicit authorial reflections refer to the subtle and indirect ways in which the author conveys their thoughts, opinions, and reflections on various themes and issues. These reflections are woven into the narrative and require readers to infer the author's perspective. The way characters speak and act can reflect the author's views on social, political, and moral matters. Through the portrayal of characters' experiences and choices, the author implicitly communicates their reflections.

Symbols and allegorical elements are used to represent broader concepts and ideas. These elements often carry implicit reflections on societal issues, human nature, and existential questions.

In Albert Camus' "The Stranger", the author's reflections on absurdism and existentialism are implicit in the protagonist Meursault's indifferent and detached demeanor. Through Meursault's experiences and the symbolic use of the sun, Camus subtly conveys his philosophical views on the meaninglessness of life and the inevitability of death [6, p. 37].

These detailed explanations provide a comprehensive understanding of how various compositional means are used to convey the author's position in a literary work.

According to Bakhtin: "...the author's position is manifested, for example, in the choice of facts, in what conditions the author presents the characters, in

how the plot is arranged, and in what views are expressed on people and events in the work. ...In short, the author's position is manifested in all the main aspects of a literary work." [7, p. 423].

In the narrative style of Dulat Isabekov, humor and sarcasm play pivotal roles. These elements are not only tools for entertainment but also serve to express inner psychological feelings and critique societal contradictions. From the very beginning, the reader is drawn into the author's sarcastic tone, which is used to highlight the absurdities and flaws within the societal and political structure. Through the portrayal of characters and the use of symbolism and irony, Isabekov presents a profound commentary on the dissonance between the idealized visions of socialism and the harsh realities faced by the people.

From the very beginning of the story, the reader can sense the author's sarcastic tone. *«No sooner had any resolution been passed in Moscow, than it was usually responded to straightaway in Alma-Ata. Ever since the establishment of Soviet power, decisions taken by the numerous congresses and plenary sessions – of which there were a great many – after flying over Russian villages and the territories of other Union Republics without lingering in the wide expanses of the state, would come to rest here and take root precisely in our Republic»*. This passage is rich with irony and sarcasm. The image of decisions "flying over" other regions before landing in Alma-Ata highlights the absurdity and blind obedience to central authority.

The sarcastic tone continues in the introductory paragraph: *«...be champing at the bit, impatient to carry out the next resolution.»* This phrase vividly portrays the eager yet unthinking compliance of the local authorities with the central directives, suggesting a lack of critical thinking or independent judgment. The phrase "champing at the bit" evokes the image of restless horses, implying a sense of impatience and lack of rational consideration. The author's use of sarcasm here makes it clear that he does not approve of this behavior. Instead, he criticizes it for being overly zealous and unreflective. Isabekov's humor serves not only to entertain but also to provide sharp commentary on societal issues. By highlighting the absurdities and contradictions in the actions of the local authorities, he exposes the flaws and weaknesses in the system.

The anxiety of the author can be seen in every detail of the story. Let's take a look at some of the lines in the story that reflect this anxiety: *«There had been twenty-one people at the meeting – all Kazakhs, who naturally spoke very poor Russian and even those who could manage would pronounce the word "vodka" as "wodka". Despite all this, Ospan said everything he had to say in undiluted Russian. As he was speaking in Russian, everyone listened attentively to what the vet was saying.»*

Here, the writer criticizes the negative character of the Kazakh people, which he exaggerates and imitates, and their mob mentality. You want to cry rather than laugh. No one tell a Kazakh person sitting in a meeting to "speak

Russian". Even so, this is a result of the fact that, under Soviet influence, it was considered shameful to speak to each other in their native tongue.

In this passage, Isabekov highlights the internalized sense of inferiority among Kazakhs due to Soviet influence. The fact that all twenty-one Kazakhs at the meeting struggle with Russian yet feel compelled to use it, underscores a deep-seated anxiety about their cultural and linguistic identity. The exaggeration in pronouncing "*vodka*" as "*wodka*" serves to emphasize the unnaturalness and discomfort they experience when speaking a language that is not their own. This linguistic struggle symbolizes the broader cultural alienation imposed by Soviet policies.

Ospan's decision to speak in "*undiluted Russian*" despite the poor proficiency of his audience members reveals a forced assimilation and a pressure to conform to Soviet expectations. The attentive listening by everyone, despite their poor understanding, highlights a collective submission to this external pressure. Isabekov uses this scenario to criticize how Soviet influence has instilled a sense of shame in Kazakhs about their own language and culture. The author's anxiety is evident in his portrayal of this forced assimilation as a tragic loss of cultural identity, where the Kazakhs feel compelled to abandon their native language in favor of Russian.

Isabekov's use of humor, through the exaggerated pronunciation and the irony of the situation, serves as a vehicle for a deeper critique. The laughter elicited by these details is bittersweet, as it underscores the tragic reality of cultural erasure and loss of identity. The author's position is clear: he disapproves of the Soviet-induced shame that makes Kazakhs feel inferior for speaking their native language. By exposing this internalized oppression, Isabekov advocates for a reclamation of cultural pride and autonomy.

The author's judgments are made through the use of various shades of irony, including sneer and mockery, instead of directly insulting or offending someone. The author's intentions often incorporate irony, which is interwoven with the author's position based on their own judgment.

Isabekov's nuanced use of irony allows him to critique societal norms and behaviors without resorting to direct confrontation. The sneer, taunt, and mockery present in his writing serve to subtly undermine the subjects of his criticism, making the reader aware of their flaws and contradictions without outright stating them. This approach is effective in engaging the reader's own critical faculties, encouraging them to see the absurdities and injustices in the situations he describes.

In this text, irony is used to create a wide range of expressive shades. In order to increase the expressiveness of spoken thought "*passionate words*" are sometimes used. "*Pashat Barakatov delivered a fiery speech for the occasion. He said that an event like the construction of wonderful seven-storey blocks in a mere five months, as opposed to the year scheduled for the project, was only possible in*

the context of advanced socialism and that working people in capitalist countries would not only be unable to aspire to such a feat but would not even be able to imagine it”.

The main meaning of the text lies in the **hyperbolization** of an achievement in construction. It is mentioned that Pashat Barakatov delivered a “fiery speech,” in which he noted that the construction of seven-storey buildings in five months (instead of the scheduled year) is only possible under “advanced socialism.” At the same time, he claims that workers in capitalist countries would not only be unable to achieve such a feat but would not even be able to imagine it.

Thus, through irony, the text highlights the contrast between the idealized picture of socialism and the real problems existing in both systems. Barakatov’s “fiery speech,” in essence, mocks and exposes the official propaganda that exaggerates the achievements and advantages of one system over the other.

In the text, the author uses **symbolism** to enhance the narrative. The village of “Socialism” is skillfully depicted as a miniature model of Kazakhstan, representing the broader societal and political structure within a small community. This symbolic portrayal underscores the contrast between the idealized vision of socialism and the actual experiences of the people, highlighting the disparity between propaganda and reality.

The author also tries to establish a **dialogue with his readers** within the text. Through this, he communicates his position. The author has already made it clear at the beginning of the story that this particular idea will not work. *“Sepentai could not possibly have known that the plans sold to the collective farm for 20,000 roubles were plans which had been gathering dust in a forgotten cupboard of the institute: they had been turned down by the planning authorities at every level”.*

In this passage, the author subtly informs the readers about the futility and deception underlying the situation. By revealing the backstory of the rejected plans, the author engages the readers, allowing them to grasp the underlying critique of the flawed system and the inevitable failure of the project.

The most rational and most effective tool for an author in transferring their position is through the **image of the characters** they create. The characters in the story include the main characters: Sepentai and Pashat, as well as side characters. One of the interesting aspects of the story is that it has no positive character. All the characters are negative and ugly. We can see the point of view of the author who condemns society and everyone in it, as he has not made at least one of the numerous characters involved in the story likeable. The position of the author was to show the state of the society, which is separated from the state and national consciousness. It was to show the plight of the masses and the misery of the people without a special person to point them in the right direction.

Sepentai, who has begun to take stock of the national team of one hundred and fifty builders who need to build two five-story houses for the unit, understands it as “my duty”.

Both Sepentai and Pashat are Kazakh people who speak Kazakh and lead a Kazakh lifestyle in a village. However, they do not employ their fellow villagers from their home country, stating that they are «representatives of 120 nationalities» living in Kazakhstan. Nevertheless, both Sepentai and Pashat were forced to do the same thing. Yes, this was appropriate. In addition, Dulat Isabekov had to depict his characters in that image. Why? Because this is the reality of history.

The author skillfully uses his characters to communicate his critical perspective on society. By portraying all characters as negative and unlikable, the author condemns the state of society, highlighting a lack of positive influence or direction. Isabekov's portrayal of his characters reflects the harsh realities of history, emphasizing the challenges and complexities faced by the people.

Dulat Isabekov's narrative, rich with humor, sarcasm, and irony, effectively communicates his critical stance on society. By depicting all characters as negative and unlikable, he condemns the societal state and the lack of positive influence or direction. His use of symbolism and irony underscores the disparity between propaganda and reality, while the internalized sense of inferiority among Kazakhs due to Soviet influence is poignantly highlighted. Isabekov's work serves as a vehicle for a deeper critique of societal norms and behaviors, advocating for a reclamation of cultural pride and complexities of historical reality.

Results

In order to conduct a comprehensive analysis, it was necessary to consider this work from multiple perspectives. To this end, we conducted a small experiment with students. *The main goal of our small-scale experiment* is not to assess the level of students' understanding of the story. To follow a multifaceted and diverse approach to analyzing the story of Dulat Isabekov from the position of the author, in order to reveal aspects of the story that may not be apparent. In addition, to observe and determine the level of perception and understanding of the theme and idea of a prose work by the young generation who do not live in the post-Soviet society.

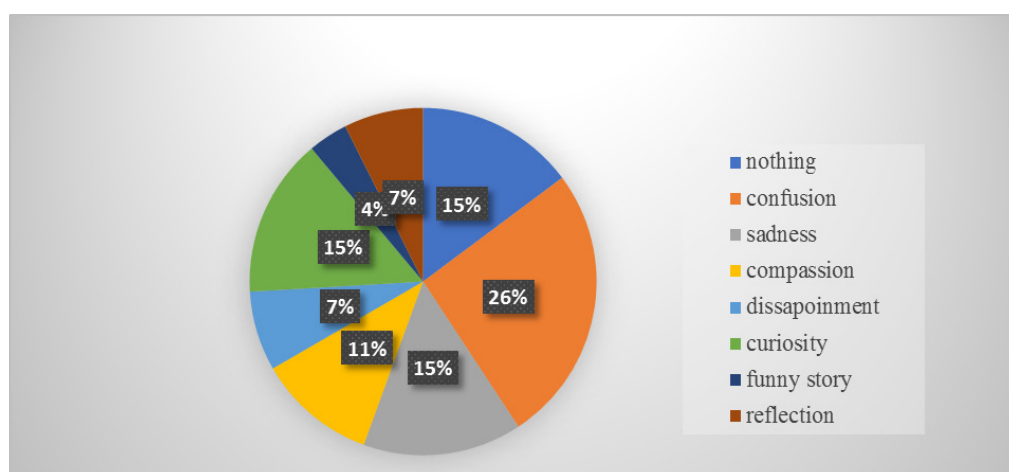
We presented a significant part of the story to the students and prepared several questions that would help them identify the important points. Students from the 1st to 3rd years of the "Turkology" specialty at the Adam Mickiewicz University in Poznań were introduced to a short excerpt from Dulat Isabekov's "Socialist skyscrapers" story and were asked to answer 4 questions based on it. The number of students who participated in the survey was 22. Questions were not provided to the students in advance, as they were reading this story for the first time. After receiving the answers, they were analyzed and grouped according to their similarities. The results were then charted. The following questions have been provided based on the text:

1. What feelings and moods did you experience while reading the story?
2. What did you pay special attention to when reading the text?

3. What do you think the author's attitude was towards this story?
4. What is the main value in the story?

1) What feelings and moods did you experience while reading the story?

Asking students to find the “position of the author” would be a logically incorrect approach. Because if the theory of the “author's position” had not been formulated specifically and taught to students, and if they had not been offered clear criteria for its search, obtaining appropriate answers would have been the result of a simple coincidence. And since the purpose of our experiment was different, we started with the first question, based on the feelings that the students had while reading the text (Pic.1).



Picture 1 – Answers of students to question 1

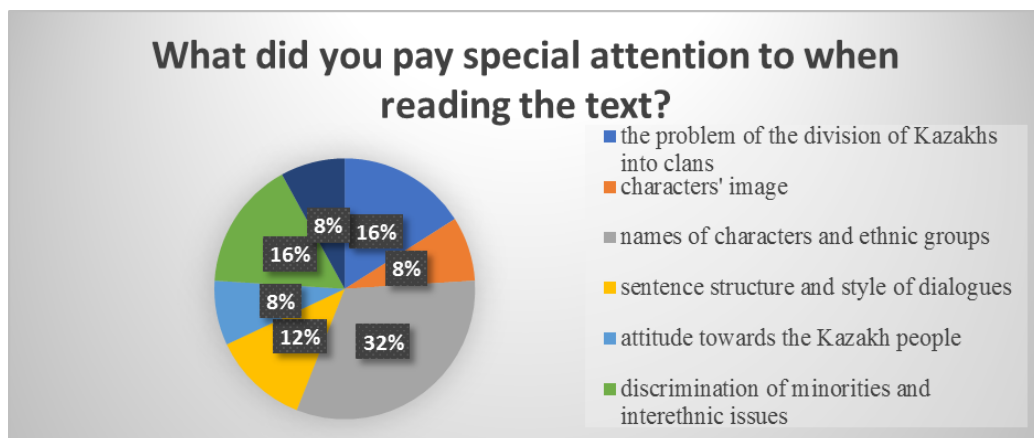
About a third of students say that they had feelings of “confusion”, “misunderstanding”. This feeling of confusion can be divided into two parts. The first part is a lack of understanding of the characters' actions and decisions, and the inability to fully understand the general context of the story as a whole. This is a natural consequence of having only seen a small part of the whole story.

Fifteen percent of those who responded said they had no feeling toward the story. Another 15% showed “enthusiasm and curiosity” about the story. This means that they are interested in the beginning, ending, author's decisions, and the fate of the characters involved.

15 percent of the students surveyed said they felt “sadness” when reading the text. 11% of students felt “compassion and empathy” while reading the story. Feelings of “sadness” and “compassion” were triggered by the characters' despair, the difficult situation of Kazakh people, and, To observe and determine the level of perception and understanding of the theme and idea of a prose work by the young generation who do not live in the post-Soviet society.more broadly, the

historically-established injustice towards certain ethnic groups. Those that make up a small percentage of the answers provided are: “dissapointment”, “funny story” and “reflection”.

2. *What did you pay special attention to when reading the text?*



Picture 2 – Answers of students to question 2

The answers received can be divided into two major groups. In the first group, students focus on the semantic and ideological aspects of the story. In the second group, students pay attention to structural features of the text and the style of narration. And most importantly, the students were able to identify problems in the text that the author intended the reader to focus on (issues of clan division, multi-ethnicity, inter-ethnic enmity, the partial separation of the Kazakhs, and others). They also identified the main ways in which the author’s point of view is presented in the text (sentence structure, characters, narrative style, dialogues).

The answers received can be divided into two major groups. In the first group, students focus on the semantic and ideological aspects of the story. They analyze the deeper meanings, themes, and the messages the author intends to convey. These students delve into the societal issues and cultural critiques embedded within the narrative, such as clan division, multi-ethnicity, inter-ethnic enmity, and the partial separation of the Kazakhs. They interpret the text in the context of its social and political commentary, highlighting the author’s critique of societal norms and behaviors.

In the second group, students pay attention to the structural features of the text and the style of narration. They examine how the story is constructed, the use of literary devices, and the stylistic choices made by the author. These students explore the sentence structure, the development and depiction of characters, and the narrative style. They also consider how dialogues are crafted and used to advance the plot and communicate the author’s viewpoints.

Most importantly, the students were able to identify the problems in the text that the author intended the reader to focus on. Their ability to identify and analyze the author's intended focus areas and the techniques used to convey his perspective shows a deep engagement with the text and a thorough analysis of its multifaceted components.

3. *What do you think the author's attitude was towards this story?*



Picture 3 – Answers of students to question 3

Understanding the author's perspective, his inner assessment, and the evaluation of the actions and decisions of the characters is, in general, the main key to comprehending the author's position. To this end, students were asked this question and the answers they gave were not the same; rather, they were diverse. This suggests that the author did not present himself from a single position, and that he actually had a multifaceted point of view in this story. The largest number of students, at 32%, wrote that they had noticed that the author had taken a *critical and exposing stance*. Finding the position of the author, who criticizes and exposes society, people and the existing situation, means that students have come closer to understanding the deep meaning of the story.

Twenty six percent of the given responses, the author adopts a *neutral and impartial* position on the subject matter. These students perceive the author as presenting the story without bias, providing a balanced view that allows the reader to form their own opinions about the issues discussed. This neutral stance suggests that the author refrains from explicitly taking sides or making value judgments, focusing instead on portraying the events and characters objectively.

Additionally, 21% of students responded with "I don't know," reflecting uncertainty or difficulty in interpreting the author's position. This could be due to a variety of factors, such as the complexity of the text, the subtlety of the author's narrative techniques, or a lack of sufficient engagement with the material. The students' uncertainty highlights the need for clearer guidance and support in understanding the nuances of the text.

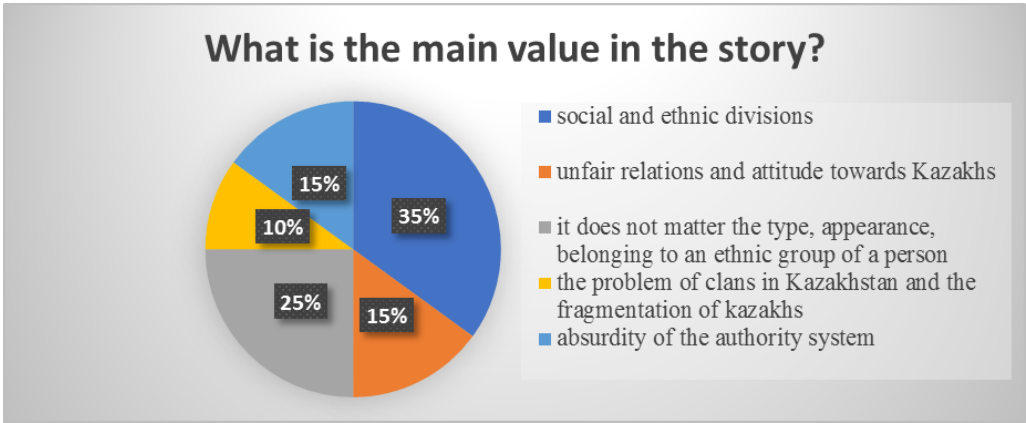
Among the possible answers, there were also other positions, such as “empathy”, “compassion”, “subjective position”, “narrator”, and “participant in the story”.

Some students felt that the author shows an empathetic stance towards the characters and their situations. Similar to empathy, some students perceived the author’s position as compassionate. A number of students identified the author as taking a subjective stance, infusing personal opinions and biases into the narrative. Some responses pointed out that the author acts as a narrator, guiding the reader through the story and providing insights into the characters and events. Lastly, a portion of students viewed the author as a participant in the story, suggesting a more involved and active role.

These diverse interpretations reflect the richness and complexity of the text, demonstrating how different students can perceive the author’s position in various ways. By considering these multiple perspectives, educators can better understand the range of responses and provide targeted support to help students engage more deeply with the material.

4. *What is the main value in the story?*

Our primary goal in asking this question was to determine whether students could see the writer’s underlying message and understand his inner thoughts. Students answered this question rather uniformly, not so differently as they did the previous questions (Pic.4).



Picture 4 - Answers of students to question 4

We classified the received answers into 5 groups. It appears that 35% of the students interpreted this story from only the critical perspective of the author. That is, students paid particular attention to various issues in society and among ethnic groups. In addition, 25 percent of students offered an answer that I did not expect. According to the students, your appearance, belonging to a particular

ethnic group, has no meaning in life or society. For group 1, which represents 15% of the students, the basic idea is as follows “unfair relations and attitude towards Kazakhs”. Following this answer, we can conclude that the students were able to sense the author’s sadness and empathy for his country and its people. Another 15% of students drew attention to the “absurdity of the authoritarian system”, which can be seen as a critical position of the author in the text. The author criticizes both the authoritarian system itself and the illusion of communism in society. 10% of students paid attention to the issue, which defines the author’s critical and sympathetic position at the same time. That problem is the partial hostility of the Kazakhs and the problem of clan divisions. It is satisfying that the main points that the author intended to convey to their reader were clearly understood by the students, even through a brief excerpt.

Discussion

There is humor in the story and there is also a bittersweet revenge. However, this is only a temporary feeling. After understanding the sequence of events and gradually absorbing them into your consciousness, you will feel overwhelmed with sadness and regret. You will realize that the humor in a story is the writer’s anxiety and the stuttering is the writer’s depression. This is the real author’s state of mind.

The author criticizes those who perceive imperial dominance as internationalism and unity, as well as those who believe in the Communist illusion and serve the great communist ideals that transcend the independence of the Kazakh people.

We say that multinationalism is a feature of Kazakhstan, our advantage. Let us be happy, let all nations live in peace. However, there is another side of the issue, that is, the scientific and historical side. What nation, what country developed from the multiethnic, demographic degradation created by special imperial policies? Dulat Isabekov is also looking for answers to this most difficult, most complex and most difficult problem through this story.

It is known that the period at the end of the last century in Kazakhstan was a time of transition in the history of our country, with a lot of pain and suffering. A prose work filled with irony helps readers to learn from the past and understand the insignificance of being a dependent country.

In the story, the author takes an open, clear position at times, and at other times, he is completely neutral. Another indication of its diversity is the students’ ambiguous responses. But one thing is clear. There is no cheerful, positive position behind the cheerful, funny story. In the story, we see the perspective of a concerned citizen who expressed genuine empathy for his people and their future by criticizing their current situation and historical circumstances. The positions of worrying, criticizing, exposing and directing were all intertwined and served to profoundly convey the ultimate message of the story to the reader.

Conclusion

The research delved into the thematic depth and narrative techniques in D. Isabekov's works, emphasizing how the author's position is articulated throughout his stories. It analyzed how Isabekov employs irony, satire, and philosophical reflections to critique societal norms, the dilemmas faced by the Kazakh people, and broader socio-political issues. The primary aim was to discern the various methods Isabekov uses to express his authorial stance, whether explicitly, implicitly, or through nuanced ambiguity.

The study uncovered that Isabekov's works are a treasure trove of cultural and social commentary, offering a complex portrayal of Kazakh society. His narratives, though often brief, are imbued with significant moral and ethical inquiries, portrayed through the quotidian experiences of his characters. Isabekov's mastery in blending humor with poignancy and simplicity with profundity enables him to engage readers on multiple levels, ensuring that the critical messages about national identity, societal imperfections, and historical context are both compelling and reflective.

In stories like "Socialist Skyscrapers", Isabekov's authorial position is evident as he critiques authoritarian regimes and social issues through character development and plot progression. His use of sarcasm and irony serves not only to entertain but also to prompt readers to contemplate the deeper implications and real-life relevance of the narratives. This embedding of critical viewpoints within seemingly straightforward tales highlights Isabekov's literary skill and his dedication to addressing core societal concerns.

Furthermore, the research incorporated an analysis of student responses to Isabekov's stories, revealing insightful perceptions and interpretations. The students' answers demonstrated a keen understanding of the author's position, recognizing the critical undertones and the moral questions posed by the narratives. Their responses indicated an appreciation of the nuanced ways Isabekov communicates his views, reflecting the effectiveness of his storytelling in engaging and educating his audience.

In conclusion, the study confirms that Isabekov's literary work is significant for its critical perspective on Kazakh society and its artistic merit. His ability to depict everyday struggles while embedding profound philosophical insights makes his oeuvre a valuable resource for understanding Kazakh culture and social dynamics. Ultimately, this research underscores the importance of literary analysis in uncovering the layers of meaning within texts and appreciating the sophisticated ways authors like Isabekov convey their positions and engage with their readers.

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ДУЛАТ ИСАБЕКОВТЫҢ «СОЦИАЛИЗМ ЗӘУЛІМІ» ӘНГІМЕСІНДЕ АВТОР ҰСТАНЫМЫН ЖЕТКІЗУДІҢ КОМПОЗИЦИЯЛЫҚ ҚҰРАЛДАРЫНА ТАЛДАУ ЖАСАУ

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Аңдатпа. Зерттеу белгілі қазақстандық жазушы Дулат Исабековтың «Социализм зәулімі» әңгімесіндегі авторлық ұстанымды жеткізу әдістерін талдауға арналған. Зерттеудің негізгі мәселесі – Исабековтың әлеуметтік және саяси мәселелерге қатысты өз көзқарастарын білдіру үшін қолданатын әдістерін анықтау және талдау. Зерттеудің мақсаты – Исабековтың қоғамдық нормалар мен саяси проблемаларды сынға алу үшін қолданатын ирония, сатира және философиялық ойлар сияқты баяндау әдістері мен сыни тәсілдерін ашу. Зерттеудің негізгі бағыттарына қазақ халқының мәселелерін бейнелейтін тақырыптар мен идеяларды зерттеу, сондай-ақ автор осы мәселелерге деген көзқарасын жеткізетін кейіпкерлерді талдау кіреді.

Зерттеуде мәтіннің мазмұндық талдауы мен лингвистикалық талдауы, сондай-ақ Исабеков әңгімесін қабылдау және түсіну деңгейін бағалау үшін студенттерге сауалнама жүргізу әдістері қолданылады. Зерттеу нәтижелері Исабековтың әлеуметтік және саяси мәселелерді сынға алу үшін ирония мен сатираны шебер қолданатынын, ал студенттер осы авторлық тәсілдер мен жасырын хабарларды тану және түсіндіре алатынын көрсетті. Қорытындылар Исабековтың шығармасы Қазақстанның тарихи және мәдени шындығын терең түсінуге ықпал ететінін және оқырмандардың сыни ойлауын ынталандыратынын көрсетеді. Зерттеудің ғылыми маңыздылығы әдебиеттегі баяндау әдістері мен сыни тәсілдерді терең түсінуде жатыр, бұл әдеби сын мен теорияның дамуына ықпал етеді. Практикалық маңыздылығы – зерттеу нәтижелерін әдебиетті оқыту бағдарламаларында пайдалану, бұл студенттерге күрделі әлеуметтік және саяси контексттерді жақсырақ түсінуге көмектеседі. Сонымен қатар, зерттеу нәтижелері қазіргі қазақ әдебиетін зерттеп жүрген әдебиет сыншылары мен зерттеушілер үшін пайдалы болуы мүмкін авторлық ұстаным мен баяндау әдістерін талдаудың жаңа тәсілдерін ұсынады.

Тірек сөздер: композициялық құралдар, авторлық ұстаным, Дулат Исабеков, социализм зәулімі, баяндау құрылымы, қоғамдық-саяси сын, қазақ әдебиеті, әдеби интерпретация

АНАЛИЗ КОМПОЗИЦИОННЫХ СРЕДСТВ ПЕРЕДАЧИ АВТОРСКОЙ ПОЗИЦИИ В РАССКАЗЕ ДУЛАТА ИСАБЕКОВА «СОЦИАЛИСТИЧЕСКИЕ НЕБОСКРЕБЫ»

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Аннотация. Исследование посвящено анализу способов передачи авторской позиции в рассказе «Социалистические небоскребы» Дулата Исабекова, известного казахстанского писателя. Центральная проблема исследования – выявление и анализ методов, с помощью которых Исабеков выражает свои взгляды на социальные и политические вопросы. Целью исследования является раскрытие методов повествования и критических приемов, таких как ирония, сатира и философские размышления, которые Исабеков использует для критики общественных норм и политических проблем. Основные направления исследования включают изучение тем и идей, отражающих проблемы казахского народа, а также анализ персонажей, через которых автор передает своё отношение к этим вопросам. В работе применяется контент-анализ и лингвистический анализ текста, а также проводится опрос студентов для оценки их восприятия и понимания рассказа Исабекова. Результаты исследования показали, что Исабеков мастерски

использует иронию и сатиру для критики социальных и политических проблем, и что студенты способны распознать и интерпретировать эти авторские приемы и скрытые послания. Выводы указывают на то, что произведение Исабекова способствует глубокому пониманию исторической и культурной действительности Казахстана, а также стимулирует критическое мышление у читателей. Научная значимость исследования заключается в углубленном понимании методик повествования и критических приемов в литературе, что способствует развитию литературной критики и теории. Практическая значимость состоит в использовании результатов исследования в образовательных программах по литературе, что помогает студентам лучше понимать сложные социальные и политические контексты в произведениях. Кроме того, результаты исследования могут быть полезны литературным критикам и исследователям, занимающимся изучением современной казахстанской литературы, предоставляя новые подходы к анализу авторской позиции и повествовательных приемов.

Ключевые слова: композиционные средства, авторская позиция, Дулат Исабеков, социалистические небоскребы, нарративная структура, социально-политическая критика, казахская литература, литературная интерпретация

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