Russian Culture in Kazakh Prose

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The article draws attention to the linguistic consciousness of a bilingual Kazakh writer D. Nakipov formed under the influence of Russian culture. The peculiar way of thinking about reality is fixed in a work of fiction by means of special speech techniques, verbal images of not only his native language culture, but the culture he grew up in.

Keywords: image, biculture, consciousness

Introduction

The image system is most evident in the speech of fiction. Language, as we know, is a reflection of culture, and within the same culture we find a figurative language of an era, the style of an author, or a literary movement characterized by special parameters, which are based on the concept of a paradigm of images.

In this article, we are going to demonstrate and motivate the presence of images born under the influence of Russian culture in the minds of the Kazakh writer D. Nakipov who creates works in Russian, has a poetic talent, looks upon the world in a broad way, and delicately feels mutual influence, mutual interaction, interpenetration, similarity and consonance of different layers of culture, poetic trends, and tendencies, the air of various epochs, the breath of modernity, steep zigzags of existence. He quickly responds to the past-present, skillfully matches the facts and phenomena, and carves the poetic spark out of the prose of everyday life. He is not indifferent to what is happening around and tries to get to the core and deduce any formula of what he sees, of the experienced, the felt, and to express his feelings in Russian words. D. Nakipov's verbal images show the author's handwriting, the range of the favorite themes, his poetic mood and disposition, his mental outlook and visual preferences.

Creating an image and appealing to imagination, figures of speech, in particular, the metaphor creates meaning perceived by sense.

The image is a category of consciousness, but not of the real world. Images plunge into the consciousness in a fundamentally different network of relationships and connections compared to the position occupied by their originals in the real world. Consciousness gives them a new context in which the primary role is given to associative relationships which reorganize or rather organize the picture. (Harutiunova, 1988, p. 121)

There is no doubt that the image is formed by using certain means of language that contribute to an inadequate representation of the perceived world.

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In the figurative thinking of everyone who creates a work of fiction, there is a common thing. It is the ability to associate objects and phenomena of the world around, the ability to see common features and qualities in different subjects as a result of common or similar impressions from them. (Fedorov, 1985, p. 54)

Bicultural Spiritual Memory

Certainly D. Nakipov's images serve as symbols of action, facts, and myths, etiquette of habits and rituals passing bicultural spirituality, memory of a certain historical period (in this case, the Soviet period). When reading and immersing in the authorial world of culture, the reader carries out the following mental activity: focuses on the text, determines the semantic field and associative field, synthesizes and analyzes the acquired information. "Cognition organizes in man the meaning-formation and the use of meanings within culture, making the meaning the common property of the people belonging to this culture" (Demiyanov, 2000, p. 25).

The structural "cover" of the work of fiction becomes literary significant only when it becomes iconic in nature, that is, it expresses the spiritual information implicated in it. The kernel itself, which includes the topic and the idea of the work, that is what the writer depicts and what he wants to say about the depicted, has a bilateral structure as the art learns life and at the same time estimates it. The need to organically combine the verbal cover with the spiritual kernel, making it extremely expressive, poetically meaningful, leads to the appearance in the structure of the two intermediate covers commonly referred to as internal and external forms. The internal form is a system of images, and the external one is formation of linguistic fabric, which allows for activation of the sound side of the text, which makes the text a carrier of new literary information contained in the subtext of the work of fiction.

Sometimes D. Nakipov astounds by his use of vocabulary, whose origin goes far back into the Latin, Common Slavic, Old Russian, traces of which remain in the proverbs, sayings, aphorisms, and scriptures so familiar for the all-round developed personality: "This venerable, by space standards, civilization has reached a stage of deep stagnation, a kind of stupor, of stagnation, the main problem of which, for many and many decades, has been childlessness" (Nakipov, 2005, p. 50); "Making themselves comfortable in a cool retreat, by the river, while drinking the precious pivtso ("pivo"—beer" with endearment suffix) and enjoying lamb-kebab" (Nakipov, 2005, p. 70). The word "decades" replaces in the example the Old Russian "deciletiye"; the Old Russian "siya" is the pronoun "this"; the Old Russian forms "vospivat'" (drinking) and "voskushat'" (enjoying) have the Old Russian prefix "vos-" which gives the verbs the shade of Divine; "agnts" (Old Church Slavonic lamb) in the *Bible* refers to the lamb. The modern drink "pivtso" (beer) is used here with the diminutive suffix "-ts-" and rhymes, according to D. Nakipov, with the Old Russian divine "agnts". In the Middle Ages by the use in speech of the Church Slavonic language, individuals aspired to a higher style to be different from ordinary people. Here the mixture of the modern language and the Ancient Russian vocabulary gives the speech a certain irony, even sarcasm and the author mocks the stagnant Soviet and post-Soviet social system.

Indescribing the landscape D. Nakipov uses geo-reals of the Asian and European worlds that are consonant with the phoneme[z]: "It is strange but even now this granite facade monster (Interior Ministry building) smells with a chilling silence of mystery and of death and it seems you can still hear the moans of the wretched who were on insinuations sent to these deaf cellars, akin to medieval zindans-prisons" (Nakipov, 2005, p. 42), where "zindans" represent traditional underground dungeons-prisons in Central Asia, and "uzilisha" (uznitsa – prisons) originated from the Old Slavic word with the huge suffix—isch- "ties" meaning dungeons.

At the same time, through the personification of geographical objects we feel his love for the painfully familiar streets of St. Petersburg (Leningrad):

Then he wandered around the Mariinsky Theatre, which in some magic way, as if a living master-choreographer, helped to put in place all the slightest nuances of their restored movements *grand-pas* and *pas d'action*¹ and the whole long row—suite-scenes so that he could see them, as if with his own eyes, on the legendary stage— of “Mariinka”. (Nakipov, 2005, p. 129)

But at the same time the creation of the images “river-beast”, “Red Kremlin clotted blood” demonstrates a new negative attitude of the author: “... shallow quiet street *Pushechnaya* flew into *Neglinnaya* (which used to be a river, but is now constrained in pipes and runs under asphalt) like an animal into the irrevocable” (Nakipov, 2005, p. 97); “Ballerina did not like either the Red Square or the Kremlin with its crimson walls resembling clotted blood...” (Nakipov, 2005, p. 98). The red walls of the Kremlin during the Soviet era were associated with the red flag of our great state, but now one sees in them clotted blood of, as it seems to us, freedom-loving citizens.

Precedent Names and Their Motivation

Precedent names important not only for people, but above all for the author, formed the basis of D. Nakipov's literary images. Undoubtedly, the use of the great Russian names with relevant epithets shows the author's special reverence to great figures such as actors of dramatic theater, opera and ballet, directors, composers, painters, poets, and writers. He demonstrated his attitude towards them using the typical model Adjective + Nominative: “Then a few days were needed that Ballerina gained herself through repetition of classical variations, especially variations of *Mashenka* from a *largepas-de-deux* of the last act of ‘The Nutcracker’ by the divine Tchaikovsky” (Nakipov, 2005, p. 49).

D. Nakipov's deep knowledge of not only Russian vocabulary but of the virtuoso Russian word and its structure is again justified by his specific vocabulary (Old Slavisms, Church Slavisms, literary terms) as well as the models he used: “... in the routine of small talk about their daily bread a voice is loudly saying nonsense of *verslibre*—sonar in the *Khlebnikov's vele-mirro-rechivo* way” (Nakipov, 2005, p. 63). Velimir Khlebnikov is a known Russian poet and novelist, one of the leading figures in the Russian avant-garde of the early XX century. It is clear that D. Nakipov admires V. Khlebnikov's talent and appreciates his ability to create. That is why the name of Velimir is decomposed into “speaking” syllables and so D. Nakipov gives each syllable of his name (Velimir) a certain meaning. “Vele” is borrowed from the Russian “*povelevat*” (old Russian word, “to command”) and “mirro” as we believe is a mirror, reflection of the world and society around, while “rechivo” in Russians means “speaking in a professional and smart way”.

Clash of words different in their semantics, but close phonetically (“about *khleb* (bread) in the *Khlebnikov* way; *bormotal* (muttered) to *bormotukha* (tangle-legs)”), making consonant, visible and really tangible the perception of those colors that are invisible and familiar to our ears in the normal use of the same words. The sudden change of emotional tone, the alternation of words within the text identifies the basic semantic feature of the accented word complicating its connotation (Fedorov, 1985, p. 83).

A cohort of popular Soviet writers, composers, directors, and actors—representatives of the Russian art and culture have become the heroes of the pages of D. Nakipov's novel:

¹ They are French words.

In the summer...in the Opera there was a tour of the legendary BDT, with Tovstonogov headed. ... The entire Alma-Ata moved mountains to go to the BDT. Vacations were abolished or changed, tickets were sold out or bought through “pull” and were the price of a jar of red caviar and “Marlboro”. Yes, my friend, the audience of those years! (Nakipov, 2005, p. 68)

How can one forget and help remembering? ...“Henry IV” with Borisov and champagne-explosive Falstaff-Luspekaev, “... Iliko and Hilarion”, i.e. Yursky and Kopelyan, the fun, as a feast in the mountains, “Khanum”—singing a continuous boffo with Trofimov and Strzhelchik, and, of course!—Oh! Yes! Yes! The great Alisa-enchantress-Frejndlikh! Her smile—a predatory grin of a lioness, a look of a clever-clever-she-wolf, her figure and pace are of the rural czar and of a courtesan if one can probably tell or write so. (Nakipov, 2005, p. 69)

The stage direction of the tempting devil Tovstonogov, (what tragedies and comedies!) when the theater simply breaks the framework convention, breaks through the fourth wall and enters the kitchen, takes part in feasts, kebab riots in the mountains and on the river. (Nakipov, 2005, p. 69)

The author does not simply list the names of the actors of the BDT (Bolshoi Drama Theater), but also creates a colorful and contrasting-ambiguous image: Alisa Frejndlikh is a “magician, she-lion, she-wolf”, and she is the heroine of Tsarskoye Selo—a magical village near St. Petersburg and suddenly a “courtesan”, a European prostitute of Renaissance. But in each epithet we feel admiration for this woman.

Real characters and young ballerinas acquire a connotative figurative meaning in the model adjectival or substantive adverbial modifier with the precedent name:

adorable and cute Katya Maximova, elegant and chiseled Natasha Makarova, swan-peahen Lena Ryabinkina, a gracious butterfly Allochka Sizova, agate-eyed she-deer Natasha Bessmertnova and only for a moment, as an inspiration-promise of a miracle everyone could see an angel—Nameless, untimely burned-up and melted ballerina-dream. (Nakipov, 2005, pp. 88-89)

Moreover, it should be noted that all definitions are typical of the Russian culture and bear no national identity apart from the comparison of a ballerina with a deer. As a rule, such a parallel is typical of the oriental literature.

And in the sentence: “in the old gray building on the Pushechnaya, a stone’s throw from the Bolshoi: seated in a chair, a mammoth-Tarasov, with his gestures giving-scattering diamonds—the nuances of movement” (Nakipov, 2005, p. 89). The parallel *Tarasov–Mammoth* is saying not about a big figure of the character, but about a considerable authority of a ballet dancer, soloist of the Bolshoi Theatre, about the great experience of the ballet teacher. The used adjectives (“giving-scattering diamonds”) characterize the personality of the teacher, whose every gesture is valuable as a jewel—diamond.

It should be noted that when the author speaks of the avant-garde artists of the Kazakhstani steppes Sergei Kalmykov, the author compares him with the creators of the world level: “In the first place there was a priority of possessing masterpieces of the brilliant innovator, Van Gogh of the steppe, Chagall, i.e. of a Kalmuck!!!” (Nakipov, 2005, p. 70). Here is the model: substitution of one nominative with the other (Kalmyk—Van Gogh, Chagall), combined with a specific ethnic adjective (of the steppe).

The author equally appreciated the two well-known figures unrecognized by the Soviet authorities, the unique artist Kalmykov and the talented and beloved by the Kazakh people poet Mukagali Makatayev:

my city-space, where strange and varicolored eccentric Kalmyk used to walk in almost a Kalmyk way, and not around “The Lay”, but around ours in the “T”matarakanya” (remotest place) sublimely and proudly(truly a “Sal”) Mukagalische muttered to bormotukha (tangle-legs) hedge-born weird things... (Nakipov, 2005, p. 46)

The two Kazakhstani great figures had no permanent place of residence. One of them was called among the people Kalmyk as the similarly-named nomadic ethnic group, and the other—the Kazakh “Sal”, meaning a wandering poet-singer. The word-formation model of the precedent name Mukagali with the Russian magnifying suffix—*isch*—stresses the importance of the creative person, a special reverence.

Precedent Kazakhstani names are used in the context with the ancient Russian town *Tmutarakan* which in the modern language means a remote, god forsaken place and back country. In the XI century, there was a Tmutarakan principality which was cut from Russia by Polovtsian nomadic camps (ancestors of the Turks). D. Nakipov lays this toponym into two independent parts, because it carries some pejorative-derogatory nature.

It is interesting to note that the “The Lay”, as it is known, involves the ancient Russian written monument of XI century “The Lay of the Host of Igor”, which was described by the Kazakhstani Russian-speaking poet O. Suleimenov in his work “Azand I”. Lots of twists and turns, mutual contacts, and mutual influences of ancient Russian and ancient Turkic peoples are found during the analysis of the text of the preserved cultural monument.

Conclusion

Thus, “Here we see an interaction between the two linguistic elements, two outcomes of interpretation of reality, expressed by means of the Russian language” (Bahtikireeva, 2009, p. 117). The linguistic consciousness of a bilingual person forms its own way of thinking about reality and records the outcome of understanding the world not only by means of special speech techniques of the native language culture, but also the culture he grew up in.

“The study of linguistic means used by the national writer to create his literary images in Russian shows both peculiarities of the creative bilingual poet, writer and the originality of the two linguistic cultures that vividly appear on the pages of his works” (Bahtikireeva, 2009, p. 15).

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