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# REPRESENTATIVE MODELS OF MILITARY CODES IN THE KAZAKH HISTORICAL NOVELS

**Abstract.** The article deals with representative modeling of the military code in the Kazakh historical novel. The categories of narrative convention, plausibility, generalization, proposed by S. Chatman, with reference to modern Kazakh prose are identified and explored. Military codes make up a significant amount of all cultural codes embedded in the narrative. The referential and phenomenological aspects of the semantics of military code are implemented through a system of implicit and explicit images, motives, and informative descriptions. Military codes are also interpreted in the article as variants within a culturally more extensive nomadic code. The authors claim that the modeling of military codes is a result of a complex process of interactive networking of the marked concepts, from a detailed description of weapons, uniforms and types of military units to fictional military events corresponding to the historical epoch recreated in the narrative. The military codes of specific subject-matter content are accompanied by hidden, intentionally significant mythologems, philosophems, and ideologems. For the documentary and quasi-documentary narratives, the effect of credibility and viability of the presented events, participants and situations is caused by the immersion into the historical context of the work the recipient is supposed to be familiar or unfamiliar with. Establishing associative-allusive connections causes a particular kind of evocation, namely that of "awakening" of the reader's historical memory and of his awareness of the deep continuity with the past. A typology of the military codes of modern Kazakh historical fiction is proposed. It embraces historiosophemes, historical ethnonyms and toponyms, historical realities, philosophems and ideologemes, mythologems, rituals, naming titles of the military, political and priestly hierarchy. The article was written as part of the grant project AP05133019 funded by the CS of the MES RK.

**Keywords:** Kazakh historical fiction novel, military cultural code, narrative, convention, plausibility, construct, modeling, reference.

**Introduction.** Narrative strategies of the historical prose of Kazakhstan are distinguished by a great variety and novelty of the subjects, images, spatial-temporal and structural authenticity. The potential referential multiplicity of a historical and / or quasi-historical narrative in an artistic text allows to model an unlimited number of narrative situations, plot twists, to combine descriptive elements and narrative elements in various proportions. Recreating a true picture of the past poses a challenge for the writer to preserve the necessary balance between the likelihood and the fictionality, "narrative convention" and "life-likeness" [1]. Seymur Chatman considering the nature of *convention*, its organic connection with likelihood (*verisimilitude*) and *narrative coherence*, notes:

The convention of "filling in" by verisimilitude is singled out first for discussion because it is so basic to narrative coherence. Its discussion may serve as a suggestive prototype for later discussions of other narrative conventions. Audiences come to recognize and interpret conventions by "naturalizing" them ("nature" as one half of the anthropological dichotomy *nature/culture* established by Lévi-Strauss). To naturalize a narrative convention means not only to understand it, but to "forget" its conventional character, to absorb it into reading-out process, to incorporate it into one's interpretive net, giving to it no more thought than to the manifestational medium, say the English language or the proscenium stage.

The notion of "naturalization" is very close to that of verisimilitude, the ancient appeal to the probable, rather than the actual. Structuralists have recovered this concept with zest, for it explains the technique by which the reader

"fills in" gaps in the text, adjusts events and existents to a coherent whole, even when ordinary life expectations are called into question [1, 49].

He emphasizes that the discussion of the connection between conditionality and likelihood is important precisely for a narrative text that constructs "reality" or "vitality" as purely cultural phenomena:

What constitutes "reality" or "likelihood" is a strictly cultural phenomenon, though authors of narrative fiction make it "natural." But of course the "natural" changes from one society to another, and from one era to another in the same society [ibid].

According to the structuralists, the norm for verisimilitude is established by previous texts – not only actual discourses, but the "texts" of appropriate behavior in the society at large. Verisimilitude is an "effect of corpus" or of "intertextuality" (hence intersubjectivity). It is form of explication, pointing from effect to cause, and even reducible to a maxim. Further, because maxims are public, that is, "tend go without saying," they may be implicit or backgrounded [1, 50-51].

In classical narratives, overt explanation only becomes urgent for acts that are improbable by prevailing (public and generic) standards for behavior, but then it is *de rigueur*. It takes form of narrative commentary I call "generalization" [1, 51].

Making a narrative and its events plausibile is related to the category of generalization identified by Chatman. For the genre of the historical novel such generalization of the events described becomes the main factor for creating the appropriate mood of the reader to help him recognize and decode the meanings of the events described with the help of its associative memory, previous experience and direct text links. In this sense, according to Chatman, the military code, among other cultural codes embedded in the text structure, constitutes a "generalized narrative comment", including an open and hidden reference, constituting the "logical framework of the phenomenon of sensual actualization of historical time in literary narration" [2].

**Methods.** The aim of the research has called for the combination of narrative, motivational, semiotic, structural, and hermeneutical methods of analysis. Such a versatility of approach is dictated by the complex nature the phenomenon under investigation, namely cultural codes and their functioning within the Kazakh historical novels.

**Results.** ***Cultural code as a sign structure.*** From the semiotic point of view, the cultural code is a specific artistic reproduction of a particular (cultural) tradition, the specifics of philosophy, worldview or the world order. Like any sign (in the sense of F. Saussure), a cultural code in an artistic text has two indivisible sides – external and internal. The important qualities of a cultural code in the context of literature are its functional durability, length in time, variability, implicit and explicit embeddedness in the narrative and the plot. In this regard, military codes illustrate exceptional semantic bulk, representative scale.

Hence, the appearance of many associative cultural links of the code with other concepts, subjects, ideas, etc in the reader's (listener's, viewer's) mind. Mental bridges between the verbal object of description or narration and the associative and referential levels are investigated in detail by Allan Paivio [3] and James M. Clark. This theory explains the reasons, the cognitive mechanism of the emergence and subsequent processing of a set of referential and associative connections between the named subject and its mental, visual, tactile and other characteristics.

According to Clark and Paivio, "DCT's *(Dual coding theory)* other structural assumptions concern the connections that link verbal and nonverbal representations into a complex associative network. Links between two systems are called referential connections. They join corresponding verbal and imaginal codes and potentially allow such operations as imaging to words and naming to pictures" [4, 153].

Visual codes fix "a one-time space-time plan", and "verbal code provides a solution to problems of abstract symbolism unfolding in time". If the text is hypothetically attributed to a certain verbal code, then the associative-referential level "activating similar memory traces" (Paivio) makes the text space more resilient, energetically compressed and maximally semantically and synesthesia capacious. The given remark to a certain extent, for example, reflects the specifics of the historical narrative in fiction. The representative models of the military code in the structure of the historical novel reflect the obvious and hidden mechanisms of various associative and mental generalized coordinates of the narrated story.

One of the most relevant and permanent types of cultural codes in historical novels is that of traditionally military codes. This is due to the specifics of artistic understanding of national and world history as a voluminous meta-narrative, replete with events, facts, personalities, one way or another connected with universal codes – philosophers of war and peace.

According to the phenomenological logic of the development of civilization, great history is replete with examples of various wars. In fact, the history of mankind, recorded by historians, is the history of various wars, liberation and conquest. War, in a figurative and direct sense, becomes the background for the creation of meta-narrative structures of a modern historical novel.

When considering any cultural code, including the military one, its informative-communicative nature of the military cultural code as a phenomenon of artistic and social consciousness, involving the design of broad associative fields. Incidentally, it is the military and, perhaps, the religious cultural code that is currently quite frequent and variable in various discourses (literature, art, mass media), which brings it closer to the conceptual metaphor [5]. Here we should take into account the semiotic nature of the code, as indicated by Seymour Chatman:

"The latter (*discourse*) is clearly the substance of narrative expression, even where the manifestation is independently a semiotic code. But commonly *codes serve other codes*" [1, 24].

Seymur's idea may be revealed by the analysis of military codes in historical prose, related to a large group of historical and cultural codes.

The military code serves to disclose and comprehend the culturally more significant historical-cultural aspect, the cultural code extended in time, namely, the nomadic cultural code. In other words, starting from the idea of Seymour Chatman, the military codes serve the disclosure of a nomadic cultural code. In other words, the military codes that are embedded in the text structure primarily perform an informative, communicative and axiological functions. They reflect the specificity of the described historical epoch, the distant time of creation and development of powerful superpowers, military nomadic societies – these are large associations of *Sacae* tribes under the leadership of *Queen Tomiris* (or *Tumar*; in *Sacae* (1997) [6] by B.Zhandarbekov), and the association of *Hunnu* in the book "Dassaria" (2008) [7] by Abay Tynibekov, and, of course, the unification of the Mongols into the mighty empire of *Chinghis Khan* (1939) [8] by Vasili Yan and "Gibel' Otrara. Poslednie gody Chinghis Khana" (1993) [9] by Hasen Adibayev. We use the book of the Soviet Russian writer V. Yan as a comparative illustration of books that are thematically close, but published at different times.

It can be said that in an aggregated sense, military codes in historical works are a kind of compressed reflection of the era. As a rule, an event or a chain of events important for understanding the specifics of the formation and development of ancient nomadic states is placed in the center of the narration. This article uses the results of a comprehensive narrative analysis of historical novels created at different times. They are united by a common theme - a reflection of the ancient (VI century BC) and early medieval (X-XIII centuries) Proto-Turkic epochal history. All of these books, except for the book of H. Adibayev, are written in Russian. We worked with an authorized translation of the latter into Russian.

***Military code in the structure of historical narrative.*** The military code in the artistic text is understood as an extensive historical and cultural construct that most fully reflects the specificity of the described epoch and society, constituting a significant amount of descriptive elements embedded in the narration. Analysis of Kazakhstan's historical novels of recent years has shown a high frequency of military codes, more than 30% of the text space is occupied by direct and indirect references to a particular code. Their informative and axiological content increases as the plot conflict unfolds in the direction of the narrative about the actual military events.

The modeling of military codes takes place due to the inclusion in the narration of the corresponding marked concepts, a wide representation recorded in historiography and fictional military events, including a detailed description of weapons, uniforms, the nature of military units corresponding to the described historical time. The military codes of specific subject-matter content are accompanied by hidden, intentionally significant myths, philosophies, and ideologies.

Military cultural code (in the aggregate sense - as an informative-communicative sign structure) in historical works is realized through:

• historiosystems (historical facts and events, interpreted from the point of view of a military, imperial doctrine, the dominant ideology);

• historical ethnonyms and toponyms (Ishguz, Sakae, Persians, Hunnu, Mongols, Medes, Assyria, Media, Lydia, Urartu, and Mongols, Kerulen, Onon);

• historical realems (names of weapons, homes, musical instruments; measures of length (farsangs, daily calculus of the journey - three days' journey); military communications - fire telegraph, trade

caravans, messengers, spies, ambassadors, intelligence officers, letters; special passes - a golden plate with the image of a falcon, a leopard, clay tablets);

• philosophems and ideologems (binary oppositions war - peace, beginning - end, life -death, freedom - slavery, good - evil, justice - injustice, law - lawlessness; Steppe - East, Steppe - West; as well as a national idea, unity) ;

• mythologems (ancient sacred Jurassic, Ancient Iranian. Ancient Indian pantheon - Tengri, Ahura Mazda, Nergal, Zabab, Teysheba and others);

• ritualems (rituals of the beginning and end of the war - consecration of the sword with fire and milk, the blood of sacrificial animals; feasts; wedding, funeral rituals);

• names of titles of the military, political and priestly hierarchy (Khan, Tsar, Tsaritsa, priests, centurions, foremen).

Military cultural codes in the narrative play an important role in creating the impression of the likelihood of the events being narrated. Therefore, they are given in the text not only in a static description, but also in the dynamics of battles.

***Philosophems.*** History is unthinkable without philosophy, without a deep understanding of its beginning and end, in general, the phenomenon of war. The basis of an action, especially as large-scale as war, is always a certain idea. These can be ideas of domination, liberation, justice, and others. Binary opposition war-peace is the most frequently articulated concepts in modern literature. World and local wars, economic wars, battles, armed clashes become a reality of fact, forming together with the artistic and publicistic component of the global meta-narrative.

The philosophy of war is directly dependent on its nature and goal setting. Aggressive war aims to expand the boundaries, seize foreign territories, establish the rule of their people and state over the conquered. The war of liberation sets as its goal the liberation of its territory from foreign troops, the preservation of state and national identity. This is clearly shown in the novel " Sacae" by Bulat Zhandarbekov. The all-powerful king of the Persian empire Cyrus, "Lord of the World," one of his titles, waged wars of conquest for twenty years, but, having met with the Sacae troops of Queen Tomiris, was stopped and executed. The psychology of war is interesting. The cult of force (both physical and moral) is one of the most frequent codes in historical novels. Philosopheme, understood as the binary opposition *war – peace,* is in the novels considered the central code, the key to the conceptual metaphor of war is an absolute evil.

In the Kazakh historical novels narrating the events of the times of the creation of the powerful nomadic and sedentary states of Asia and the East (III – VI centuries BC, early medieval Xth and XIIIth centuresy), the military code reflects the state of the military-nomadic society with its tribal structure, written and unwritten laws, tactical and strategic features of warfare. Thus, in the " Sacae" dilogy, not limited to the description of "steppe civilization" (term by Kazakh historian M. Kozybayev), "steppe knowledge" (term by Kazakh philosopher A. Kodar), the narrator "behind the scenes" tells about the beginning, flourishing and death of such shrouded in mystical mystery, legendary cities and states like Assyria, Babylon, Media, Libya and others. Extensive descriptive inclusions precede the actual plot collisions, replete with a mass of events, personalities of historical and fictional, causing associative chains in the minds of the reader.

The noted detailed, often metaphorical, representation of ethno-cultural, religious, religious, ceremonial, mental features of both Sacae tribes and the peoples around them is a characteristic feature of the poetics of the analyzed novel. Inclusion in the unified personal sphere of the dilogy of well-known world images-symbols, mythological and folklore scenes, a description of the specificity of the military strategy of various nations, its artistic "approbation" through the introduction of a significant number of battle scenes allowed the writer to create an original full-scale epic work possessing internal unity, great plot-event dynamism . A fragmentary narrative, for example, of only one event - a battle, would hardly have solved such a task.

The documentary narrative of the dilogy is also created through direct intertextual inclusions: the famous *Behistun* inscription of Darius I is cited as epigraphs to parts of the second book of the feat of Chirac, with a detailed description of the acts and events from the life of the last Assyrian inscriptions of the 9th century BC. In the novel "Sacae" one can note the presence of a voluminous historical documentary narrative plan reflecting historical and cultural facts of ancient nomads recorded in world

historiography. He plays the role of an important but additional means in the novel's storyline. In creating the impression of a multidimensional artistic space, in the plot movement, the main meaning, of course, is of saturated fictional material, fictional events.

Historical genre, of course, one of the most complex genres, if not the most complex, literature. It is necessary to keep the necessary balance between fiction, the artistic component of the text, and historical authenticity. Reflected and fixed in historiographical works, many (but not all) historical events, organized into a special "semantic line" [10, p. 29], become embossed, significant and even convincing in a work of art, because, besides the informative function, it is true a work of art has a great "power of aesthetic impact" [11].

Through historical (historical and cultural), documentary or quasi-documentary narratives embedded in the artistic text, a kind of "information condensation" occurs [ibid], its compression by means of a system of cultural codes, ethnic concepts and universals. After all, the denser a certain substance, especially historical information, the stronger the effect of exposure, incl. aesthetic, on the recipient. It is appropriate to quote the words of Yu. Lotman that "the historian is doomed to deal with texts. Between the event "how it happened" and the historian is the text, and this radically changes the scientific situation. The text is always created by someone and for some purpose, the event appears in it in encrypted form. The historian will, first of all, play the role of a decoder. The fact for him is not the starting point, but the result of hard work. He himself creates the facts, seeking to extract extra-textual reality from the text, from the story of an event – an event" [ibid].

Therefore, for a writer working in a historical genre, the field of narration, by and large, can be limited only by the measure of his competence, awareness, erudition, talent. Historical, cultural, ethnological informational content of such a narrative is equal, as well as its communicative possibilities are rather voluminous.

Despite significant differences in style, the choice of the subject matter itself (different fragments of the ancient and early medieval history of the Steppe) unites these authors in their desire for a deep philosophical understanding of the thousand-year national history and its iconic, including military, events. The history of the people is directly related to the formation of statehood and ethnic identity. For example, in the novel "Sacae" [6] the author faced a very difficult task - to show the sources of Kazakh statehood, the formation of a national mentality, culture and spirituality through artistic means in as wide as possible boundaries. A multidimensional novel narration as a conceptual solution of the above-mentioned supercomplex aesthetic-ideological task in a special way structures the text space. It becomes multidimensional, multi-event, connected with the "author's system of modeling the world" [11].

Military codes widely represented in the literature (names of various types of weapons, military units, structure of the armed forces, description of tactics and strategy of warfare, military command, hierarchy of the army structure, number and calculation of military formations (by the hundreds - fifty hundred - 5000 soldiers), battle cries and tribal banners (uranium), uniforms, and others) generally reflect the specifics of the world order of the ancient and early medieval nomadic tribal society. A large place in the worldview and peace-building of the ancient nomads was occupied by the preparation and conduct of local battles and major military actions. As noted by Zh. N. Shaygozova, R. R. Muzafarov, M. E. Sultanova: "Nomadic tribes have laid the foundation of the first Eurasian empire in the VI century of Christian era, but also it impacted greatly on the Great Steppe's culture. Traditional nomads' world perception considered a human being as a solid part of the environment" [12, 104].

The abundance of volumetric descriptive elements in the above texts makes it possible to recreate a special world of ancient history, to accomplish, in the words of W. Schmid, "extension in time and space". In general, for the historical genre in fiction, reliability or, more precisely, maximum approximation to authenticity and truthfulness is an important, if not the main, categorical feature of the genre. Otherwise, we are dealing with a quasi-history or a variation on this or that topic.

At the same time, it is also a question of historical memory, its fullness and objectivity. The distinction between artistic truthfulness and historical authenticity is subtle, the violation of which can cause "the loss of any sense of history, both as hope and memory" (according to British scientist Perry Anderson, the book The Origins of Postmodern). Then talk about any aesthetic, ideological or other value of the work does not have to. N. Znamenskaya arguing about the specifics of the modern historical novel, notes that "a historical novel in realistic literature is a work created on the basis of the principle of historicism and

having clear signs - time distance (the action takes place in the past), historical flavor, the image of a historical conflict or event, historical and artistic issues proper" [13, p. 156]. All of these signs, of course, are present in the books in question.

In historical works, it is military codes in all their textual volume that contribute to the creation of a documentary and /or quasi-documentary narrative, most often their synthesis within the same artistic text. However, if the documentary narrative prevails, then it makes sense to talk about documentary prose with a minimal fiction component.

Note that, of course, the inclusion in the text of these narratives cannot and should not replace the fictional material proper, their functions have an additional meaning. A documentary narrative as a narrative of a real event that occurred in history, directly or indirectly confirmed by some factual material, can form an eventuality in a large spatial-temporal range. Events unfold on an incremental basis (for example, dates, times of famous battles, preparation and conduct of other military operations), layered on one another. These events are aligned to a specific narrative line. The quasi-documentary narrative fits in clearly with the fictional content of the novel itself, its "molecules" – quasi-documents are surreal, fictional, and often fantastic. Documentary and quasi-documentary narratives can be graphically designed (page-by-page explanations, notes, references to sources). The inclusion of documentary and quasi-documentary narratives is intended to create the impression of maximum credibility, likelihood of events, which are described in the work, ultimately, immersion of the reader into the complex, ambiguously interpreted, often taboo world of national and world history.

It is also worth saying that for a quasi-documentary narrative, the effect of achieving apparent credibility, *likelihood* [1] of the presented events, persons, situations through the recipient's immersion element in the supposedly known or unfamiliar historical context of the work is important. Such a technique of establishing associative-allusive connections causes a kind of "awakening" of the historical memory of the reader / recipient, his awareness of the deep continuity with the past. And in the formation of these types of narratives, various, especially historical and ethnic and cultural ones, especially military codes, play a significant role. Historical time, epoch, space finds a peculiar reflection in them. This is the moment of verbalization of the visual code, about which Allan Paivio speaks.

It is interesting that in the novels of the Soviet period on the historical perspective (ancient and early medieval history of Asia) V. Yan, I. Kalashnikov, I. Yesenberlin and others the artistic component prevailed over the historical component itself. Story collisions, the characterization of characters, the unfolding of internal and external conflict, a description of the state of the hero and characters against the background of the described historical events came to the fore. This is the aesthetics of the Soviet novel, in the origins of which, probably, of course, the basic concept of the "dialectics of the soul" of L. N. Tolstoy, brilliantly unfolded in the iconic epic War and Peace.

In the novel, Sacae already introduces a sufficiently large amount of various descriptive elements (a detailed almost ethnographic description of not only Sakae tribes, but also neighboring countries, the countries of Western Asia and the ancient East - Persia, Babylon, Egypt, Media, Lydia and other countries), although aesthetic part prevails. Story collisions, artistic intrigue are still in the foreground.

However, in the newest novel, the *Giants* [7], the corpus of descriptive elements of armaments, tactics of military operations, the army hierarchy, descriptions of the actual military actions occupies a dominant place, unfortunately, because of which the perception of these fragments is hampered, the artistic mode of the narration itself decreases. In addition, there are practically no necessary explanations of individual military codes, for example, the locations of various troops, battles, and other significant points in the structure of the narrative. The abundance of historical toponyms, unknown to the general public, makes the reader literally become the decoder of such information. And the opposite effect occurs: not actualization, but suppression of reader's reflection and intuition. Spatial code becomes here, figuratively speaking, a spatial curse of text. Unfounded from the point of view of the aesthetics of the genre, the stretching of time and space, the descriptive congestion of the text ultimately reduces the necessary "narrative tension" [14]. The latter is understood as "a flexible multilayered cognitive-affective sign construct built into the text addressing / interpretation program" [14, p.8]. In other words, according to the theory of Paivio, in this text, the informative layer in view of its hyper-volume "drowned out" the levels of decoding the information received, without activating any traces of memory, if it is not just the memory of a professional historian of ancient times. The pursuit of credibility through the inclusion of many details of

the description of the terrain that do not carry a serious functional load seriously damaged the conventional attitude to the viability of the narrative of this novel, its aesthetic value.

Let us also dwell on another abstract military code: the concept of military prowess, courage. To convey the atmosphere of the events described and in support of Paivio's idea of 4-level coding, we'll quote from Sakae's novel (episode of returning home of Rustam, king of *Sakā tigraxaudā*, husband of the Queen of Massagets Tomiris, through the only possible mountain transition of the Caucasus):

Five hundred horsemen rode a step into a step. The Caspian was rustling to the right, the cliffs to the left.

Maskuts (the name of one of the Caucasian tribes) appeared at once, as if they had grown out of the rocks. Slowly, they adjusted the arrows, pulled the string, and ... froze. It was incomprehensible. The chertzians (sakas) continued to move as evenly as if without noticing the archers bringing death to them. Maskuts looked inquiringly at their leader, but he, stunned by this contempt of strangers for death, hesitated. The bowstrings loosened, bows lowered, and the newcomers continued on their way. Accidentally or deliberately, but she screamed an arrow and quivered at the withers at Zhel'. Zhel' started, but Rustam firmly squeezed his side with his legs, jerked the reins briefly, loosening them immediately, and Zel', as if he understood his master, did not stumble, took the same step. Only a slight shiver of withers showed the burning pain of a horse. Maskuts lowered bows. They stood to their full height, watching the unusual warriors gaze.

Maskuts respected courage. [6, p. 244] *(Ttranslated into English by S.Altybayeva)*

The given episode illustrates the reverse transition of a verbal code into a visual one, thereby generating a mass of symbols, associations and references, greatly enhancing the semantic, emotive and cognitive levels of the narrative. Such verbal fragments also actualize its pictorial component, *imagery value* (the term of A. Paivio). This explains the possibility of artistic conversion of the historical novel in the format of cinema, theater, painting and other visual arts.

The broadband military code as an integral construct can also be expressed in poetic inserts, for example, in *Sakae*, fragments from the *Clay book* by Olzhas Suleimenov are used:

We mounted the *blazing* horses,
Hands pressed to the stomachs
And the *horde* prayed
Before her
Pierced the *banners*, the *banners*,
In the center is a *white flag*
*Wolfhead* and *Sunshine*,
Flags swam *red*.
To *sunset* countries brought the *color of the sunrise*.
They learned that the sunsets of the *Sumerian* land
There were *color*s of the *eastern* banner
The wives of the Sumerian watered themselves,
We return old
Our fights will be fights
Mountain rivers – *aryks* [6, p. 286]. *(Translated into English by S. Altybayeva)*

In this passage, detailed *italicized* epithets, indirect historical and ethnographic details attract attention: they give the novel an additional rhythm, intentional and referential volume. Visualization of the allegory of the nomadic horde as a powerful element of nature allows you to deepen the story, give it a corresponding associative and emotive impulse.

In addition, such poetic inserts, in addition to telling the text of the necessary rhythm, narrative elasticity, carry a large informative and cognitive load. In fact, earlier, in the ancient Steppe, it was the oral traditions that originally reflected the history of the epochal movement of nomadic tribes. In historiography, the direction of studying such materials, as well as legends, parables, and epics, is actively developing. For example, the famous common for all Turkic peoples epic XIV–XVII centuries. "*Kyrymnyn kyryk batyry*" (in Kazakh), describing in a bright poetic form the life and deeds of forty Crimean batyrs during the Golden Horde period. They describe the real historical events, fights, battles. Such oral sources primarily convey the specifics of the nomadic (nomadic) mentality, the psychological dominants of the ancient nomad. Of course, the poetic intext built into the artistic text are copyright. In the books under review, these are the poem by Olzhas Suleimenov, the poetic treatment of the folklore source of A. Shapiro (the novel of V. Yan).

**Conclusion.** Historical and cultural codes, the military ones in particular, play an important role in the formation of a wide-format multidimensional historical narration. In the literary discourse, the pursuit of depth of generalizations, the search for voluminous universal means and techniques in the development of a historical plot, images, time and space leads the artists naturally to the idea of encoding or "conceptualizing" the data that can establish "a connection between specific text fragments (units of analysis) and more abstract categories" [15, 333]. Actualization and "conceptualization of data" (general coding theory) [ibid], for literary, media, and other types of humanist discourse, is becoming a key to the mental platform for finding original aesthetic tools.

This is due to the nature of artistic consciousness, which operates, in addition to specific subject-real, abstract, often metaphysical categories and concepts. Hence, its exceptional opportunity to actualize, conceptualize and broadcast a significant *epistemological*, cognitive plan with a considerable amount of information, to expand and deepen the paradigm relations between textual units and the resulting associative series. In this regard, the military cultural code serves to uncover a more voluminous code: the nomadic one. And in a broad sense, along with the other codes, it serves to recreate individual pages of national and world history, reviving the national spirit and its cultural and educational role.

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## ҚАЗАҚСТАННЫҢ ТАРИХИ РОМАНДАҒЫ ӘСКЕРИ КОДТЫҢ РЕПРЕЗЕНТАТИВТІК МОДЕЛЬДЕРІ

**Аннотация.** Мақалада Қазақстанның тарихи романтанудағы әскери кодтың репрезентативтік модельдерінің өзекті мәселелері қарастырылады. Қазіргі қазақ прозасына қатысты С. Чатман ұсынған шартты әңгімелік, шындықты сипаттайтын, генерализация сияқты нарратив теориясының маңызды категориялары анықталып, зерттеледі. Әскери кодтар баяндауға енгізілген барлық мәдени кодтардың санынан айтарлықтай көлемді құрайды. Әскери код семантикасының референциалды және феноменологиялық аспектілері имплицитті және эксплицитті бейнелер, уәждер, ақпараттық дескрипциялар жүйесі арқылы іске асырылады. Әскери кодтар, сондай – ақ көлемді мәдени код-номадтық кодтың ашылуына қызмет етеді. Әскери кодтарды модельдеу баяндауға тиісті таңбаланған тұжырымдамаларды енгізу арқылы, тарихнамада тіркелген және ойдан шығарылған әскери оқиғаларды кең репрезентациялауға сипатталатын тарихи уақытқа сәйкес келетін қаружарақты, киім-кешекті, әскери бөлімшелердің сипатын егжей-тегжейлі сипаттауды қоса алғанда жүргізіледі. Нақты пәндік-заттық мазмұнның әскери кодтарына жасырын, интенционалды маңызды мифологемалар, философемалар, идеологемалар жатады. Құжаттық және квазидқұжаттық нарративтерді қалыптастыру үшін ұсынылатын оқиғалардың, тұлғалардың, жағдайлардың өмірге қол жеткізу әсері реципиенттің оған белгілі немесе бейтаныс шығарманың тарихи контекстіне батыру элементі арқылы маңызды болып табылады. Мұндай әдіс оқырман немесе реципиенттің бұрынғы өткен тарихи жадысындағы «ояту» арқылы ассоциативаллюзивті байланысты қалыптастырады. Қазақстанның қазіргі романтанудағы әскери кодтарының типологиясы: тарихнамалар, тарихи этнонимдер мен топонимдер, тарихи реалемалар, философтар мен идеологемалар, мифологемалар, ритуалемалар, әскери, саяси және жорық иерархиясы титулдарының атауы ұсынылды. Мақала AP05133019 жобасы бойынша ҚР БҒМ ҒК гранттық қаржыландыру аясында орындалды.

**Түйін сөздер:** тарихи роман, әскери мәдени код, шартты, шындыққа сәйкес, конструктивтік, модельдеу, референция.

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## РЕПРЕЗЕНТАТИВНЫЕ МОДЕЛИ ВОЕННОГО КОДА В ИСТОРИЧЕСКОЙ РОМАНИСТИКЕ КАЗАХСТАНА

**Аннотация.** В статье рассматривается актуальная проблема репрезентативного моделирования военного кода в исторической романистике Казахстана. Выделяются и исследуются такие важные категории теории нарратива, как повествовательная условность, правдоподобие, генерализация, предложенные С. Чатманом, применительно современной казахской прозе. Военные коды составляют значительный объем от

количества всех культурных кодов, встроенных в повествование. Референциальный и феноменологический аспекты семантики военного кода реализуется через систему имплицитных и эксплицитных образов, мотивов, информативных дескрипций. Военные коды служат также раскрытию более объемного культурного кода – номадическому коду. Моделирование военных кодов происходит за счет включения в повествование соответствующих маркированных концептов, широкую репрезентацию зафиксированных в историографии и вымышленных военных событий, включая детальное описание вооружения, обмундирования, характера воинских подразделений, соответствующее описываемому историческому времени. Военным кодам конкретного предметно-вещного содержания сопутствуют скрытые, интенционально значимые мифологемы, философемы, идеологемы. Для формирования документального и квазидокументального нарративов важен эффект достижения видимой достоверности, жизнеподобия представляемых событий, лиц, ситуаций через элемент погружения реципиента в предположительно известный ему или незнакомый исторический контекст произведения. Подобная техника установления ассоциативно-аллюзивных связей вызывает своеобразное «пробуждение» исторической памяти читателя/реципиента, осознание им глубинной преемственной связи с прошлым. Предложена типология военных кодов современной романистики Казахстана: Историософемы, исторические этнонимы и топонимы, исторические реалемы, философемы и идеологемы, мифологемы, ритуалемы, наименование титулов военной, политической и жреческой иерархии. Статья выполнена в рамках грантового финансирования КН МОН РК по проекту AP05133019.

**Ключевые слова:** историческая романистика, военный культурный код, нарратив, условность, правдоподобие, конструкт, моделирование, референция.

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