

**REPORTS OF NATIONAL ACADEMY OF SCIENCES  
OF THE REPUBLIC OF KAZAKHSTAN**

ISSN 2224-5227

Volume 2, Number 306 (2016), 175 – 178

UDC 1 (091)

**TO THE QUESTION OF CULTUROLOGICAL MODEL  
OF COMMUNICATION OF M.M. BAKHTIN**

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**Keywords:** human, culture, communication, mechanism, carnival.

**Abstract.** The article is devoted to problems of the communication and its cultural model. Modern culture and mechanisms of socialization of society, taking new forms of culture of laughter, yet retain patterns basically it as a specific communication process.

**Introduction.**

By communication we understand the conversion processes in verbal and non-verbal, non-verbal to verbal sphere. Historically, the communication was exactly that: compelling another to perform a particular action. That is, communication is essential for the transition from speaking one to the actions of others. It is for this transmission of values is realized between two different autonomous systems, which are the two people. We can also note that these are typical communication systems do not match entry and exit. The standard communicative act is also important nonverbal reactions to the message, since the most significant manifestations of admiration, surprise, hatred, etc. have emphasized, reduced verbal component in a variety of interjections. [1]. Communication may be hierarchical (with priority direct connection) and democratic (with the priority of feedback). For hierarchical scheme it is important the order, for a democratic - belief. For hierarchical scheme most important purity communication channel, since it a message, if the recipient reaches to be always satisfied. Not so with the democratic scheme is now the recipient has the right to choose whether or not to have a message. This is still one difference: within a hierarchical communication before us spetska "Head - Slave" at the slave has no other choice but to obey. In the role of the author, power amazed one text, whereas in the case of democratic communication it is generation sets of texts that cannot be in a hierarchical scheme. Any other text there immediately declared heretical. All of these differences, we can imagine a table (Table 1). We can assume these two types of communication belong to different social structures: the state and society. What do you think B. Chicherin, the state is interested in the unity of the society - the variety [3].

It should also be noted that people tend to always work and live in conditions of uncertainty. Any, even the most accurate description or prediction may prove to be unreliable because of the dynamic changes in the environment [1].

Table 1 – Differences hierarchical and democratic communication

	<b>Hierarchical communication</b>	<b>Democratic communication</b>
Priority link	straight	reverse
Recipient	subordinate	free man
Communicative action	order	conviction
Type communication	monologue	dialog
Text	one	a lot of

**Main part.**

Today much experience communicative analysis in different spheres of human existence. Communication is one of the permanent objects of study of the humanities. You can recall the semiotic model of communication: Roman Jakobson, Juri Lotman and Umberto Eco, a model of communication V. Shkolovsky, G. Shpet, Evreinov N., V. Propp, Morris, T. Todorov, P. Bourdieu, P. Grice, Ershov, A. Piatigorsky, J. Huizinga, of Levi-Strauss, Jean Baudrillard, Derrida, Gilles Deleuze and M. Mossa. Not so much that some of these researchers did not use the word "communication", more importantly, they are the more structured otherwise the space where the communication takes place. Among these models, M.M. Bakhtin's model of communication occupies a special place, which laid the foundation in its two main ideas: the dialogic and carnivalization. Carnival - kind of mass popular festivities with street processions and theatrical plays. Explains its etymology express different shades of meaning important [4]. According to the etymology, driven by M.M. Bakhtin, the carnival is like "a procession of dead gods" [5]. In ancient Rome, annually starting from December 17, coped saturnalia - a holiday in honor of the mythical "golden age". During Saturnalia for a few days abolished class distinctions and rules of conduct, gentlemen feasted with slaves, or even serve them. Despite the historical and geographical differences, in all stages of its existence, the carnival keeps the essence of the idea of Saturnalia, "the world upside down", changing guises, allowing for a short time to transgress the norms required in everyday circumstances. Carnival had an impact on the development of various forms of folk art and literature. Featuring a carnival "kind ... the logic of incessant movement of the top and bottom ("wheel"), and a prescribed logic parodies and travesties, drops, profanities, clownish drownings and discrownings" [5] is reflected in the works of Rabelais, and Bosch and many other masters, until the representatives of Western European romanticism. As you know, jesters in the Middle Ages were united comfort. Shop - it is known, the form of institutional protection. They provided some events, the key of which - the annual celebration Fools (in France). For him, it was characterized by ritualized destruction of the social order. All change places - it was possible to criticize anyone but the king. The church defended the institution. In Russia, the "feast of fools" was not. Jesters and clowns were not so institutionally protected, as their counterparts in Western Europe. A similar function, we performed fools. Simpleton could not be considered to have general conditions of time, could "swear the world" even in God's temple during church service. Bakhtin wrote: "... there is the foolishness of some sort of form, a kind of aestheticism, but as if in reverse." They defended as the ecclesiastical authorities and secular. And there was foolishness for a long time - it died under the ice of the Neva in 1916 represented the last of the holy fool the Elder - Grigory Rasputin. Because the culture of laughter Russia stood outside the social order, it is consulted by the powers that be, when they had to in that order to change something. You may recall that the introduction about the causes Ivan the Terrible was going through carnivalization ridiculing the existing order. The same thing has made by Peter I, creating a all comforted Cathedral - to change the social order, he "jumped" into the zone of chaos, under the guise of culture of laughter made changes, and then forget about the conventions [6].

M.M. Bakhtin, who could not realize such significant differences, nevertheless built Russian philosophy of laughter thinking about Rabelais and other phenomena of the Western European tradition. [7] One could argue, of course: he was thinking about such a Russian subject, like Gogol's humor. But the characteristic of Gogol, from beginning to end is focused on his carnival Rabelais' paradigm abstract question of specifically Russian features Gogol laughter, and early and the context in which the laughter sounded. For Bakhtin, it is important that the Ukrainian seminary laughter was separate Kiev by voice Western «*crisis paschalis*» [8]. Obviously, for the construction of Russian utopia laughter, self-sufficiency and autocratic, life-giving and immaculate, Bakhtin badly needed Western otherness. Returning to the theme of the world of culture in a humorous note [9], it is no longer talk about the Middle Ages, nor Rabelais. LE Pinsky said at the time [10], that the idea of the individual, like western, shown in Bakhtin on the work of the Russian writer Dostoevsky, and the idea of catholicity, like Russian, - on the work of Western writer Rabelais. Humor should be seen primarily as a special form of communication, then there is a way to convey a certain message to the recipient and to shape his attitude toward the sender and upkeep. Obviously, the choice is so intricate forms of communication, as humor is associated with a certain intrigue around the content. Whether he's all right, it would be easy to do without laughing. But the fact of the matter is that some of the themes of humor is "simply not subject to discussion." Laughter

allows you to transcend these limits, it is always associated with topics in one way or another taboo, "taboo", risky (it is, by the way, it is fair to politics as a subject for humor). Laughter always partly not censorship. As MM Bakhtin deploys its concept *rablezianstva*, ever more clearly discerned it, you can say, "postmodern" nature: "The old world was dying, creates a new one. Agony merges with the act of giving birth to one indivisible whole ... all comes down - in the ground and in the grave bodily - to die and proud new "[12]. In other words, the human being is clearly seen Bakhtin not as notorious progress (in which something better, progressive, in the end, just could not take precedence over the worst and backward), and a cycle: something is dying, but only in order to be born again. And it manifests itself in a different form, but, in fact, in the same nature. This praise and abuse, affirmation and negation not reject each other, but on the contrary, seem to merge. In a normally operating and developing public official and folk cultures peacefully coexist, complement each other. In general, the world of culture, as well as the consciousness of man, both heterogeneous and uses a minimum of two fundamentally different ways of reflecting reality, are two ways to generate information to which, in particular, and the primary processes of consciousness and unconsciousness, described by Freud. In one method, the system of coding and discrete form linear chains connected segments, each of which has its own meaning. The culture of laughter, humor - perishable foods. They are always situational, meaninglessness abound and hints that are incomprehensible to those outside the context of the situation. That is why, as a rule, lives only to those long as the situation lasts for as long as it is modern and contemporary. For the descendants of humor - just one indication of the era that produced it. Yesterday's jokes are rarely funny ... unless we see them as a metaphor of today's realities. Therefore, the humor always draws its material from topical, but trying to give it a form of eternal momentary seen in the fact that again and again repetition in the very nature of man.

One of these is the eternal politics, power ratio of the common man and the man who ascended (or imagines himself ascended) to the top of the social hierarchy. Since ancient times, from the moment when the government ceases to be a policy of violence and is separated from the sphere of the sacred, it is constantly accompanied by humor. Many great books of mankind would not have been written if not for the political concerns of their authors. Aristophanes' comedy, fairy tale "Barrels" "Swift", "The Adventures of the Good Soldier Schweik" Gasheka- these examples are on the surface. In the case of such works as "Gargantua and Pantagruel" Rabelais, "The Twelve Chairs" by Ilf and Petrov, "Dunno on the Moon" Nosova- is not so obvious, but it is difficult to deny that the humor that makes them timeless value involved is not without Political yeast.

It is easy to understand why people like to joke about politics and why this policy are so wary. Explanation extremely simple - humor brings politics to the people . Here why, by the way, those few politicians who have a taste for humor, so loved by the people. Conversely, the politicians and the political system, which only declare love for his people, especially intolerant of humor. They believe the worst enemy of humor, the ability to destroy the world of illusions generated by them. Referring to the eternal and high humor turns it into a simple and personalized. It makes politicians in ordinary people, political realii- in banal realities of human relationships. For this humor comes under press censorship is replaced by substitutes, but still there is generated again and again life itself.

### Conclusions

The wages that befell the political system, neglect millennial traditions, it was devastating. The sudden intrusion of humor in the sacral sphere of politics and the killings had on the minds of even unusual excessive exposure. There will be no exaggeration to say that humoresques Zadornov contributed to the collapse of the Soviet regime are no less so than the works of dissidents combined. With the opening of communication channels the situation began to change very fast. Removing the taboo of jokes about the first persons of the state, the emergence of the "Dolls" and other similar phenomena, even in little art performance, saying that the way to think about a Russian national political reality comes back to natural. But we should not hope that the political humor that has become a legitimate and valid now friends with politics. That will never happen, because it is not in the nature of humor and are not in the nature of politics. They will remain forever the floor compatible. [13] Therefore we can say that humor and politics are in a constant struggle - the policy is trying to expand the area of "untouchable", humor, contrast, and again captures the "forbidden topics". Situational most wins policies, historically - humor .But in this struggle, as in any other, there are periods of relative truce. Policy from time to time have to

carry out a kind of "Open Day", allowing a splash of "people's beginning." Classic approximately His Majesty Carnival. In the works V. Bahtina, A. Gurevich and others have shown that the medieval carnival is essentially a sanctioned form of violation of the social hierarchy. Carnival turns it reverses the "up" and "down", and thus provides a splash of popular energy, including through laughter. It Comes "Yuri's Day" and for the political humor is allowed almost everything. Thus, the modern culture and the socialization of society, finding new forms of culture of laughter, yet retain at its core laws it as a specific communication process. That identification of these laws, in our view, is of particular importance in the work of Bakhtin, as it allows us today to them based model and predict the processes of social development and culture.

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#### М.М. БАХТИННИҢ МӘДЕНИЕТТАНУШЫЛЫҚ МОДЕЛЬДЕРІНІҢ БАЙЛАНЫСЫ

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**Түйін сөздер:** тұлға, мәдениет, байланыс, механизм, карнавал.

**Аннотация.** Мақалада коммуникация, оның мәдени моделі туралы мәселе қарастырылған. Қазіргі заманғы мәдениет пен күлкі мәдениетінің жаңа нысандарын игеру, қоғамды әлеуметтендіру, әрі нақты байланыс процесс үлгілерін сақтау көрсетілген.

#### К ВОПРОСУ КУЛЬТУРОЛОГИЧЕСКОЙ МОДЕЛИ КОММУНИКАЦИИ М.М БАХТИНА

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**Ключевые слова:** человек, культура, коммуникация, механизм, карнавал.

**Аннотация.** В статье показана коммуникация, вопрос о ее культурной модели. Современная культура и механизмы социализации общества, обретая новые формы смеховой культуры, тем не менее, сохраняют в своей основе закономерности ее как специфического процесса коммуникации.

Поступила 12. 03.2016 г..