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## Kazakh Rhetorical Ideal and Worldview. Description of Identity

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**Abstract.** The article is devoted to the study of Kazakh rhetoric from the perspective of the rhetorical ideal and rhetorical identity as identity factors. The primary subject of the work is the interpretation of the worldview with hermeneutics and structural-semiotic approach. The secondary subject of study is illocutionary and perlocutionary influence on the reader. The aim of the article is to establish the connection between identity and the rhetorical ideal. Such a view requires the identification of the connection between reflexion and pandeterminism, their embodiment by means of allegory and symbolism, together with the author's influence on the addressee by means of rhetorical argumentation. The description of rhetorical identity is shown in connection with the rhetorical competence of zhyrau and biys. The methodology of the article is based on the principles of classical and communicative rhetoric, neo-rhetoric and communicative ontology. The methods of linguoculturology, linguopragmatics and linguophilosophy, as well as comparative-typological and structural-semiotic methods were used. In the process of the research the following results were obtained. The principles of describing the rhetorical ideal, rhetorical, cultural and national identity have been developed. The role of reflexion and pandeterminism as a philosophical and aesthetic basis of the worldview is shown. The function of allegory and symbolism is characterised as applied to the embodiment of the world perception and the rhetorical ideal. The role of rhetorical argumentation in the formation of rhetorical identity is substantiated. The role of the precedent worldview for the interpretation of the rhetorical ideal is proved. The analysis of communicative strategies of zhyrau and biys, the mechanism of listener's perception is studied in the context of speech activity and speaker's manipulative techniques. The field of application of the results is the history and theory of Kazakh literature, theory and practice of fiction translation, educational activities of universities and schools in terms of studying Kazakh rhetoric. The obtained results contribute to the development of the concept of Kazakh rhetoric as a matrix of

value consciousness of Kazakhs (worldview). The practical dimension is a system of recommendations for worldview. The representation of the Kazakh rhetorical ideal implies the systematisation of ontological and phenomenological concepts as a source of identity.

**Keywords:** identity, zhyrau, biys, worldview, world conduct.

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## Казахский риторический идеал и картина мира. Описание идентичности

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**Аннотация.** Статья посвящена изучению казахской риторики с позиций риторического идеала и риторической идентичности как факторов идентичности. Предметом работы является трактовка картины мира в аспекте герменевтики и структурно-семиотического подхода. Предметом изучения стали также иллокутивное и перлокутивное влияния на читателя. Цель статьи заключается в установлении связи идентичности с риторическим идеалом. Такой взгляд потребовал выявления связи рефлексии и пандетерминизма, их воплощения при помощи аллегории и символики, а также воздействия автора на адресата посредством риторической аргументации. Описание риторической идентичности показано в связи с риторической компетенцией жырау и биев. Методология статьи базируется на принципах классической и коммуникативной риторики, нериторики и коммуникативной онтологии. Используются методы лингвокультурологии, лингвопрагматики и лингвофилософии, сравнительно-типологический и структурно-семиотический методы. В процессе исследования получены следующие результаты: разработаны принципы описания риторического идеала и риторической, культурной и национальной идентичности; показана роль рефлексии и пандетерминизма как философско-эстетической основы картины мира; охарактеризована функция аллегории и символики в воплощении картины мира и риторического идеала; обоснована роль риторической аргументации

в формировании риторической идентичности; доказана роль прецедентной картины мира для трактовки риторического идеала. Анализ коммуникативных стратегий жырау и биев, механизм восприятия слушателя изучены в контексте речевой деятельности и техник манипуляции говорящего. Область применения результатов – история и теория казахской литературы, теория и практика художественного перевода, учебная деятельность вузов и школ в части изучения казахской риторики. Полученные результаты способствуют разработке концепции казахской риторики как матрицы ценностного сознания казахов (мировидение) и практического характера как системы рекомендаций к мироповедению. Представление о казахском риторическом идеале предполагает систематизацию онтологических и феноменологических понятий как источника идентичности.

**Ключевые слова:** идентичность, жырау, бии, мировидение, мироповедение.

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## Introduction

Kazakh rhetoric, formed in the Middle Ages in the works of zhyrau poets within the framework of steppe justice, when the case law of Kazakh biys was being developed, came forward as the subject of study mainly in the post-Soviet period. The interest was triggered both by the prohibition in the Soviet period to study the heritage of zhyrau and biys as propaganda of the khanate and its ideology, and by the need for research into national rhetoric. The interest of modern scholarship in identity issues makes the study of the cultural heritage of zhyrau and biys an interesting object for the study of the rhetorical ideal and rhetorical identity. Academic freedom of universities creates an opportunity to update the national content of education, compliance of humanitarian and general cultural training of specialists with modern quests of science. It could be illustrated by new findings in Kazakh prosodic intonation (Bazarbayeva, Zharkynbekova, Amanbayeva, 2023). Such an opportunity was taken advantage of in the implementation of the described scientific project started in 1922 and dedicated to the development of the concept of Kazakh rhetoric and the didactics of

its study at school and university. The basis for the development of the concept was the idea of rhetoric as the art of persuasive communication and communicative-speech practice. The description of communicative competence of zhyrau and biys in the conditions of tribal organisation of society, as well as communicative resources of perceptive consciousness as factors of rhetorical ideal and as applied to the worldview constituted the content of the present article.

## Theoretical framework and literature review

The development of the concept of Kazakh rhetoric was influenced by a number of scientific directions. These are communicative rhetoric (Tyupa, 2007), substantiated by V. Annushkin's definition of rhetoric as a doctrine of understanding and perception of a text in fiction (Annushkin, 2006: 30–35), and communicative model of rhetoric by B. Gorodetsky, presented in the works of A. Chuvakin from the Altai scientific school. The project on Kazakh rhetoric is based on the textbook on rhetoric for Master students in Russia and Kazakhstan (Rhetoric, 2018) and the ideas about controlling activity and forms of persuasion.

Here the Krasnoyarsk school of rhetoric by A. Skovorodnikov should be singled out. The scientist's polemics in the field of rhetorical ideal with A. Mikhalskaya, as well as with I. Sternin and I. Miloslavsky shows that up to now there has been no unified scientific approach in the development of the problem of rhetorical ideal. Objecting to Mikhalskaya and her thoughts about the dominance of ethical and aesthetic categories in traditional Russian culture, Skovorodnikov relies on the material aspects of this phenomenon (Skovorodnikov, 1997: 28). Sternin defines the rhetorical ideal as "a set of real characteristics of the speaker and the performance" (Sternin, 2002: 104–105). Analysing the rhetorical ideal in the totality of the ideal speaker and ideal speech excites attention to the communicator's authority (Miloslavsky, 2016). E. Polyakova interprets the category "rhetorical ideal" as a set of mental ideas about an ideal speaker and their speech (Polyakova, 2003). These works are united by a system of requirements to the speaker's speech, the image of the speaker and speech behaviour. In this respect, the concept of canon is the closest to the concept of rhetorical ideal: "the canon is a cultural outcrop of the text, a framework for a certain type of workshop behaviour in a given social context" (Riffaterre, 1995: 68).

The description of the rhetorical ideal presupposes attention to the works on classical rhetoric. Most researchers tend to understand perlocution, following J. Austin, as "the effect of a speech act on the feelings, thoughts or actions of the audience, speaker or others" (Austin, 1962). The presence of illocutionary act is conditioned by performative utterances as an initiatory action of the speaker and feedback from the hearer: "It should be noted that if illocutionary acts can be explicitly performed by means of performative utterances, the converse must also hold, namely, it must be the case that the acts performed by means of performative utterances are illocutionary acts" (Urmson, 1977: 124). It has become traditional to distinguish the indirect effect in perlocution: "Perlocution occurs only when some consequential effect is produced in some receiver of the speech act because of some feature of the speech act itself, so that its speaker can be

taken to be responsible for that consequential effect" (Holdcroft, 1978: 20).

For the study of illocutionary and perlocutionary impact, the following components of rhetorical argumentation are the initial ones: the addressee factor and the phenomenological context of argumentation (Kolmogorova, 2009: 16). A. Baranov's ideas about the cognitive mechanism of argumentation coupled with L. Pravikova's ideas about argumentation as the construction by the addressee of a conceptual image of the described situation and its integration into the world model are also significant (Pravikova, 2004: 8–19). Certain attention should be paid to the scientists' inclusion of argumentative discourse in the context of the rhetorical paradigm, description of its structure-forming function and management of speech-communicative activity of argumentation subjects. Hence E. Yakovleva's isolation of the control function in the theory of rhetoric as a basic function for describing the processes of generating speech and actions of communication participants (Yakovleva, 2007: 187–199). The notion of argumentation in Kazakh rhetoric also corresponds to Yu. Karaulov's theory of linguistic personality, which actualises the correlation of verbal-semantic, cognitive and pragmatic aspects of Kazakh zhyrau and biy's utterance as a subject of study. The focus of the research project on the study of Kazakh rhetoric in the aspect of the pragmatic potential of the utterance explains the attention to the relationship between the rhetorical statuses of the utterance and rhetorical modality, the communicative strategies of poets-zhyrau and biys, illocutionary and perlocutionary influence in the process of creating the worldview.

In communicative rhetoric it is necessary to highlight V. Tyupa's classification of rhetorical statuses of an utterance and related rhetorical modalities (Tyupa, 2008). To understand the communicative nature of Kazakh rhetoric, the connection between the worldview and rhetorical argumentation is methodologically determinant. Hence the attention to the speaker's argumentative strategies as a source of communicative resources and argumentative results as components of the mechanism of the listener's perception. The ideas of communicative ontology also seem important for us. According to the

scientist, “new approaches of communicative ontology consist in defining the ethical and aesthetic dimensions of communication” (cited in Kostina, 2005).

The generalisation of the results of the study of the heritage of zhyrau and biys, the main stages of the research, the patterns of surge and fading of interest in this subject was undertaken in the first book of the project (Bibliographic Index of works on zhyrau and biys, 2022). The index included 837 sources, most of which were written in Kazakh. The first books on zhyrau appeared in the Soviet period and enjoyed great success among the Kazakh population. In the Soviet time the issues of enlightenment prevailed. Increasing interest in zhyrau poetry and the legacy of the biys increased in 1980–1990. Publications of this period are descriptive in nature and present narratives about Kazakh biys who played a great role in the formation of Kazakh statehood – Aitek biy, Kazybek biy, Tole biy. In the period from 2000 to 2022, scientific interest in zhyrau poetry related to translation interpretations was increasing. The publications of M. Magauin, A. Kodar, K. Zhanabaev should be noted. The works of Kazakhstani scholars of the Soviet and post-Soviet times were fruitful for the project concept. These include the monograph by E. Tursunov, who established that zhyrau are much closer to archaic tribal ritual and rites (Tursunov, 1999: 116). In the post-Soviet period, the attention of researchers was drawn to the issues of national uniqueness, the role of oral heritage in the formation of culture, philosophy, language, and self-consciousness of the people. The appearance of materials in Russian and English languages is sporadic. This lacuna is filled by the abovementioned “Bibliographic Index”.

The history and theory of Kazakh justice explains the attention to the prerequisites of legal norms and principles that remain relevant for modern social relations (Shangirbaeva, 2016). For K. Urazaeva, the justice of Kazakh biys, differentiation of moral and legal procedural categories are relevant as regards the mechanism of persuasion and linguistic manipulation of listeners (Urazaeva, 2018: 86–92). Such a view allows us to investigate Kazakh identity in the aspect of the logic of decision-making and indoctrinating the listener with

their objectivity. In another work, a review of the system of allegories and its varieties is undertaken (Urazayeva, 2016). The prospects of the experience undertaken in the article are conditioned by the study of identity from the perspective of ethno-translation, “superdiversity” of cultures (Zharkynbekova, Chernyavskaya, 2022: 471). The scholars’ thought (“... hybrid linguistic practices and switching... are used as a dynamic linguistic resource for communicative interaction and achieving understanding” (Ibid) points to the importance of popularising folk heritage through the creation of new translations, compiled with modern scientific results.

### Statement of the problem

The relevance of the stated topic is conditioned by the development of the concept of Kazakh rhetoric in connection with the national rhetorical ideal and constants of national identity. The aim of the work is to describe the methodology of Kazakh rhetoric from the position of the rhetorical ideal and worldview as factors of cultural and national identity. The following objectives are set to achieve the goal: 1) establishing the significance of the rhetorical ideal and the worldview as properties of national identity; 2) phenomenological usage of argumentation, which consists in the creation of the worldview and the rhetorical ideal in zhyrau poetry and legends about Kazakh biys; 3) substantiation of rhetorical argumentation as a source of illocutionary and perlocutionary influence on the listener; 4) substantiation of allusion and symbolism as a source of genre originality and communicative-artistic strategies of Kazakh rhetors; 5) generalisation of signs of rhetorical competence of zhyrau and biys. The theoretical value of the stated topic is conditioned by the connection of the Kazakh rhetorical ideal with the embodiment of the worldview and the comprehension of the rhetorical ideal as a source of rhetorical identity. The practical value of the article lies in the application of the obtained results for the formation of communicative-speech practice of students, increasing the effectiveness/rhetoric impact of communicative-speech culture, mastering the students’ rhetorical competence.

## Methods

The methodology of the report is based on the ideas of classical rhetoric, neo-rhetoric and communicative rhetoric and ontology. From the standpoint of neo-rhetoric, the category of discourse as a communicative event, as well as the concepts of the rhetorical status of an utterance, rhetorical modality and the classification of discourse types identified by V. Tyupa are methodologically significant. Cultural and speech analysis, linguistic, philosophical and typological methods were used to process folklore and literary material. Comparative-historical and culture studies methods of research contribute to the integrity of the philological base of the project.

## Discussion

### *Communicative competence and tools of influence in zhyrau poetry*

The study of songs by Asan Kaigy, Kaztugan, Dospambet, Aktamberdy, Sypyr, Shalkiyiz, Bukhar zhyrau revealed a wealth of genres that combined the traditions of folklore and author's original thinking. The most popular among the people was the genre of *tolgau*, a lyrical and philosophical reflection on the problems of existence and the meaning of human life. Another genre was an appeal to the Khan. Zhyrau were not only poets and warriors, they were advisers to the Kazakh Khan and had the right to criticise his actions. The views and evaluation of events from the point of view of the people, the national fate and future were decisive for the poets. The genre of lyrical confession-monologue, as well as the genres of war song and hymn praising the virtues of the Kazakh *batyr* should be named among the genre discoveries of zhyrau.

The genre indicator of zhyrau poetry is the ways of creating the worldview, including by means of allegory and symbolism. The study of correlation of lexical and contextual meanings of symbolism, generating reflection, has shown in Asan's songs the representation of the world in the trinity of *understanding – re-expression – interpretation* (Bogin, 2001) and a result of the pandeterminism demonstration (Todorov, 2010). In these principles of creating the worldview and anthropomorphic thinking

can be seen the matrix of value consciousness of Kazakhs.

Identification of rhetorical statuses of a statement and description of their correlation as reflexion techniques in Asan Kaigy's parable "*Kuyryga zhok, zhaly zhok, kulan kaytip kun korer (Without tail and mane, how can a kulan live?)*" (Bes fasyr zhyrlajdy, 1984: 24) have led to the establishment of rhetorical modalities. The modality of understanding is conditioned by the precedent worldview, which is created by the images of nature. For example: *Kuyrygy zhok, zhaly zhok, kulan (Without tail and mane, kulanu)*. The modality of re-expression is to convey the idea of doom to death, inferior existence. The same idea is embodied in the image: *Ayagy zhok, koly zhok, zhylan (Without legs and without arms, to the snake)*. The physical world embodies the split in the precedent worldview, its catastrophic nature. This is the worldview of zhyrau. The modality of the opinion is characterised by occasionality, the subjective moment is evident here. The poet's assessment of the catastrophic nature of the world is embodied in rhetorical questions. The folk laughter tradition refers to the comic image of the bald (hairless) man as a symbol of a loser. At the same time *Shybyn shyksa zhaz bolyp, tazdar kaytip kun (How does the bald man (hairless) feel in summer when flies appear)* (Bes fasyrlar zhyrlaidy, 1984: 24) shows in the rhetorical question: "How does he feel?" the idea of loss of the meaning of life. The author reveals the inseparability of the physical world and society by the example of nature. The meaning of Asan's parable is that everything in the world of nature is interdependent, as well as in the world of people. Struggle and movement are indicators of life and the meaning of human existence.

The analysis of rhetorical argumentation in Asan's parable "*Esty korsen kem deme*" (*If you meet a reasonable man, do not consider him beneath you*) shows a precedent worldview. It is the worldview where behavioural values symbolise reasonable behaviour and a pledge of material prosperity. *Batyr's* communicative behaviour is symbolised in reasonable speech and rational actions. Influencing the addressee by means of ethical norms and instilling the power of reason are delegated to the common

man as a condition for prosperity and social recognition. Thus, the rhetorical ideal acquires the character of socially marked connotation synthesising the ideal of worldview and correspondent behaviour. Rhetorical argumentation is created by Asan's choice of direct instruction. Hence the imperative form as a way of activating the concepts of falsehood and truth in the addressee's mind.

Zhyrau poetry from the 15<sup>th</sup> to the 18<sup>th</sup> centuries, the epoch of the people's struggle for independence, when the young Kazakh khanate and the Kazakh nation were formed, is united by the rhetorical ideal as a combination of worldview and appropriate behavioural patterns. The study of the rhetorical ideal in the aspect of the national worldview allows us to establish a connection between the creative competence of the poet and the indexical, emblematic, iconic and allusive-symbolic types of discursiveness. This approach contributes to the description of rhetorical modalities (knowledge, opinion, understanding and persuasion), to the classification of communicative resources of the poet's speech, to the establishment of certain factors of the listener's perceptive consciousness.

The description of the Kazakh rhetorical ideal in Kaztugan's songs from the position of discursiveness has displayed the specificity of different rhetorical solutions as a source of the genre. In the song "*Belgili biik kok sengir*" (*Familiar high blue mountain peak*), allegorical in form, there are signs of instruction. The image of the blue inaccessible peak symbolises the height of the lyrical hero's thoughts. The chronotope "participates" in the control of the listener's consciousness as a worldview signal: the mountain top is a symbol of man's ideal aspiration to the spiritual. Addressing an implicit interlocutor – a kinsman brings up a stable circle of associations. Pointing to the top becomes a veiled appeal not to forget about the duty, the purpose of a man, first of all concerning a Batyr. The rhetorical ideal contains a corpus of value concepts and is clothed in simple and understandable formulas. The modality of knowledge forms a precedent worldview of the nomad. Height as a symbol of thoughts is contrasted with the man's lowliness of aspirations unworthy of a man and is personified in the images of nature. The nature of iconic

discourse takes the image of a raven unable to fly to the top. And the same peak for the warrior (a guard ready to repel the enemy's attack) becomes a sign of impending disaster. Emblematic discourse as a modality of persuasion is created by the images of the warrior's weapons and his horse. The aesthetics of batyrisms, recognisable emblems characterise the system of Kazakh national consciousness.

The transition to the didactic part of the philosophical and lyrical narrative is based on the transfer of Kazakh folk ethics, which preaches the value of a man as a worthy son of a father. The ironic parallelism – the likening of the white river, stirred up by the fish that surfaced in it, to a man who succumbed to emotion and provocation, shows unworthy and unacceptable for a warrior behaviour. Therefore, the opposition of a dignified man with restraint and mastery of feelings to the ridicule of bad men. The direct evaluativeness of ethical concepts is expressed in the dichotomy "worthy / bad" and creates an allusive discourse as a system of shaping the meaning of the allegory. The value of human life is determined by the code of the male warrior. He must look up to the sky and remember the height destined by a higher power. To depend on the ridicule of people means to live a mundane life and to resemble a raven which is unable to overcome a mountain peak. The use of the batyr's aesthetics as heroic-romantic poetics characterises the rhetorical modality of the considered work.

The ethos of peace appears as a worldview rooted in the concepts of honour and protection from an external rather than internal enemy. The admonition, presented in the form of a third-person narrative, is universalised through the categories that regulate the life of nomadic people under the threat of attacks from foreigners. The techniques of the author's influence on the addressee are determined by symbolic images, whose peripheral meanings are concentrated around the image of the summit, semiotically understood as an ideal of life, as a guarantee of consolidation of the Kazakh people. The images articulating lexical, contextual and semantic symbolism determine the techniques of influence on the listener and illustrate the ways of reaching an agreement.

Kaztugan's "Madaq zhyry" (Song of Praise) evokes associations with the genres of dithyramb, hymn, and ode. Another facet of the rhetorical ideal is obvious here. This is the creation of an image of a person with authority, high reputation and status in society. The techniques of exalting and personification of the best qualities explain the amplification and gradation typical of such genre forms as ways of creating a portrait of the lyrical hero. The author narrates about himself, his ancestors, and his native nomad in the third person. This way of narration exposes the trace of the collective unconscious in the poet's work.

The discourse analysis has shown the gradation of techniques of the image creating of the lyrical hero and his portrait characterisation. It is a description of the lyrical hero's appearance with accentuated signs of physical strength and power, for example, bulging muscles. It is apparent in the details: *the large, ice-like chain mail, the heavy footsteps that leave deep footprints in the snow* (Bes ƣasyr zhyrlajdy, 1984: 28) that attribute the warrior's physical strength. The attraction of anthropomorphic images (*the leader of the pack, a young male munching thorns*) bears the trace of nomadic culture. The comparison with a pole (kuruk), which is used to tame and stop wild animals on the gallop, completes the range of emblematic discourse and the modality of understanding.

The author's statements, which continue the gradation of praise and acclaim, explaining the increase of expression through amplification, create the modality of persuasion and form an iconic discourse. The tribute to the lyrical hero is paid in the following descriptions: *He dispersed the clouds and opened the moon, He made the cloudy day clear, He opened religion to Muslims and Kafirs* (Bes ƣasyr zhyrlajdy, 1984: 28). For the modality of persuasion, it is important to create an image of the youngest of the biys. Biy in Kazakh society is not just a designation of the status of a person endowed with the high title of judge. It is a sign of personal infallibility, associated with high responsibility for the decisions taken. Kaztugan in emblematic discourse emphasises the semiotics of the biy as an ideal of objectivity and rhetorical competence.

Allusive discourse has two layers. On the one hand, the dithyrambic song praises a generalised conventional hero. On the other hand, the final words of the song are addressed to the personality of the author. Such an addressed rhetorical figure of authorship is remarkable in the composition of the image. First, Kaztugan used the method of self-deprecation, which is typical of indexical discourse. The use of the nomination device and naming himself as the object of praise explains the completion of amplification as the formation of the rhetorical ideal and the completion of the lyrical hero image. This is how self-actualisation as a kind of rhetorical figure of authorship is given together with connotation aimed at creating a new meaning. The author illustrates who and for what has been honoured with praise. Since the gradation is exhausted by the image of "the youngest of the biys", the song of praise can be seen as a dissolution of the personal in the collective and the ideal portrait of the biys appears as a rhetorical Kazakh ideal.

#### ***The rhetorical ideal in the legends about biys and the formation of the law rhetoric***

Kazakh rhetoric has not been the object of description from the position of rhetorical influence of the speaker on the listener. This also applies to the material of legends about Kazakh biys, which reflect the history of Kazakh justice in the 19<sup>th</sup> century. Meanwhile, the idea of the Kazakh rhetorical ideal expands the analysis of ontological and phenomenological concepts that characterise the rhetoric of biys, and becomes the basis for the study of rhetorical identity. The ideas of the continuation of the family, the ideal of a real man, social and clan hierarchy, and, on the other hand, the trinity of *the Earth (State) – People – Word* reveal the connection of the Kazakh rhetorical ideal with the value perceptions of the people and the requirements for rhetorical skill.

In relation to the listeners, the topics discussed by zhyrau and biys were divided into issues of solemn, deliberative and judicial eloquence. One of the fundamental principles was the correlation of the singular with the general, opposition and juxtaposition. On the basis of correlation there was developed an effective



technique of rhetoric and argumentation – antithesis. The essence of this technique was that the reality was distributed on two opposite poles, on the basis of which the argumentation was built and the assessment of events and personalities was given. The success of the principle of correlation was predetermined by the fact that the focus of the speaker’s attention was not only one isolated object with its own characteristics, but, as a rule, two objects, which inevitably required their comparative analysis and concentration on their distinctive features. This comparison used to attract the attention of the listeners. Any object could be chosen for the opposition, provided that the rows of oppositions were chosen correctly, and the play of oppositions could be extremely effective. A fragment of text based on contrast was able to attract listeners and facilitated comprehension.

People’s memory has preserved legends that create an idea of the decision-making methods by Kazakh biys. The materials characterise the judge’s methods of speech in the rhetoric of persuasion. The interpretation of the legal skill of Kazakh biys from the position of rhetorical statuses of statements provides the analysis of the algorithm of the thinking process of Kazakh biys; systematisation of rhetorical statuses of statements – knowledge, opinion, understanding and persuasion as thinking processes of Kazakh biys; analysis of rhetorical statuses of statements in the aspect of hidden worldview; research and classification of communicative strategies of biys; identification of the essence and originality of Kazakh legal rhetoric on the material of Kazakh legends about biys and their solution of tasks and disputes.

Reproducing the biya’s thinking process and influencing the audience allows you to analyse biya’s manipulative techniques. Let’s consider the plot of the legend associated with Tole biy from the standpoint of the rhetorical statuses of the utterance (Biler sozi, 1992; Ajteke bi, 2008). The status of knowledge, for which V. Tyupa singled out the precedent worldview, is important as a criterion for making an objective decision, which should convince the audience of the biy’s unbiasedness and his high rhetorical skill. The criterion for the objective decision of the biy is always the “knowledge”

common to the biy, the plaintiff, the defendant and the audience. Any disputable situation is caused by conflict, the split of knowledge in its universal character. The plot of any legend about the biy is the violation of the precedent worldview, its equilibrium, which the judge must restore. He must either prove the guilt and, accordingly, punish the culprit, or, on the contrary, prove the innocence of the suspect.

The idea of the function of control in the process of generating speech and actions of communicants, which is prevalent in linguistics, puts in the centre of consideration the analysis of argumentative strategies of poets and biys, their ways of reaching agreement with the listener and argumentative result. Let us cite a legend, which does not mention, but implies the relatives of the murdered man as the plaintiff. The legend is based on a story about the punishment of a teenager who killed a man. The teenager wanted to prove his innocence, but he had neither witnesses nor evidence to justify himself. Tole biy applied a method that surprised everyone. The teenager must swear an oath, holding bread and the Koran, then cut down three trees with one blow. The biy used an unknown power: the teenager, who was afraid of the God, suddenly felt a surge of strength to cut down the tree with one blow. He took an axe in his hands and headed towards the tree, but halfway there he was overtaken by the words of the biy: “Stop, this cannot be done by everyone, the purity of your eyes and confidence show your innocence”. As the legend shows, the modality of “knowledge” reproduces the precedent worldview. Its equilibrium is disturbed by the murder of a man. This is the external side of knowledge. The inner and true essence of “knowledge” is the evaluation of the murder of a human being as a grave offence. The rhetorical status of the biy’s ‘opinion’ reflects its occasional character, i.e. subjectivity and chance. Thus, the biy tests the defendant with a judgement that cannot be verified objectively. It is impossible to count on the thunder to overthrow the defendant’s judgement if he lies. The Koran, like bread, plays a ritual role due to the requirement of swearing an oath. The fear of God’s punishment is a sign of the shared knowledge of the biy and the audience, the plaintiff and the defendant. The precedent worl-

dview is built on the submission of the believer as the main requirement of Islam: "And We have left there a sign for those who fear the painful punishment" (Koran, 1963: 37). The occasional character of the worldview in the *biy's* "opinion" is determined by the impossibility to be objectively convinced of the punishment from above. The requirement to cut down three trees with one blow is unreal, and therefore subjective and accidental. In other words, the ritual character of the court scene and its attributes, as well as the two demands of the *biy*, make the judge a hostage of subjective "opinion".

The modality of "understanding" is a source of probabilistic, possible solutions. A plurality of images and questions appears in the minds of the audience, listeners. For example, will the defendant refuse for fear of being punished by God's will? Or: will the defendant lie and be punished by heavenly punishment? All probabilistic models must be equated and brought to a common denominator, proving the objectivity of the decision. Moreover, it does not matter whether it will be a proof of murder or vice versa. The common denominator is conditioned by fairness, objectivity of the decision and conviction of the listeners in it. So, the process of "persuasion" as an imperative worldview must justify the correctness of the decision.

In the process of the *biy's* decision, the following features of suggestion of objectivity for the people stand out: these are the purity of the expression of the eyes and the confidence of the defendant. But this is subjective, because the person can imitate the expected behaviour. Hidden from the audience, but objective for the *biy*, the decision is actually a psychological test of the defendant. The *biy* is guided by the psychology of values, their effect on the ordinary person. The *biy* leads the listener to such an understanding through persuasion, activating the ideas of man's piety, his belief in punishment in case of deceit, as well as national value ideas about the treachery of the people, whose multiple and integral image is embodied by the audience, the plaintiffs, and the *biy* himself. There is an activation of the concept of "sin" at the unconscious level.

The imperative image of the *biy*, or "conviction", contains the demand to the defendant

and the judgement rendered by him. Underlying the imperative worldview there is the notion of honour displayed by the defendant. In each of the four rhetorical statuses, objective and subjective revelations are hidden. The objective origin is hidden, but it becomes a way of influencing the listener. This is achieved by activating proverbs and suras familiar to the people. The mechanism of influence is subjective, because it is physically impossible to check the test. Techniques of manipulation become methods of activation of ideas, embedded in the system of upbringing of ideas about ethical norms, not cited, but mentioned.

The role of the *own/other* dichotomy in the formula of the Kazakh rhetorical ideal is prominent here. Thus, the proverb "*If you are rich, benefit the people. If you are a warrior, crush the enemy. If you, being rich, will not benefit the people, being a warrior, will not crush the enemy, then you will become a stranger of your people*" testifies to the importance of the concepts of *own/stranger* in the ethics and morality of the Kazakh people as the basis of the Kazakh rhetorical ideal. The rhetor's arguments are a personal example of morality, an appeal to a rival, and hidden techniques of influence that activate the listener's value consciousness. Imperative image of the *biy*, or "persuasion" contains a demand to the defendant and the judgement made by him. At the heart of the imperative worldview is the notion of honour that the defendant supports.

For the study of rhetorical argumentation in Kazakh communication, the role of the listener's cognitive mechanism is obvious. The speaker's use of literary and language devices, symbolism, allegory allow us to describe rhetorical identity and reveal the predominance of the role of persuasive or argumentative discourse in Kazakh rhetoric.

## Conclusion

The factors characterising the rhetorical ideal, rhetorical, cultural and national identity in the worldview of *zhyrau* and *biys* are reflexion and pandeterminism, which conditioned the worldview of Kazakhs, allegory and symbolism as artistic strategies and rhetorical argumentation as instruments of influence on the listener.

It is revealed that the originality of the Kazakh rhetorical ideal lies in socially and ethically marked categories. The world perception in the part of worldview is aimed at instilling in the listener the concepts of honour and protection, valour of the warrior as a guarantee of consolidation of the nation and the state's strength. Daily life, as peripheral – in relation to the valuable core – a part of traditional culture, is an open self-regulating system, the closer to the center, the more rigid are the system connections of its element (Nikiforova, 2023: 1039). The rhetorical ideal appears in the correlation of the precedent picture of the nomadic world and its split regarding a formula of identity and its crisis. The identification of the forms of creative competence of the poet and the biy be-

came the basis for understanding and interpreting the communicative resources of the speaker and the perceptive consciousness of the listener as the foundations of world perception and corresponding behaviour. Generalisation of argumentative strategies and argumentative results as types of influence on the listener allowed us to reveal the wakening of the addressee's consciousness with the help of the collective unconscious. The role of the author as a rhetor with the ability to control the listener's consciousness is crucial for the understanding of identity. Consideration of speech activity methods and their role in the rhetoric of persuasion facilitated analysing manipulative techniques, their reliance on the cognitive mechanisms of memory and the listener's imagination.

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