

**A. Mursal<sup>1\*</sup>, A.R. Abdykadyrova<sup>2</sup>, G.K. Myrzakhanova<sup>3</sup>**

<sup>1,3</sup>Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

<sup>2</sup>S. Asfendiyarov Kazakh National Medical University, Almaty, Kazakhstan

E-mail: <sup>1</sup>[aigerimmursal@mail.ru](mailto:aigerimmursal@mail.ru), <sup>2</sup>[tauke04@mail.ru](mailto:tauke04@mail.ru), <sup>3</sup>[gulzhan.myrzahanova@mail.ru](mailto:gulzhan.myrzahanova@mail.ru)

ORCID: <sup>1</sup>0000-0001-8035-4236, <sup>2</sup>0000-0001-9551-2719, <sup>3</sup>0000-0001-8125-4341

## THE ORATORICAL DISCOURSE IN THE NOVEL «PANA» (THE REFUGE) BY QAZHYQUMAR SHABDANULY

**Abstract.** The presented article analyzes the novel “Pana” (The Refuge) by Qazhiquumar Shabdanuly, the founder of Kazakh written literature in China, from the point of view of rhetorical discourse. Since this is the first scientific article written about the novel “Pana” (A refuge), during the analysis, the plots related to the analyzed problem will be briefly described. In the artistic work, the pedagogy of the dialogues in the tradition of drawing out in the oratorical discourse, the dynamic nature of the question-answer structure based on opposition was clarified. In the work, the protagonist Zuka is portrayed with heroism and eloquence, blending the imagery of words and thoughts, imbuing them with mystery and charm, thus engaging the reader’s intellect and imagination. The novel conveys the profound artistic integrity that resonates powerfully through the artist’s words. Shabdanuly’s writings therefore demonstrate the mindset and perspective of the XIX-century Altai bi-orators and Zuqa Batyr. Using particular approaches, this study looks at the aesthetic role that narrative and representational elements have within the rhetorical framework. The distinctive attributes of rhetorical discourse are delineated through theoretical differentiation of rhetorical structures and comparative analysis with other examples of oral literature. Our study delves deeply into the main characters of the narrative, particularly exploring Zuqa’s inner thoughts and his relationship with the external environment. Through various analytical methods, we explore how the writer harmoniously employs artistic techniques within his work to address the issue of eloquent discourse. The article highlights the writer’s adept depiction of aitys-dialogues between Zhake bi-orator and Zuqa, strife over someone who was engaged but left for someone else, societal situations, and the historical context of their era. During the analysis, rhetorical expressions are categorized into five groups based on G. Kosymova’s classification of thematic and content groups, supported by specific examples. During the reign of the four biys and tor (descendant of khan) of the Kazakh people who inhabited Altai on Chinese territory, the story of Zuqa Batyr, who was characterised both by his oral sickle-tongued eloquence and his valiant heroism in caring for the country, is widely narrated. The narrative explores Zuqa’s heroic exploits and his significant contributions to the community. Additionally, Zuqa Batyr’s eloquent words, exemplary deeds passed down to future generations, and his visionary leadership are discussed. Furthermore, his role in addressing social and familial issues, particularly his adeptness in resolving disputes involving orphans and widows, is highlighted. Finally, the conclusion emphasizes the importance of oratorical discourse and its enduring impact on contemporary generations.

**Keywords:** discourse, rhetorical discourse, literary text, rhetorical speech, Qazhyqumar

**A. Мурсал<sup>1\*</sup>, А.Р. Абдыкадырова<sup>2</sup>, Г.К. Мырзаханова<sup>3</sup>**

<sup>1,3</sup>Абай атындағы Қазақ Ұлттық Педагогикалық университеті, Алматы, Қазақстан

<sup>2</sup>С.Ж.Асфендияров атындағы Қазақ ұлттық медицина университеті, Алматы, Қазақстан

E-mail: <sup>1</sup>[aigerimmursal@mail.ru](mailto:aigerimmursal@mail.ru), <sup>2</sup>[tauke04@mail.ru](mailto:tauke04@mail.ru), <sup>3</sup>[gulzhan.myrzahanova@mail.ru](mailto:gulzhan.myrzahanova@mail.ru)

ORCID: <sup>1</sup>0000-0001-8035-4236, <sup>2</sup>0000-0001-9551-2719, <sup>3</sup>0000-0001-8125-4341

## Қажықұмар Шабданұлының «Пана» романындағы шешендік дискурс

**Аңдатпа.** Ұсынылған мақалада Қытай мемлекетіндегі қазақ жазба әдебиетінің негізін қалаушы Қажықұмар Шабданұлының «Пана» романына шешендік дискурс тұрғысынан талдау жасалған.

Бұл «Пана» романы туралы жазылған тұңғыш ғылыми мақала болғандықтан талдау барысында, талданып отырған мәселеге байланысты сюжеттері қысқаша баяндалады. Көркем шығармада шешендік дискурстағы суырып салма дәстүріндегі тілдесулердің сабақтастығы, сұрақ-жауап құрылымының қарама-қарсылыққа негізделген динамикалық табиғаты айқындалды. Шығармада суреткер Зуқа образын батырлығына, сұңғыла шешендігіне сәйкестендіріп, сөзі мен ойының суреттілігін бір-бірімен жымдастыра өріп, сыры мен сымбатына тең түсе отырып, оқырманның ойы мен қиялын тербетіп, сөзімен тебіренге алған көркемдік тұтастықтың ерекше күш-қуатын сезіндіре алады. Сөйтіп Шабданұлы шығармасы XIX ғасырда өмір сүрген Алтайдағы би-шешендер мен Зуқа батырдың дүниетанымы мен ой-өрісінің деңгейін көрсетіп береді. Бұл зерттеу жұмысында, шешендік сөздердің көркемдік жүйесін құрайтын баяндау және бейнелеу тәлімдерінің көркемдік қызметі нақты талдаулар негізінде байыпталды. Шешендік дискурста тән ерекшеліктер шешендік сөздер құрылымын теориялық тұрғыдан саралау және ауызша әдебиеттің басқа да үлгілерімен салыстыра талдау арқылы айқындалады. Зерттеуімізде аталған еңбектің негізгі кейіпкерлері Зуканың ішкі ойлары мен сыртқы ортамен байланысы туралы терең сипатталады. Жазушының көркем туындысында шешендік дискурс мәселесін қарастырудың сантүрлі әдістері мен тәсілдерін қолдану негізінде шығармашылығында көркемдік құралдарды үйлесімді қолданғаны анықталады. Мақалада қаламгердің Жәке би мен Зуканың айтысы, жесір дауы, әлеуметтік тұрмыстық жағдайы, олар өмір сүретін дәуірді шебер сипаттауы көрсетіледі. Талдау барысында шешендік сөздерді Г.Қосымованың тақырыптық-мазмұндық топтарға жіктеуі бойынша бес топқа бөліп қарастырып нақты мысалдармен дәлелденеді. Қытай жеріндегі Алтайды мекендеген қазақ халқының төрт би мен төре басқарған дәуірінде, өз заманында от ауызды орақ тілді шешендігімен де елдің қамын ойлайтын ержүрек батырлығымен де көзге түскен Зуқа батыр жайында кеңірек тоқталады. Зуканың ерлік істері мен өзі өмір сүрген кезеңдегі ойып алар орны туралы сөз қозғалады. Сонымен бірге Зуқа батырдың шешен сөздері мен кейінгі буынға қалдырған кемел істері, көрегендік қасиетіне шолу жасалады. Сондай-ақ, әлеуметтік-тұрмыстық мәселелерді шешудегі рөлі мен жетім-жесір дауының шешімін шығарудағы кемеңгерлігі турасында айтылады. Қорытындысында шешендік дискурстың маңыздылығы мен бүгінгі ұрпаққа тигізер әсері туралы сөз қозғалады.

*Кілт сөздер:* дискурс, шешендік дискурс, көркем мәтін, шешендік сөз, Қажықұмар.

**А.Мурсал<sup>1\*</sup>, А.Р. Абдыкадырова<sup>2</sup>, Г.К. Мырзаханова<sup>3</sup>**

<sup>1,3</sup>Казахский Национальный Педагогический университет имени Абая, Алматы, Казахстан

<sup>2</sup>КазНМУ имени С.Д.Асфендияров, Казахский национальный медицинский университет, Алматы, Казахстан

E-mail: <sup>1</sup>aigerimmursal@mail.ru, <sup>2</sup>tauke04@mail.ru, <sup>3</sup>gulzhan.myrzahanova@mail.ru

ORCID: <sup>1</sup>0000-0001-8035-4236, <sup>2</sup>0000-0001-9551-2719, <sup>3</sup>0000-0001-8125-4341

## **Ораторический дискурс в романе Кажықұмар Шабданұлы «Пана (Бежество)»**

**Аннотация.** В представленной статье с точки зрения риторического дискурса анализируется роман «Пана» (Прибежище) Кажықұмара Шабданұлы, основоположника казахской письменной литературы в Китае. Поскольку это первая научная статья, написанная о романе «Пана», в ходе анализа будут кратко описаны сюжеты, связанные с поставленной задачей. В художественной работе педагогика диалогов в традиции вытягивания в ораторском дискурсе выясняла динамический характер вопросно-ответной структуры, основанной на противопоставлении. В произведении главный герой Зука изображен с героизмом и красноречием, смешивая образность слов и мыслей, наполняя их тайной и очарованием, задействуя тем самым интеллект и воображение читателя. Роман передает глубокую художественную целостность, которая мощно находит отклик в словах художника. Таким образом, творчество К. Шабданұлы освещает мировоззрение и интеллектуальную среду алтайских би-ораторов, героического деятеля Зука батыра XIX века. Это исследование рассматривает художественную функцию повествовательных и репрезентативных элементов в рамках риторики,

используя специальный анализ. Отличительные признаки риторического дискурса выявляются посредством теоретической дифференциации риторических структур и сравнительного анализа с другими примерами устной литературы. Наше исследование глубоко углубляется в главных героев повествования, в частности, изучая внутренние мысли Зуки и его отношения с внешней средой. С помощью различных аналитических методов мы исследуем, как писатель гармонично использует художественные приемы в своем произведении для решения проблемы красноречивого дискурса. В статье подчеркивается умелое изображение писателем айтыс-диалогов между Жаке бием и Зукой, споров по поводу вдов, социальных ситуаций и исторического контекста их эпохи. В ходе анализа риторические выражения разделены на пять групп на основе классификации тематических и содержательных групп Г. Косымовой, подкрепленной конкретными примерами. Эта дискуссия углубляется в историческую эпоху, когда казахами, проживавшими на Алтае часть которого входит в состав Китая, управляли четыре биев и торе, а так же подробно рассматривается знаменитый Зука батыр, прославившийся своим пламенным красноречием и мужественным героизмом в защите своей родины. Повествование исследует героические подвиги Зуки и его значительный вклад в жизнь общества. Кроме того, обсуждаются красноречивые слова Зука батыра, подвиги, переданные будущим поколениям, и его дальновидное руководство. Кроме того, подчеркивается его роль в решении социальных и семейных проблем, особенно его умение разрешать споры с участием сирот и вдов. Наконец, в заключении подчеркивается важность ораторского дискурса и его непреходящее влияние на современные поколения.

**Ключевые слова:** дискурс, риторический дискурс, художественный текст, риторическая речь, Кажикумар.

## **1. Introduction**

The characteristics of Kazakh oratorical discourse, focusing on the role of narrative and representational elements within its artistic structure, have emerged as a pressing topic in contemporary research on discourse. Kazakh people have historically placed significant value on eloquence. Skilled bi (adjudicating disputed issues on Kazakh customary law) and orators demonstrated mastery in the systematic articulation of ideas and the artful construction of language. This proficiency is vividly evident in memorable phrases, reflections, and oral traditions that have been passed down through generations.

In the past, Kazakh orators have been recognized as leaders who played crucial role in establishing and maintaining the country's steppe governance, resolving disputes, and preserving national unity. Every nation possesses its own unique worldview and life perspective, grounded in established national values. National consciousness represents a collection of enduring perspectives, principles, values, experiences, and knowledge about the world. Primarily, it encompasses a set of ethical and aesthetic principles that define the significance of human existence and the dynamic between society and the individual. Examples of eloquence serve as vivid reflections of the nomadic worldview, showcasing their profound understanding and perception of the world.

Professor S. Asylbekuly states that "Oratorical discourse also played a significant role in shaping Kazakh written literature" in his book "Qazaq Povesi" (Kazakh Novel) (Asylbekuly, 2021:56).

Indeed, the art of oratory passed down from Kazakh bi-orators holds great value in preserving ethnographic traditions. Protection of the country, national unity, traditions, and solidarity were key themes addressed by these bi-orators.

Oratory is regarded in national literature as the highest of the arts. A. Zhumagulova, R. Abdikulova, K. Kurkebayeva, Zh. Smagulova, and others have studied Kazakh eloquent discourse from ontological, pragmatic, and epistemological perspectives.

Eloquence is the highest form of speech culture. A person who knows that “the art of speech” strives to learn oratory, but not everyone can become a famous orator. The level of education, intelligence, common sense is different for everyone, as well as the level of language culture in general and the art of speech in particular. Oratorical art has been given great importance since ancient times. An example of the wisdom of our people is a valuable heritage, a precious treasure that has withstood public criticism for centuries. The eloquent speech culture of the Kazakh people, its development begins from the ancient Sakic period, from the monuments of Orkhon, Yenisei, Talas, and all written monuments of the Middle Ages of the Turkic people represent a historical heritage passed from generation to generation (Narenova, 2015: 250).

The development of Kazakh oratorical culture began in the XII-XIII centuries and is connected with the names of Maiqy Bi and Ayaz Bi, and in the XIV-XV centuries with the names of Zhirenshe orator and a wiseman Assan Kaigi. In the XV-XVIII centuries, Shalkiiz, Bukhar, Dulat, Tole bi, Kazbek bi with his piercing voice and Aiteke Bi continued this path and made their invaluable contribution to the development of oratorical art (Ernazarova, 2017:168-172).

According to scholars, the notion of rhetorical discourse should be considered in terms of a problem common to such sciences as multicomponent psychology, philosophy, ethnolinguistics, and literary studies (Smagulova, 2008:17). Kazakh literary scholar Ye. Khuatbekuly specifies that oratorical discourse is the cultural context of language. It includes the speaker’s view and worldview. In a narrow sense, with meaning, it speaks about the real linguistic reality of a valuable act. Philologist Ye.A. Nikolayeva believes that “oratorical speech is carried out in the course of oral communication between the speaker and listeners. In the course of oratorical speech, the speaker is required to possess oratorical skills. In this case, the speaker preserves himself as a subject and shows his personality in front of the group as much as possible” (Nikolayeva, 2017: 315). As the object of our research, we decided to consider the problem of rhetorical discourse in the novel “Pana” (The Refuge).

Since Q. Shabdanuly’s novel “Pana” (The Refuge) has not yet been widely circulated in scientific discourse, and no literary analyses have been conducted, our aim is to summarize each episode to make it accessible to the academic community.

In terms of analysing the novel, one of the main characters in the novel, Nazipa is depicted as a young woman of striking beauty who has reached maturity. She grew up in a middle-class family of modest means. Mardan Bi, who is Nazipa’s maternal cousin wants Nazipa to marry the lame rich man Tautan, whose third wife has recently died, and has asked for instead of a girl. As bridal payment Mardan Bi demands two prized stallions known for their swift galloping. Upon discovering that she is essentially being sold off, Nazipa escapes with her beloved boyfriend. However, on the way, the couple is apprehended by Mardan’s mercenaries. The mercenaries beat the boy to death, and Mardan gouged out his sister’s eyes with whips. The young girl’s hands and feet are shackled to prevent her from running away again. On the pretext of medicine, Mardan Bi burns Nazipa’s eyes and blinds them completely. Thus, the novel begins with the unjust and corrupt Bee, who for personal gain heartlessly traffics a defenceless Kazakh girl who pays for her deed with her eyesight.

## 2. Methods and materials

### 2.1. Research methods

The current investigation employed the discursive method, the method of conceptual analysis in the textual analysis of oratorical discourse, the method of complex analysis in the division of texts into thematic groups.

### 2.2. Material description

The novel "Pana" by Q. Shabdanuly served as the primary material for this research study. Scientific methodologies including comparative analysis, systematic-complex analysis, and literary-historical differentiation were employed. Also, as a theoretical basis of the study, literary-scientific, critical works and monographs by K.Z. Elshibayeva and R. Abdykulova on oratorical discourse were studied.

## 3. Discussion.

**Oratorical discourse within the content of everyday life** reflects significant historical events and cultural practices. The period of reign of the Abak Kerei family was almost a century. At that time they brought Kogedai, a descendant of Khan, from the Uly Zhuz (Senior Juz or Horde - the eldest tribal division within the ethnic group of the Kazakhs) and elected him as their Khan. Zuqa did not like the customs of the horde that had been formed since that period. At that time, Zuqa was a teacher who taught the children of the Khan Horde. The grandson of Kogedey khan - Zheniskhan having received the title "descendant of Khan" from Yezhen Khanate in Beijing called Abak Kerei as "Abakiya" and established in the Horde Khan's orders. Every Kazakh was obliged to call even the youngest children as "Aldiyar" (an honourable address to a Khan, Bi or a representative of the Khan's dynasty). The passage through which the outsiders were addressed was even painful. As soon as they crossed the threshold, they fell to their knees. And only after having crawled to the ground and having struck their heads three times, the Khan allowed them to sit down and address him. Zuqa's father, Sabit Molda (Islamic priest), took Zheniskhan Khan as his apprentice and raised him, so Zuqa does not obey the rules of the Horde, followed by Zheniskhan Khan. The fact that Zuqa is not afraid of the Khan angered the ladies of the court. One day the women decided to desecrate his honor and came up with a way to do it. Once when Zheniskhan Khan was heading to Sarysumbe, a woman on her way to the restroom noticed Zuqa standing alone outside the madrasa. She discreetly sent her maid away on another errand and then gestured towards a bowl placed on the ground near Zuqa. The dialogue between the court woman and Zuqa begins with the following sentence:

– *Hey, priest man, carry this bowl! (Shabdanuly, 2004: 30) — exclaimed the woman, addressing Zuqa.* No matter how much you turn your nose up, you are my slave, and you are one of my slaves who carry my ablution jug after me, sensing that the woman wants to insult him, at that moment he comes up with a mockery of that insult. He saw a stallion crowing behind the fidgety stallion heading into the evening field, Zuqa remarked the following:

– *Woman, you need a real man who is your equal to carry your bowl; please call that big figure! (Shabdanuly, 2004: 30),* and then swiftly walked away. The woman, taken aback and anxious, feared that others might overhear the exchange. The lady, aiming to humiliate Zuqa by implying he was a servant who should carry her bowl, received a pointed

response from Zuqa asserting that everyone should be with their equals. Zuqa emphasized this by gesturing towards the stallion, implying it was the lady's equal, which was a clever and subtly more insulting retort. In the novel "Pana" the hero Zuqa distinguishes himself not only through acts of heroism but also through his exceptional oratorical abilities. The dialogues highlighted above showcase Zuqa's quick-wittedness, eloquence, and capacity for forward and backward thinking.

**Oratorical discourse of religious content** in the composition features passages from the Koran and religious sermons that serve as beacons of justice. The plight of a young girl from a modest family being traded into marriage as a third wife to an elderly, crippled man deeply troubled Zuqa, prompting him to advocate for justice. This led to a confrontational dialogue with the village priest man during the wedding ceremony. Subsequently, the young beauty, Nazipa, who felt that she had been betrayed ran away with her lover, only to be apprehended by Mardan Bi. Tragically, the lover, Doszhan, was beaten to death and Nazipa was blinded. The rationale behind this brutality was that a one-eyed bride would suit a one-legged groom, as who else would desire a share of the bridal price for such a bride. Upon hearing of this injustice, Zuqa, driven by his sense of justice, intervened in the matter, despite not being invited to the bride's side wedding. He challenged the religious teachings of an elder priestman named Kazhymolla, expressing his objections. Hereby, we can delve deeper into the religious discourse of this narrative and examine the dialogue between priestman and Zuqa:

Kazhimolla: - *"It is said that if a blessed sheep is slaughtered and a marriage is blessed with approval, then if one violates it, God will not forgive that person in both worlds"*.

Zuqa: *well, if the marrying couple themselves initiate slaughtering the blessed sheep and asked blessing their marriage? Two individuals cannot enter into marriage without expressing their own consent. Forced marriage is strictly prohibited by Sharia rule.* The old priestman replied:

- *How absurd!.. The husband and wife did not spring forth from the ground like animals; they cannot bless themselves! – They are not creatures devoid of parents, siblings, so cannot get engaged by their own. Oh, you foolish, Zuqa!* - Haji priestman's beard slightly furrowed with anger.

Zuqa: - *Well, my dear ones, what kind of Sharia allows a poor girl to be sold off by strangers, becoming a pawn for cattle-bridal payment without her prior knowledge or consent, and then faces condemnation and anger for supposedly being 'blessed' by these strangers?! How can it be that simply because she refuses to accept the marriage made without her consent, she is cursed by the Divine and labeled immoral in both worlds, destined for hell?! Above all, faith should reside in everyone's heart! Faith recoils from an unjust heart; let us reason with justice! Furthermore, explain to us again the "justice" in gouging out the bright eyes of a very young girl who has just begun to understand the world and see its light.*

Zuqa's words, "faith should reside in everyone's heart!" and "Faith recoils from an unjust heart" (Shabdanuly, 2004:18-19), served as a strong admonition against the position of the priestman, who was accused of disrespecting their noble religion and compromising justice by accepting a bribe from Mardan Bi. This exemplifies how eloquent speech can

deeply influence the minds and consciousness of the audience. Every word uttered by the orator, filled with profound sentiment, resonates with the hearts of the listeners and stimulates thought among those present.

**Oratorical discourse within the content of the widow's dispute** in the novel is characterized by the enthusiastic reception of Kazhymolla and Zuqa's protest sermons. Once at night following the slaughtering of the white sheep and the blessing of the marriage, Doszhan arrived on two galloping horses and eloped with Nazipa, escaping far away due to Mardan Bi's carelessness and the horses' speed, making them untraceable. When Nazipa's future husband, Tautan, arrived to collect her and learned of her disappearance, the widow's dispute intensified. Feeling unable to marry a widow, Tautan returned to Mardan Bi, blaming him for facilitating the elopement. Shortly after, Tautan seized all of Mardan village's livestock except sheep as hostages and slaughtered them, escalating the conflict to the judicial level. Zheniskhan Khan delegated the resolution of this case to four bi-orators. Zuqa was dissatisfied with the decision rendered by the four bi-orators. According to their ruling, Mardan Bi, deemed the primary instigator of the events, regained possession of all his cattle except those received from Tautan as bridal payment. Nazipa's father, Sarsek, was found guilty and faced a penalty whereby all the cattle from Sarsek's village were confiscated. The condition imposed for the return of the cattle was that Sarsek must surrender the two fugitives to Tautan. Dissatisfied with the judgment of the four bi-orators, Zuqa sought justice from Zheniskhan Khan. However, Zheniskhan Khan declined to make a decision, instead advising Zuqa to seek justice from the four bi-orators again. Determined to pursue justice, Zuqa decided to approach Zhake Bi renowned for his eloquence and dignity, who greeted Zuqa with a smile.

- *Who are you, my son?*

- *I am from Iteli tribe, Sabit priestmans son. My name is Zuqa.*

- *Well... I know, you're the "robust priestman" who teaches children in that village!*

- *It's true that I am teaching children, dear orator, but my being "robust" is probably a false rumor.* The orator meant by saying "robust" blamed Zuqa for the incident in Mardan's village.

- *Well, what's the trouble then?*

- *You were "Zhake from Kerei tribe, and Merkit's father", I came to ask you for fatherly care of a village generation that was starving on the slopes of Abak mountains. Both the charge against the village and the taken hostage were slandered by the powerful Mardan and Tautan, and the sentence was completely reversed.*

- *And how can I help here, as it has no connection with me?!*

- *A countryman needs the integrity of the country. You can be a refuge, so that your Abak people don't roam, degraded, starve to death! We need your parental and fair advice and persuade the four bi-orators to reconsider the verdict (Shabdanuly, 2004:40).* Zhake Bi's answer was surprising and unexpected to Zuqa:

- *One lion, two tigers, four bears ruling in Altai, and you're trying to turn me against them, igniting the fire with my hands, aren't you?! Before you test me, first you should undergo the test. Find me these two fugitives! If Mardan truly gouged out the sister's eyes with his whip, then I must see it! Therefore, since you're also complicit in the destruction*

*of that village, you are obligated to participate in rectifying it and finding those who fled!"* (Shabdanuly, 2004:41) In this manner, he refutes Kazhymolla's preaching and asserts that Zuqa, who genuinely preached to the country, he is primarily responsible for the famine in Sarsek village and the youth's fled. According to Zhake Bi, people wouldn't have fallen into such calamity if they hadn't provoked it themselves, and it's not a big deal if the elders agreed to bring joy by marrying a young girl as the fourth wife to an old man, justifying it with "one can't fight the fate". As a result of the religious preaching, which left Sarsek village without cattle and people starving, Zuqa alone was deemed responsible. When he mentioned "one lion" he hinted at Zheniskhan, "two tigers" are two leaders, and "four bears" are four bi-orators. Zuqa responded to these accusations with motivation:

*– Allow me to prove that the culprits of this incident are the tyranny of Mardan, who destroyed that village, and the disbelief of Tautan, who attempted to marry a young girl of the age of his granddaughter. It was not the poor village's fault to fall into the clutches of wicked Mardan, and now red-bellied, hungry children suffer. If I cannot prove to one lion, two tigers, and four bears that the true culprits are only these two rich tyrants, then let God punish me! Please show paternal care and exert pressure to have this verdict reconsidered.*

*– I've already told you, my friend, that the bones of a slaughtered animal are cut at the joints. To reconsider the verdict and verify it, we first need those two fugitives themselves! The agreement is clearly documented; please don't push on me any further" – asserts Zhake Bi (Shabdanuly, 2004:42). In these dialogues, Zuqa speaks truthfully about the country's fate and the accused parties they are Mardan's tyranny and Tautan's audacity, isn't it? Following the ensuing dialogues, Zuqa did not expect that the bi-orator would react so impulsively to his words as per steppe rules "for forty years the government has been striving to identify reasons, find solutions, and satisfy all who approach it".*

Zuqa used to believe "no need an army to preach the justice", but now he considers "if you seek justice, keep strength on your side". In the third chapter of "Equality Struggle" after failing to find justice and overcome with his eloquence, he left the Khan's court and relocated to Koktogai in Altai, where Iteli tribe resided. Among the Abak Kerei, this tribe was the poorest one. The village of Iteli was burdened with military horse taxes known as "yellow bridle" by the Manchu Khanate, as well as deceptive taxes labeled "for meal" and "security". Upon his arrival, Zuqa was warmly welcomed with open arms by tribe people who met him with great pleasure: "Our foal that will become a horse, our son who will become a protector!". They expressed their joy with enthusiasm and gathered livestock, that can make him a middle level rich man. However, Zuqa declined their gifts. Instead, he calculated and distributed the collected cattle among the households of the starving Sarsek village. From a young age he sought refuge in the country, advocated for justice, and shared his inheritance with the hungry people.

**Oratorical discourse of political content.** In the work, the appeal of Zuqa to Zhake Bi in search of justice in the case of "Nazipy and Doszhana" is colorfully described but he was blamed anyway. Apart from this, another case appeared, an impetuous girl, who was engaged to her merkit (tribe name) boyfriend, escapes with another man she loves. Would it not be for the "honour of the people" to malign Zhake Bi against Zuqa because of contractual matchmaking and marriage sharia. Zuqa resolves to achieve justice without



bloodshed, despite the challenges. An Elder Babakan arrives from the Merkit tribe not for negotiation but for confrontation. When Merkits initiate conflict, Zuqa's mounted comrades, armed and fierce like bears, intervene. Observing from a distance Zuqa instructs his soldiers to cease hostilities, prompting the Merkits to withdraw with their weapons. Other clans seek refuge with Zuka due to heavy taxation and violence, so Zuqa's villagers were swelling in numbers. Subsequently, Zuqa departs Koktogai and settles the land from Buryltogai to endless sandy expanse.

In this manner, a new community emerged comprising impoverished individuals. Each migrating clan was allotted a suitable area based on their needs, whether they were herders or farmers. Zuqa enhanced his soldiers' capabilities through military training. The villagers wished for Zuqa to embark on pilgrimage so they could be on par with other clans. However, realizing the growing population in his village would strain food and grain resources during winter, Zuqa declined the pilgrimage. Instead, he prepared eighty camels and set out with twenty men to procure grain from Zhemenei, where Zhake Bi's village was located. He directly purchased grain from Ulungir and transported it to Zhemenei, where salt was scarce, exchanging it for wheat at a bag-to-bag price. Zuqa personally led the caravan. Upon witnessing Iteli's numerous camels on their return journey, the Merkits grew envious. They dispatched a messenger to Zuqa, requesting him to divert the caravan to their village. The Merkits sought to prevent others from plundering the caravan, believing Zhake Bi, renowned for his eloquence, was the best intermediary. This sets the stage for the eloquent discourse between Zhake bi and Zuqa.

*– I didn't invite you for another betrothal, said Zhake Bi, rising his head. It's clear that you're a fugitive criminal evading charges. In essence, leave half of these camels voluntarily and take the rest back immediately! – Zhake Bi ordered Zuqa. By stating that he had "run away" Zhake meant that Zuqa had moved from Koktogai. Naturally, Zhake was not concerned about judgment due to the influx of poor people who sought refuge with Zuqa and expanded their settlement.*

*– "You may have heard my greeting via Babakan last year; we didn't flee, you were the one who avoided us after bringing ruin to our village. Even if your arm is strong enough to gather us and plunder our provisions, your authority and right are not strong enough!" (Shabdanuly, 2004:81). Zuqa also aimed to protect the wealth of his people from becoming easy prey. He realized that "the power of words depends on the zhuz (tribes), and the tribe's victory depends on strength". Understanding that mere words couldn't rectify the injustices around him, Zuka recruited young men capable of defending the country. He established order and trained them in military skills. Previously, he clandestinely acquired the cattle of the wealthy (Mardan and Tautan), exchanged them for livestock from Erenkabyrga, and distributed them to the impoverished seeking refuge with him. Some of the cattle was exchanged for weapons to arm his soldiers. Addressing this situation, Zhake Bi remarked:*

*– You know the issue. I am Zhake Bi, and you are a thief, Zuqa! If you don't agree with my decision, then prepare to have all this food swept away before the four judges!" - Zhake Bi asserted.*

*– If the four bi-orators are your chosen arbiters to confiscate my food, so be it! I have no objection" - Zuqa replied calmly. You have a solid reputation; perhaps you should*

issue the command. However, these camels are not mine; they were brought as part of a caravan to provide sustenance for the impoverished people of my country and people who are hungry and whose children are thin and weak. I did not come here to settle a widow's dispute this time; I came solely to deliver grain with these eighty camels and to rescue the one hundred and sixty households that can face starvation this winter. Anyone who understands the life-and-death struggle of these households must shoulder a great responsibility. Rather than taking the fate of these people upon yourself, consider their plight!" (Shabdanuly, 2004:87). However, instead of accepting Zuqa's request, Zhake Bi chose to assert his authority.

– *You're going to leave here scott-free, you are dummy priestman! I will summon the tore and four bi-orators here to nullify your scott-free judgment*"- Zuka declared arrogantly to Zhake, who seemed ready to execute himself.

– *I worked so hard, but couldn't even collect all of those Khans and bi-orators even being me "a respectful priestman. You are so proud that you will bring all Kerei authority here, dear Bi! But I can't even give you forty horses now, even cannot give you a lame camel by my own wish! They are not my own, but the children's camel!* (Shabdanuly, 2004:88). When he started his application for reconsideration of the issue related to Doszhan and Nazipa, neither Zhake Bi, Mami Bi, Ospan Bi, nor Zheniskhan Khan, referring to each other did not reconsider the case. Zuqa, who was looking for justice all these time and was sleepless to care of hungry people was referring to these dialogues. Zhake Bi sent letters by messengers to the four bi-orators and invited them individually. Immediately, Zuqa also wrote a letter to four orators with a brief description of the incident and asked them to come to resolve the dispute instead of coming by invite. Until the messengers arrived, Zhake prepared a lavish feast for Zuqa and his soldiers. Zuqa recognized this ostentatious display of wealth but ate all the food served. It's noted that Zhake Bi's younger wife is the daughter of younger brother of Zuqa's father, Shamel, from Kalba. When Zuqa's father passed away, this younger brother relocated Zuqa to Kalba. As Zuqa matured, he began to oppose Shamel's mistreatment of the people. After failing to rectify the situation, Zuqa moved to Altai with his mother and siblings, severing ties with Shamel's children. Zuka's sister looked at him in astonishment, as if wondering how he managed to fit all meal. To the surprise of the younger wife, the Bi responded.

– *Didn't you know that your brother has seven layers of stomach?"* he smiled. Zuqa, aware that the proverb "The stomach of an orphan has seven layers" is a derogatory term used by wealthy orators, responded:

– *If greedy rulers won't stop their 'hostage' and 'charge' tactics, the orphans' stomachs will reach seventy layers!"* he replied. The response of the Bi was the following:

– *This is not my invitation, it is a table set by the Merkit people. You have a habit of eating Merkit's meals for free, so continue to eat. The Merkit do not count the meals when serving the table. All you have to do is eat, but do not ask to be excused afterward"* Zuqa replied.

– *Who are you yourself, who are ready to eat eighty camels in a volley for the handful of bread you gave us while we were captives!*

– *You have captured us and served seven pieces of bread, but now are so greedy and want to swallow eighty camels for a handful of bagels? And yet you call us greedy, then who are you?!*

– *Despite failing to prove that I'm greedy, you accuse me of being rapacious? We will see who is greedy in the end. Let's wait and see, my dear!*

– *What a bauyrsak (bread variety) that can fit in four or five pieces in a person's mouth, what a shaggy-wool camel that does not fit in a stable, there need not one stable as eighty camels cover not only one valley! If I see that you are a ravenous man, how can I call you else, as a ravenous man will surpass in willing? (Shabdanuly, 2004:91) - laughed Zuqa. Zhake, knowing that he lost in this verse competition, laughed as well. The adept use of these artistic tools highlights the writer's comprehensive knowledge, broad worldview, and logical ability*

**Oratory in the judicial process.** Three bi-orators hesitated to render judgment based on the letters received from both Zhake Bi and Zuqa. During his authority time, Zhake Bi had a dispute with Zhangzhun in Urimqi and refused to dispatch troops from Altai to the Manchu army. In Zuqa's letter, he sternly wrote the following "If you are a genuine judge and not driven by greed, do not side with the defendant. Come to administer justice" (Shabdanuly, 2004:98). Only Kara Ospan assumed authority and made a decision. He penned separate letters to both parties, summoning them to a council of authorities. As the focal point of this argument, Zuqa was given the floor first:

– *Let me speak! - declared Zuqa, raising his hand. It is true Zhake and I have a dispute over a widow. Yet, it is also true that he eschewed peaceful dialogue, opting instead to wield the entire mercantile mace, plunging two allied nations into bloody conflict, and staining my village with bloodshed. If Zhake prevails, he will reclaim the cattle as bridal payment. If I prevail, I face censure for challenging the elder authority responsible for the 'national holiday' and exposing to uphold truth, incited a senseless war. Before this assembly of Kerei's intellectuals, the Khan, Tore, and bi-orators, I have only two words to request. Please grant me permission to speak" Tole Bi and Zheniskhan granted their consent.*

– *The first matter I wish to address is this: there have been different regimes preceding us. There was a benevolent government that toiled for the people's welfare, and a predatory government that claimed and consumed its citizens. There was a capricious government that changed direction like a slippery soap, and a churchly government that concealed its fangs behind a smile. And is it true that all of them prosecuted four major criminals accused of 'tampering', 'murder' 'mail robbery' and*

*'caravan robbery' ? (Shabdanuly, 2004:99). When Zuqa posed this question, all four bi-orators confirmed it. Zuqa elaborated on the case:*

– *The impoverished Iteli family, known to you, became even poorer due to an influx of other destitute villagers. The caravan of eighty camels they assembled to transport grain to those left hungry due to special circumstances was seized by Zhake. It has been seven days since our camels were taken, and we have no clue about their whereabouts. Is there a legal remedy for this injustice within our system, or is there none? Zuqa's statement visibly paled Zhake Bi's complexion, causing him to lower his head. Following these remarks, Ospan Bi spoke.*

– *Hey, my dear yellow bear, how is it that you acted out of jealousy and employed Aryk sniper to take down the caravan of a certain tribe and drive away the camels? Is this not considered caravan robbery? Say the verdict yourself.* This was addressed directly to Zhake Bi.

Zhake replied, "It was just a day ago that it was called a caravan, seems I was mistaken". In the following response, Zuqa proceeded with his second question:

– *And the second matter I raise is this: every person who has a dream and courage, someone has courage, someone has a dispute – all go to the superior ruler and speaks with permission. Speaking out with no permission will be accused and reprimanded. But what about those who grabbed a caravan that arrived, lounge on two pillows, and say, "I have a complaint, hey khan and bi-judges, come and help me to resolve it!" If such a great abuser, with such a disgrace to the country and authority will escape condemnation by the government?* (Shabdanuly, 2004:99). The judges did not say a word to Zuqa's question. Ospan, who is the top orator, once again told to make the decision to Zhake Bi. After that Zhake Bi said:

– *I once boasted as if I owned the mountains, but failed to realize the immense mountain before me, admitted Zhake, reflecting on his error* (Shabdanuly, 2004:100). In response, Tole Bi judged and offered a sharp remark, stating the following:

– *While you were busy exploring the surface of the earth and focusing solely on wealth, Zuqa was deeply attuned to the sorrows of the people, the necessities of daily life on the surface, and the deeper, underlying concerns of society,* followed by laughter from Kara Ospan. After considering the arguments presented by both sides, Zhake Bi rendered the verdict. He issued two charges against himself as payment to Zuqa, one for each of the two cases under review. Zuqa, in turn, expressed his views:

– *Today I find myself on equal footing with Jake, who has strayed from being regarded as a human the entire Kerei people. We both approached you together, entered the investigation door simultaneously, signifying our equality. In life and death, our voices carry equal weight. Thank you for your justice this time as well. Not due to Zhake's admission, but as an offering for this joyous occasion, I willingly forfeit the cattle owed to me by Zhake"* (Shabdanuly, 2004:103). This statement underscores the concept of valuing human life and attributes, much like a jeweler appreciates the worth of jewelry. Observing Zuqa's eloquence and skill, Zhake extended even greater hospitality by sending him back with presenting a horse and covering a cloak.

To speak effectively in public requires a broad worldview, sensitivity, keen observation, and the ability to analyze real-life phenomena. S. Negimov once remarked: "Thoughtful speech in front of the public depends on the speaker's worldview, ability, and life experience". He emphasized that not every orator is fortunate enough to find a platform for meaningful discourse in a significant debate (Mursal, Tanzharikova, Saltakova, 2022:158-166).

When determining the rhetorical strategy in a literary text, it is crucial to consider the three key values embedded in folk knowledge (Davis, 1996). These values are often centered around fundamental concepts such as the law of the field, justice, country, brotherhood, honor, heroism, and a bi-orator. By perpetuating the tradition of venerating and studying

the essence of spiritual maturity within the Kazakh worldview, the virtue of eloquence is celebrated and passed down to future generations.

#### 4. Results

Oratorical discourse can be considered not only as a historical phenomenon, but also as a social one. Because in connection with the development of society, the substantive, structural sphere of oratorical art related to social needs is also expanding. The Russian researcher G.Z. Apresyan divided oratorical words into five groups according to their thematic content (Apresyan, 1978:36-37), half a century ago A. Baitursynuly divided and distinguished oratorical words into five groups according to their theme: political oratorical words, authoritative oratorical words, educational oratorical words, mentoring oratorical words, sycophantic oratorical words (Baitursynuly, 1991:85).

In our research of the novel "Pana" by Q. Shabdanuly we categorized the rhetorical discourse into five groups based on G. Kosymova's classification of thematic and content groups:

- oratorical discourse in the content of everyday life;
- oratorical discourse of religious content;
- oratorical discourse about quarrels over a engaged young woman but left for someone else;
- oratorical discourse of political content;
- oratory in the judicial process (Kosymova, 2003:78).

Oratorical discourse of everyday content includes oratorical words related to the conditions of social everyday life. The oratorical discourse of religious content includes a set of oratory words calling a social group to goodness, humanity, purity, stating surahs and ayats of the Koran. Oratorical discourse on cases pertaining only to widows includes eloquence uttered by bi-orators in disputes. Oratorical discourse of political content reflects the economy of society, socio-political life, life activities of the people. The subject of such authorisation may be all criminal cases to be tried in the court of oratory. All the above thematic groups of oratorical discourses are carried out in the form of monologues or dialogues. At the same time, since any of these groups affects the fate of a person, the *bija* (in the position of judge) cannot speak in general and remain indifferent. The aim is to influence the listeners with words.

S.K. Sapiyeva, N.E. Malova, A.R. Shkhumishkhova study new aspects of the semiotics of discourse, in the expansion of ideas about the essence and attributes of literary and artistic discourse, which represents a certain contribution to the further development of the theory of artistic text and discourse (Sapiyeva, Malova, Shkhumishkhova, 2021: 27-39).

Yu.V. Mirnova and T.I. Sokolskaya consider that in the artistic text as a unit of discourse, linguistic consciousness and linguistic personality are manifested and linguistic personality. The text, being the result of discursive activity, reflects a certain thought process of generation, development and understanding, realisation of the conceptual energy flow of meaning (Mirnova, Sokolskaya, 2021: 33-43)

The dialogue structure holds a significant position within the narrative and representational framework of eloquent discourse. Oratorical words built on question-answer tend to complement, enliven each other, although question-answer is an opposite

phenomenon. This unique aspect finds clear expression within the artistic system of oratory. Through the dialogue structure, the essence of oratory, the spiritual worldview of the orator, and the meaning of human life are illuminated. Additionally, moral and ethical conclusions are drawn, unveiling the intricacies of society, the world, and creation (Adambayev, 2019: 28). Moving forward, we will conduct a literary analysis of the writer's texts from the perspective of oratorical discourse.

## 5. Conclusion.

In our investigation of oratorical discourse within the novel "Pana" our objective was to identify the position and significance of the art of oratory in Kazakh culture. Throughout our analysis, we were able to highlight exemplary instances of national culture depicted through the poetic verses of our nation's bi-orators. Consequently, we are confident that every reader, upon engaging with these literary works, will have the opportunity to broaden their cultural perspective, enhance their cultural vitality, and fortify their national identity.

The investigation of eloquent discourse in our study sheds light on solutions to complex problems within the modern social environment through traditional cultural knowledge of our nation. It reveals advanced dimensions of knowledge and traditional national perspectives. As we uncover its ethno-cultural aspects, the significance of the issue becomes more apparent. In the novel «Pana» by Q. Shabdanuly, through the conflict between Zhake Bi and Zuka Batyr who transformed disputes into compromise and irreconcilable enmity into friendship with just a few words, we witness the universal scope of social and cultural knowledge among Kazakh people and the intricate framework of advanced ideas within Kazakh civilization. This underscores the importance of exploring the cultural-philosophical aspect of national eloquent speech, emphasizing its relevance and the need to consider it across various academic disciplines. Ultimately, eloquent discourse teaches the art of rhetoric, fosters morality, instills a sense of national pride, encourages understanding of generational vocabulary, and celebrates traditional values.

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