

## ARTICLE

# Writer's Diary as an Invariant Genre: Definition, Typology, Specifics

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## ABSTRACT

The research subject in this article is the writer's diary as a genre in literature. The purpose of the article is to identify the specific features of works written in the form of a literary diary. The main thesis of the article is that the writer's diary is an invariant artistic and journalistic genre, the "internal measure" of which is the author's consciousness, expressed in the text using journalistic and artistic techniques. The study's hypothesis is supported as follows: the definition of key terms, the analysis of the typology and genre-forming features of a literary diary, and the study of literary texts as examples of the existence of a given genre in literature. The research material is "Autobiographical sketches" of the writer and publicist Gerold Belger. The methodology of the work is based on the comparative-typological, structural-semantic, textological, historical-biographical, cultural-historical, and stylistic analysis of literary texts. The article's authors proceed from the objective fact that documentary literature has evolved in the second half of the 20th century, increasingly penetrating the world of fiction and crowding out traditional genres. As a result, transitional invariant genre forms are formed that combine the features of artistic and journalistic styles. The authors believe that one of these genres is the writer's diary, which has various invariants: memoirs, autobiographies, notes, and sketches.

**Keywords:** Diary; Typology; Sketches; Genre; Invariant

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# 1. Introduction

The problem of genre in literary criticism belongs to the category of those that do not lose their significance over time. The genre as a form of artistic embodiment of work is one of the key features that determine the poetics of the text. Here we have in mind the classical definition of the unity of content and form, which remains the fundamental basis of the structure of a literary work.

The evolution of the genre category is currently taking place through the transformation of genre forms, the formation of “transitional” genres, the modification of the style of traditional genres, and the formation of a class of literary and journalistic genres that feature artistry and journalism. In this regard, one of the urgent problems of literary theory in general and genre theory, in particular, is, according to M.M. Bakhtin, the search for a relationship “between the theoretical model of genre structure and the real history of literature”<sup>[1]</sup>.

The solution to this problem seems important in the literature of the 20th and 21st centuries, in the context of the transformation of the genre system, leading to a change in the very idea of the genre. Today, before our eyes, new principles of dynamic communication are being formed, and modern ways of existence of texts are being formed, for example, on interactive platforms on the Internet.

Traditional relationships within and between literary genres are disrupted, which leads to the emergence of genre variants and invariants, “borderline” texts that cannot be fully attributed to any of the traditional genres of fiction since they combine the features of different genre forms. At the same time, there is a complication in the ratio of the genre variant, invariant, and their modifications. For example, one genre that functions at the intersection of literature and journalism is the writer’s diary. This genre has a fairly long history of existence in literature. However, in recent decades, during its active development, it has acquired new forms of artistic expression, which, of course, arouses scientific interest and determines the relevance of the topic stated in the article.

The subject of our research is the writer’s diary as a genre in literature. The object of the study is genre variants and invariants as forms of the literary diary. The work aims to characterize the diary as a special genre structure and identify its distinctive features and invariants. The article

proposes principles for constructing typological classifications of the literary diary genre; definition of key concepts within the declared topic: genre, variant, invariant; to confirm the proposed theoretical hypothesis, an example of the invariant form of the diary of the writer G.K. Belger. The material of the study is a work called by the author as “Autobiographical sketches”<sup>[2]</sup>.

The invariant structure of the writer’s diary is considered through a system of oppositions by identifying integral features common to all genre samples and differential features that make it possible to distinguish a literary diary from related phenomena. This allows, to a certain extent, to trace the fate of the genre in the history of literature, determine the range of its modifications, reveal the logic of transformations, to study its variants and invariants. To achieve the research goal, the following tasks were set in the work:

- Substantiate the degree of study of the writer’s diary in modern philological science;
- Identify genre features of the writer’s diary to establish its invariant structure;
- Formulate definitions and determine the scope of concepts: genre, literary genre, journalistic genre, variant, invariant, diary, literary diary; memoirs, memoir literature, essay, memoirs;
- Substantiate the principles of constructing a typological classification of a literary diary to determine the range of genre transformations and key formal semantic relationships;
- Explore the patterns of development of the literary diary genre in the work of Herold Belger, identify the genre originality of the “Autobiographical Sketches,” and prove that this work is an invariant of the writer’s diary.

# 2. Materials and Methods

The methodological basis of the study is the approach proposed by L.Ya. Ginzburg’s approach to autobiographical literature as a “human document” and the theory of speech genres developed by M.M. Bakhtin. The conceptual ideas presented in the works of these scientists, in our opinion, make it possible to develop a specific language for the study and scientific description of epistolary literary texts, which occupy an intermediate position between fiction and journalism<sup>[1,3]</sup>.

The aforementioned methodological principles determined the logical structure of the article, in particular, the

combination of theoretical and historical approaches to the study of the writer's diary genre and its consideration of synchronic and diachronic aspects. For these purposes, cultural-historical, comparative-typological, stylistic, structural-semantic, historical-biographical, and textual methods of analysis of literary texts were used. In addition, in characterizing the communicative structure of a literary diary, we also relied on the methods of modern linguistics: the study of speech utterance, the theory of speech acts, and discourse analysis.

The theoretical principles of the work are based on studies of the 20th and 21st centuries devoted to genre problems. A review of sources shows that most researchers attribute the diary to the so-called democratic genres, stylistically close to the reader. However, researchers note that to date, the writer's diary remains a "borderline" genre, which is characterized by a certain "duality," genre ambiguity <sup>[4-14]</sup>.

Initially, diaries were studied by literary critics as valuable sources of information about the life and creative path of writers. M.O. Chudakova, in the Brief Literary Encyclopedia, defines a diary as a form of narration conducted in the first person in the form of daily entries. Usually, such records are not retrospective—they are contemporary to the events described. Most definitely, diaries act as a genre variety of fiction and as autobiographical records of real people <sup>[15]</sup>.

The diary entered the literary discourse from reality. The eventfulness of the diary, the fixation on the events that had just happened and experienced in reality, determined the special credibility inherent in such a text. After all, the diary was originally written as if for oneself and was not designed to be passed on to readers as a work of literature, which fundamentally distinguished it from other literary genres.

The diary as a non-literary text was distinguished by several features, including the sincerity of intonation. Furthermore, the writers sought to convey the inner world of not only their characters but also their state, their thoughts and emotions, moments of inspiration, and everything that contributed to the creation of a work of art. In this sense, as a documented text organized on the principle of collecting reliable facts, the diary contributed to realizing these goals in the best possible way. The emergence of the diary as a specific genre and literary form is due to several fac-

tors, the main of which is the need for authors to express their thoughts and emotions through non-artistic narration, which led to the use by artists of the word, along with traditional genres, of the form of a literary and journalistic diary.

M.Yu. Mikheev notes that from the point of view of synergetics, a diary is a self-organizing text, like memoirs, confessions, and similar speech-genre forms, have the property of self-organization. The author expresses his thoughts and emotions quite subjectively, not bound by conventions, and gives himself the absolute right to self-realization and self-expression. As a result, a state of ambivalent paradox arises. At first glance, a diary is an extremely convenient form for absolute subjectivity, a manifestation of Ego in the organization of a text. But, on the other hand, in the space of the diary, a double of this Ego appears, which acts according to its laws. This double is the inner self of the diary's author. The researcher, taking into account two components: meaningful and formal, identifies the following types of diary entries:

- current affairs in the form of a diary, notepad, notebook;
- records "for history," regular fixation of what happened in the form of a journal, calendar, book of records of something;
- primary text, written for oneself in the form of a notebook;
- secondary text in the form of a diary intended for printing <sup>[16]</sup>.

Solganik G.Ya. believes that the communicative dominant in a diary as a literary work is auto-communication, which determines the choice of language means used in diary entries. Thematically, written monologues are diverse and characterized by discreteness, logic, and consistency in changing dates. The author's style is associated with freedom of expression, the use of an ellipsis, abbreviations, and incomplete sentences to convey information implicitly. There is an intersection of different areas in keeping a diary: written and inner speech. Their interaction determines the gradation of lyrical expression and the development of reliable self-analysis in the context of the artistic transformation of the genre form of the diary <sup>[17]</sup>.

Golovko V.M. differentiates the categories of "author" and "author-narrator," noting that in the diary genre, all conditions arise to separate, thus the direct "author" of the text and the "author-narrator." In modern terms, a diary is a non-fiction; texts appeal more to life than literary fiction

and rather to everyday life than imagination and fantasy. In other words, this is diary prose, which is fundamentally different from fiction <sup>[18]</sup>.

Thus, the diary has a certain intermediate status: it is not something that should have been formalized as a text of literature, but it is no longer something that was a brief, immediately disappearing speech. In other words, it is almost a text, under-text, near-text, or pre-literature, but already losing the complete innocence and irresponsibility of spontaneous speech, although still not acquiring the completeness and final alignment of the text itself. In this sense, the pre-text is an auxiliary, intermediate genre, which should be correlated with the concept of speech genres in the classification of M.M. Bakhtin <sup>[1]</sup>.

Lutsevich L.F., taking into account the content of the diaries, identifies the following types: historical-journalistic, literary-journalistic, memoir, spiritual, travel, intimate-erotic, and personal diaries <sup>[19]</sup>.

Romashkina M.V. believes that different formative features give reason to compare the diary with other genres. She notes that sincerity in creation, a limited number of readers allows us to compare the diary with a confession. Dating and connecting with a specific creation time, a kind of "hyper-relevance" - with chronicles, travels, walks, and travel diaries. The limited number of readers makes it possible to compare the diaries with letters since the thoughts that appear in the diaries are often developed in letters to various addressees <sup>[20]</sup>.

Zaliznyak A.A. notes that diaries are the author's personal experience, which brings the genre closer to autobiography. Here, we are talking about the coincidence of the genres of the diary and notebooks in the work of writers-diaries. The researcher believes that everything the writer writes is part of his professional activity. Any entry in the diary is a potential "pre-text," the material from which the "text" is then made. Therefore, the writer's diary is not much different from "notebooks." And precisely because the writer's diary is always to some extent oriented towards the subsequent "artistic" text, it is not a "real" diary, but a text of a different type" <sup>[21]</sup>.

Considering researchers' points of view, we will justify our position on the stated topic. Let us highlight the most important questions in search of answers to which we built our study. What are a diary and a literary diary? What features of the writer's diary are genre-forming, necessary,

and defining its specificity? What signs should be attributed to secondary, additional? What is the measure of artistry and publicism in the works of the diary form? What is the typology of literary diaries regarding the unity of content and form? What variants and invariants of the diary form of narration are observed in fiction? What is the originality of the writer's diary in the context of his work?

### 3. Results

The evolution of the diary as a genre is the history of its transformations, both on the part of the speaker and its recipient; from the definition of the diary as daily autobiographical entries to the understanding of the diary form of the text as an artistic and journalistic genre. Without reviewing the historical and literary periods of the formation of this genre, since such a task is not set in this article, we note that the diary form of narration is widely used in the literature of the 20th and 21st centuries.

The emergence of the diary as a literary form was due to several factors, the main of which was the desire of writers to present the individual's inner world through a documented text by summarizing reliable information and facts about the life of specific people. The consequence of this was the use by writers in the form of a household diary. For example, "Notes of a Young Doctor" by M.A. Bulgakov are presented in the form of a diary kept by the protagonist.

Gradually, the writer's diaries formed into texts, which are daily entries that are kept over a certain period. They have external signs of a diary narrative: documentary evidence, excerpts from correspondence, author's assessments of events, and frequency of maintenance; at the same time, the fixation on external events prevails in comparison with internal experiences. Compared with the author of a household diary, the writer does not fix the actual chronology. Instead, he selects the most important, interesting events that create a literary text. The basis of the writer's diary can be fragments of a real everyday diary or notebooks, which the author subsequently builds into a literary work, for example, "The Diary of my Contemporary" by V.G. Korolenko.

The writer's diary as a text is publicistic to a certain extent since documentary facts are often used in it. In this regard, the convergence of the writer's diary with

the genres of journalism, such as an essay or a pamphlet, should be noted. But unlike in everyday life, there is always an evaluative beginning; spatio-temporal categories are conditional since events are subordinated not to chronology but the author's intent. Finally, literary diaries must be considered in the context of the writer's work since they reflect the author's creative individuality. For example, the early literary diaries of Leo Tolstoy, according to L.Ya. Ginzburg were a kind of writing exercise, a test of the pen; later ones were connected with the ideas of self-education; some of the diaries were entries that marked the course of everyday life <sup>[3]</sup>.

Let's compare fiction with non-fiction and a household diary with a writer's diary. First, note that non-fiction is based on real events. It includes factual material. There is no fiction in it. The writer's creative imagination is necessary for creating a literary text. Unlike in fiction, the addressees are the author's relatives and acquaintances, friends, colleagues, and specific people in ordinary literature. The addressee can be the author himself. Since the diary is written for himself, a situation of dialogue with himself is created. When it comes to fiction, the addressee is different. It is a reader endowed with imagination, for whom novels and short stories, short stories and poems, essays and literary diaries are created.

The writer's diary is also comparable to the genres of memoir literature, such as autobiography, confession, notes, and sketches. What is the terminological meaning of these concepts, and where are the contact points? Let's consider the interpretation of terms based on information from reference literature and definitions given by researchers of this genre. The explanatory Dictionary of T.F. Efremova defines a diary as personal records kept day after day during work and travel. Researchers define a diary as notes written by a certain person about the events of his external and internal life; the very name "diary" from the word "day" indicates a distinctive formal feature of these records: they are kept in chronological order. In several works, the diary is characterized as a record of a personal, scientific, and social nature; it is noted that the diary as a literary form opens up opportunities for depicting the inner world <sup>[22-24]</sup>.

Memoirs is a term translated from French, meaning people's memories of events they directly participated in or heard from eyewitnesses. The specificity of memoirs

lies in the strict documentary nature of the works and the recorded information's reliability. An autobiography is a first-person document that provides detailed information about a person written by him; this is a kind of story about yourself, allowing you to find out the factual data about a person. An autobiography and a diary are part of memoir literature, but the "historicity" of what is described, common in diaries and autobiographies, is also their main difference <sup>[15]</sup>.

The genre of a literary diary implies the duration of the creative process and the correlation of past events with the present day. They feel the personal emotional perception and inspiration of the author. By creating such a work, the creator of an autobiography sums up a kind of result of his life. Another significant difference between a diary and an autobiography is how the texts are aimed at the reader and what kind of reading is expected. If the answer to this question is obvious in the case of autobiography, literary diaries are not so unambiguous in this respect.

It is customary to correlate an autobiography with a confession. If autobiography tends to recreate external events, then confession describes the experiences of the inner world. At the same time, confession, unlike other genres, a priori, focuses on subsequent reading. If the autobiography lists documentary facts, and the diary recreates events and actions that impressed the author, then confession is a genre that involves open emotionality up to repentance.

One of the most important distinguishing features of the diary is the peculiarity of the organization of the text, including the dating of events that have not yet become the past. This narrative structure allows us to correlate the diary genre with that of the chronicles. The etymology of the word "Chronos" clearly indicates the purpose of this kind of text: to show the chronology of events as accurately as possible from the point of view of Spatio-temporal characteristics. The system-forming factor in the chronicles is time, while it is the author's life and experiences in the diaries.

Works written in the form of a diary are often referred to by their authors as notes or sketches. Notes are brief texts in which the subject is a specific important event for the author; the narration is usually in the first person. A sketch is interpreted in the sources as a term of fine art, as the main idea of the picture, expressed by graphic or pic-



torial means, or as auxiliary material in the artist's work on the picture. Another definition is of interest: a compositional sketch is a simple, usually black and white scheme, the structure of spots, rhythms, directions of a future picture, a preliminary sketch that fixes the idea of a work of art, a structure, a mechanism, or a separate part of it. In our opinion, the latter characteristic allows us to draw certain analogies between the sketch and the literary diary genres. Therefore, we believe that works in the form of sketches can be considered as a prototype, variant, or invariant of a literary text.

The works in the genre of a literary diary are also arranged in the form of an essay, which enhances the emotional and expressive coloring of the texts. An essay is a prose composition of small volume and free structure, expressing personal impressions and considerations on a specific occasion and does not claim to be an exhaustive interpretation of the topic.

A comparative analysis of the genres of memoir literature and the writer's diary shows both common features and differences; this leads to the idea that a literary diary as an artistic and journalistic genre can possess both variants and invariants.

Option - from the Latin language (*varians*, *variantis*) - changing, one of the possible modifications of the invariant. According to reference books: 1) modification, variety, one of the possible combinations; 2) one of several available implementations, for example, editions of a work or part of it. An invariant is a term originally mathematical (from Latin *invariants* - unchanging), a property of a certain class, a set of mathematical objects, which remains unchanged during transformations of a certain type. Invariant or invariance means something immutable. The specific meaning depends on the area used <sup>[22]</sup>.

In the humanities, these terms are used in the following meanings: variant - a discrepancy in the text of a literary work, a segment of a literary work that differs in text from the main one; invariant - a value that remains unchanged under certain transformations; in linguistics - a unit that contains all the main features of its specific implementations, for example, a semantic invariant <sup>[15]</sup>.

Can a literary diary have variants and invariants? Certainly, it can. An analysis of the sources shows that researchers identify various diary forms, classifying works by structure, content, and purpose. First, a well-known ty-

pology of diaries, which considers three types: 1) the diary itself, for example, the diary of Tanya Savicheva, which reproduces the chronology of real events in besieged Leningrad; 2) a writer's diary of cultural and historical value, for example, the diary of Leo Tolstoy; 3) the diary of the hero of a literary work as a way of characterizing a character, for example, Pechorin's Journal in "A Hero of Our Time" written by M.Yu. Lermontov.

In our opinion, along with the named varieties of the diary form of narration, the existence in the literature of artistic and journalistic works that combine the signs of objective documentary and artistic expressiveness is quite obvious. Writers turn to this form of a diary to quickly record their thoughts and feelings, which subsequently become part of literary texts. This kind of literary diary is an invariant of the diary since it retains its main features, both in terms of content and in terms of form.

Here, the writer relies on such an essential feature as democratization: the author is not constrained by semantic and compositional frameworks. The narration is carried out in a more simplified form compared to other narrative genres. But at the same time, the main content dominant of the literary diary remains the author's consciousness, expressed with exceptional sincerity, evaluative clarity, and emotional depth. The image of the author of the text, undoubtedly the main one, enhances the artistic value of the diary, supporting its classification as an invariant of a literary diary. The key concept here is "internal measure," introduced into scientific circulation by N.D. Tamarchenko concerning non-canonical genre structures <sup>[25]</sup>.

So, let's formulate our definition: a literary diary is an invariant artistic and journalistic genre, the "internal measure" of which is the author's consciousness, expressed in the text using journalism and artistic techniques. The main features of a literary diary determine its originality: non-linearity, intertextuality, and autoreflection.

To confirm the proposed hypothesis, we analyzed works of art. We believe that Herold Belger's "Autobiographical Sketches" is an example of a literary diary as an invariant genre. In terms of content and structure, this work corresponds to the definition given by us in the article. In his work, the writer and publicist, in addition to the chronology of the events of his biography, introduces the reader to the events of public life, analyzes and evaluates, actively expressing the author's attitude to the events de-

scribed. The author's position is unequivocally stated. The combination of objective and subjective literary style and journalism gives grounds to consider Belger's "Autobiographical Sketches" as an invariant artistic and journalistic genre.

Structural-semantic analysis of the text shows that the writer's diary has journalism features, is controversial concerning the realities of the described reality, and is closely connected with the author's idea. In this regard, "Autobiographical sketches" are close to such journalistic genres as feature, pamphlets, and essays. Belger's diary entries differ significantly from journalistic essays in that the writer's sketches contain a clearly evaluative orientation. The features of the chronotope (spatio-temporal organization of the text) are particularly notable: time is a conditional category since all episodes are subject to the author's idea. The implementation of the idea makes it necessary to include in the sketches a wide variety of materials, from documentary sources and information about the lives of real people to personal letters that develop into their conclusions and reflections.

The textual analysis of the work of G. Belger gives grounds for identifying its main features. The first feature is the compositional structure, which consists of 35 sketches. Unlike a traditional household diary, the sketches are not dated. Still, the chronology is easily recreated: inside the text of each sketch, the author names the exact dates, for example: "Now, of course, I don't remember this, but according to the surviving tag from the maternity hospital, I was born on October 28, 1934 year at 8-05 am in the 2nd Soviet hospital in Engels, Saratov region. His father's diary confirmed this fact, who died at the age of 94 in Tashkent on November 1, 2002" [2].

The second feature is the authenticity of the material. The author names the names of real people and lists events. Moreover, he considers it his duty to mention those whom he considers important characters in his biography who had a significant impact on his fate: "In December 1992, I was awarded the Presidential Prize of peace and spiritual harmony. Diploma No. 001 went to Mekhlis Suleimenov, No. 002 - to Dmitry Fedorovich Snegin, No. 003 - to me. The wording read: "For deep journalistic works that form respect for the culture and historical traditions of the nations and nationalities of Kazakhstan" [2].

The third feature is expressed in the honest self-as-

essment, through which the author's position is conveyed. The writer does not just talk about himself and his era. He gives a fundamental assessment of what he was a testament to throughout his life. The author does not hide his likes and dislikes. He speaks not in a veiled way but very openly. He is not afraid of being misunderstood by the reader; he does not hide his mistakes and describes the difficulties and obstacles that had to be overcome. But at the same time, he does not have that anger or aggressiveness which is sometimes found in memoir books. On the contrary, Belger's intonation is calm, sensible, and philosophical, so you feel it and believe it: "Every year my parents brought me to my native Mannheim, and numerous relatives (almost half of the village) willingly fiddled with me, a city boy with a funny German accent, now and then straying into the Russian language. So, of course, my memories of German villages are childish, sketchy, fragmentary, but warm and kind" [2].

The fourth feature is the imagery and distinctive literary style of the writer. The author refers to the Kazakh proverbs and sayings and quotes Abai, which certainly enhances the artistry of the text. The writer seems to remind the reader that autobiographical sketches are written not by an ordinary person but by a prose writer, culturologist, and essayist. Referring to Abay Kunanbaev's Words of Edification, the author cites lines from the 15th Word: "If you want to be among smart people, ask yourself once a day, once a week or at least once a month: how do you live? Have you done something useful for your education, earthly or otherworldly life? Will you have to drink the bitterness of regret later? Or have you not noticed yourself? Do you remember how and how you lived? (The Fifteenth Word) [2].

We also note the extensive historical and cultural context created in autobiographical sketches. The author names the names of writers, poets, and public figures who influenced his fate: "And a new wave of my zamandas peers - K. Myrza-Ali, S. Zhienbaev, S. Asanov, S. Muratbekov, A. Kekilbaev, K. Iskakov, A. Suleimenov, Z. Serikalieva, A. Tarazi, R. Toktarov, Zh. Nazhimidenov, E. Dombayev, D. Doszhanov, and O. Sarsenbaev are a galaxy of young and daring talents, independent, educated, and well-read people. They warmly welcomed me into their noisy circle" [2].

Enlightenment motives play a prominent role in Bel-

ger's work. The author highly values the profession of a teacher. He taught and remembered his teachers with warmth and gratitude: professors S. Amanzholov, A. Rivlin, M. Gabdullin, and others. He writes: "Professor-linguist, Turkologist Sarsen Amanzholov was one of the first to talk to me. After talking to me in Kazakh about Kazakh dialects in the corner of an empty auditorium, he said: "It is important for me that you know Kazakh and German. After graduation, I will take you to my graduate school" <sup>[2]</sup>.

The fifth feature is the multilingualism of the author, who writes in Russian, but often uses words and phrases from the Kazakh and German languages. Although the writer deliberately emphasizes the idea that his fate was at the junction of three languages and cultures, he is proud of this. Nevertheless, he does not hide the fact that he always believed and still believes the simple Kazakhs he met on his life path: "Frightened, depressed, beaten, I wandered like - something, leaning on a cane, near the monument to Chokan - a favorite place for my walks. I met an elderly Kazakh woman. She was aware of my affairs. She said goodbye: "Saspa. Kazakhtyn aruagy seni alyp shygady" ("Don't worry. The spirit of the Kazakhs will save you") <sup>[2]</sup>.

The sixth feature is the confessional and openly emotional tone of the text. This is especially noticeable in episodes related to the theme of the deportation of the Germans when they were forced to leave their homes. The expressiveness of a young man who does not want to come to terms with political injustice becomes clear to the reader: "My father protected me, sometimes he "marked himself" for me, tried to please the shabby commandant, my mother's eyes went out. Other "unreliable" ones lowered their heads dejectedly, and my heart contracted, disgusting weakness hit my legs, indignant blood pounded in my temples, tears of resentment welled up in my eyes" <sup>[2]</sup>.

The theme of the deportation of the Germans is presented in detail in work. At the same time, the author often expresses his sharp, principled assessments of the socio-political situation in the country: "With the help of my father and the regional party committee, having obtained permission for three days, I got to Karaganda, handed over Polytechnic Institute (Faculty DCD - development of coal deposits), successfully passed the entrance exams and was immediately expelled along with 53 other special settlers. I remembered some of the names on the black board: Git-

ner, Redekop, Mayer, Meisner, Voitsekhovsky, Vasilis... one Chechen... Well, I'm among them. Killed, crushed, hungry, lice-ridden, I returned to the village with a broken trough" <sup>[2]</sup>.

The seventh feature is the presence of the "Kazakh theme," which was paramount for the author. Belger carried throughout his whole life respect and sympathy for the Kazakh people, who in difficult years sheltered and warmed his family and hundreds of other German families. The Kazakh steppe became his homeland. The Kazakh language became as native as the German language. Therefore, the problems with the Kazakh language and Kazakh culture are so close to his heart. He writes: "My other inescapable pain is the Kazakh language, Kazakh culture, Kazakh mentality. I was imbued with everything Kazakh from childhood. Kazakh entered my flesh and blood. Here I cannot be indifferent, apathetic, serene. I even forget that I am not a Kazakh" <sup>[2]</sup>.

"In my soul, the Kazakh string sounds high and pure. I don't feel like a full-fledged person (in Abay style "tolyk adam"). In all the vicissitudes of my life, the Kazakhs have always been my reliable support. Protection, my intercessors and benefactors. I have been living and working at the intersection of three cultures all my life, identifying their common roots. I try to be a link. However, I find support, attention, sympathy, first of all, among the Kazakhs" <sup>[2]</sup>.

These, in our opinion, are the key features of this writer's diary. Of course, in addition to the main ones, there are additional elements that define the structural and semantic framework of the work. In this article, we did not set the task of giving an exhaustive description of the book under study, but sought to identify the most important genre-forming features. As a result of the analysis, we were convinced that the genre of Belger's autobiographical sketches is an invariant of a literary diary, an artistic and journalistic autobiographical text.

## 4. Discussion

The study of the genre of the writer's diary demonstrates that its analysis requires an interdisciplinary approach, since it touches upon philosophical, linguistic, literary, and cultural aspects of the problem. The topic we have stated was considered by philosophers in the mainstream of phenomenology, epistemology, and decon-



struction as a form of thinking, writing, and “self-constitution.” Thus, Roland Barthes paid attention to the genre of the diary in his works, considering it as an intermediate form between oral speech and literary text, calling it a “pre-text.” In the essay “Factual Prose, or Pre-Text,” the scholar describes the diary as something more than mere text yet not quite speech, emphasizing the difference between the literary form of the diary and the ephemerality of oral speech. In his essay “The Death of the Author,” Barthes argues that the meaning of a literary text does not depend on the author’s intentions or biography. We believe that this thesis is also relevant to the genre of the diary, since diary entries with intimate episodes can be interpreted independently of the author’s personality, which opens up new horizons for analysis.

In the article “Diary” R. Barthes formulates, in our opinion, an important idea that the diary as a genre can be typologically diverse and include four main motives: poetic, historical, utopian and love. Each of these motives gives the diary a special character and purpose, be it the creation of a special text, a description of the era, an expression of the author’s personality or, in the words of the scientist, “the worship of the phrase”. We fully share the opinion of R. Barthes, who defines the genre of the diary as a multifaceted form, located at the intersection of speech and literature, having significance and a variety of motives that can be embedded in the structure and linguistic design <sup>[26]</sup>.

In addition to R. Barthes, other philosophers and cultural theorists have also reflected on the genre of the diary or autobiographical forms of speech. Thus, Michel Foucault in his works on “techniques of the self” demonstrates one of the most direct philosophical approaches to the “writer’s diary”. The scholar identifies such writing practices as “hypomnemata” - ancient Greek diaries and notebooks and writing - the practice of “self-constitution”, that is, a philosophical exercise <sup>[27]</sup>.

Jacques Derrida in a number of works examines the following as applicable to the diary: letter, handwriting, trace, presence and absence of the author. The scientist introduces the concept of “Archive Fever”, which is important for understanding the diary as a document and trace of the author’s subjectivity. Pierre Nora writes about the personal record of the writer as a fixation of a historical moment and about the subjectivity of memory. He examines diary genres through the concept of “places of memo-

ry” and interest in the personal and collective memory of a person <sup>[28,29]</sup>.

Paul de Man analyzes autobiographical texts, including diary texts, within the framework of deconstruction. In his work “Autobiography as De-facement” he argues that autobiography destroys the author’s face, even if it tries to create it. For him, a diary, like an autobiography, is not a revelation of the Self, but its undermining. This view is echoed by Maurice Blanchot, who reflects on literature as an escape from the Self. The scientist raises in his works the theme of the “muteness of the author”, “disintegration of identity” in relation to the writer’s diary, believing that the author in such a text sometimes appears, sometimes disappears <sup>[30,31]</sup>.

In Russian philosophical science, this topic is considered, first of all, from the standpoint of the dialectical unity of nature, social development, anthropology and culture. Thus, M.S. Kagan in his work “Philosophy of Culture” considers a culture as a system that includes various forms of human activity and self-expression. Although the author does not highlight specific “genres of self-expression”, he defines several key forms through which a person expresses himself in culture.

Artistic form: art as the self-awareness of culture, in this area a person expresses his feelings, ideas and worldview through artistic images, such as painting, music, literature and other types of art. Spiritual form: philosophical, religious and scientific concepts through which a person understands the world and his place in it. These forms of self-expression help to form values and norms that regulate the behavior and activities of the individual. Material form: self-expression through the creation of objects, technologies and architecture. These objects not only serve functional purposes, but also carry cultural meanings and symbolism. One cannot but agree with the opinion of A.M. Kagan is that human self-expression in culture is multifaceted and manifests itself through various forms and genres that interact and complement each other, creating a holistic picture of the cultural process.

The author, affirming the right of the individual to self-expression, writes: “Thus, the connections between culture and man are especially close, intimate and diverse. This is not surprising: if nature gives culture the materials from which it builds a new world - “second nature” and if society organizes the environment in which culture lives,

functions, develops, then man is a direct cultural subject, embodying himself in culture, making it his other being and being formed by it <sup>[32]</sup>.

Now let us turn to the works of linguists. If we consider the diary as a genre from a linguistic point of view, the most important, in our opinion, are works on cognitive linguistics and psycholinguistics, communication and autocommunication, discourse theory, speech genres, linguistic-cultural studies, and functional stylistics.

We consider the position of V.V. Bakhtin, his concept of inner speech, autocommunication and speech genre to be especially important in the context of the topic of our article. In the course of our research, we have already turned to the works of V. V. Bakhtin as the methodological basis of this article. We consider his concept of inner speech, autocommunication and speech genre to be especially important in the context of the topic under consideration. Despite the fact that the scientist did not directly analyze the diary genre, his ideas about the genre specificity of the utterance, the author's position, dialogue and everyday speech influenced the study of diaries in general, and our work in particular. In our opinion, the idea of the dialogical Self identified by V. Bakhtin fits well into the diary form; a diary, according to the researcher, is a conversation with oneself and another at the same time. The concept of chronotope is also of no small importance, since a diary records the experience "here and now" <sup>[1]</sup>.

E. M. Vereshchagin and V. G. Kostomarov study the language of everyday communication and the linguistic-cultural aspects of the text, which is directly related to the analysis of diaries as examples of intimate written speech. I. R. Galperin in his works on the specifics of text and discourse, on the author's intentions, types of text and functional styles, identifies features applicable to the diary. N. I. Kuzmina in her work "Diary as an autocommunicative genre" writes about the genre features of autocommunicative texts, including personal diaries, letters, and memoirs. E. S. Kubryakova in her studies on cognitive linguistics and psycholinguistics considers the processes of thinking directly related to the features of the diary as a form of internal monologue. T. Gridneva studies the discursive features of diary texts, including in the context of linguistic analysis of personality and everyday written speech <sup>[33–37]</sup>.

Based on the works of the above-mentioned and other researchers, let us consider the structural and substantive

dominants of G.K. Belger's diary from the point of view of the linguo-conceptual analysis of the artistic text. The scientific interpretation of the term "concept" in linguistics defines it as a multifaceted notion located at the junction of language, thinking and culture. Linguistics studies concepts as keys to understanding the mentality of a people: «concept» is a mental unit representing knowledge, experience and culturally significant information fixed in the linguistic consciousness of native speakers. It is a unit of cognitive structure reflecting a generalized image of an object, phenomenon, property or relationship existing in individual or collective consciousness. It serves as a link between language, thinking and culture.

The explanation of this term by researchers varies depending on the approach (cognitive, cultural-semantic, philosophical, etc.), it is primarily associated with cognitive linguistics and linguacultural studies as "clots of culture in consciousness" within the framework of the axiological (value) aspect of concepts and the division of concepts into basic, value and perceptual.

The main characteristics of a concept: 1) mental nature: a concept exists in consciousness — it is not a word, but a thought structure, it includes not only logical content, but also associative, figurative, and emotional components; 2) linguistic representation: concepts are verbalized through words, phraseological units, texts, while one concept can correspond to many linguistic expressions; 3) cultural conditioning: many concepts are culturally specific (for example, "fate" in Russian and "destiny" in English are not fully equivalent), they are formed historically and reflect national and cultural features of perception of the world; 4) structure: a concept can have core and peripheral components, the core contains stable and generally accepted features; while the periphery — individual associations.

Gerold Belger's book "Autobiographical Sketches" reveals key concepts that reflect the author's personal experience, intercultural identity, and perception of the homeland. Through the prism of language and memory, he reconstructs the complex process of personality development in the context of deportation and cultural mixing. The main linguistic concepts of the work are determined by the ideological and thematic content of the book. Let us highlight the core and peripheral zones. The concepts of "homeland and alienation" are in the nuclear position. The concept of homeland in the work is multi-valued: for

G. Belger, homeland is not only the place of birth, but also the space where he realized himself as a person. Alienation from the historical homeland and assimilation in a new cultural environment become important themes reflecting the internal conflict and the search for one's place in the world. The concepts of "memory and identity", taken as a whole, are associated with the theme of homeland. G. Belger focuses on the concept of memory as the basis of identity. He explores how the memory of native places, language and traditions shapes the inner world of a person, especially in the context of forced migration and the loss of the historical homeland.

The concept of "language" also functions as a core concept and is considered a bridge between cultures. The writer emphasizes the importance of language as a means of intercultural communication, noting that knowledge of several languages allowed him not only to maintain a connection with his native culture, but also to become a mediator between different ethnic and linguistic communities. For G. Belger, language becomes not only a means of communication, but also an instrument of self-expression and awareness. He explores how language shapes the perception of the world, influences thinking and allows one to convey subtle nuances of personal experience. The concept of "trinity of cultures". The author considers his existence as a harmonious combination of three cultures - German, Russian and Kazakh. This trinity is manifested in his work, translations and essays, where he strives to convey the uniqueness of each culture, while emphasizing their interconnection and enrichment of each other.

G. Belger's linguoconceptual picture of the world is structured as follows: Core 1: homeland and alienation, periphery: the Volga region, place of birth, Kazakhstan, small homeland. Core 2: memory and identity, periphery: recollections, nostalgia, acquisition, destiny. Core 3: language, periphery: native, second, interethnic. Core 4: trinity of cultures, periphery: German, Kazakh, Russian. Core and peripheral concepts determine the semantic content of the subjects: I, we, you, they; predicates: remember, know, find, live. Linguistic cultural concepts bring G. Belger's works to a figurative and motive-based level, in which the image of a "forced migrant", a German by origin, is transformed into the image of a respected "aksakal" (elder, sage), who finds a second homeland in Kazakhstan.

It should be noted that the identified concepts and mo-

tifs are characteristic not only of the "Autobiographical Sketches", but are inherent in the writer's work in general. For example, they are a "red thread" through his novel "The House of the Wanderer". Here, the core concepts of "house" and "wanderer" are brought out in a strong position in the title of the novel. The semantic opposition of words-images expresses the duality of the situation of an entire people who survived deportation. The motive framework of the book gradually changes: from nostalgic memories to moral revival, from the role of a wanderer to the awareness of his new home. The poetic tone of the book "Autobiographical Sketches" develops in a similar way, the linguistic concepts and semantic dominants of the two works echo and complement each other.

## 5. Conclusions

In conclusion, we will formulate the outcomes. To do this, we will return to the questions asked at the beginning of the article. We hope that our work offers some answers and, to a certain extent, helps bridge existing gaps in the study of the stated topic.

So, answering the question: what is a diary and a literary diary, we assert that a writer's diary is an artistic and journalistic genre, occupying an intermediate position between fiction and journalism. In response to the question: what features of a writer's diary are genre-forming, we note the dating and periodicity of entries, documentary nature and precise recording of events, which are also characteristic of personal diaries. The specificity of a literary diary, in contrast to an everyday one, in our opinion, lies in emotional richness, conventional treatment of spatio-temporal categories, and expressive evaluativeness, since events are subordinated not so much to chronology as to the author's idea and self-reflection.

In search of answers to the question: what features of a writer's diary should be considered additional, such features as nonlinearity, intertextuality, stylistic collaboration were identified. Of course, a number of such features can be expanded, based on the context of each specific writer's work and the uniqueness of his idiosyncrasy.

One of the conceptual questions: what is the measure of artistry and publicism in works of diary form, is the most complex and ambiguous. In our opinion, at present there are no exact units of measurement, which in principle

cannot exist when studying such a subtle matter as literary creativity. Nevertheless, in our work, the interplay of the objective and the subjective in the author's picture of the world was taken into account as a measure.

The answer to the question: what is the typology of literary diaries from the point of view of the unity of content and form is substantiated in the previous sections of the article. Avoiding unnecessary repetitions, we will highlight the type of writer's diary as having cultural and historical value, shedding light not only on the events of the era, but also "from the inside", from the "first hand" revealing facts of a personal, biographical nature.

The question: what variants and invariants of the diary form of narration are observed in fiction was determined by our comparative analysis of the terms "autobiography", "confession", "essay", "memoirs", "notes", "remarks". In each of the listed forms of text, signs of a diary are found as elements, variants and invariants of the narrative structure of the text.

The answer to the question: what is the uniqueness of a writer's diary in the context of his work is substantiated by the analysis of the book "Autobiographical Sketches" by G. Belger. Of course, literary diaries should be considered in the context of the writer's work, since they reflect the creative individuality of the author. It is known that genre diversity is a sign of G. Belger's idiosyncrasy, and is manifested in the combination of stories, novellas, novels, poems with translations, essays, diaries in his work, which creates an emotional and aesthetic environment in which the writer's substantive preferences are more deeply revealed, what remains behind the line of the literary text is realized. The diary genre allows the writer to speak about this directly, objectively, without hiding his emotional perception.

As already noted, autobiography is, in general, one of the features of G. Belger's work; a lot of his creations reflect biographical facts. At the same time, the writer narrates not only about himself personally, he writes about his era, about real events that he witnessed, while the semantic dominant is not external events, but internal experiences, the author's consciousness of the writer. The author traces analogies with the facts of social life and episodes of his own biography, moving from subjective assessments to objective theses, as a result of which an artistic image is born in the diary. The reader's attention is focused not on

biographical facts, but on how they affected the emotional state of the writer himself. We think it is appropriate to quote the words of Roland Barthes here that a diary is not a text, but a "speech" <sup>[26]</sup>.

We believe that the degree of publicism is sufficiently expressed in the work of G. Belger. The author introduces conversations of people, excerpts from letters, testimonies and documents, socially significant episodes into diary entries, which makes you convinced of the realism of what is described and the objectivity of the writer's observations. His literary diary has historical and cultural significance, since together they create a unity of artistic and documentary representation of the author of the work. Through the prism of personal experience and the system of linguistic concepts associated with the Motherland and Small Homeland, Historical Memory and National Identity, the writer offers the reader an understanding of the main themes of his work, namely, political deportation, cultural adaptation, and personality transformation in a multilingual society.

The study showed that G. Belger's "Autobiographical Sketches" are an invariant of the diary genre, since they retain its main features, both in terms of content and form. In terms of content and structure, this work corresponds to the definition given by us in the article. In his work, the writer and publicist, in addition to the chronology of events in his biography, introduces the reader to the events of public life, analyzes and gives an assessment, actively expressing the author's attitude to the events described. The author's position, expressed extremely clearly, the combination of the objective and subjective, literary style and journalism give grounds to consider this work an invariant artistic and journalistic genre.

In the "Autobiographical Sketches" by G. Belger, the following main features were identified as a result of the analysis, which determine the genre originality: nonlinearity, intertextuality, reliability, evaluativeness, self-reflection. As additional features, we note: confessionality, emotionality, structure, imagery, historical and cultural context, a special style combining elements of artistry and journalism.

The study of the writer's diary as an invariant genre in our article certainly does not exhaust all the possibilities of working on this topic. We believe that the problem under consideration has prospects for further research in the following areas: determining the status of the diary in the sys-

tem of literary genres, studying the originality of the genre from the standpoint of text linguistics, identifying the measure of artistry and publicism in it, analyzing the creations of other writers who use the diary genre in their work.

It is also indisputable that the study of the border areas of literature, which include the writer's diary, is of a debatable nature. In this regard, in our opinion, some controversial issues are promising. Such, for example, is the problem of the concept and typology of the diary genre, the identification, on the one hand, of its general types, and on the other hand, a clearer justification of individual differences between the poetics of specific authors within the same genre. In the latter case, it will be interesting to compare the relationships of different literary forms in the work of a specific author, for instance, the interaction of his artistic journalism with "pure" compositions from the point of view of genre affiliation. Finally, communicative issues cannot be ignored in the analysis of any text in general, since any artistic text is nothing more than a communicative form, and its reflection, in our opinion, can be useful within various linguo-conceptual and literary-theoretical frameworks.

## Author Contributions

Conceptualization: A.U.; methodology: Z.S.; software: S.A.; validation: Z.T.; formal analysis: A.U.; investigation: Z.S.; resources: S.A.; writing—original draft preparation: A.U.; writing—review and editing: Z.T.; All authors have read and agreed to the published version of the manuscript.

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## Conflicts of Interest

The authors declare no conflict of interest.

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