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This article discusses the artistic trends of the 60s of the twentieth century. The aesthetic concepts of socialist realism, Romanticism, modernism and postmodernism are discussed, as well as the peculiarities of their development in Kazakh literature. The article analyzes the ideological and aesthetic concepts that opposed the socialist realism of that period. The works published during the period of post-socialist realism reflect the ways of development of modernist aesthetics. The features of new characters in literature are revealed. In addition, the article scientifically analyzes the formation of artistic systems and their methods with such features as a special spiritual connection of a person with the surrounding life of that era, personal relations between society and the individual. It is known that in the Kazakh prose of the 1970s and 80s, the well-established modernist aesthetics is closely connected with neo-mythologism. Based on this, relying on the conclusions of the world literary science, we will focus on the problem of neo-mythologism in the works of Kazakh writers. The article describes the influence of modernism and postmodernism on modern Kazakh prose and aesthetic principles of neo-mythologism, reflected in the national prose of the 70s of the twentieth century. The article makes a comparative analysis of scientific concepts of domestic scientists, as well as world research works.

Key words: Kazakh literature, modernism, postmodernism, mythology, realism, neomythologism.

Introduction

It is known that modernism, about which so much is being said at the present time, arose as a reaction to the intensification of contradictions in society, a decrease in the level of spiritual culture, when the consciousness turned upside down and the time came for the new values search. Modernist poetics, appearing at the beginning of the twentieth century in Kazakh prose, interrupts its course and resumes it again, starting from the 60s, and here one cannot fail to see an analogy with world experience.

Scientists note the following phenomena in the literature of postcolonial countries. According to the American researcher Michael Ryan, in addition to the serious consequences of colonization, it also creates opportunities for creative communication [1; 200]. These are not excuses for colonization, but the circumstances that led to the involuntary mixing of cultures. Although Kazakh literature also came under pressure from the Soviet government, which continued Russian colonialism and aspired to European culture through the Russian language.

Modernists all over the world viewed the world war as the largest crisis of mankind, leading to a decline in spirituality and moral qualities of a person, therefore they considered it necessary to direct artistic thinking in the other direction, radically changing it. Since the 1960s, Kazakh modernism began to gain strength again, this was facilitated by a gradual departure from reckless faith in Marxist-Leninist aesthetics, from the prevalence of totalitarian consciousness, doubts arose about the future of their society, aspiring to a "bright communist tomorrow". As a result of the onset of the time of "warming" and the appearance of some freedoms in the spiritual sphere, in social thinking, other motives and in literature, the shackles were loosened and new ideological and aesthetic trends began to be evident. Now fiction, relying on new views on the essence of man, began to pay attention to the desires of an individual, to the need to see him from the height of a spiritual and psychological phenomenon, to the relationship of a person with the true state of affairs and to explain it using philosophical criteria. Such qualitative features could not but have an impact on the figurative structure of a work of art. This is indicated by many researchers who analyzed the literature of the 60-80s of the twentieth century. It was at this time that a new generation came to literature, bringing a fresh breath to it, a number of studies were written about their attitude, artistic and stylistic features.

In fact, it was not an invisible phenomenon. In the opinion of the socialist society, almost all the literature of the peoples of the Soviet system in the 70s began to recover from the declarative nature of literature, moving away from the slogans of fashioning a worthy image of a one-party idea. The words of Bocharov, a

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scientist who studied Soviet literature in detail “Perhaps, it is these two basic ideas that have guided the literature of the last twenty years: to affirm, strengthen the dignity of man and tell the truth about his time. Both of these ideas are inseparable from one another: the dignity of a person is manifested and affirmed in real life circumstances, and the truth of life appears primarily in an honest and deep depiction of those real circumstances in which a person lives, acts, experiences” speak for themselves [2; 253].

A revolution in all spheres of art is characteristic not only of the Soviet states, but also of the political regions embraced by the communist ideology — the socialist “fraternal” countries of Eastern Europe. However, new developments in the literature of these countries began somewhat earlier. Researcher Sheshken speaks about the 1970s in Yugoslav literature, in which the characters are depicted in two directions. These are people who are threatened with a spiritual upheaval, who are struggling to violate the norms and who are victims of history [3].

The scientist came to this conclusion, thanks to works in Yugoslav literature, such as “The Red Hypocrite” by Pavlovski (2001), “Gresnik” (The Sinner) by Ćosić (1985), “A Tomb for Boris Davidovich” by Kiš (2001) “Khazar Dictionary” by Pavić (1988). Most of the characters in these works are revolutionaries, communists and innocent victims. Creating an unmistakable image of the reality of the society in which they live, these writers described the tragic state of man in the historical process. That is, a new approach to society, to a person has become widespread in the geopolitical region, where the closed principles of communism have come to an end.

So, a new aesthetic took shape in the 1960s and 80s. We propose to designate it as “the aesthetics of post-socialist realism”. Because socialist realism, about which we all talk tirelessly, is a method that did not arise along with the totalitarian system of the Soviet Union and did not disappear with it. It came into force starting in the 30s of the twentieth century, and at the end of the 60s (only in some forty-old years) it lost its supremacy. Despite the fact that socialist realism continued to persist in journalistic genres, such as outlines, essays, in fiction from the mid-70s, it can be said that it was completely destroyed. The main reason that socialist realism turned out to be an amorphous method lies in the imposition of it by force, created by a decree that did not give birth to laws inherent in literature itself, immanent processes. The goals set by socialist realism for literature have exhausted themselves, lost their colors, since the 60s a new aesthetic climate began to form within the framework of the national spiritual space. The internal and open resistance of writers to take the class struggle as the basis of creativity, to pursue ideological goals as before, the poison of absolute uncompromising, led to the birth of post-socialist realism, making the first steps of modernism. A special phenomenon that gave impetus to the movement of the national memory of the Kazakh people is the flourishing of historical prose, which is also the fruit of the aesthetics of post-socialist realism. Some critics and writers, who openly declared their disagreement with the former traditional aesthetics, began to create a literary-theoretical program for a new type of literature, which should now expand its boundaries, and tried to clarify its main milestones. One of such examples is polemical articles published on the pages of the Kazakh literary magazine *Zhuldyz* in 1963. Articles by Serikkaliyev “Criticism and Responsibility”, Iskakov “What if we talk heart to heart?”, “Imitation or Need?”, especially Suleimenov’s “Some words about form”, Kekilbayev’s “Tradition and era”, Suleimenov’s “About the truth of my hero”, Moldagaliyev’s “Okay, let’s be honest” were about new paradigms and the role of traditions. These polemical articles talk about the need for a new platform for critical thought that can set a high bar for the growing literature, tracking the direction of the search field of the emerging new generation, talked in detail about the essence of the heroes, the plot basis, form, traces of tradition and signs of a new style and etc. In Suleimenov’s article «Some words about form» great importance was attached in connection with the narrative style of the author to large-scale literary and theoretical categories, such as form and content. Having started a conversation about the evolution of the form of the author’s narration, starting from the time of Homer, he draws conclusions regarding the facets of skill in today’s literature. Attention is drawn to the insufficiency of other artistic methods for revealing the inner world of heroes, in a new way colored forms of narration in modern Kazakh literature. In short, special attention was paid to the need to destroy the lump of methods called “normative aesthetics” in order to analyze and define, in the opinion of critics and on the initiative of the writers themselves, the intellectual literature that replaced the works of socialist realism.

Materials and methods

The history of new prose begins in the 60s of the twentieth century. It was the time when the sixties entered the orbit of the cultural and spiritual space, and in Kazakh literature — the time of the arrival of

modernism ... This generation began to create a new art consciously, with great preparation. Even at the beginning, they aimed at creating a theoretical basis for it.

Of course, there is no reason to assert that the traditions of the older generation, formed in the 1930s-40s-50s in prose, stylistic ornament and artistic and aesthetic structures, were one-sidedly denied. Writers of the new generation hastened to fill the vacuum created by the crisis of socialist realism. In the coming time, the aesthetics based on socialist realism, the provisions of Marxism-Leninism, could not provide an answer to the ambitions of writers aiming at spreading a different spirit in literature. In this regard, the Kazakh writer Kekilbayev writes about his contemporaries: "This generation, being in a difficult mess of life, despite the hardships experienced, was far from the desire to hypocrite, gloss over his eyes, he was ready, he had enough determination to go to the court of truth and justice, it was internally prepared to lift and carry the spiritual burden, it equally mastered Russian and European culture, moreover, it came out of the depths of the people, and many representatives of this generation, without even stepping over the threshold of literature, without fear of difficult, twisting secrets of a contradictory being, began to peer into them. And therefore, the direction of development of Kazakh literature of that time did not satisfy them", — these thoughts draw attention to the increase in demand for new knowledge and to the fact that Kazakh literature has taken the path of the reform process" [4; 21].

Results and discussion

One of the main principles that modernism adheres to is to correlate the content of a work of art with the stream of consciousness, such a feature was largely characteristic of Kazakh prose of the 1960s-80s. This process was especially characteristic of the style of Kekilbayev, Abdikov, Bokey, Suleimenov, Iskakov, Nurmanov, Magauin. In the internal monologue used by classical realism to depict a certain spiritual and psychological state of the heroes, there are a number of differences from the concept of the "stream of consciousness", which was thoroughly ordered at the time by the American psychologist and philosopher James in his work "Scientific Foundations of Psychology". In accordance with the internal monologue used by most representatives of realism, thought is based on materially volatile facts. If in premodern literature, artistic thinking was understood as a reflection on the true essence of consciousness, then the stream of consciousness reached the point of complete separation from the true world. According to Borev, "the spiritual world is changeable, thought only begins from a fact, the whole past experience of a person takes part in the act of thinking, thought fully embraces the past, the present, and the future. Thought is the processing of facts based on a person's life experience. The system of thinking includes not only the analytical and synthetic abilities of the brain, but along with this, such properties as memory, imagination and fantasy" [5; 457]. No one wants to negate the fact that the realists were able to color a work of art with the thick colors of psychological insight through an internal monologue. And the stream of consciousness used by modernists, without choosing extreme situations, is realized through the freedom of time and space in the work. Speaking about time and space, Indonesian scientists in their article "The Construction of House and Body Spaces in Modern Indonesian Poetry" focused on the problem of the space of house and body in literary works: "space is closely connected with the thought of the nation. Literature, like neutral discourse, always includes certain thoughts, including colonial and postcolonial ones. Therefore, the issues of time and space must be studied in literary works, since there is a semiotic and symbolic connection between the space of the house and the body and the social facts of the nation, including the Indonesian people" [6]. That is, the unity of action and feeling, realized in the samples of classical realism, is not strictly observed here: the flow of thought does not strictly obey the logic of the plot, sometimes it also exists outside the plot.

To build the image of human feelings and thoughts with the echoes of consciousness, heroes and the course of real life on the basis of limited, even mechanical relations, to awaken the phenomena of life that are not correlated with each other thanks to consciousness — all these features have become known in Kazakh prose, which is distinguished by its specific characteristics. The need to give freedom to the simmering of thought demanded mainly voluminous genres. A number of such works as "Death of a Greyhound" by Magauin (1993), "Blue Haze" by Magauin (2008), "Truth", "Flickering of the Lights of the Underworld" by Abdikov (1992), "Five Charges" by Suleimenov (2018), "History of Khansha Daria", "Dispute", "Kui" by Kekilbayev (1982), "The Well" by Kekilbayev (2004), "Muztau", "Among the Dead", "Devil's Bridge" by Bokey (1995), "Snow Girl" by Bokey (2008), "Little Camel — an Orphan", "The Nature of Sand" by Bokey, "Mountain "Stream", "Genesis", "Burying the Deceased" by Isabekov (1992), "The Wind — Traveler" by Isabekov (1993), "The Light World" by Elubayev (1973) and others, written in the genre of a novel, a story in the period under consideration, is characterized by showing the relationship between the environment and

the characters through the stream of consciousness. The appearance of such works one after another, which brought a special breath, a special rhythm to prose, required an update of the traditional methods that had formed in literary criticism and criticism. It is also true that the lack of specification in the named works of place and time, that the writers took a different look at the measurement of time and space, moved away from social and ideological factors or did not take them into account at all, abandoned socially active heroes, etc., fresh characteristics, at first seemed alien. There was also criticism, the object of conversation of which was the indistinctness, the vagueness of social ideas, the immense thickening of tragic colors and the inactivity of the heroes of the works. Because the transition of literature to a completely new path, the decisive inclusion of the voice, thanks to fresh searches, into world literary trends occurred immediately, did not stretch out for a long time.

In the Kazakh prose of the post-socialist period, mythical lines, mythical plots were used as the basis of social thought, for expressive, purely realistic purposes, while later literature used them for other purposes. An example of this is the tradition of mythological thinking, which is reflected in the motives of color reproduction in the image of Abylai Khan, Kenesary in Yesenberlin's trilogy "Nomads". Later, archetypal consciousness based on mythical thinking also occupied an important place in the poetics of the works of Kazakh writers. This does not mean that the mythological system of thinking formed by the classics of Kazakh literature has completely disappeared, but only that this tradition has acquired a new meaning in the new prose, freed itself from the framework of the realistic principle and acquired a different character. That is, the current networks and mythological tables mentioned above have strengthened the meaning of autonomy, which is not based only on historical and real time, but also goes beyond the logic of the work. At the same time, mythologized images not only revived archaic consciousness, but also began to manifest themselves in the form of transformations. From now on, Kazakh writers have developed mythology in terms of the mysteries of being and the way of philosophical reflection on the meaning of life. In short, the phenomenon of neomythologism became one of the independent literary trends that complemented the modernist character of this period.

In Soviet times, the old system that had developed in Kazakh society shifted to a different channel, changed values, global issues became more acute, strong oppression of the people brought a stream of post-Socialist realists prose writers to the stage of history, who brought to life works of a new character. The authors of this group were recognized as national figures who cared about the condition of their people. Their works urge to preserve folk customs and traditions unchanged, not to break away from national realities.

In the Kazakh literature of the 1970s and 80s, including in Kazakh prose, the establishment of modernist aesthetics is considered closely related to neomythology. One of the ways of isolation in this process is a mythical transformation. These are beliefs born in the human consciousness in archaic myths about a person's ability to enter into the image of other things, i.e. acquired a new stylistic meaning in the prose of subsequent years. Man and nature, man and animals – all this contributes to a new time processing, an intelligent filter. In an article by researcher Altayeva, in collaboration with Kalymbetova, writes about this: "One of the artistic functions of the animalistic staff is associated with its ability to check the naturalness of human life and its relationship to eternal values" [7; 10]. The best reflection of this approach in Kazakh prose we recognize Bokei's work "Atau-kere". Aimukhambetova in the study "The problem of mythologism in the prose of Oralkhan Bokey" clearly demonstrates similar approaches and original searches of the Kazakh writer [8; 24].

Thus, the crisis of the principles of socialist realism in the 70-80s of the twentieth century gave rise to a demand for the revival of spiritual values. The need for deep changes has formed a special aesthetic atmosphere in Kazakh literature. We conditionally called it "the aesthetics of post-socialist realism". Because, if earlier the social ideal, the socio-political background, the image of the necessary characters and actions characteristic of the Soviet person were created in accordance with the governing tendencies, now new concepts have been created that demanded to consider an individual person from the height of a spiritual phenomenon, in his relations with being. Modernism, which brought a different system of new artistic perception to the image, was established as a result of the desire to cognize human essence in a new way. This could be easily noticed from the ideological position of Kazakh prose, the nature of the images, the process of narration, the pictorial and expressive language solution.

Modernism in Kazakh prose was enriched thanks to the rethinking of the directions of artistic development that existed before it, the denial of the spiritual values on which the people of the Soviet system relied. The ideological and artistic characteristics of modernism in national prose were distinguished by the following features:

- for writers, it was not so much the reflection of the truth of a particular life that became significant, but the understanding and outlook on life. They drew attention to a comprehensive depiction of the relationship between man and the world outside the empirical content of things and phenomena;
- among the writers who shaped the course of modernism in national prose, the presentation of the truth of life as a chaos, an absurd world began to prevail;
- the reason for the inclusion in the literature of such a complex philosophical problem as alienation was the depiction of the human person in an irrational form. In prose, there is a process of displaying the image of a person through heroes cut off from society, origin, environment, society;
- the reliance of modernist literature on the concept of "stream of consciousness" introduced a number of changes to the structure of a prose work. The uninterrupted flow of thought and complex monologues of the heroes, which arose due to the subjective position of the author, too much reduced the function of the plot. Spread in accordance with the poetics of the stream of consciousness in the compositional structure of the work, in the nature of the images and their actions, turns that do not correspond to logic, conventional drawings;
- the comprehension of the truth from a subjective point of view is noticed through the elements of literary play in the work, which give a clear picture;
- a confirmation that modernism was able to decisively break the stereotypes of rational thinking is the widespread use of myths and mythological reminiscences. The use of archetypal images, mythological elements, plots from legends in artistic creation to reveal the nature of the contradictory essence of man, to delve into the spiritual problems of today has formed the course of neomythologism.

Thus, the aesthetics of modernism manifested itself in the Kazakh literature of the first decades of the twentieth century through various currents and was continued in the 60-80s of the same century. In the works of Kazakh writers, new images and other pictorial characteristics, new systems of cognition and detached thinking have been established. The writers sought to identify human existence with new philosophical criteria and relied on modernist principles such as stream of consciousness, poetics of literary play, mythical phenomenon, multiple fragmentation of consciousness. In accordance with the poetics of the stream of consciousness, turns and conditional images were noted outside logic in the compositional design of the work, the characters and actions of the images.

One of the problems that need to be addressed is postmodernism in Kazakh literature. Is there postmodernism in Kazakh literature? There are different answers to this question. There is no consistency in these comments. Perhaps, literary criticism played an important role in the formation of the literary process of the new time, but on the basis of the excerpt of criticism, our written literature turned to new trends. For example, during the period of thaw and stagnation, only the method of socialist realism was used in literature, and recently not one, but several trends have been applied in parallel. Postmodern was coined in the 1960s to describe a current literary movement. Like modernism, postmodernism challenges literary traditions and conventions but more radically. Postmodernism or postmodern theory is also currently very popularly used as synonymous for post structuralism to describe a reactionary intellectual movement. Since this movement values many principles illustrated by postmodern writings because both can be seen to represent an ideological shift in the late twentieth century western culture, the extension of meaning is to be understood e. g. the idea that "reality" is constructed by language and that no objective truth exists [9].

The origins of postmodernism in the literature of the former Soviet Union dates back to the 1990s. However, there is no reason to believe that the concept of postmodernism is complete. Before thinking about this concept, we must first consider the concept of "postmodern". It is clear that postmodern, which began to be used more often at the end of the 20th century, means "postmodern", "modern". So how do we understand the "new" ("modern") "post-new"? How to distinguish? When modernism entered literature, it aspired to something new from the old, classical current. And postmodernism did not arise after modernism, but in parallel with it. One of its features is not to deny everything that came before it, but to ironically rethink it. Also, postmodernists resort to conventions, combine styles of various genres and literary eras. The author of the work "Postmodern in Russia" Epstein: "The concept of postmodernism is the key to the classification of world history, which is traditionally divided into three major eras: ancient, medieval and modern. Such a classification, wherever it may be conditional, allows you to look at world history from above, to trace the relationship of real periods... Postmodern in its general sense is the *fourth* largest epoch in Western human history after the New Age" [10; 7]. According to the scientist, postmodernism is the first stage of the post-modern era. Ancient, medieval, New Age (modern), postmodern — eras, and the Renaissance, Reformation, Baroque, classicism, romanticism, realism, modernism, postmodernism — periods. "The most difficult thing

is that we live in the early stages of the postmodern period, we know only the most general aspects of postmodernism, its future historical potential is unknown”, he wrote [10; 8]. The view of postmodernism as a modern cultural era that has updated the principles of modernism has become more stable. Weinstein argues that postmodernity should be understood as “the general state of civilization in the last decade, the totality of cultural phenomena and philosophical currents” [11; 31]. Over the past 10-15 years, many fundamental encyclopedic and reference works have been published on the ideological and aesthetic foundations of “postmodernism”, based on the concept of “postmodernism”, used to determine the nature of certain trends in literature and art [12]. Similarly, Skoropanova says: “This concept is used in the following cases: 1) a new stage of cultural development; 2) non-postclassical (postclassical) style of scientific thinking; 3) new artistic styles characteristic of contemporary art; 4) new artistic trends (in architecture, painting, literature, etc.); 5) artistic and aesthetic systems that were formed in the second half of the twentieth century; 6) it is a theoretical reflection on phenomena (in philosophy, aesthetics)” [13; 9]. The researcher points out that postmodernism is able to mix different styles and directions in art that are incompatible with each other, connecting with all the classical and archaic traditions that preceded it. Postmodernism “can take everything that is in culture” Skoropanova identifies several types of postmodernism, arising from the theory and practice of post-structuralism and deconstructivism [13; 63]. These are: narrative postmodernism, lyrical postmodernism, lyrical-post-philosophical, schizoanalytic postmodernism, melancholic postmodernism, ecological postmodernism, feminist postmodernism [13, 351-353]. These are the fruits of the postmodern era, which brought radical changes to normal artistic knowledge. In the process of distinguishing new paradigmatic literature, such as postmodernism, from the literature of earlier periods, several new concepts have emerged. For example, Epstein classifies the poetry of the 1980s into several types (currents) [10; 138-141].

It is known that the American educator, post-modernist John Barth, talked a lot about the phenomenon of postmodernism. In the 60s of the twentieth century, he wrote an essay on the topic “Literature of exhaustion” then in 1979 he published a new essay “Literature of replenishment”, in which the scientist gave his explanation to the previous essay. In the first essay, postmodernist educator Barth.

He argued about the need for a new era in literature after modernism had exhausted itself. And in a subsequent essay, “The Literature of Replenishment”, he wrote that the ideal writer of postmodernism tries not to copy and does not reject the previous currents of the literary process. In his opinion, the goal of postmodernists is to attract a certain layer of the public — a wider circle than the professional servants of high art. “The ideal work of postmodernism must somehow be above the battle of realism with unrealism, formalism with “content”, pure art with engaged, elite prose with mass”, expressing such a saying, the scientist considers it appropriate to compare good jazz and classical music [14].

These are: conceptualism, post-conceptualism, zero style or “great defeat”, neo-primitivism, irony, caricature-grotesque poetry, metarealism, continualism, presentalism, polystylistics, lyrical archive or poetry of the disappearing “Me”.

Such views on the theory of literary postmodernism, which have developed rapidly in recent years, may be exaggerated. However, we decided to describe them more or less, since it is impossible to cover these issues within the framework of this work and we have no main goal.

There is a reason to pay attention to the phenomenon of postmodernism: If the postmodern situation in the literature of other countries at the end of the twentieth century after modernism led to the emergence of postmodernist movements, then Kazakh literature, which is part of the world literary movement, was excluded? Or did the force of inertia of traditional knowledge hinder the development of postmodern aesthetics?

It is known that professor Maitanov, a researcher of postmodernism in Kazakh literature, studying the connection between modernism and postmodernism, refers the first signs of these trends to the first quarter of the 20th century. “If in the works of Erubayev and Seifullin intertext, reminiscence, freedom of the author's personality stand out, then in the Kazakh prose of the 1960-1970s in the works of Alimkulov, Nurmanov, Tarazi, Muratbekov, Moldagaliev, Kekilbayev, Magauin, Abdikov, Seisenbaev, Nurmaganbetov, Doszhanov and others the gap between the soul and the environment, the meeting of elements of clowning (parody), conditional misunderstanding, “black” humorous symbols explained by postmodern worldviews”, he said [15; 9]. The scientist associates the beginning of postmodernism in Kazakh prose with the works of the late XX — early XXI centuries. New poetic dimensions are revealed in the works of such writers as in particular, Mukanova, Zhaksylykov, Altai, Amantai, Ikhsanov. And according to Eleukenova, elements of new trends in postmodernism in Musrepov's “Ethnographic Story”, it became clearer, and then interrupted for a while. “However”, she writes, “the literary process at that time was not smooth and uniform. Two periods are clearly distinguished here, one is the period from the mid-1950s to the mid-1980s, when certain trends prevailed,

and the other is the period from the mid-1980s to the late 1980s, when the so-called postmodernist trends prevailed” [16; 196]. Ishanova conducted a fundamental study to determine the relevance of postmodernist game poetics for Kazakh literature [17].

Conclusion

It is concluded that due to the fact that Kazakh literature is not completely excluded from the cultural, aesthetic and cognitive phenomena that arose at the last stage of the development of world artistic thought, along with modernism, postmodern phenomena began to take place in our national prose.

Since fiction is a constantly changing and moving concept, the methods of its study are updated every day. The raising of such a question before the National Literary Science became possible as a result of the extensive works of our literary scholars on systematizing the history of literature, ridding it of various erroneous theories and misconceptions, evaluating the whole period, mastering the vast folklore heritage and studying the genres of prose, poetry, drama.

Recognizing the values formed by the global spiritual and cultural process, we recognize in national literature the original aspirations of modernism combined with postmodernist poetics. Of course, postmodernism in Kazakh prose has not yet become a powerful trend that has supplanted traditional poetic structures. However, it cannot be ruled out that this phenomenon exists and can increase its spiritual influence. The nature of postmodernist trends in Kazakh literature and its place in our national spiritual space is one of the fundamental questions awaiting its researcher, which must be comprehensively explored in the future.

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Постсоциалистік реализм кезеңіндегі ұлттық әдебиет

Мақалада XX ғасырдың 60-шы жылдарындағы көркемдік бағыттар мен ағымдар қарастырылған. Социалистік реализмнің, романтизмнің, модернизмнің және постмодернизмнің эстетикалық тұжырымдамалары, сондай-ақ олардың қазақ әдебиетіндегі даму ерекшеліктері талқыланды. Сол кезеңдегі социалистік реализмге қарсы шыққан идеялық-эстетикалық тұжырымдамалар талданған. Постсоциалистік реализм кезеңінде жарық көрген еңбектерде модернистік эстетиканың даму жолдары көрсетілген. Әдебиеттегі жаңа кейіпкерлердің ерекшеліктері анықталған. Сонымен қатар, мақалада көркемдік жүйелер мен олардың әдістерінің қалыптасуы сол дәуірдегі адамның қоршаған өмірмен ерекше рухани байланысы, қоғам мен жеке адам арасындағы жеке қатынастар сияқты ерекшеліктер ғылыми тұрғыда талданған. 1970–80 жылдардағы қазақ прозасында модернистік эстетиканың әбден орнығуы неомифологизммен тығыз байланысты екені белгілі. Соның негізінде зерттеу барысында авторлар әлемдік әдебиеттану ғылымындағы тұжырымдарға сүйене отырып, қазақ жазушыларының шығармашылығындағы неомифологизм мәселесіне тоқталған. Модернизм мен постмодернизмнің қазіргі қазақ прозасына тигізген әсері және ұлттық прозамызда XX ғасырдың 70-ші жылдары көрініс берген неомифологизмнің эстетикалық принциптері сөз етілген. Мақалада әлемдік зерттеу еңбектерімен қатар отандық ғалымдардың да ғылыми тұжырымдамалары басты назарға алына отырып, салыстырмалы талдау жасалған.

Кілт сөздер: қазақ әдебиеті, модернизм, постмодернизм, мифология, реализм, неомифологизм.

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Казахская литература эпохи постсоциалистического реализма

В статье рассмотрены художественные направления и течения 60-х годов XX века. Обсуждены эстетические концепции социалистического реализма, романтизма, модернизма и постмодернизма, а также особенности их развития в казахской литературе. Проанализированы идейно-эстетические концепции, выступавшие против социалистического реализма того периода. В работах, изданных в период постсоциалистического реализма, отражены пути развития модернистской эстетики. Выявлены особенности новых персонажей в литературе. Кроме того, в статье научно проанализировано формирование художественных систем и их методов с такими особенностями, как особая духовная связь человека с окружающей жизнью той эпохи, личные отношения между обществом и индивидом. Известно, что в казахской прозе 1970–80-х годов вполне устоявшаяся модернистская эстетика тесно связана с неомифологизмом. На основании этого, опираясь на выводы мировой литературоведческой науки, остановимся на проблеме неомифологизма в творчестве казахских писателей. Отмечено влияние модернизма и постмодернизма на современную казахскую прозу и эстетические принципы неомифологизма, отраженные в национальной прозе 70-х годов XX века. Авторами сопоставительны изучены научные концепции отечественных ученых, а также мировые исследовательские работы.

Ключевые слова: казахская литература, модернизм, постмодернизм, мифология, реализм, неомифологизм.

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