

**LITERATURE AND CULTURE: HISTORIC AND CONTEMPORARY**

**DOI: 10.24411/2470-1262-2020-10098**

**УДК: 82:111.852**

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***For citation: Jakipova G. A, Beissenova Zh.S., (2021).  
A new Intellectual Tide in Kazakh Literature.  
Cross-Cultural Studies: Education and Science  
Vol.6, Issue 1 (2021), pp. 6-13 (in USA)***

***Manuscript received: 01/03/2021***

***Accepted for publication: 25/03/2021***

***The author has read and approved the final manuscript.***

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**A NEW INTELLECTUAL TIDE IN KAZAKH LITERATURE**

**НОВАЯ ИНТЕЛЛЕКТУАЛЬНАЯ ВОЛНА В КАЗАХСТАНСКОЙ  
ЛИТЕРАТУРЕ**

**Abstract:**

The article presents a panoramic study of the main trends in Kazakh literature development during the Independence period. Its innovative trends are highlighted in their deep connection with the national and world literary tradition. The definitions of artistic tradition, epistemes of the historical and cultural code, documentary and quasi-documentary narratives in the literary text structure, and other terms are introduced.

**Keywords:** Kazakh literature, Kazakh prose, period of Independence, Russian-language literature of Kazakhstan.

**Аннотация:**

В статье представлено панорамное исследование основных тенденций развития казахской литературы в период независимости. Его новаторские направления имеют глубокую связь с национальной и мировой литературной традицией. Вводятся определения художественной традиции, эпистемы историко-культурного кода в структуре художественного текста и другие термины.

**Ключевые слова:** казахская литература, казахская проза периода независимости, русскоязычная литература Казахстана.

**Introduction**

In Kazakh literature of the period of Independence, which has developed traditions of lyric-epic and large-format realistic narrative with a bright national imagery, qualitatively new postmodern, neo-mythological, neorealist, and other discourses are distinguished.

We find a branched ambiguous metaphor, cross-genre modifications, syncretism of artistic methods and approaches in the works of recent years of such famous artists as Abdizhamil Nurpeisov, Tynymbay Nurmaganbetov, Tolen Abdikov, Mukhtar Magauin, Kabdesh Zhumadilov, Dulat Isabekov, Smagul Yelubai, Bakhytzhan Kanapyanov, Gerold Belger, Rollan Seysenbayev, Talasbek Asemkulov, Hasen Adibayev, Dukenbay Doszhan and others.

Prominent representatives of the so-called "new tide" of intellectual prose are involved in the orbit of Kazakh literature in the Independence period, they are Askar Egeubai, Askar Altai, Aslan Zhaksylykov, Didar Amantai, Roza Mukanova, Aigul Kemelbaeva, Dyusenbek Nakipov, Hakim Omar, Ilya Odegov, Abay and Auez Tynibekov, Nikolay Verevochkin and others.

An appeal of modern Kazakh writers to the epic heritage, the reinterpretation and development of national and foreign mythic-folkloric images and motifs deserve particular attention. In the books of B. Zhandarbekov, T. Asemkulov, A. Egeubai, D. Amantai and A. Altay analyzed here, significant issues of correlation of aesthetic-ideological innovations and intangible cultural heritage receive additional reflection.

In the given article, we tried to present a panoramic study of the main trends in Kazakh literature development during the period of Independence within the context of tradition and innovation.

Some novels by M. Magauin, D. Nakipov, D. Amantai, A. Zhaksylykov, H. Adibayev, A. Altay and others published at the beginning of the new century and which are largely experimental indicate qualitative changes in the aesthetic nature of Kazakh prose, its genre and style orientation. The books with a strong neo-mythological, fantastic, and avant-garde orientation appear along with a realistic novel, traditional epics, recognizable ethno-folklore images and motifs. All this points to the writers' unceasing search for a new aesthetic paradigm that can adequately reflect the existing mental and psychological problems of identifying modern man and society.

The artistic guidelines of the Kazakh literature during the period under study differ significantly from the past epochs, which is reflected in the existence of deep aesthetic changes, including the transformation of classical genres and categories of poetics (image, hero, character, composition, plot), the dynamics of innovative trends for Kazakhstan (in particular, developed modernist, postmodern, neo-mythological discourses).

For modern Kazakh literature, which has absorbed the richness of national folklore and world literature, the correlation problems of literary tradition and innovation are important in general cultural and literary aspects.

The latest Kazakh literature is a bright mosaic of works which combines realism, modernism, postmodernism, and other methods that explore deep "timeless" philosophical, ontological and worldview issues at the artistic level. The authors' internal intention to develop general philosophical and global issues (ecology, noosphere, planetary security) objectively justifies their choice of the corresponding complex "tools" of the work. As a rule, the given original motives, ideas, images, plots, systems of heroes and characters are presented as polysemic, psychologically capacious structures, subordinated to a single author's concept.

### **Literature review**

The principal feature of the panoramic study of the main trends in the development of Kazakh literature during the period of Independence is the appearance of scientific monographs. The monograph of Saule Altybayeva "Kazakh prose of the period of Independence: tradition, innovation, prospects", the defense of doctoral dissertations of A. S. Ismakova "Poetics of Kazakh fictional prose of the early twentieth century", A. Zh. Zhaksylykov "Images, motifs and ideas with religious content in the works of Kazakh literature. Typology, aesthetics, genesis", K. R. Rustemova "The concept of man and history in prose by A. Alimzhanov" and articles by G. I. Vlasova "Eurasian poetics of the Kazakh cultural text", L. V. Safronova "Kazakh literary studies of the period of Independence" and other works have served as a valuable material for our research.

Many Kazakh literary critics consider the periodization issues of Kazakh literature. Some aspects of this problem are reflected in the works of V. V. Badikov, T. P. Chaplyshkina, S. D. Abisheva, V. V. Savelyeva, B. A. Zhetpisbayeva, S. V. Ananyeva and many others.

The article of the famous Kazakh critic Didar Amantai " Kazakh literature: classics of modern and postmodern " presents a conditional triangular classification of poetry and prose according to the form and manner of writing. Based on the study of this material, we can present our views on the features of the modern literary process development in the perspective of the succession and continuity of the Kazakh literature formation periods. We thank the authors of this research.

### **Development of Kazakh prose during the period of Independence**

Kazakh prose has risen to a new stage of its development during the Independence years of our country. At this time Kazakh writers, freeing themselves from the totalitarian grip, set a course to expand the scope of the work. Over the years, the range of the leading genre of prose — the novel has expanded. Independence provided writers with a freedom of speech. The freedom of speech gave Kazakh writers an opportunity to take another look at such topics, which in the Soviet period they could not freely express and widely publicize. Therefore, during the

period of Independence, a large number of works about Kazakh history were written, which were previously evaluated as lopsided in literary criticism. Several historical novels by A. Alimzhanov, I. Esenberlin, S. Smatayev, A. Kekilbayev written in the 70-80-ies of XX century were replenished with new works as "Commotion," "Adversity," by Zh. Akhmedi, "The Oath," "The deep sorrow" by K. Akhmetbekov, novel-ambilogy "Daraboz" by K. Zhumadilov, "Wasted life" by B. Mukai, "Last credit" by A. Nurpeisov, "My country" by P. Smataev (the third book, 2003), "Zharylgap Batyr", "Red tiger", "White flag of Abylay" by U. Dospanbetov (from four books); "The fall of Otrar" by H. Adibaev, "Belaskan" by K. Segizbai, "Ospan Batyr" by S. Abylkasymuly, "Tears of Gray Wolves" by T. Zakenuly, "Esengeldy bi" by Zh. Akhmedi, "Shon bi" by Kalmukan Isabai in the years of Independence.

**The stories.** Kazakh stories of the late XX and early XXI centuries could also find a place in the new trend of development. During these years, K. Isabayev, T. Nurmagambetov, Zh. Akhmedi, K. Segizbayev, A. Askar, M. Yskakbai, N. Akysh. A. Altay did their share to the Kazakh stories with their original works. We witness the story of one big resort love between two family people in "The Woman who did not know love" by M. Yskakbai.

One of the most glorious works among the Kazakh stories in the years of Independence is the story of A. Askar "Proud Altai, why do I need your height?" The famous Kazakh writer Sh. Murtaza highly evaluated the main plot of the work calling it "a story that is comparable to a novel", it is about the life of seven houses remained on the site of the Razdolnoye state farm, which once had one hundred houses. A collective image of all Kazakh auls of the 90ies of the XX century was created.

**The tales.** The writers Sh.Murtaza, M. Magauin, K. Zhumadilov, B. Nurzhekeuly, T. Nurmagambetov, K. Tumenbay, A. Tarazi helped to improve the artistic level of Kazakh tales during the years of Independence. Sh.Murtaza does not forget the small genre, contributing and developing it with his tales "Alapar and Dingo", "Peas", "Celebration of Risk". The tale "Celebration of Risk" is based on a celebration of rivalry in our time. Excessive rivalry and envy cross the line so much that the Kazakhs who love the festivities have now begun to lose the traditional nature of the celebration and turn such events into a competition. People who are intoxicated with their vanity after holding such festivals get into material debts in order to outdo someone, such facts are bitter reality [1].

An important component of intellectual products is literature and art, which received a new impetus for development having declared the Independence of Kazakhstan and having established democratic principles for the development of society.

The works of Didar Amantai, one of the Kazakh writers of the new generation, clearly demonstrate multi-tiered Actual relationships with various artistic, historical and cultural codes, literary and sacred texts, archetypes of national and foreign orientation. The postmodern novel "Tungi Zharyk" (The Night Light) by D Amantai is written at the intersection of literature, philosophy, religion (theology), aesthetics, history, basically literary studies, which justifies its referring to the paraliterature. [2, p. 59-123]. '... / Paraliterature is like double literature, that increases its intellectual potential, but combines scientific methods of cognition with artistic

ones. The signs that it controls (by virtue of its universality, references to numerous "features" in the cultural text), allow you to create, the central "heroes" of which are intellectual, philosophical, cultural, aesthetic concepts and categories, etc. At the same time, they are fundamental, kind of "materialized" and refined: the world (as an object of knowledge), man (as an anthropological phenomenon), history (as a theoretical discipline), civilization, nature, culture, philosophy, science, literature, etc.', - say the researchers of this aesthetic phenomenon. This work depicts a deep inner conflict of the hero with himself, bringing him to the last line. From the first lines of the novel, built on the type of short chapters, the climate of a painful and exhausting expectation of the event is generated. The hero sees the same dull, dim landscape with a single streetlamp, barely shining and fading in the end in his dreams and reality. For the new intellectual prose, the problem of discourse is also relevant, by which we mean "a complex communicative phenomenon that includes, in addition to the text, an extralinguistic factor (knowledge about the world, opinions, attitudes, goals of the addressee) necessary for understanding the text. [7, p.326]

In D. Amantai's novel, a multi-faceted, multicultural discourse is consistently formed in several directions: - postmodern conceptual discourses ("death of the author", "death of the subject", "death of the book", the concept of the so-called "postphilosophy"); - linearity of novel time and space; - decentering of the text, diverse cultural associations and parallels; - rhizomatic construction (the text is restructured; it is an open "text in the text" with various plot-like branches).

The latest philosophical dictionary defines 'the rhizome' as "a fundamentally non-linear way of organizing the unity of a postmodern text, leaving open the possibility of both internal immanent mobility and interpretative pluralism." [8, p. 279]. The entire novel by D. Amantai is laced with philosophical, theological debates of various characters, as if changing in a kaleidoscope, and with internal monologues of the main character Alisher about the meaning of being, the world, death and life (the so-called postmodern schizoanalysis) [3, p.330-342].

We find all the above-mentioned features of a postmodern work in D. Amantai's novel: an open antiform, intertext as the hero's playing field, interpretative freedom for the reader, fragmentary narrative lines, and others. In the flexible system of postmodern aesthetics, a special role is given to polystylistics: "One of the main properties of postmodernism in culture: plasticity, irreducibility to a fixed stylistic or ideological dominant. Postmodernism is realized in polystylistics, in the active interaction of various artistic systems. The dynamic contact of styles creates a multidimensional intertextual space in which the "pure" experience of an isolated meaning or aesthetic impulse is impossible. The meaning and the accompanying aesthetic emotion are formed in a duel, which is the intersection of various symbolic contexts" [10, p.65]. D. Amantai's representation of the last moment of the hero's life, the naturalism of details, a brief description of the suicidal act committed by the hero, interpret life as a moment before the final truth (the act of death as the last existence), to which he aspired. We face a constant state of "self-examination", a fragmentation of the "torn" consciousness and an inconsistency in the healthy sense of action that characterize the postmodernism. Throughout the story, the hero gradually destroys himself, disappearing like a mist before dawn, spreading throughout the text. The prevailing twilight consciousness of the hero is associated with a philosophical search for the meaning of being, the beginning and end of life. Here we turn to the problem of the

prehistory of the novel, its emotional, psychological, symbolic-metaphorical, and other meanings. The eschatological and existential motifs of the ultimate state of the protagonist form the corresponding background motifs and cross-metaphors of the novel: the transience of life, the end of the world, the meaning / meaninglessness of being, a literary work, art. The multifaceted work of D. Amantai draws our attention to the creative plot and composition, deep and ambiguous intertextual connections with their stylistic, semantic and emotional orientation. Unlike the traditional Kazakh novel, where the national consciousness, psychology, cultural area are dominant elements, the postmodern works of recent years have been developing the tendency to artistic understanding and creative assimilation of new, including foreign orientations, images, motifs, ideas, and the writing technique itself. Poly or multiculturalism pushes the limits of knowledge, creates a new aesthetic, philosophical space in which the reader becomes a kind of "player", involved in the action, the situations presented [5, p.8]. Along with deeply ethno-national motives (the search for national and cultural identity, answers to questions about who the Kazakhs are, where they came from and where they go), the novel develops motives of a different national and cultural identity – the themes of Tao, Buddha, Confucius, Zarathustra and other world religions and beliefs.

The literary strategies presented by Amantai, which are new and repeated in the domestic prose of the "zero" years, are characterized by a certain universality:

- a variety of naturalistic, realistic, postmodern images and motifs;
- the "splitting" of the spiritual and "material" space of the novel;
- representation of the constant psychological dissonance of the hero with the surrounding

reality (motives of total loneliness, death, obsessive thoughts, delusions, and other elements related to the sphere of the so-called "postmodern schizoanalysis"). The multifaceted work of D. Amantai attracts attention through its original plot and composition, deep and ambiguous intertextual connections in their stylistic, semantic and emotional orientation. In contrast to the traditional Kazakh novel, in which the national consciousness, psychology, and cultural area are the dominant elements, the postmodern works of recent years have a tendency to artistic understanding and creative development of new images, motifs, ideas, experimental techniques, and the structure of the text. Poly or multiculturalism pushes the boundaries of knowledge, creates a new multidimensional aesthetic and philosophical space where the reader becomes a kind of "player", involved in the action, the situations presented. To summarize, it should be noted that Amantai's creative method can be described as "synthesizing", combining different aesthetic elements: from realistic images, in other cases naturalistic (including everyday) images of the inner and outer world to postmodernism with its free interpretation of national and foreign cultural archetypes and metaphoric (myth, parable, legend, fiction), blurring the boundaries between the real and the unreal. The use of foreign cultural archetypes along with Kazakh and even wide Turkic national-cultural mythologems forms a complex aesthetic and philosophical whole with pronounced genre and style features, which defines the originality of the figurative system, composition, and symbolism of the works of this author.

Thus, the writers, representing the Kazakh intellectual prose of the period of Independence, conduct their own, different from each other, search for aesthetically self-sufficient forms and principles of narration in works about the creators of culture. A similar artistic approach to

understanding and rethinking reality, creating a different reality, is demonstrated by Aigul Kemelbayeva in the story "Maya", awarded in 1996 the 2nd prize of the Soros Foundation-Kazakhstan. The story consists of 11 small parts. The external plot is deliberately simple: the heroine - a Kazakh girl presumably named Maya (neither she nor the other characters are ever named in the book, the reader can only guess) - is studying in distant Moscow. She is lonely and unhappy, because she is not interested in the real world around her and has no friends, she is immersed in her inner experiences, and the fictional world from numerous books she has read.

Modern Russian-language poetry in Kazakhstan is a special artistic phenomenon, where various stylistic, methodological, spiritual, ideological, and thematic searches are intertwined. One of its main features is syncretism, interpenetration and mutual enrichment of national cultures and literatures of the peoples living on the Kazakh land.

### **Conclusion**

The multilingual and multicultural space with a single spiritual center of Kazakhstan's identity, which has developed in the republic, contributes to their dynamic syncretic development. Our multi-ethnic state faces the challenge of forming a single nation and national identity not on an ethnic, but on a multicultural, civil basis. The author of the Strategy "Kazakhstan-2050", the First President of the Republic of Kazakhstan N. A. Nazarbayev proposes to form the historical consciousness of the nation as a civil, rather than an ethno-cultural public consciousness: "We know," he said at the XX session of the APK, " that the Kazakh world has historically never been narrowly monoethnic and monocultural. We have never developed apart from the global civilizational process! Moreover, our ancestors themselves formed this world process!" [6, p. 2-3]. Therefore, the historical consciousness should represent the history, cultural studies, and literature of Kazakhstan as a process of interethnic and intercultural interaction of Kazakhs with other peoples on this land.

A number of national literatures of Kazakhstan are successfully developing in the modern literary process. There is Russian literature in Kazakhstan, and there are Russian-speaking writers and poets - Kazakhs, Koreans, Germans. The work of writers and poets writing in Russian is actively studied by modern critics. However, the literary aspect of studying the modern literary process of Kazakh literature is still not wide enough in the interpretation of the works of modern Kazakh poetry.

There have been outlined and scientifically based the main trends of Kazakh prose of the period of independence: significant expansion of the conceptual field of Kazakh prose; the current form of modern aesthetic experience reality; changes of art perspective in working out of fundamental problems - " author, hero and the reader " and others.

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**Contribution of the authors.** The authors contributed equality to the present research.