

## Post-Modernism Trend in Modern Kazakh Novels (On the Basis of Novels “Zharmak” by M. Magauin, “Deceptive World” by S. Elubay, “Flowers and Books” by D. Amantay)

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**Abstract:** In this study, we will address the issues like the development trend of modern Kazakh novels, new perspectives on the history of Kazakh literature before gaining independence, frequency of post-modernism problems raised by literature specialists. In regard to post-modernism trend in the Kazakh literature the study was guided by the works of B. Maitanov, G. Piralieva, A. Ismakova and other researchers. The problem of post-modernism is analyzed on the basis of the fact that this phenomenon is manifested in the Kazakh literature until the period of independence in the early 20th century and Soviet Kazakh literature. Postmodernism trend in modern Kazakh novels, its poetical content are observed in the works of T. Abdikov, M. Magauin, A. Zhaksylykov, R. Seisenbayev, A. Asylbek, A. Kemelbayeva, D. Amantay, A. Altay and others researches. It's also analyze researches of post-modernism trends, features and creative possibilities in novels “Zharmak” by M. Magauin, “Deceptive world” by S.Elubay, “Flowers and books” by D. Amantay.

**Key words:** Post-modernism, trend, creative search, genre type, novel-reflection, novel-essay

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### INTRODUCTION

Kazakh literature of our country as the foundation of spiritual culture at any time requires systematic and complex research. Theoretical clarification of various periods of literary history allows to find out the meaning of spiritual achievements in diachronic and synchronic aspect in overall development system and to identify independent Kazakhstan's specific steps in scientific-cultural process.

Development trend of Kazakh novels in 21st century, researches on creative thinking process is one of the main problems in the country's current literary studies. Because firstly, studying modern novels as leading genre of the literature let to see historical development achievements and secondly, it will be important to understand the problems of modern literary works.

The late 20th century and the current 21th century is one of the hard periods in the history of Kazakh prose. If we admit that literature, in general, is an art that describes events of its period, it's natural that social-political formational changes, significant social and economic adjustments in the country and coups in social mind are also affects the literature. We got a chance to analyze and

evaluate aesthetic ideas and the past of our country in the prose after gaining independence. In prose the ways of describing life has widened and philosophical-dramatical and psychological tune became stronger and new heroes have appeared.

In recent years, literature researchers started to frequently raise the issue of post-modernism. It's worth to highlight that the reason of popularity of post-modernism trend is the writer's tendency to experiment in their works. According to the researchers, post-modernism appeared not only after gaining independence, it was present in early 20th century in Soviet Kazakh literature. G. Piralieva says: “We can observe the style of Kazakh post-modernism, its features and national manner in the unforgettable works and writing methods of M. Auezov, Zh. Aimautov, M. Zhumabaev, B. Maylin, Z. Shashkin, T. Alimkulov, A. Tarazi, R. Seisenbayev, T. Abdikov, A. Nurpeyisov, A. Suleimenov, A. Kekilbayev.

It shows that there are studies and tests in this direction are being conducted and they appear from work's integral unity and natural progress. Even though the mentioned writers didn't do specific experiments trying to create post-modern style, writing according to it and purposefully destroying the characters' way of

thinking; it's worth to note that their natural skill of portraying has unique features" and gives Zh. Aimaurov's work "Ghost" as an example. The story develops as a person has a dialogue with a ghost and protagonist's divisive trains of thoughts compose the story's thinking system. The researchers also conclude the concept of schizoanalysis which has a special place in post-modernism aesthetics, compulsion state in thinking, absurd, ways of dreaming, confusion of thoughts and fantasy as example of post-modernism flow.

### **MATERIALS AND METHODS**

One of the researches who contributed to the studies of literary phenomena in post-modernism in modern literature studies is B. Maitanov. He wrote: "One of the methods of post-modernism is intertext which means, for example, if text can be conveyed with word "centaur", it was frequent in Sattar Elubayev's "My peers". In Saken Seyfullin's "Our life" excerpts of reminiscence are still topical nowadays. There are lots of examples from the works of Z. Shashkin, A. Nurpeisov, T. Alimkulov, R. Toktarov, M. Magauin in this direction and also bright example can be observed in M. Magauin's novel "Zharmak". He also adds that post-modernism trend which developed in 21st century was noticeable in Soviet time and the principles of socialist realism didn't allow to develop and expand other directions of literature. Thus, progress of developing of post-modernism trend in modern Kazakh novels should be the part of world literature and can't exist isolated. World literature process and even any social-political event becomes food for thought. It's natural that literal-cultural occasions in current globalization are reflected in literature. A. Ismakova wrote about it: "Even though the modern post-modernism's direction is clear, its outcomes are still uncertain. Is it good or is it bad? We still don't know the answer. The representatives of today's flow are only the authors of this period. They can't affect the world literature fund which was recognized before them. But as a present literary phenomena it should be taken into consideration and accepted" (Ismakova, 2009). Paying great attention to the modern post-modernism culture and to the study of system of post-modernism images is directly connected with the appearance of the works related to the aforementioned problem.

In modern Kazakh novels the examples of post-modernism trend, its poetical content are present in the researches of T. Abdikov, M. Magauin, A. Zhaksylykov, R. Seisenbayev, A. Asylbek, A. Kemelbayeva, D. Amantay, A. Altay. Every writer's searches in developing post-modernism poetics in the

genre of novel give an opportunity to clarify post-modernism trends in Kazakh prose in national literature studies.

The work of fiction which can be used as an example of a bright use of post-modernism trend is famous writer M. Magauin's novel "Zharmak" who have been doing literary experiments in recent years. From the novel's structure we can clearly see that its main feature is the shape's difference. The writer who used literary experiments didn't aim to reject realistic methods but simply sticks to the post-modernism direction.

The major proof of that is when the lights in the room turned off and then on again the protagonist finds himself in a completely different place and meets a man who looks just like him. Next the plot of the story is divided into two and consists of a collision of opposite views of one person, who got to live two different lives. Although they have the same framework, bigger social, political and historical issues are disclosed through the contradictions and conflicts. The main event which affected the inner world of Murat Kazybekov is that his other self chose completely different path in life and his principles were incompatible with his own. Psychological aggravation of the stories begins with these differences of opinion and further gets more complicated.

Later, the protagonist's conversation when he met with his other self touches upon the life philosophy and leads to an event where he speaks revealing his entire inner world. With this conflict between two personalities who shared a one man, many questions that bother the Kazakh patriots are revealed. Most of them, though being there for a long time, still have not found the solution. Monologues of the protagonist show that the overall context of the work consists of the problems that are very difficult to solve. And because the story is from the first-person perspective, we should not forget that the dialogue turns into a monologue of the protagonist.

The focus of thoughts raised in some of them is the following: "If you ask why, one of the main points of the Soviet ideology is: the dependent state doesn't have to have a history. And the shortest way to stick to this rule is to completely deny the presence of such history and to prevent any attempts to study it. And if you rarely happen to study the history, you should work only in the track of advocating colonial ideology. Even then, no matter how you try, there's always something wrong. Observing the problem from the outsider's view, my theme which incorporated the old and the new seemed advantageous. To clarify the roots of current brotherhood and eternal union of Kazakh and Russian people: with Kievan Rus there were Turkic pechenegs, with Russian states were cumans, i.e., our kypshaks. And it's true that

they fought with each other but you can't find any state in history that hasn't fought. Slavic-Kypshak wars were not worse than their wars among themselves before Kiev, Vladimir of Chernigov and Ryazan. In contrary, peaceful relationship is essential and profound: purchase and sale, barter, military unions are essential. The histories of forests and steppes are interconnected but of course not like it is nowadays when independence, advantageous partnership, necessary agreement are in equal level. Anyway, this is an undeniable truth, historical reality based on specific facts. We clarified these undeniable facts mainly, taken from Russian history. To disclose those facts, I tried to publish the work achieved with hard work, long discusses and big difficulties".

The main protagonist's, history researchers' inner world's revelation is similar to this. He analyses the urgent issues related to the theme. The upbeat style of processing, peculiar to publicism is present throughout the work and doesn't slow down until the very end. From this point of view, an afterthought, reflection, problematic issues typical to publicism in the novel "Zharmak" shows mixed, i.e., the centaur structure. On the other hand, writer's personal biographical-creative path, several situational incidents related to the workplace, images of individuals and documental touches are like a game that transforms into the author's mask in post-modernism literature. Author's mask in post-modernism literature is the game principle that implements the author's image. It's the author and character's inculcation into the text as a narrator. In other words, as a result of his creative thinking, a historical specific author is placed on the same level with his characters. This method leads the reader to the misunderstandings regarding an argumentative issue in specific work or in literature in general. M. Bakhtin's thoughts which pose author's personality as a powerful individual who create literary text also rely on it. He says: "Author is a dynamic unit of completed integrity, solid character and solid work" (Bakhtin, 1986).

The author's personality having a key role in literary text is firstly connected with an observation of creative searches in the transfer from realistic tradition to modern and post-modern direction and with influence of various spheres of life in literature in modern information era. Generally, in current philology it's common to observe the case of author and character in architectonic category. So, M. Magauin's novel "Zharmak" the author's mask can be found by based on the analysis of narrative methods. From the novel's narration point, author's type in text can be divided as author-narrator, author-protagonist, author-observer (Kalieva, 2012).

In the writer's novel lyrical digression, inner thought, fantastic and mystical elements are mixed. The contextual

importance of the story, lack of restrictions between time and space, the contrast between past and present, sufficiency of retrospective intentions shows the natural power of writer's skill.

In addition, the issue that M. Magauin addresses is the topical theme for Kazakh people: the grief of a nation that hadn't fully recovered from the consequence and severeness of colonialism. It will not be superfluous to say that he scrutinize this difficult topic from every possible aspect. If to take in terms if theme, M. Magauin's post-modernism works came from studying the darkest times in Kazakh history. In this case, the classical style is more dominant than post-modernism style which purposefully creates new words. That's why structural characteristic, author's mask, literary game, flow of thoughts, author-protagonist, intertextual mixing, interpretational phenomena are the reason to evaluate M. Magauin's "Zharmak" as work written in postmodernism style, the thematic issue demonstrate the real face of modern Kazakh community in realistic form. Thus, we consider the blending of directions as the development pattern of modern literature.

If we talk about the progress of postmodernism trend in modern Kazakh novels, we should mention S. Elubay's "Deceptive world". This novel is a continuation of the trilogy "Ak boz ui" ("Ak boz ui", "Minazhat") which were published in Soviet era. The characters of "Deceptive world" are the descendants of the main heroes of those stories.

We witness how Hansulu, who was among the main characters in the first part of the trilogy, gets old and is on the verge of the death. And the protagonist Edige is the son of Bulysh and Balzyia. The fates of these people, who met a range of obstacles on their paths, couldn't setup properly and adapt to the serenity of the new time. The successors of the grandfathers and grandmothers, who struggled with political oppression and violence, are still fighting. But, this time this is a different kind of a battle: this time, social-moral issues come to the fore and reigns, instead of political ones.

Long-suffering Hansulu, who's been through a lot is woman who's approaching death. Even she understands her state, she can't find peace of soul and mind. Because there are still troubles which were not solved and they continue to torment her, making her feel alone in the world. Tulymkhan, the son of a well-respected man in Almaty endures adversities and misfortunes and have to go back to his house in the village. Moreover, he comes back alcoholic, heading to pitch-dark abyss.

Her only hope was her grandchild Bopentay, who was accepted to the university but her future is also uncertain. Not just uncertain but even dangerous, so that

it scares the old granny. The confirmation of it is the granny's dream. Through this dream author foreshadows the Jeltoqsan events that will take place after few years. Her death while having such dreams and suffering because of it is also symbolic.

The protagonist Edige is struggling to publish his novel about the starvation which took place in 1932. At first glance it seems like he's worried only about himself and fighting only for his own goals. But we should not forget that the character is a writer. Because is a person who carries the weight of dreams and aim of the people and their enduring problems. Which means, Edige, by writing about the harsh period of his people turns their sadness and sorrow into the core of his work.

As for specific post-modernism method in the novel, author's mask and author's death can be observed in literature game. By making the protagonist writer, author makes himself author-character and author-narrator. It's noticeable that writer's work based on his own experiences and events that he went through, he starts the literary and philosophical-aesthetical evolution in the history of the literature. Because the statement: "the change of status of subject, object and addressee which originates from modern narration of the literary works is a precondition of the transition of its leading paradigm" is an evidence that author's mask, author's death and intertextual changes in post-modernism methods are observed in the mentioned novel. We can distinguish that the writer transmits his own struggles to write about the issues of this people's history in Soviet period into the image of his character Edige.

The novel which took post-modernism examples as its basis, end with Edige's death while he was running and having an inner dialogue. Various memoirs and inner dialogue gives evidence post-modernism examples used in the work. "Each of us has an inner strength that encourages to fight, to achieve great things. When human gets old, that strength, the desire to live, decreases. People call it aging. And honestly, isn't aging is just a death who came after making fun of you. But, his death was something unexpected. And what did you understand. Your predictions it was like you were having a nightmare" (Elubay, 2003). This kind of a philosophical conclusion is the author's leitmotiv in the novel.

The protagonist's unintelligible moment before his death is described as following: "Suddenly he felt his chest burning, like a fluff caught on fire. The whole world started to spin around and then the silence. Edige is flying like a feather in the wind" (Elubay, 2003). There we see not the realism but post-modernism trend, i.e., the search in Kazakh prose. Even author's calling it "novel-reflection" as a type of genre indicates the structural and innovative features of the novel.

D. Amantay is a writer who is considered as one of the post-modernists in modern Kazakh prose. In this regard, L. Safronova claims that the writer is multilateral and he is adhere to the positions of educator, realist, romantic and aesthete in modern ideology.

The complex relationship between writer and the society that didn't accept him was described in D. Amantay's novel "Flowers and books". A. Bopezhaniva pays attention to the "non-flamboyant philosophical structure" and "creative interview characteristics" in the works of Didar Amantay. She also writes that the best examples of these peculiarities are most palpable in his story "I miss you" and his novel "Flowers and books". She evaluates the novel "Flowers and books" as small but with well-developed construction, stating that it's a complex creation which carries several ideas simultaneously.

The protagonist of "Flowers and books" Alisher Taimasuly indulges the thoughts about the existence and God while working on "Book of God". The biographical facts about the protagonist are purposefully omitted in the story. Apart from ex-wife Marfuha, has no family, relatives or friends. His age is unknown and there's no description of his facial features but his psychological aspects, which he tries to hide, portrayed in details. It's only clear that he's the person of 21st century and the descendant of Turkic people who used to worship the God.

Alisher's only goal is to finish his distinctive "Book of God" which has its own way. He thinks that philosophical systems, religious studies, old myths and heroic poems which affected the culture of Steppe and Kypshak should be apparent in God's chronicles left as Turks' heritage. The first world touches upon the topic history and myths of ancient Turks which are reflected in the protagonist's book and appears in his mind.

While writing that book the protagonist lives in a disturbing state when his mind is full of doubts and suspicion and is having a hard time in his life, feels lonely; even his depressed everyday life and meetings and conversations with familiar and unfamiliar people are connected with the second world with the image of modern life.

The writer's spiritual searches, his lifelong aim are directed to find his roots. The writer Alisher, who's going through hard times make every effort to summarize the continuation of ancient Turks from the earliest dates till the modern days, their uninterrupted history in his book. The second plot of the book also develops in connection with the historical and mythical scraps. In the chapters "Musa", "Gaisa", "Muhammed", "Zaratushtra" and etc he observes the history of religions settled in Kazakh

steppes and cites myths based on spiritual categories such as the first sin, death and others appeared among Turks for the first time.

## **RESULTS AND DISCUSSION**

The researches of D. Amantay's novel link it with post-modernism aesthetics. B. Maitanov says: "The author unexpectedly interrupts the course of the story and all of a sudden follows the philosophical narration and is also easy to change it back as he starts to describe usual everyday events in an intermittent manner... In D. Amantay's works allusion, intertext, reminiscence and "stream of thoughts" has a stylization role interconnected with noticeable philosophical, common, esoterically problems in postmodernism poetics". The writer's works leaves the impression as they were constructed from fragments taken from various other things. His works are often small in volume, traditional plot is not found.

"Novel within the novel" is a common tendency in post-modernism literature. The process of writing "Book of God" is described along with the external events which happen to Alisher. He is busy systematizing and writing Turkic chronicles and genealogical structures. The basic ideological content of the novili within the novel are apparent in the following lines: "The book that praise the God is a extensive legendary chronicle of Turkic people who lived a life full of heroism in troubled times but then lost their religion, mentality, Turkic integrity and their respected place in history. Taken from another perspective, my book is a grief for death of Turkic people who lost their God. It's a mourning" (Amantay, 2003). Alisher, the author remembers a dissemination of Turkic people's unity with a great sadness. He looks for the reasons of the disappearance of a whole culture that used to have its own religion, mentality and language in the nooks of history. In this regard, he looks from the point of national cognition inherent to "Turkic child".

When the protagonist-author Alisher feels isolated and alone in the world, books and flowers are the ones to console him, making him feel better. Mallarme, who was in love with beauty said: "Everything in the world was created to be written in books. If the highest aim of any book is to become known to the world, then those thoughts which were presented to us, has no honest intentions. An excellent book, first of all, is a sign of nobility" (Amantay, 2003).

In general, even if "Flowers" is small in volume, it has sparkles of romantic mood, aesthetic, publicist worldview and naturalistic advices on taking care of flowers all blended in. Textual mixing in post-modernism literature, i.e., hybridizing is really palpable in the novel structure.

We see it as literary experiment of the author. In spiritual consideration of books and flowers Alisher (author of the epos) torturous soul is struggling to find the Truth. The author gives us various names of familiar and unfamiliar flowers in different contexts. Surely, only professional botanist could know such amount of information. "Flower is another aspect of person in spiritual search" (G. Belger).

At the same time, in the chapter "Books", the author lists hundreds of books well-known in the world literature. In the chapter "Writer" he names authors. In the second part of the book, there are twenty five poems about ancient history and origins of Turks. One poem consists of one sentence, ideas of which are separated with comma. Of course, this can be evaluated as the writer's intangible experience that came from post-modernism cognition. Mostly, the author deliberately turns down traditional style and prefers to have literary experiments.

The writer's own personal traits are displayed in the novel's protagonist Alisher which means we can see how he adopted the methods of author's mask and literary games. Author's breath, his presence and point of view can be clearly felt. D. Amantay in his study about the consequence of inculcation of modernism and post-modernism phenomena in to society and personal life of people "Game of signs" writes: "Nowadays a person, who considers himself as nationalist and thinker, is searching for the cure from post-modernist nihilism. It's uncertain if we will find it or not. But, anyway, it's obvious that the result of this search will affect the fate of humanity" (Amantay, 2003).

D. Amantay in his novel wraps eternal problems in forms of the questions and desperately looks for the answers, agonizing together with the protagonist. At the same time, he involves the reader in his spiritual searches and shares his philosophical deliberations. Alisher surrenders to the turmoil of thoughts about the meaning of the life, human's excellence, development, moral principles and eternal laws of the existence. This displays the interconnection of romantic, modernistic methods of description with post-modernism methods. Nowadays we should understand that decisively consider specific method as realism or romanticism and regard the writer who used it as the representative of that certain direction is conditional. This has been discussed and written by literature scientists for a long time.

On the one hand, Alisher searches for the harmony with the world, on the other hand, he's worried about people's deterioration and spiritual decline in "post-modernism" period. In its turn, this contributes to the protagonist's loneliness and alienation. The researcher A. Bopezhanova describes Alisher's character traits as following: "We can say that he is the character of

the period when the integrity of people's consciousness was destroyed when the principle "human is the navel of the world" started to lose its meaning, when mass media began to win and people's lifestyle and even worldview began to form within the sphere of advanced technologies. He is the character of the "post-humanist period" defined by famous philosopher and culturologist A.Nauryzbayeva but his spiritual nature is strong, he's the figure who incorporated cultural-spiritual goals and ideals of his time". We can assume that her words "The novel has a constructive, creative spirit, a beautiful melody which soothes the soul" is a conclusion that came from recognizing romantic nature of the work. The writer captivates the reader and allows him to think and analyze.

### CONCLUSION

Generally, analyzing the mentioned novels we can observe that human's tragic state, the essence of loneliness, spiritual degradation, the fate of the person, who has no way out, chaos inherent to post-modernism trend has a special place in them. Tragic world comes from being dissatisfied and disappointed with the real, existent social essence. Tragic state forms from the person's uneasiness with his social position and his inability to accept the world which placed him in that position.

In conclusion, M. Magauin's "Zharmak", S. Elubay's "Deceptive world", D. Amantay's "Flowers and books" are full of various searches of 21st century, freely acquired post-modernism methods, could address the huge social issues and were able to convey the modern creative thinking research with philological, psychological, philosophical, intellectual features. We should pay attention to the development of the types of genres in philological, psychological, philosophical, intellectual aspects such as "novel-reflection", "novel-essay", "novel-debate", "novel-hypothesis" and treat the works of the mentioned writers as ingenious achievements of Kazakh literature in post-modernism nature.

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