AN ARTISTIC LANDSCAPE OF THE NEWEST KAZAKHSTANI NOVEL

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ABSTRACT

In the context of the new bi- and polylingual picture of the world, the novel continues to hold leading positions as the leading genre of prose. The Kazakh novel generalizes the aesthetically immanent factors of identity and is created in the Kazakh and Russian languages. Ethno-national identity is important for both the author and the characters. The modern phenomenology of perception actualizes not only the role of the anthropological turn, but also the role of the subjective factor - the reader. Comparative analysis allows you to look at the novel from different conceptual points of view. Transnational tendencies are intensely manifested in the work of prose writers. The search for answers to the most important questions of our time, the challenges of globalization contributes to the disclosure of the ethnocultural world. Opposition one's own/other, one's/another's allows to convey the national attitude and reveal the national image.

Keywords: Myto poetic. Dialog. Ethnic-national identity. Comparative poetics. Artistic landscape.

RESUMO

No contexto da nova imagem bi e polilingüe do mundo, o romance continua a ocupar posições de liderança como o principal gênero de prosa. O romance cazaque generaliza os fatores de identidade esteticamente imanentes e é criado nas línguas cazaque e russa. A identidade etnacional é importante tanto para o autor quanto para os personagens. A fenomenologia moderna da percepção atualiza não apenas o papel da virada antropológica, mas também o papel do fator subjetivo - o leitor. A análise comparativa permite que você olhe para o romance de diferentes pontos de vista conceituais. As tendências transnacionais se manifestam intensamente no trabalho dos redatores de prosa. A busca de respostas para as questões mais importantes do nosso tempo, os desafios da globalização contribuem para a divulgação do mundo etnocultural. A oposição própria/outra, a própria/alheia permite transmitir a atitude nacional e revelar a imagem nacional.


RESUMEN

En el contexto de la nueva imagen bilingüe y polilingüe del mundo, la novela continúa ocupando posiciones de liderazgo como el género principal de prosa. La novela kazaja generaliza los factores de identidad esteticamente inmanentes y está creada en los idiomas kazajo y ruso. La identidad etnacional es importante tanto para el autor como para los personajes. La fenomenología moderna de la percepción actualiza no sólo el papel del giro antropológico, sino también el papel del factor subjetivo: el lector. El análisis comparativo le permite mirar la novela desde diferentes puntos de vista conceptuales. Las tendencias transnacionales se manifiestan intensamente en el trabajo de los prosistas. La búsqueda de respuestas a las preguntas más importantes de nuestro tiempo, los desafíos de la globalización contribuyen a la divulgación del mundo etnocultural. Oponer lo propio/ajeno, lo propio/ajeno permite transmitir la actitud nacional y revelar la imagen nacional.

INTRODUCTION
Modern national literatures go through certain stages in their development, writers develop and artistically embody general themes and problems in literary texts, but on their own national material. A. I. Chagin considers "a fundamental change in the very structure of the literary process" as the main feature of the current stage of the literary development (CHAGIN, 2011, p. 325). The novel becomes almost the only "witness of reality" for the reader (KOTORCHA, CRETUS, 2011, p. 109).

The modern Kazakhstan novel develops in the mainstream of world literature, but it also has its own characteristics: pronounced mythopoetics, "the philosophy of a man’s return to himself - over isolation and a wary attitude to the Other" (3, p. 205). Developing the logical pattern "historical and cultural continuity, the process of interconnections in the modern and historical terms, modern searches for culture, with primary attention to its “dialogue with modernity,” M. Auezov summarizes: “With this attitude our walks to the wells of spirituality were made in search of the answer to the question "Who are we?" (UEZOY, 2016, p. 214).

METHODS
The methodology is based on cultural interpretation of the text, deconstructivism as a method of analyzing an artistic text, comparative and philological analysis of the text.

RESULTS AND DISCUSSION

The works in modern national literatures differ in terms of the author’s intention, style, language as a means of expression, since “the local cultural contexts and literary traditions that formed the artistic worlds of their authors” are different (TLOSTANOVA, 2020, p.33).

The concept of time is defining in the novels of modern Kazakh authors S. Elubay, S. Dosanov and in the book by M.M. Auezov “The connecting thread of centuries”, in which some important regularities of the modern general cultural process of Kazakhstan are established, where “a frenzied thirst for” truth “coexists with a sober understanding of the limitations of one’s own, one’s own situation and one’s time in the context of gaining the right to a natural transition from the personal self to the self of large concentric circles. And I give each of them the opportunity to speak in their own voice” (AUEZOY, 2011, p. 45). Thus, according to M. O. Auezov, the desire to their own balance with the world is formulated in modern Kazakh literature since the nomad lives in the rhythm of nature, more clearly capturing the beating of the earth pulse.

The universal formula of life “Leave in order to return” is in the title of the book by M.M. Auezov. “This is the path of science and art,” and only literature can be a form, means, and a way of life. Remembering M.M. Bakhtin: “Only memory, not oblivion, can go forward”. M. Auezov adds the following: “Knowing how to remember, we acquire the ability to dream about the future and, ultimately, achieve the realization of our dreams” (AUEZOY,2011, p. 156).

The many-aspect and multifaceted narration of “The Dreams of the Damned” by A. Zhaksylykov, whose existential orientation is obvious, is permeated with anxiety for the fate of his country. Five books are structurally, semantically, philosophically, motively related and dedicated to the memory of the innocent victims of tests at nuclear test sites in Kazakhstan. The victims of the nuclear test site in Semipalatinsk, their mutilated fates are reproduced with all the force of realism within the framework of a philosophical, expressive narration. The fate of the younger generation, forced to live in isolation on the territory of an abandoned military town, cannot leave the reader indifferent. The poetics of the work includes several narrative layers and plot lines.

The author’s manner of narration is hyperbolic and grotesque. The theme of war, nuclear test sites, and the unrestrained arms race is being addressed more prominently. The mythological aspects of the psychology of war are revealed in people’s thinking. The author often includes dry statistics on infant mortality in artistic narrative which was the highest in Western Kazakhstan due to insufficient health measures and severe chemical
contamination of the environment as a result of the action of the Kapustin Yar and Azgir military training grounds. The combined effect of chemical and radiation factors (synergistic effect) leads to a stronger effect on a living organism, in comparison with each of these factors separately.

The meeting of the hero of the first book of the novel "The Singing Stones" by Jean with himself is important, as is the disclosure of the theme of the Soviet past. Numerous functions are performed in the novel by dreams, and by peculiar worlds inside out.

The most complex is the novel "The House of the Meerkat" in structural and philosophical terms, which continues the theme of super-weapons in recent world history in a futuristic and neorealist spirit. The global environmental crisis is exacerbating the consequences of an unbridled arms race. Complex stylistic figures and paths, ellipsis, parable, paradoxes form an internally unified narrative fabric. The author, together with the reader, searches for the Path. Modern literary scholars consider the House of the Meerkat as a guide through the labyrinth of the apocalypse of our days in the era of the clash of civilizations. Bakhtytsyan Momynsh-ul y characterizes A. Zhaksylykov’s prose as the work “about the development of the mind, the evolution of soul, the purification of heart” (MOMYSH-ULY, 2008, p. 401).

R. Seisenbayev continues to develop the theme of responsibility for one’s Motherland, moral duty to the younger generation, and writing. R. Seisenbaev "brought into the literature of his time a heightened sense of human dignity, personality, its indispensable “independence” according to Pushkin” (BADIKOV, 2007, p. 184). The heroes by R. Seisenbayev are moral maximalists, dissidents, striving to live and create according to their conscience. The main thing for them is love, the gift of forgiveness, the generosity of soul ("Night Voices").

The writer is close to the genre of the existential publicistic novel, which remains a document of his time. The author's lyrical and publicistic pathos of the novel "The Dead Wander in the Sands" is strong, the heroes of which Nasyr, Kakharmen, Marzal, Professor Slavikov are special people, who care for their work, for the preservation of life on the planet and for everyone around. The heroes, at times, look like an author who has "his view, his attitude in every way, he perceives the world in his own way, he has his own theme, his own vision, his own style of writing and human behavior... His unique “Amanat” is a conceptual testament to the future generations" (BELGER, 2006, p. 5). R. Seisenbaev chooses a peculiar method in the novel "Voices of the Night". The protagonist, thirty-seven-year-old Aydar Kurmanov, a geologist by profession and "young" writer, according to critics, "tries to explain the origin of the stories composed by him or told to him by random fellow travelers, acquaintances, friends" (SEISENBAEV, 2017, p. 102). The writer sets off on a journey through his native land from his small cozy town in the middle lands of Sary-Arka. Like the hero of L. Tolstoy's story "The Death of Ivan Ilyich", the main character of the novel by a Kazakh writer ponders the eternal questions: "Live? How?".

The loss of reality, the idea of serving a person is fatal to the writer. The hero is at a crossroads. Dialogue with a stranger helps you understand something important and see a perspective. A young man who appeared to him, whose words are heard from somewhere in the distance and are repeated in a dull, lingering echo, warns and admonishes: "You are losing reality, and mythologization is not only gain, but also loss. You are at a crossroads again and you are suffering again. Myth is a consolation, and reality is life, this is service in the name of a man... You will not kill your conscience, you will live, and then we will definitely meet" (SEISENBAEV, 2017, p. 111) The awakened desire to live allows us to summarize what has been lived. The inappropriately direct speech of the hero is full of thoughts: "... What kind of a book did he write? A cycle of stories? A novel? A sketch of a novel? "Voices of the night" - probably, the name could be found more original, not in the essence, but in the fact that he tried to tell about the state of the human soul both during despair and in the moment of joy" (SEISENBAEV, 2017, p. 129).

The theme of personality and history occupies a significant place in the work of the writer, playwright, translator S. Sanbaev. The author affirms the inseparable unity of private fate and the fate of mankind. The run of time, impetuous and irresistible, in the novel "A Leaf Sliding in the Snow" from the tetralogy "The Seasons of Our Life" by S. Sanbaev personifies the run of the famous horse Akmonshak. The memory passes through a kind of refrain: "The horse seemed to be flying over the ground, soaring in the air: no hint of fatigue, no jerk, no effort. Running was just performed by itself" (SANBAEV, 2009, p. 191).

Telling the biography of his heroes, the writer refracts through the prism of their consciousness the story of the country in which they live. In the novel "We will be enchanted by the voice in spring" the author traces the fate of Kazakh families who migrated in the tragic 20-ies of the twentieth century through the Mangystau steppes to Turkmenistan and Afghanistan. The main things were the spirit of tribal life, freedom of religion, the ability to roam freely the open spaces with their herds. This is how the past invades the lives of the inhabitants of the
Olkem Valley.

A detachment of mujahideen under the command of Ginayat performs a difficult task. He is tasked with taking the French journalist through the minefields and the Shakmak mountain pass to the next Chermen pass for the detachment of Ahmad Bek. This is the outer outline of events. But the novel is deeper and more layered. It is about the Motherland in the heart of every character, about truth and betrayal, duty and honor. This is actually the first novel in Kazakh literature about the Afghan war, when Kazakhs are fighting against each other. It is difficult for Major Turlyzhov to understand whether the elders of the villages really observe the terms of the truce or are playing a double game, like the guide Saifulla. With one or two strokes, the writer draws an image of a 40-year-old Afghan with a characteristic gait. Sayfulla “walked with a long, sliding step, somehow strangely spreading his arms to the sides, as if trying to catch some animal or beast ... Cutting through the night air with his hands, as if with wings ... which made him seem to be spreading over the ground, hovering in the air” (SANBAEV, 2009, p. 84).

Turlyzhov values the title of the paratrooper, commander of the elite units of the army, military brotherhood and tries to understand the complex relationships of this diverse country, in traditions and customs. The old stories of his father about the ancient batrys of the Ullskaya and Karatal steppes of Botakan, Karabatyr, Alakay, Maket, Sakal, Koshkar and Bakai help him in this ... The older brother Galimzhn wrote about their deeds in his works. By the names of Ginayat's sons -- Karabatyr, Karakerey, Zhaik -- you can guess where the family came from to distant Afghanistan. It is no coincidence that Galimzhn said that the names of ancestors are given to children so that the history of their native land is not forgotten, and history is the essence of the people biography.

The motive of the path connects the present with the past in B. Kanapyan's poetry and prose. Philosophically, he comprehended the fate of the prisoners of the World War II in the novel "Tamga Tas". The story is based on real events from the life of Japanese prisoners of war. Miyano Sushi is the only real character who, 60 years later, visited the place of his stay in captivity - the Southern Issyk-Kul region. The tragic pages of the past come to life thanks to the fictional gift by B. Kanap'yano, who combines literary fiction, without which the work would become documentary, and documentary basis (non-fiction). 125 interned soldiers of the Kwantung Army were transported from Tashkent to Rybachye and to Tamga by steamer. For two years they erected the buildings of a military sanatorium for the army of the victors and equipped a terrain path to the coast of Issyk-Kul. 125 people toiled along the coast, 125 granite steps were installed, "the gravestones from a past life."

It is now known that 60,000 prisoners of war never returned to Japan. Nineteen-year-old Kwantung Army soldier Miyano Yasushi was captured in August 1945. The war between the Soviet Union and Japan lasted for about a month. After the unconditional surrender, 600,000 Japanese soldiers, officers and generals were taken as prisoners. The protagonist of the story feels like a small grain of sand in the mass of thousands of prisoners of war, realizing that it is best to keep secret thoughts and judgments deep in himself, returning to a distant homeland in short dreams. The mountain peaks along Issyk-Kul reminded him of his native mountains. An interesting trick is chosen by the author-narrator: sailing along the lake on a boat towards the sun, Miyano Yasushi, holding tightly an aluminum spoon in his fist, which a good-natured Russian soldier gave him back in Manchuria, sang about his country, where the same sun rises, about the views of Fuji in the morning, in the afternoon and in the evening ... The lives of all prisoners of war are saved. All 125 people returned home.

Miyano Yasushi liked to be near the sacred stone covered with inscriptions. Divine silence is around, as if in the temple, to which he was taken being a child, before entering school. Approaching the stone, he felt an inexplicable state of divine harmony with the surrounding nature - mountains, spruces, birches, a winding river in the lowland and there, even lower, in a beautiful valley, the heavenly bowl of Issyk-Kul.

The concepts of the Motherland and the path are defining in the work. Quite often, the image of a distant homeland comes to mind for the protagonist during his trips along the shore of the lake. Miyano Yasushi remembers his way home, a long way back to his homeland, his way of the Shinto gods since May 1948, returning to the lake as an old man. On the bench in front of the terrenkur, an elderly guest asked to be left alone. He remembered again the way home, which every day reduced their way home. And then he climbed the granite steps of terrenkur, remembering his comrades by names: Saburo ... Ikeda ... Kiuchi ... Takeuchi Sakae ... Kamiya Tokehiko ... Matsuda ... Each granite step had the name of a prisoner of war. It was an ascent in the name of great memory.

The plot line includes the Toshiro - Cholpon line. The love of the captive Japanese and the beautiful Cholpon withstood all the hardest tests. At the end of the 60-ies, they appeared in Japan - Toshiro, calm and sophisticated by his wanderings, and his faithful companion Cholpon. B. Kanap'yano says about the undying lake of his fate,
on the banks of which tragic and joyful events unfold.

The philosophical, figurative, metaphorical prose by B. Momysuly is a striking phenomenon of the literary process of Kazakhstan. The leitmotif of The Light of the Wolf Trail is the author's call to preserve sacredly inner freedom and independence. Dreams and parables (the parable of the gray snake, the parable of Mansur, the jack of all trades, etc.) are intertwined with the unhurried narration and become part of it, confirming the thesis that mythopoeticism is an integral part of modern Kazakh prose. The writer is attracted by the spiritual path of the hero's growing up. The old man, leaving untold earthly wealth, takes with him a spiritual treasure to make a great master and a glorified sheikh out of the boy.

A significant event took place in the modern literary process of Kazakhstan. Yu. Serebryansky completed the novel-fairy tale "Black Star" (MOMYSULY, SEREBRYANSKY, 2019), on which Bakhytzhan Momysuly began work. The book, written in the fantasy genre, was published in Kazakh and Russian languages. The main character, Prince Black Star, travels to different worlds, accompanied by the she-wolf who nurtured him and the wolf protector. In his wanderings, he tries to find the path to truth.

Writer, publicist, screenwriter D. Amantai writes his novels and stories in Kazakh, and his essays and poems in Russian. He is one of the brightest representatives of the new wave in Kazakh literature. Some write about him as a postmodernist, others - as the founder of urban literature. The heroes of his works are educated, intellectual young people looking for answers to difficult questions of our time ("Flowers and Books", etc.). The style by D. Amantai is characterized with the density of writing, and short sentences. He seems to save words, highly appreciating each of them, being a philosopher in prose, and a prose writer in philosophy. Perfectly navigating the world classics and modern literature, freely moving from the comparison of images and motives in the national literature to the analysis of the Kazakh one, D. Amantai is convincing in his conclusions.

Thus, in modern Kazakh prose and its leading genre, the novel, the narration is psychological, saturated with deep philosophical reflections on the eternal problems of being, on life and death.

SUMMARY

The landscape of the modern Kazakh novel is diverse, just as the reality surrounding the heroes. Love for the homeland, family and native nature runs through the artistic text as a leitmotif. The ability to find and see the romantic in nature and in life, in history, in human affairs and feelings is a distinctive feature of the country modern prose writers. The novels by S. Sanbaev, A. Zheksulykov, R. Seisenbaev, B. Momysuly, B. Kanapaynov, D. Amantai, Yu. Serebryansky are different in terms of the author's concept, style and language. "It is not the culture of texts (according to Lotman) that is being formed, but the culture of borderline states. The author's function is compressed and the position of the reader increases" (ANANYEVA; NURGALI, 2014, p. 184). The metal-literary activity of the Kazakh author, literature as a phenomenon of humanism, constant problems of spiritual and moral values oppose the Western concepts of creative distortion in the literary text of the recreated reality.

CONCLUSIONS

During the period of the Republic of Kazakhstan independence, a radical turn to its national origins took place, thanks to which national literature became multipolar, characterized by the transformation of genres and artistic forms. The dialogue of cultures and literatures of the ethnic groups of the republic is fundamentally open, and constantly evolving.

Past, present and future, the pictures of real life and fiction, fantastic plots and images coexist with quite modern heroes. The hero often lives in two worlds: the real and the unconscious. The road concept is a traditional symbol of his life path. The story is mythological. Throughout the course of the epic narration, modern prose writers of Kazakhstan call for freedom and responsibility, exalting the creator in a person, singing the strength of his spirit. The texts of Kazakhstani novels combine fiction and non-fiction, which leads to interesting plot twists and an entertaining narrative. The concepts of the Motherland and the ways are decisive in artistic works. The motives of the Motherland (small and large) and memory go back to childhood. Prose writers disclose the poetics and problems of the Other (world, image, character) in their literary texts as foreign. The differences between one's own and another's are essential for comprehending national identity. Novel, novel-essay, novel-sketch, novel-fairy tale and in the XXI-st century remain one of the most demanded genres in the literature of Kazakhstan.
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