#7, 2016 część 2

Wschodnioeuropejskie Czasopismo Naukowe
(Warszawa, Polska)
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Częstotliwość: 12 wydań rocznie.
Format - A4, kolorowy druk
Wszystkie artykuły są recenzowane
Każdy autor otrzymuje jeden bezpłatny egzemplarz czasopisma.
Bezpłatny dostęp do wersji elektronicznej czasopisma.

East European Scientific Journal
(Warsaw, Poland)
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Articles in all spheres of sciences are published in the journal. Journal is published in **English, German, Polish and Russian.**

Articles are accepted till the 30th day of each month.
Periodicity: 12 issues per year.
Format - A4, color printing
All articles are reviewed
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Free access to the electronic version of journal

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Redaktor naczelny - Adam Barczuk

1000 kopii.
Wydrukowano w «Aleje Jerozolimskie 85/21, 02-001 Warszawa, Polska»

Wschodnioeuropejskie Czasopismo Naukowe
Aleje Jerozolimskie 85/21, 02-001 Warszawa, Polska
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TENDENCIES OF DEVELOPMENT OF KAZAKHSTAN'S MODERN NOVEL

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ABSTRACT

The article is devoted to research the modern literature of Kazakhstan. The author considers features of progress of the novel's genre on boundary of XX-XXI centuries. On the basis of the analysis of modern Kazakh writers' works the laws of literary process have been traced. In the article the ideologically-thematic content, the structural organization of the novel's genre have been revealed, directions of artistic searches of prose writers have been defined.

Key words: novel, tendency, modern, writer, genre, century, Kazakhstan

The novel is a leading genre of the modern literature. It is object of reflection of writers, researchers. It becomes frequent the novel a point of issue on round tables. Around of it the debate on pages of scientific, literary and art magazines is conducted.

So intent interest to this genre is caused by its specific character. The novel is synthetic inherently. As V. Halizev notes, it has incorporated the substantial beginnings of various genre forms. The novel is capable «to liked the literature with a life in its diversity and complexity, discrepancy and abundance». It «freedom of development of the world has no borders» [1, p. 369].

Synthetical character of the novel causes its diversity. Freedom in comprehension of the validity allows writers to fill this genre with a varied content. Object of development of the novel, alongside with a private life of people, historical events, psychology of the person are. In it a carnival elements, a satirical jet, myths, elements of a parable, a fairy tale, a detective, etc. are organically meshed. Hence a wide circulation and prompt progress of the novel in the literature of Kazakhstan of the end XX - the beginning of XXI century.

This genre is the main in the work of modern writers – A. Nurpeisov, S. Elubaev, R. Seisenbaev, B. Zhandarbekov, A. Alimzhanov, A. Kekilbaev, H. Belger, I. Shegolihin, M. Simashko, A. Zhaksylykov, S. Sanbaev, D. Amantai, M. Konurov and others. The novel develops, mainly, within the limits of two literary traditions – realistic and postmodern. First of them is presented in prose of Abdizhamil Nurpeisov, Herold Belger, Smagul Elubayev, Abish Kekilbayev, Bahytzhan Momyshuly, Ivan Shegolihin; the second – in the works of Aslan Zhaksylykov, Bandar Amantai, Dusenbek Nakipov and others.

In the literature of Kazakhstan of the end XX – the beginning of XXI century romantic tendencies are observed. They are shown at a level of poetics, motives, artistic images of works. Elements of romanticism can be tracked, for example, in work of Rolan Seisenbayev, Dmitry Snegin.

Distinctive feature of modern Kazakhstan prose is the aspiration of writers to capture makes the world in its all many-sided nature. Hence complication of composite construction of the novel, loss of linearity in the image of a plot.

Events described in works develop in parallel more often. In them there are as though two reference points and two systems of coordinates which, being crossed, form a single entity. So, for example, in A. Nurpeisov's novel «Last Duty» are at the same time represented destiny of Zhadiger Amirzhanov and Aral sea. A. Kekilbaev's work «The End of a Legend» similarly is under construction. In this novel there are two lines of a narration, one of which is connected with image of the Master, another – with destinies of architect Zhappar and Hansha. Parallel succession of events is observed in work of M. Park «Dared Little Man of Hondo». Telling about destinies of heroes of the novel, the author states a history of Russia of the end of XIX century.

The wide circulation in the literature of Kazakhstan was received with the multilinear composition assuming availability of several subject lines. Most apparently it is presented in A. Zhaksylykov's novels «Dreams of Damned», D. Amantai «Flowers and Books». Telling about destiny of main heroes of the works, writers represent the events occurring in a life of surrounding people, in the nature, in the world, include the episodes narrating about the phenomena, taken place in the historical past. A. Zhaksylykov, D. Amantai's novels are under construction by a principle of a mosaic. Various on seat and time of course events are reduced in their works together on an image of the central character.

In work of modern writers it is observed «dottedness» of plot's line. Narrating about any event, the author at regular intervals interrupts the story, doing lyrical digression or passing on a statement of other fact, the phenomenon.

In works of Kazakhstan prose writers it is inherent parabolaness. Mentioning a private problem, writers by generalizations reasonings move apart it up to universal scales, give to it philosophical sounding. The example is M. Park's novel «Night is too the Sun». Telling about a trip of poet Vikentii Ten to Saint-Petersburg, the author lifts such problems, as «kindly and angrily», «the person and a society». Together with the hero

he reflects on sense of life, about happiness, about beauty, about spiritual and moral values, about the reasons for alienation of people.

Significantly the existential organization of the novel has become complicated. The person in works of Kazakhstan writers is quite often represented on intersection of the past, the present and the future, and its destiny – in unity with history of people. Much attention writers give to categories of memory (for example, the novels of A. Nurpeisov «Last Duty», S. Elubaev «Lonely Jurta», H. Belger «Transparent Water», S. Sanbaev «Seasons of Our Life », D. Amantai «Flowers and Books»).

Other treatment a problem of relationships of the person with world was received. He began to be considered as a part of the nature, space, and his life – as one of links in a never-ending chain of life. Owing to what has occured move of borders of individual time-space up to universal, universal scales (for example, the novels of A. Nurpeisov «Last Duty», A. Zhaksylykov «Dreams of Damned»).

One of central in modern prose is the concept of eternity. It acts as the integral background of represented events. It causes features of construction of works. In them the events occurring in various existential measurements are at the same time represented. The past interwines with the present and future, a myth, imagination interwines with a reality. And between them so unsteady, that at times it appears to define borders difficultly what of described events has occurred earlier and what later (for example, the novels of A. Zhaksylykov «Dreams of Damned», D. Nakipov «Circle of Ashes»).

For the literature of Kazakhstan of the end XX – the beginning of XXI century strengthening of mythologization, allegorization, parableness is characteristic. Writers widely include in the novels of a legend, bible plots, fantastic motives and images, that also assists complication of the existential organization of their works (for example, the novels of A.Nurpeisov «Last Duty», A. Kekilbaev «End of a Legend», A. Zhaksylykov «Dreams of Damned », M. Park «Quay of Angels»).

In work of modern writers the output for limits three- and four-dimensional measurement is observed. Events represented in their works develop in several existential plans, sometimes covering a reality which is being behind a side of human consciousness and his traditional concepts. An example of that is A. Zhaksylykov's trilogy «Dreams of Damned». Action of this work is developed in the real world and in irreal, in the metaworld.

Novels of Kazakhstan prose writers contain set of reminiscences, allusions, citations. Characterizing the heroes, writers spend parallels with known literary characters. Quite often in their works statements of poets, thinkers of various epoch are sound (for example, the novels of A. Nurpeisov «Last Duty», H. Belger «House of the Wanderer», A.Zhaksylykov «Dreams of Damned»).

Inclusion of intertexts has essentially moved apart borders narrations' chronotop. Reminiscences, allusions have allowed to provide abundance of the associations caused in consciousness of the reader.

The prose of the end XX – the beginning of XXI century differs polyphony of times and spaces. It is shown in overlapping absolutely different on seat and the period of course of events which are usually described within the limits of one paragraph or the offer. For example, characterizing the condition after change of the wife, hero of A. Zhaksylykov's novel speaks «Singing Stones»: «It is disturbing listened to knock of carload wheels, I again waited for you near birches of Botanical parkway, touched your wet cheeks from a rain and was surprised to lunar heat and a transparency of a female leather, heatedly argued with the professor on moral substance of the literature, clambered on concrete rings to a yellow window, flied downwards and lasted through own falling to shining razor, in a presentiment of blood incalculable quantity of times died in darkness and again rose from ashes to come besides» [2, p. 89]. Describing Dock in an instant of rehearsal of the Ballerina and actors of theatre, D. Nakipov in the «Circle of Ashes» notes: «The class was for the Teacher a certain long standing-movement in time and in itself, that, however, did not prevent ideas-memoirs … about twenty Years ago it – Dock became the first partner of the Ballerina. It was already on an outcome of its scenic career, on the outside quite successful but if to think… Once it studied in choreographic school, in «Vaganovka», in Pushkin's class, the superteacher and the master of classics» [3, p. 22].

In works of Kazakhstan writers it is inherent dialogueness. Their novels quite often are under construction in the form of conversation. An example to that is B. Momyshuly's trilogy «Ascention to the Father».

For novels of modern prose writers wide inclusion of rhetorical questions, exclamations, references is characteristic (look the novels of A. Nurpeisov «Last Duty», A. Zhaksylykov «Dreams of Damned»). Their use makes possible illusion of dialogue between the author and the reader.

The narration in works is quite often conducted from the second person. Addressing to the hero, the author together with it argues on occurring events, is betraid to memoirs. Such form of construction of a narration, on the one hand, allows to state more adequate assessment to described events, with another – makes impression of proximity of the author and the reader. Addressing to heroes of the novel in the second person, the author as though at the same time addresses and to the reader, forcing it to think of the problems lifted in work. Owing to what there is an effect of reduction of an existential distance between the author and the reader, between the reader and heroes of the novel. The reader as though rises on an existential position of heroes of work, turning in the direct participant of an event. The novels of A. Nurpeisov «Last Duty», A. Zhaksylykov «Dreams of Damned» in a similar way are under construction.

In novels of modern writers subject diversity is observed. Most apparently it is shown in novels «Singing Stones» of A. Zhaksylykov, «Circle of Ashes» of D. Nakipov, «Flowers and Books of D. Amantai.

Basis of works of prose writers of a postmodern direction makes «creative» chronotop which distinctive feature consists in washing out of borders between the author, the storyteller and the hero. Their novels represent «a conglomerate embodying chaotic confusion «I» and «Another»» [4, p. 31]. The example to that is the trilogy «Dreams of Damned» of A. Zhaksylykov.

The prose of Kazakhstan of the end XX – the beginning of XXI century differs in capacity of images. The phenomena of the validity described by authors at times comprise a certain

secret. Ordinary, at first sight, subject matters get all-new values in a context of works. Owing to what images created by writers are fork, threefolde. So, the girl arising in dreams of Zhadiger Amirzhanov, the hero of A. Nurpeisov's novel «Last Duty», appears that as a young fox, a kid, red deuce. The field and a window in the first part of the trilogy of A. Zhaksylykov «Dreams of Damned» turn to a bird, the white hen – in goddess Sarasvati. The main hero of this work Zhan feels himself as a stone, an animal.

Images in works of the modern literature of Kazakhstan often bear in themselves symbolical sense. For example, the minaret in A. Kekilbaev's novel «End of a Legend» in the beginning is perceived by the Master as a symbol of his power. In the high tower which has directed the sky it sees reflection himself. For, similarly to him, it mercy suits all from apart, but close becomes strict and inaccessible. However during a narration other value of the given image reveals. The minaret appears as «a marvelious temple of love», embodying invincible passion, dream of its founder. Moreover, the tower, considers architect Zhappar, expresses «high and proud aspiration of a sort human to be released even for instants from all habitual and low, wingless, that draws, presses down, drives invincibly and from different directions at the ground, ...where daily petty unworthy vanity frequently give out for an original life, to be released from all imaginary and to rise, fly up, maybe, even counter to destiny, on height, to start rebellious spirit that it was possible to behold truly majestic, than the boundless world, and the maximum creation of a life – the person» [5, p. 319].

Mystery characterizes the space surrounding heroes of novels. Describing a scene of action, writers use such nouns and adjectives, as «fog», «smoke», «haze», «dregs», «veil», «Mirage», «delirium», «illusive», «mixed over», «unsteady», «vague», «muddy», «foggy», «twilight» (look the novels of A. Nurpeisov «Last Duty», A. Zhaksylykov «Dreams of Damned»). Owing to what there is an impression, that the world created in works, besides an external, «superficial» side, has other, «latent», «deep» side – the special existential measurement invisible to a usual sight.

Such approach of modern prose writers to the image of the validity is caused by their aspiration to show diversity of existence of people.

In work of some Kazakhstan writers correlation of concepts non-comparable, at first sight, is observed. An example to that is D. Amantai's novel «Flowers and Books». Reflecting about artistic works, the author tells about features of various types of plants. The novel contains the chapter in which names of the most known writers are listed, names of literary creations and colors. Correlation of the world of books and flora allows the author to open an idea that process of creation originally a work of art is so combined as a way of the plant which are making the way through bowels of the ground. Moreover, it reflects idea about interrelation of all real in the Earth, about the certain law of the life, being central in modern prose.

The literature of Kazakhstan of the end XX – the beginning of XXI century distinguish intensity, dramatic nature of a narration. The validity represented in it, usually represents the world on the verge of accident that is connected with those economic, political processes which occur in a modern society. Hence occurrence of a lot of novels with very symbolical titles: «Last Duty» of A. Nurpeisov, «The Got Lost Shout», «If You Wish to Live», «Stairs in Anywhere», «Throne of a Satan», «Despair» of R. Sejsenbaev, «Dreams of Damned» of A. Zhaksylykov, «Circle of Ashes» of D. Nakipov, «Everyone Will Ascend on Golgofy», «Lost Paradise» of M. Konurov, etc. In names of this works apparently is traced an idea on spiritual crisis of mankind, on an approaching apocalypse.

The modern novel is characterized by a deepening of psychologism. Writers give great attention to a private world of heroes. The narration in their works is usually conducted in two plans – real and spiritual. All represented events are considered through a prism of consciousness of heroes. In novels movement of feelings, experiences, ideas of characters in detail is described, shows, what associations cause in them the phenomena of the surrounding validity.

Propagation has gained in prose of Kazakhstan of the end XX – the beginning of XXI century concept of ecology of soul, consciousness. Writers mean the attitude of the person to world around, to history, to moral values, to traditions and customs of people it. In this connection there was a reconsideration of a category of memory. In novels of Kazakhstan writers it represents itself as a criterion of spirituality, a level of internal culture of people. In the work prose writers, marking cruelty, coldness, indifference of the modern world, loss of ethical ideals, emphasize an indispensability of moral revival and perfection of the person, the careful attitude to the nature, to the native ground, to a heritage of the past (for example, «Last Duty» of A. Nurpeisov, «Transparent Water» of H. Belger, «Throne of a Satan» of R. Seisenbaev, «Afternoon» of T. Asemkulov, «Dreams of Damned» of A. Zhaksylykov, «Flowers and Books» of D. Amantai).

In novels of modern writers distinction of such categories, as a life and existence is spent. During a narration authors specify the dual nature of the world, availability in it material and spiritual has begun. Therefore characters of their heroes grow «from the smallest details» a surrounding life that does not impede to rise, however, it above daily occurrence and to think of such complex and agitating questions, as sense of life. Hence move of borders of a private world of characters up to universal scales. The consciousness of heroes of novels incorporates the whole epoch, generations. They feel themselves as an integral part of the Earth, universe. Owing to what there are transformations of heroes. «Obedient collecting of a life» meshes in their life with space of showers (for example, «Last Duty» of A. Nurpeisov, «Transparent Water», «House of the Wanderer» of H. Belger, «Throne of a Satan» of R. Seisenbaev, «Dreams of Damned» of A. Zhaksylykov).

Use of various types of the letter, languages of culture is inherent in works of the Kazakhstan writers-postmodernists. In their work the prose and poetry, book and colloquial styles mesh, there is a scientific terminology. For example, in the novel «Singing Stones» of A. Zhaksylykov are used of expression: «white volzhanka»,«the fatal volume», «gravitational force of yours steadyness»; in «Circle of Ashes» of D. Nakipov applies word-combinations: «hryamknut' a sparrow», «silvery sepia of fur-trees», «a foolish fountain»,«egocentre a brain», etc. Moreover, a basis of prose of postmodernists game makes. It appears «as special antimimetical strategy connecting the author, the text and the reader» since the literature of the given

direction «is aimed at overcoming of authority, represented in mechanisms of language». Game «approves full and deepest freedom, spreading directly in heart of obsequious language – the real heteronomy of things» [4, p. 17]. An example to that are the novels of D. Amantai «Flowers and Books», D. Nakipov «Circle of Ashes».

Use of game in structure of novels allows authors to reduce a distance between them and readers to create illusion of coauthorship. It is reached in many respects owing to the image in works of process of a birth of the book from a plan up to its final version. So, in D. Amantai's novel «Flowers and Books» reveal some sides of creative laboratory of the writer, features of work on art creations are described. –...The characteristic of images, succession of events, construction of dialogues, – is spoken in work, – all should lean on the outside impartial style of the letter. The word should be used deliberately and it is avaricious. on the first seat there should be an action» [6]. Moreover, this novel itself is as though created on eyes of the reader. It in the certain degree becomes the participant of creative process. Such effect arises because the author characterizes separate stages of work of the hero above the book: «Alisher writes. At times measured current of ideas is broken, and not ripened ideas carry away it behind themselves. One exacting thought gives rise to hundreds others, and the idea runs comparily a feather» [6].

The modern prose of Kazakhstan is distinguished with masterly game by a word. In works of writers it gets at times the most unexpected values and shades. Quite often there are individually-author's formations. D. Nakipov's novel «Circle of Ashes» is most interesting in this plan. Describing evening and a cat Battement the author speaks: «The dispelly-eternal grass, hemp-spicy-obstinate hmar' faded. On a wide window sill the smoky-ashy cat Battement lazy-laid but if to peer, its external careless luxury was deceptive: green-phosphoric eyes were-were guarded strained cat-cat's, not a kosher life...» [3, p. 5].

Aspiration of writers adequately to pass a stream of ideas, movement of feelings of the person has caused an originality of syntax in their works. In novels of modern prose writers infringement of traditional rules of grammar and first of all punctuations is observed. One offer at times includes some tens statement's which are not differentiated on the letter even by a comma. Therefore there is an impression as if words and word-combinations follow the friend from the friend, forming a uniform continuous stream. For example, in the trilogy of A. Zhaksylykov «Dreams of Damned»: «I hazily recalled... and found myself everywhere: I was in plasma hell of suns in shining of light and darkness I sprouted from a seed on a floor of a uniform life and there was a field I made the way through ashes of an ancient field grew gained strength was poured by juices shivered waved anoong similar...» [2, p. 91].

Very widespread punctuation mark in novels of Kazakhstan prose writers are the dots. Finishing offers in a similar way, writers emphasize mysteriousness of life, impossibility to express all a word. The dots assist occurrence of various interpretations told or the described situation in consciousness of the reader.

In work of modern writers division of the text into two semantic weeding which are allocated by use of different types of a font is observed. The first, made out in traditional written style, narrates about the basic events of work. The second semantic field italicized, reflects inwardness of heroes, covering their area unconscious (for example, «Dreams of Damned» of A. Zhaksylykov, «Circle of Ashes» of D. Nakipov).

Polyphony is inherent in novels of Kazakhstan writers. Their works are penetrated by sounds of the nature, city. Sometimes authors combine retorts the several persons in one paragraph, not specifying to that they belong. Owing to what the effect of voice chorus is created. For example, in A. Zhaksylykov's novel «Singing Stones»: «Young man, where you going? Do not lean, I to you not a rack in a bar. A next stop a supermarket «Anniversary». Hand over, please, your scientific report. Start of Shatl» [2, p. 36].

Works of modern writers are filled by music. They are penetrated by national melodies, songs.

Music allows prose writers to open more deeply a sincere condition of the heroes, to strengthen lyricism and dramatic nature of a narration. Through songs and melodies dialogue of various generations of the people belonging different epoch and national cultures is carried out (for example, a role of music in the novels of A. Nurpeisov «Last Duty», H. Belger «House of the Wanderer», T. Asemkulov «Afternoon», A. Zhaksylykov «Dreams of Damned», D. Nakipov «Circle of Ashes»).

The prose of Kazakhstan of the end XX – the beginning of XXI century is distinguished with synthesis of cultures. In work of writers philosophical, religious systems of the East and the West mesh. So, in A. Zhaksylykov, D. Amantai's, M.Park's novels is felt influence of ideas of A. Kamju, J.-P. Sartre, shamanizm, sufizm, christianities, buddhism.

Synthesis of cultures is shown at a level of language of writers. In their work elements of bilinguism and polylinguism are observed. In the Kazakh speech Russian words, in Russian – Kazakh, Uigur, Chinese, German, Korean are intertwined (for example, in novels of H. Belger, R.Seisenbaev, A. Zhaksylykov, S. Sanbaev, M. Park). It is caused by multinational character of culture of Kazakhstan.

The modern novel is combined enough in the genre attitude. In works of writers various style systems incorporate. Hence progress of such genres, as the novel-essay, the novel-fairy tale, the novel-parable (for example, I. Shegolihin's novel-essay «I do not regret, I do not call, I do not cry...»).

Essential variations occur at a level of heroes of works. In prose of writers representatives of various social layers of a society are represented (for example, «Last Duty» of A. Nurpeisov, «Transparent Water»of H. Belger, «Throne of a Satan» of R. Seisenbaev).

Thus, distinctive features of the novel of Kazakhstan of the end XX – the beginnings XXI are multidimensionality of the image of the validity, globalness of problems put forward by writers, capacity of artistic images, many-sided nature, complexity of characters, dramatic nature of a narration.

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