

Research into economic and social processes

Modern Issues in Kazakhstan

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This book is a collection of scientific research by Kazakh authors about the social and economic aspects of Kazakhstan's developing position. The proposed audience is for students, teachers, and scholars in America looking to understand more about modern Kazakhstan. The research here is important; it is the first time it has been presented to an American audience. ICET is proud to present their work for the first time.

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The issue of mystery and symbol in the early prose by M.Auezov

The nature and action mode of a mass man, common sense, investigation of the values of "game", "authority", "idol" from the point of fiction literature are quite a dramatic theme in Kazakh prose of the early twentieth century. We must assume that, historically, the man has always been an archaic man, who sees no danger of a catastrophic turn of thread of life, but of its demiraclization. This is the image of the Kazakh that appears in the stories written by M. Auezov in the last century. Life stereotypes of socialism in the minds of Kazakh people generated apocalyptic vision, which resisted any type of correlation of their symbols with prejudice. There is no secret that representing life world in the sphere of collective consciousness, the symbols first skillfully concealed, then revealed the real relationship of the new ruling power. Creation and making frightening the picture of the apocalypse is the limit of knowledge, condition and the base of non-limit, absolute power. Eschatological impulse, that is, the desire to learn the fate of the world leads to the non-limit appropriation of all the elements of such knowledge. This approach is ill-suited for everyday use, though it is generated by social myth and skillfully used by the author's characters. It requires the services of rational activity to convert imaginary into real life orientations. In the story "Hasen's Faces" rationality stimulates the regulation of gaming rules. It allows the player to adopt the sacred meaning of brainwashing, not wishing to know any other truth. All these issues are updated and detailed throughout the early prose of M. Auezov where mystery and authority coincide with the notion of charisma and a miracle. What is involved is manipulation, brilliantly using the views of the "majority", wisdom of "leaders."

The issue of mystery is quite particular in Auezov's story "Beauty in Mourning." Its role is complicated in the story "Who is to Blame." The paradox, alogysm and analogy are special symbolic methods by which ordinary consciousness builds the goal of psychological dependence on the status chosen, idol. A negative example can also be an authoritative analogy. The main thing in the portrait of Karakoz, the main character of the story "Beauty in Mourning" is a hyper realistic form, abstract image, and pictographic sign shimmering in its idealism. The mystery of such a charismatic leader is primarily the fact that ordinary consciousness tends to cut off the usual attributes of everyday life, such as family life, parenting, daily routines, in any case, these concepts become either purely symbolic or conventional. Nobody wants to see Karakoz as an ordinary village (aul) woman, who just wants to share the news with her friends, drink tea with them. The most important thing is that in spite of all no one wants to put herself in her place. A beautiful young woman for six years publicly expressing devotion to her dead husband, having already experienced love and all its charms naturally wants to return those moments of joy and pleasure. Her inner suffering is exorbitant. For common-sense this image of Karakoz should be unapproachable. Hardly any spectators or admirers can or even want to understand her as a woman. No one can see her as a lover or just a woman who being grief-stricken has lost self-control. From the point of ordinary consciousness this is considered as criminal intent. In this regard, certain parallels suggest themselves. This may explain the fact that for a long time private lives of leaders of socialism were either idealized, or kept in secrecy.

Universal external equivalent of Karakoz's charisma seems to have a huge influence on everything around. It is split up like a hierarchy in her surroundings. However, none of ordinary

holders of charisma would dare to gather its pieces. Hardly any women, who lost her husband, could follow her example. However, at the same time, each of the others has their own vision of the main character of "Beauty in Mourning." Moreover, from the very first days of Soviet power imitation even in thoughts to symbolic details of Bolsheviks' life was encouraged as a sign of the unity of social space. At that time M. Auezov's inquisitive mind could already forecast future disasters against which he wanted to warn his contemporaries. Such an interpretation of his works is believed to be the most appropriate and relevant.

Karakoz's charisma is characterized with elements of creation and destruction, fear of the past and the future alternated each other. Her modesty which might be a kind of skeptical before making a certain ritual demonstrates devotion to her dead husband. Her modesty comes from the fact that the depth of her power over the neighbors is based on convention of speech units. And if you have a dialogue with Karakoz on the rules proposed by her, it is impossible to break out of the logo of her position. Consequently, only by breaking institutionalized links of power relations between the idol (image, word) and being, somehow, you can restore the archaic idea of the immediate unity of speech and action, logos and thing. That is why the final Karakoz's trick throws her into the arms of the old man Bolat, which causes the greatest stir in the soul of the reader. At first glance, such reader's reaction looks pretty explainable. Meanwhile, the answer may be quite irrational since ordinary consciousness is reluctant to adapt this author's idea to the ultimate hypostasis charisma. In other words the people from her social surroundings can not accept any of possible explanations for her strange pranks, even those which could be brought by carefully camouflaged imagination.

This state of consciousness was described by I. Hegel as interpenetration of rational and unconscious when the magical power acts beyond and despite the past experience. According to him a number of presentiment dreams make the form to which the spirit, already developed as consciousness and reason, may fall again, like to a certain disease state.

In the 1920s M. Auezov already, tried to decode the phenomenology of the new ruling power, which rested on the interaction of prejudice, psychosocial effects and attributes of the symbolic gesture. He could see how new rituals substituted certain models of national life, becoming the foundation of ruling. Thus, ritual and superstition became allies of secrets. Only at the end of the twentieth century scientists came to the idea that they were "implemented in the context of given them relations between motivation and coercion, ruling and control, obedience and subordination, coordination and subordination, dependence, interdependence, full and partial interdependence, that is all in the frame of which, with the obvious or hidden, but the active participation of which exchange of activities and "processing" of other people occur. Whether we want or not, but always and everywhere we are involved and built into the power: in love and hatred, with family and strangers, at home and outside trying to gain self-esteem we are obsessed with our willing to dominate. This willing creates power "(2.6.). M. Auezov within permission portrayed these dramatic conflicts caused by the phenomenon of power. In "Hasen's Faces " the author endows his characters with tough rational mind that easily defines the outer shell of a man, his social mask. These qualities allow him to develop a kind of behavioral strategy, to build a convenient for him ideological model, which will open the way to success.

Ardent desires and system of false values are what the types of people like Hasen constantly struggle. They often resort to bureaucratic tricks, step by step erasing the mental features of yesterday's aul Kazakh. He ostensibly worked for the image of a successful urban dweller. All this has led to the internal dissension, displeasure of himself, playing the "love-hate". The person like this tries fashionable masks, simulates a love for fashion. For such people neither the past nor the existing laws of morality or national traditions have no value. M. Auezov warns of the danger of people deprived of their historical roots and memory.

The problem of this play behavior brings up two ways of plot development in M. Auezov's early stories. The one is associated with the historical fate of the Picard, while the other is associated with political adventurism. In the story "Citizen Scientist" the theme of loneliness is shown sometimes tragically and mystically, sometimes humorously and

picaresquely. The main character of "Hasen's Faces" achieves popularity by travesties of myths of mass consciousness, that is vulgar imitation of hidden human desires and thoughts, fashionable social stereotype of "disease" to find weaknesses in the people around to use them to make a success and wealth. The simulator has a continuous internal mono-discussion to verify the technology of his success in this confession, the aim of which is to guess the secret desires of his surroundings.

So, in the early prose of M. Auezov ruling people in the 20's and 30's of the last century, was based on such a force as a mystery, the authority, the idol, "Secret Advisor", who skillfully used the imperfection of human nature. Rationality and balance of these forces often turn into its opposite. This law becomes selective, and the word becomes a dogma, and the cult of secret knowledge becomes synonymous with violence and force, creates a totalitarian control. M. Auezov in his early works, from which he was forced to renounce later, signaled the dangers of the official promotion of vulgarity coming from anarchism of subconsciousness, idols, long dormant in the depths of the human psyche that seemed to be the norms of socialist society.

That time there was a great temptation to simplifications. The discourse was filled up metaphors as an effective way to control the masses. Various short-term changes manipulation resulted into fatigue and pliancy of the mass consciousness. M. Auezov represents a sudden heavy load of everyday concerns as an effective way to manipulate everyday consciousness. Still having "hope" and promises of a "happy future" in Hasen's mind pulls him into the realm of submission. Creators of concise formula of quick "success" gain invincible authority. The story character manipulates catchy metaphors, ascending numerical series. Thus he evokes a sense of growth and recovery, pushing the boundaries of possession. Such authority in an emergency will free himself of any responsibility for the consequences. The man of masses of is prone to stereotypes. Hasen's thirst for psychological comfort results into his social infantilism. He is in search of a reliable patron. He has to sacrifice much, particularly his personal aspirations. The carrier of questions and answers is the initiator of speech himself. It is known that questions and answers in the Soviet Union were often replaced by the law. This monologism of the idol, according to the author, is the limitation of freedom. Therefore, Hasen has no self-control but fears, mechanism of denunciation. The character uses the magic words "people", "happiness" quite efficiently. The representatives of the new power skillfully used the contradictions of everyday consciousness. Its pliancy to different forms of domination creates prerequisites for mass distribution seemingly affordable but dangerous idea. M. Auezov showed that for the representatives of the new power the theoretical depth of socialism were like remote myths. Therefore, the "complexity of life" for them is a form of concealment the truth and facilitates the achievement of domination. Lexical neologisms of a new system also have a certain mystery giving privileges for the perceiver. Adaptation and simplification of ideologisms are ideological pandering to temptation. Ideologisms influence so that the masses will become a behavioral engine easily guided by the will of ruling power.

M. Auezov found the mystery of the phenomenon of everyday consciousness as well as symbolic gestures of its manifestation worth the basic research. He saw the symbolic space of the new culture and semantic architectonics of different types of consciousness. The role of common sense under the condition of a dramatic change in social life tends to increase. Undoubtedly, M. Auezov foresaw the consequences of the "dialogue" destructed, historization and dehistorization of the consciousness and the danger of functioning the ordinary consciousness in the new society.

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