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Elements of Postmodernism and the World of Characters in Zh. Korgasbek's Works

The article systematically analyzes the specifics of the prose genre in Kazakh literary studies, the study of postmodernism in national literature, as well as artistic activity, the thematic idea of the prose genre in the works of J. Korgasbek. The conclusions, views and opinions of scientists on postmodernism in Kazakh literature are analyzed. Researchers B. Maitanov, A. Ismakova, L. Safronova, J. Zharylgapov, G. Saulembek and others. guided by the opinions of scientists, the works of Zhusupbek Korgasbek "Sokyr", "Zhansebil", "Zhakondann zhanary", "Olmeytin kus" were analyzed from the point of view of phenomenological, comparative analysis and methods of literary hermeneutics (interpretation). Unlike historical prose, postmodern literature freely uses the concepts of time and space, serving human emotions, thoughts and dreams about the future. It is from this point of view that J. Korgasbek also wants to convey the author's ideas to readers based on his works and through the ideas in the artwork to draw attention to important things in the world of mankind. Black humor, which is the main features of postmodernism, violation of the traditional norm, self-mockery (self-irony), the mystery of the world of heroes, the impossibility of knowing the truth, simulacrum, etc. are studied by examples. In addition, the meaning of the heroes' souls in a literary text was developed and studied, as was its interpretation from the point of view of the "reader-author" position in consciousness along with social conditions (existentialism).

Keywords: modernism, postmodernism, interpretation, hermeneutics, literary process, literary trends, black humor.

Introduction

The global spiritual and cultural phenomenon is a process that is constantly evolving. It's just something that happens in the literary and cultural lives of all people. No matter what happens, we cannot separate our national literature from the laws of the world. Since, in literary works, we see that literary phenomena that have acquired a global character (modernism and postmodernism, etc.) have also entered Kazakh literature. We all know that in the second half of the twentieth century, the current problems of literature revolved around modernism. It would not be an exaggeration to say that at the present stage, the study of postmodernism has begun in science, studying Kazakh national literature. One of the problems, undoubtedly, is that the theoretical and ideological foundations of both modernism and postmodernism are currents that not only met the demands of their time, but also radically changed it.

In general, like scientists around the world, the views of the Kazakh intelligentsia on postmodern trends that have passed to us from the art of Western and Russian literature are ambiguous. For example, Talasbek Asemkulov (said a few years ago): "Postmodernism is just a form of intellectual thought, and postmodernism is not a phenomenon of modernity, as is the misconception of some Western scientists. He is an eternal phenomenon. In various forms, it exists forever", said the famous cultural critic Auezkhan Kodar, adding that "in the modern era of globalization, there is no local culture free from all influences. As universal markets developed, whole civilizational ties developed, so cultures developed and mixed. In general, our era is famous for being overly informative. That's what postmodernism is-the culture of this over-informed humanity. Saying that at present it is impossible to deny the culture of postmodernism, what is postmodernism, and what benefits does it bring to our national culture? Postmodernism is a very useful thing

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for national culture. After all, this trend is the most relevant in modern human culture” [1; 239]. Doctor of Philology, Professor Dandai Yskakuly expressed his opinion: “...Globalization is designed to turn the name of national literature into the ruins of history, denying and destroying the national character of the main property of literature. This in itself does not make you wonder who is who. You say, What kind of literature does the West offer us? This is postmodernism” — in this article, comparing the views of Kazakh researchers on postmodernism, he expresses his objection, pointing out that traditionalist writers speak out against this trend as much as possible and writers of the next generation around this (postmodernism), our youth have turned into fashion [2, 3].

Postmodernism in Kazakh literature began to lose its innovative character on the part of our writers and poets. And on the part of our scientists, it is true that the study of the correlation of postmodern literature with reality, cognitive possibility, remains an open question. The language of traditional literature was understandable to the reader. And in postmodernism, unusual, strange things do arise. Therefore, it may seem to the reader that our writers are polymaths, polyglots, some philosophers and cultural scientists.

The main principle of postmodern literature is the elimination of similarities with life, the exclusion of logical connection only in order to push the boundaries of genres, establish a syncretism of methods, break the causal relationship.

The artistic and aesthetic system of modern Kazakh literature has moved to the active use of hyperbolization, metaphorical transformation, allegorical system, contrasting game, forms of absurdity, grotesque, fiction, complication of philosophical and figurative series. This freedom of our writers generates a comprehensive mixing of literary play at all levels: with thought, plot, ideas, axiological categories. The cognitive, communicative, educational, moral, ethical, and aesthetic functions of literature are undergoing unprecedented changes. In traditional literature, the writer tried to instill in the reader an idea of the world and humanity, but now these methods are outdated, and the author began to demonstrate to his readers his intellectual game in various situations. The world has changed and entered a literary era in which truth is not necessary.

An urgent problem is the need to determine the place of postmodernism in modern Kazakh literature, its connection with the previous literary tradition and, above all, to determine the essence of nature, aesthetic values, the level of novelty, typological sphere. Our article makes a literary analysis of the world of characters with an emphasis on postmodern elements found in the work of an individual writer, namely the writer Zhusupbek Korgasbek, in order to make a direct contribution to solving these urgent problems.

Literature review

We are not mistaken in saying that postmodernism is one of the most productively studied topics of world philological science in the second half of the twentieth century. However, scientists have not yet given an unambiguous definition. It is known that prolonged existence further complicates the nature of the phenomenon of postmodernism [4]. Consequently, research on this topic suggests that they will still not end in the next 15–20 years [5, 6]. Even from the point of view of postmodernism, metamodernism, research has already begun [7]. For example, while postmodernism is studied as a movement in American fiction [8], the relationship between literature and postmodernism is still being studied by the text and the reader [9]. Also, when considering the specific features of postmodernism in Kazakh literature, attention should be paid to the ratio of Realism and postmodernism in post-Soviet literature.

Such scientists as B. Maitanov, A. Isimakova, L. Safronova, Z. Zharilgapov, G. Saulembek and others expressed their opinion on the place of the current of modernism and postmodernism in Kazakh literature. “Modernist and postmodern trends in modern Kazakh prose” by Bakytzhan Maitanov, “modern Kazakh poetry and postmodernism” [10], “postmodernism today” by A. Keisimakova, “problems of modern world literary science” [11], “What is Postmodernism” by Z. Zharilgapov [12], “On the question of postmodernism in Kazakh literature of the 1950s–1980s of the twentieth century” [13], Auezkhan Kodar “the word about postmodernism” [1], J. Shaken “the word about a new stream for young innovators” [14], “Duman Ramadan and postmodernism (collection of the writer “Kosh”)” [15] and others.

Methodology

1. Materials

This study is based on the analysis of Zhusupbek Korgasbek’s works, particularly his stories *Sokyr* (“The Blind”), *Jahandandyru, Karyngylyk hem Mahabbat* (“Globalization, Darkness, and Love”), *Zhansibil* (“Zhansibil”), *Zhakondannyn Zhanary* (“The Gaze of the Jaconda”), and *Olmeytin Kus* (“The Immortal

Bird”). These works were selected for their relevance in examining elements of postmodernism in Kazakh literature. Additionally, publications and studies by Kazakh scholars on modernism and postmodernism in literature were reviewed.

2. Justification for Method Choice

The methods selected for this study are particularly suitable for analyzing the postmodern elements in Zhusupbek Korgasbek’s works. The psychological method was chosen to delve into the motivations and internal states of the characters, allowing for a closer look at their subjective experiences and psychological complexity. The phenomenological method is used to explore how these personal experiences and perceptions are expressed, focusing on the author’s intention to convey specific viewpoints. Comparative analysis helps contextualize these works within Kazakh socio-cultural settings, while literary hermeneutics facilitates a deeper interpretation of hidden meanings, enhancing reader engagement and comprehension of the text’s subtextual layers.

3. Textual Analysis Methods

The textual analysis involved a systematic process of coding and identifying recurring themes and postmodern elements, including black humor, irony, and the disruption of traditional norms. Each text was examined through close reading to pinpoint symbols, metaphors, and narrative structures that reflect postmodernist ideas. This approach allowed for a nuanced understanding of the literary devices and stylistic choices that Korgasbek uses to communicate with his readers.

4. Contextual Analysis

In analyzing Korgasbek’s works, the study also considers the socio-cultural and historical context of Kazakhstan. Kazakh postmodern literature reflects the complex dynamics of a nation undergoing transformation and grappling with cultural identity. The analysis takes into account how the legacy of Soviet history, the transition to independence, and modern globalization influence Korgasbek’s themes and stylistic approach, offering insights into the unique aspects of Kazakh postmodernism.

5. Data Analysis Plan

The data analysis focuses on identifying and interpreting specific features of Korgasbek’s works. These include:

- Lexical Characteristics: Exploration of language choices and unique lexical features that highlight the author’s stylistic preferences.
- Symbolic Elements and Imagery: Identification and interpretation of recurring symbols and imagery to understand deeper thematic meanings, such as existential motifs or critiques of modernity.
- Temporal and Spatial Organization: Analysis of how time and space are structured within the narratives to reflect the fluid, non-linear concepts often found in postmodern literature. This includes examining how these structures support the themes of isolation, nostalgia, or existential inquiry.

Results and Discussion

Today we find features, sparks of postmodernism in individual stories, novellas by Zhusupbek Korgasbek, one of the greatest writers of Kazakh literature, a connoisseur of literary art. One of these works is the short story “the blind man”.

The name of the blind character is unknown. Where did this come from? Where did they go? Everything remains a mystery. “I don’t want you to be like me”, he said, “I don’t want you to be the way he is, I don’t want you to be the way he is”.

“...Those who stood in front of the Mausoleum immediately separated, and, begging, threw a silver coin into the Tastak. A black old man with healthy eyes and healthy limbs is spinning right under his chin and, not knowing what to take the fallen prey for a hundred tenge, tershi is confused by his forehead.

- Who will you be? How old are you? The blind man in the same position asked.
- Oh, my dear, you are the brother who came to Abdrasil — he asked the opposite question: the blind man looked at the old man, and the twelve members regretted that healthy people live on charity and desires”.

Yes, it is a legendary mausoleum that has not fallen since. The writer understands him only by implication, without naming him. Renovation work is underway in this mausoleum. When the renovation

was consecrated, the great nations opened the remains in the buried mausoleum, stored them in a warehouse, poured concrete under it. It was done with the withdrawal of funds by the Turks.

The blind man is against this case. But the old man, who giggles at beggars; Yesenkara, who says that he is a “candlestick” for those who are older than the mausoleum itself, for those who are lower than themselves, also welcomes this.

Despite the fact that she is blind, she feels that she does not see and does not feel healthy people, whose consciousness was fogged up by the fact that she only cared about the hero.

“What kind of people are these who move their ancestors from a Quiet place, insult their bones?! This is the mausoleum where all the good people are buried! Wasn't there anything to fix the top and preserve the look that you have underneath?! Who among you deceived that the Earth, lined with layers of bunks, pulls at anchor?! Are you going to bury bones lying on land for so many centuries in cement, which has now been sucked out of the soil?!” [16; 10].

The blind character didn't stop there. The boss also objected to the fact that we would put them on tobacco and bury everyone in their places. It conveys that the bones that are being folded somewhere are shifting and mixing. The black old man and the boss did not pay much attention to this. “I do not know”, he said. Although his eyes were blinded, he had clearly heard the sound before the country. That's why the bones go in front of the pantry door. He recognized the sound of abdominal bones inflating without recording it. The old black man heard it too. At the beginning of his meeting with the blind leader Syktyvkar Yesenkara heard a sound blowing around the mausoleum. The black old man suspected both of them and finally opened the door, and all the bones that he had inserted with his own hands seemed to be in his place. Among the armor, a black cat rushed straight at his face, jumping over his shoulders to the door. There was a wound on black shawl's face. Yesenkara is stunned, not knowing where the cat came from. The black old man said that the cat with horns was scared.

Returning to the side of the blind mausoleum, those who want alms know a lot. Inside, the child stops at the nursing bride. “A blind man”, he said, “in his head”, as if he counted a coin with his fingertips. When the baby, full of milk, made another squeak, the soul entered and smiled. “I do not know”, I said. — I do not know what it is. The mothers were arguing about the silver coins that glittered in front of them. From the mouth of a bride who could not reach alms: “blind or...”. The word slipped out carelessly. This lucky hundred dollar lawn landed at the foot, where the paper spread across the ground. Seeing the money, the woman with burning eyes said: “May Allah be pleased and quickly wrapped lawn paper in the hem of her skirt” [16; 16]. The writer once again stutters and stutters over the face of real life through the subtext in postmodernism, even describing this story. “The blind man is mute...” and when he saw the blue paper behind his back, “May Allah be pleased”, in the blink of an eye he became the embodiment of life in a thousand changed reals.

A black old man stalks those sitting and slanders a cat in a warehouse, telling a blind man: “you brought it”. When he says that he is a devil and not a cat, he is more and more attracted to Yesenkara. When they open the door, the black cat shoots again, this time injuring the boss's face.

It turns out that this is an animal that a frightened black cat sent out of a hole that prevented the Turks from pouring concrete inside. But this cat has so many bones left in the pantry. The blind man will not return to this area. And even, it turns out, unrecognizable.

This story by the writer, despite the fact that it is written in a traditional form, and not by the sophistication of the language, provoked criticism, which attracted the reader with meetings of postmodern elements. Self-irony in it-self-expression, black humor, the stuttering of twelve members to healthy people, the mystery of the character, the desire to beg, to mock them-these are the features of postmodern works.

In the next story, “globalization, darkness and love”, there are also postmodern sparks. The story begins with the condition of the white old woman. “I do not know what it is”, he said, but I do not know what it is. And even the fact that the headmaster stole and built a kumalak became public knowledge, and it reached the district. After the Director left his post, an old white woman appeared in the house of Kairken, and people do not know what to do.

The further conversation consists of a dialogue between Kairken and Karaguz. Karaguz is bedridden with a bad illness. Her husband, Kairken, who took care of her, served her food, medicine and remained a kalyman. The only sons in the city. A woman lives in the same house with a female subject who lives with her daughter before she becomes a daughter-in-law before she crosses the threshold. Kairken tells Karaguz that he saw on TV “machine learning that changes time”. It was also told by an old white woman, but she did not even believe that it was nonsense. And Karaguz herself probably wouldn't hug her knees after her life.

He doesn't want to tie his sons' hands. It is also written in the letter, pointing to it. "Globalization has come, Karagoz, globalization. The child should be ready for this".

The story of Kairken and Karagoz speaks not only about time machines, but also about five people from the same village who fell ill with a bad disease; about the behavior of Salimgerei; about Gulnar. "When I came back, you couldn't walk alone...".

"Look at fate. It turns out that in the era of globalization, people continue to walk alone, for example. There are also those who live in developed countries. The presence of a private house is not necessary. You'll be drinking food from the street. Bed linen..." [16; 154].

This is not just a dialogue between a man and a woman. There is a social situation in modern society.

Karagoz feels the relationship between Kairken and Gulnara. The husband confessed at the last moment. Kairken is also heartbroken. Karagoz thinks it's because of Gulnar. He doesn't believe me, even if he says I won't go anymore. Then Kairken fell silent, saying that his heart ached, Karagoz repeated his husband's name over and over again, saying that someone was walking outside, Gulnar was looking for him. But the husband is silent. Feeling that her husband's body had become too cold, Karagoz said: "- Oibai!.. Gulnar!.. Who is there?! Oh-bye-y!.. Kai-ke-ye-yeon!.. "He's screaming". Soon after the old woman predicted, Karagoz also dies, and the people begin to trust her.

There is nothing mysterious in this story. Zh. Korgasbek was able to insert the history of globalization, the darkness in which the old woman's words were believed, and the love stories of modern times. There is no objection in Kazakh society to the strict principle that a child should take care of his parents. It is also transmitted through the eyes of the parents. While one element of postmodernism is a violation of the traditional principle, it is a work in which the same element occurs.

The stories of Zh. Korgasbek, through a frank presentation of the public truth, arouses the reader's attention, fear of repentant actions; through the characters of various social groups, through obvious manifestations, they give the bitter truth of society, young people prone to delusions, mistakes, prone to negativity and misfortune. In the modern Kazakh narrative, these stories are reflected as the poetic image of the author to whom they belong. The author's story is a phenomenon in the development of modern Kazakh literature. The writer's stories are based on a typical situation. Different people, drawn with a pen, want to diversify the situation in which they find themselves in their heads black old man [16; 7].

Zhusupbek Korgasbek, although he did not completely break away from the traditional national skills of thinking and writing, was able to write works that introduce the modern era, breathing, life, and human nature.

In Zhusupbek Korgasbek's story "Zhakondany Zhanary", the game with the reader was carried out by the method of simulacrum [16; 108]. Although the title of the story "Zhakondany Zhanary" is indirectly related to the world-famous painting, neither the art nor the work of art are directly related to the events here. The story begins like this: Bavar in Munich tells how he got to Jaconda's car, which was not left on the road during the criminal arson attacks, but the main story is related to the fact that Atagul received a murder order. When she reached her destination, she confessed that she had once been the teacher of the beloved girlfriend of the man who was going to become her wife, and halfway there she was kicked out of the car. Bagheela said, and she nodded too. From the very beginning of the story, he convinced the reader of the story being told. The fact that this version of the story was realized only in the imagination of the character, the reader learns only at the end of the story. At the end of the work, before the eyes of Atagul, who got into a traffic accident (how he met his victim, brutally knocked her out of the car and shot her in the head). The world in the reader's imagination was destroyed, and the original version was refuted. All these strange feelings of the hero towards Bagila, to the fact that he abandoned the criminal path, sacrificed the fazenda, considered property, as a sign of his love. In truth, the never-returned, cruel, mundane life.

The story "The Immortal Bird" consists of three plot layers. The first story is a story that ends with the fact that at the beginning of the story, Lai shal, the old woman Bagiza and their grandson Sardar and the yellow-spotted birds who continue to eat their predecessors by eating a baby whitefly. The second story is the story of a spiritual couple who wakes up in shock and has a dream about these yellow-tailed birds. "The white bitch says she's getting a new puppy. The first baby was born as a puppy. The birds of the saryala ate his head off. Then the blonde bitch brought another blond puppy back to life. He again became the prey of the Saryaly birds in Ashar-ashpas. The third white puppy born also demands to be taken away from the branches, arms and arms torn apart. So the bitch gave birth to another snow-white puppy, and she bit off and swallowed herself in front of the birds. Birds should be able to lie on their stomachs until they become prey. The spirit woke up in shock and immediately shot a gun" [16; 27]. The third case is the pain and death of the

wind shawl. At the end of the work, there are these lines: “The Saryala birds have not returned since then. No one even believed the story of the wind shawl. Sardar also didn't say anything to convey Grandfather Ras's words”. So what happened here with the first birds of saryala is false, and the color that the wind ball associated with it saw also turns out to be false. The truth here is that the only son who surrendered his soul to a bird does not want his father to lay the ground. This work cannot completely mask the basic reality, although postmodernism experiments only with the simulacrum method.

The composition of time and space occupies a large place in the works of Zh. Korgasbek. The writer's works trace not only the period of the passage of the main events, the socio-psychological state, but also the problem of space and loneliness, human understanding of space, perception, and the influence of space on loneliness. The seasons in the writer's works: winter, spring, summer, autumn, in accordance with their periods, are depicted as a criterion of time. The time and time of the events described in the works are reflected in the facts. Dawn, sunrise, seizure, five, late light, novelty of the moon, full moon, they all perform a seasonal function. At the same time, events and actions in the writer's works also reflect two-three-day, three-four-month, annual periods in terms of actual plot time. The rest are transmitted through lyrical digressions, dialogues and monologues of the hero, penetrating into the soul of the hero, exploring the world of thoughts. The novel by the writer “The Wolf Man” tells about the life of the main character of justice in real time, a three- to four-month-old country. The thoughts and memories of the righteous man then recede from the depths of the years, enhancing the cognitive character, the impressionability of artistic time. The author increases the historical capacity of time in the work by choosing situations, significant periods that especially influenced the formation of the hero's worldview.

In the artist's story “globalization, darkness and love”, we will also talk about a machine that turns back time. Karagoz and her husband Kairken, suffering from a sinister disease, want to take back time. Yes, in the era of globalization, something new is happening every day. The characters don't know if they believe the message they hear on TV. But he understood her impossible with the help of intuition. Meeting a car in a dialogue that turns time back over and over again is the characters' longing for the past.

One of the first stories of Zhusupbek Korgasbek — “Zhansebil”. The situation in “Zhansebil” is completely different. The essence of the work, based on a deep psychological philosophy, is also different. Without arms and legs, the beaver's space is narrow. His space is connected to a hunchbacked old woman who pulls a horse in a giant cart. Forty years is not a little time. But the space of shala's consciousness is huge, and for forty years the soul endures, even if it is tormented. He is looking for a man who will go to Saryozek. “I do not know”, he said, “I do not want you to be near him. Saryozek is a hunted itjeken far away. Lefty has been pining all his life. For forty years they took care of this status, not about the hunchbacked old woman, but about Janaisha, with whom they communicated for only ten days. A space of solitude was being formed in the chalet itself without limbs. “I do not know”, he said, I do not want it to be like that. Obviously, he is also worried about the circumstances of his past life. He also has his own space. The writer skillfully depicted how the miracle of fate intertwines souls living in the same disparate space into one wave.

Whether it is the space of loneliness or the influence of space on loneliness, Zhusupbek is also reflected in Korgasbek's story “the blind”. In a work that covers very little time, the cosmos describes the space of the soul. Yes, he has a narrow field too. The old man in the “Zhansebil” cannot move freely. The Earth cannot recognize the global one. But with my eyes open. It is clear that although the space of her chest eyes is quite wide, the moss in her body narrows the space of her soul so much.

The style of writing “Zhansebil” is new, the form of transmission is compact, without unnecessary words, unnecessary detail, devoid of unnecessary narratives that can tire the reader, but at the same time are able to reveal the fate of a person.

Are you saying that the image of his wife, who drove to the side of the railway every day-to the platform, was taken in vain? The fact that raven Shal constantly pulls this woman up and does not look directly at her face is “you have our ass, give it back!” isn't it true that in a colonial country, a Kazakh with amputated arms and legs clearly showed nobility of spirit? Isn't it true that the Kazakh, who promised to deliver a venerable letter sent to distant Kazakhstan, but who later rubbed his tail with the same letter, to this day does not admit that he “did not abuse the amanat”, does not lie, does not pull his legs from hypocrisy? [17: 116].

A portrait of a “passenger” — outwardly resembling a shop, with a hood, a leather jacket — a fat guy approached his brother and squatted down. Shal was an old woman with a smile on her face, smiling affectionately. The face is warm, gentle, does not run away from the fulfillment of desires. But unfortunately, he deceived two old men. This shows the naivety, the verisimilitude of the characters who are older than the

place itself, the childish admiration of shala in "I'm going to Saryozek", and even if he was deceived, then "the old man would be delighted", as if he personifies two characters who have been comrades to each other for forty years.

Without two arms and two legs, despite the status of the Beaver Shawl in the cart, the death penalty, which had endured so many years of suffering, did not leave anyone indifferent.

"Who goes to Saryozek? Who goes to Saryozek?.."

The old woman stopped to fix her waist, sighed and moved forward, pulling the rolled-up thread over her shoulders. It seems that people are used to self-pity. "I do not know", he said. "I do not know", I said. — I do not know what you are going to do. "I do not know", he said, "I do not want you to be near him. From the very beginning, he felt that Comfort would be disappointed. It's like they went for firewood, look at the shanip, and even more. And I'm too lazy to shout, oh, oh" [17; 116].

The heroes of the story: an old man in a wheelchair, who is being searched for by a passenger going to Saryozek; a hunchbacked old woman who smashes this cart from head to toe between arriving trains, screams from time to time.

"He heard the rumble of the train wheels before the country. Ever since he lost his limbs, his ears have been alert. Probably, this is a mockery of bird life, when there was a direct sound at home. Somehow, at first, he raised his head himself. There was nowhere to wait for the newcomer and accompany the departed. Such an immeasurably happy fate was not written on his forehead. In the direction that the audience was paying attention to, he also turned his neck. An eel, similar to a stone tick, adjoined the cast-iron road.

The earth was irritated, and shal's hand was crushed. Grandpa's old train came out of the long road, came out of Arsa-Arsa and, last of all, stopped.

- Oh, pull!.. Pull!..

The paralyzed man jerked as if the train was moving and screamed. The old woman jumped up and stood up from her seat for two. It turns out that this spring has weakened him more than last year. Most likely, now he can see the edge of the world too. "I do not know", I said: — "I do not know what it is. To be honest, before that, his hip should touch the ground. Otherwise, look at the sun of space. The legs to the fireworks have been sold now. Who else is watching this if the old woman dies" [17: 119].

I don't know why shal is looking for someone to go to Saryozek, why a hunchbacked old lady took him under her care for forty years. And she doesn't even realize that he's begging.

"Anya, the mother, wanting to leave alms, tapped on the bottom of her pocket. Noticing that the hunchbacked old woman who was being dragged by the cart was not begging, he quickly grabbed her hand. As if he had passed by, he was so pierced by the face.

- They brought it to the exhibition... Obal is a lunar surname...

at the same time, the old woman was silent, as if she had not heard anything. With what the old woman hadn't heard about, shal didn't have a job either. Limb health is restored at the expense of a less well-paid dog. Tart-ah, old woman, tart. Speed up a little, my God. Where are you running away from the pain you want now. They dragged it for forty years. Get some more!..

- Who will be lucky in Saryozek? Tell me what you're repairing. I'm crying. How much do you ask, well. It's enough for me to pay for one person's ticket. Oh, old woman, say that. Even before Saryozek. To Saryozek.

- What, I repeat it. I heard a country with ears.

- Oh, vratas, there's a train next.

- There's another one coming at night.

- Until the night of Tosar, Grandfather's head.

- Eh, don't push...

- Who goes to Saryozek?.. Who goes to Saryozek?..

The old train was shaken and moved off. Both sides kicked and accelerated. With gusts of wind, rumbling wheels and rumbling souls. She cried out loud, as if her hope had been severed once and for all" [17: 120].

Yes, this is the age of nostalgia for the country in the heart of the hero of shala; yes, it was the age of hope, of a yellowed soul that a forty-year-old cart would be recognized and taken away by its relatives.

Although many are ready to give by the hand, without charging a fee from the shawl, there is no one to go to Saryozek. As he and the old woman waited for the night train, a fading hope seemed to light up...

"A guy in a leather jacket, who looked like a shopkeeper, with a hood and a leather jacket, came up to his brother and squatted down. Shal was an old woman with a smile on her face, smiling affectionately. The

old woman was silent, and the old man was not frowning either. Thank you for coming again. Shal's eyes began to shine softly. He warms his stomach with something, notices. Welcome from the youngest, it is advisable to ask from the big one. The old man himself started the conversation.

- Kazakh?!
- Kazakh!..
- It's obvious...
- The train is coming now, Grandpa.
- Are you going home?
- Yes, I turned around when I heard your voice.
- Where are you going?
- To the place you're talking about.
- To Saryozek?
- If ordered.
- What?!.
- I'm going to Saryozek, Grandfather.
- Ah, the old woman, hold him!..”

The old man was so excited that his head fell back and he stayed. Lips curled, meat is the name of close relatives. “Kundyzbai, Alkhan, Mamytbek, Kulgaisha”. One of kundyzbai and Alkhan is the eldest, one of the ini. Mamytbek is an uncle. Older sisters who decided instead of laughing. Probably, there is no uncle now. Another person standing in the game was not named. Only he knows him. Just ten days ago, he was visiting. My father-in-law was a collective farm activist. “I do not know”, he said, “I do not want you to be a guest of the enemy of the people. And then and after that” [17; 123].

The old man was sincerely glad when he found what he was looking for, and did not know “what to say”.

“Son, my country is on the left. Someone needs to know if you're saying a name. Previously, there were no conditions for conversion. Later, a neighbor wrote a letter to her son, and there was no response. Even if people are renewed and the house is changed, the country will probably be populated” [17; 123]. When this passenger says that the peasant is experiencing difficulties without an address, he does not have time for this, the writer clearly conveys the whole dream of the shawl:

“- A bag!.. The bag-ah, ah!.. Color-cheer up... The sheep, the old woman, did not have it. If you don't connect my cart to the back of the train, there's no other way out. In kuragan, let him get to Saryozek” [17; 124].

Just deliver the package. The naive, trusting nature of the elderly was also conveyed by the writer.

“The old woman shuddered and reached for her inner pocket. From an old wallet, which had a piece-piece on the outside, they took out four folded papers and one stack, which was stretched out from the middle of the waist.

- Mom, son. Spend this money on the road. The previous address, which we know, is written on the mother's paper. So, you will find it. First, they believed in God, then in themselves. Of what I have collected in my whole life, I give it away. Otherwise, I don't have a situation like giving money to an unrecognizable person. From the sheer delight of this shawl to the Bow. I wish you luck!

The old man interrupted the old woman and tried to raise his head. Quickly approaching the station, the passenger also saw the light. He put the money he had taken from the old woman into the pockets of the sheep and, as if preparing for the road, began to get up. When the train, roasting the ground, pulled up to the station, the old woman looked up and walked away.

It was only then that Shal remembered that the night train did not stop at this station. “I do not know”, he said. No one heard his voice, which screamed as he walked. The high-speed train, as if cutting off the last hope, passed through the souls” [17; 124].

The writer tells about the present day of the main character shal about his past, about how he got into such a situation and about whom the hunchbacked old woman is.

There was a tongue in the house where prisoners sentenced to death and exiled to Yitzheken stayed, in a black suit, with this bride.

“Snow”, I smiled and caressed her again. Not the same as Mana, but a warm growth. The body is dense, the hands are hard as wet. It smelled of colostrum and tickled my nostrils. And, as if playing with the death of it, he was humiliated. But there is something that tickles his heart. Lifting his heels, he involuntarily leaned towards the bride, who was about to whisper in his ear.

- If I buy you?
- Am I going to buy you a bull or something?
- “Fool, your slave is now cheaper than you are.
- I do not know...
- Oh my God, really. At night, a secret mission came because of this.
- What kind of task is this?
- It seems that there is someone between you who is going to start a riot in the camp.
- Then what should I do?
- I do not know what you are going to do?
- Slander. No one is agitating us for anything. According to the law, we are going on a chase.
- You probably knew what the law was. If they take me away, you won't run away, say it again.
- “Aren't you going to stay with your head?”
- I have nothing to lose.
- “Then why did you take me?”
- You liked it too!

The hostess smiled at the bride and turned around without waiting for an answer. The next moment, he saw her in the doorway near the overpass, who was wiping boots with an oil cloth. Noticing that he was looking like that, the heart felt that something was saying something about itself between them. — I do not know what it is, — he said, — I do not want it to be so, — I do not want it to be so, I do not want it to be so, — I do not want it to be so, — I do not want it to be So. Man, like his death, lost his well-being, like his seduction, became numb in his limbs and remained motionless [17; 125].

The old man was also shot along with other prisoners. But three days later, the knees rolled in place of both legs, the elbows in place of both arms, and they came back to life. This woman is a hunchbacked old woman who treated wounds with grass and took care of a young child.

“Bert said, Tell me honestly, why do I need this?”. He said, “as if wishing that he would stay alive, one of the parties said humorously, when I'm sitting alone”, he ran away. To this question, having failed to find a person at the station heading to Saryozek, he returned to plunder all his money. Pausing to answer a question, the old woman, holding her breath, did not laugh, wiping her battered forehead with the point of hand-to-hand combat.

- You'll be back. The blood of a mug at home without a man?.. “I do not know”, he said. You're paralyzed, don't write to me. “I do not know”, I said. — I do not know what it means.

- Uh, it's all for myself, that's what I wrote.

The old man grunted strangely and rang. The old lady grimaced like the culprit and continued rummaging. “I don't know”, I said. — I do not know what it is. Only after a while, as if washing away the awkward conversation, he dragged on, dragging his voice into the chalet.

- Don't remember, somewhere, but just lie there. That dog sold you to me for money. I'll trade for a man with an intact head. If you lose your limbs, you probably won't run away. Mother knows that the neighbor's old lady exchanged you for moonshine and three months later, unable to bear the pain, rolled down the ravine. If I had pushed through one crack, you wouldn't have asked. Tell me the pain you've been feeding your whole life. In his old age, he began to look for relatives. Let him come and pick it up. Does my German go to him?!. [17; 127].

A scream between an old man and an old woman. The old woman is already used to the fact that the old man is talking angrily. He thinks the passenger cheated, not the old man's scream. “The poor old man would be delighted. A bag!..” he pretended. And if you paralyze, then it also applies to the old woman.

The old woman understands how hard it is for an old man to be in a handcart for forty years. He is surprised by shal's dedication. The old man is also surprised that the old woman endures these terrible sufferings. Still, Saryozek is thirsty...

Conclusion

The characters of Zhusupbek Korgasbek's stories are filled with inner excitement. A person also balances and realistically describes his soul and social situation. The touching nature of his characters is distinguished by the fact that it immediately attracts the reader's attention. The elements of postmodernism are also highlighted — a new period of a new era, without departing from traditional principles. In the works of Zhusupbek Korgasbek, signs of postmodernism are often found, such as the mystery of the characters in the artwork, black humor, self-mockery (self-irony), the concentration of events on one idea with collages.

Zhusupbek Korgasbek and his colleagues are writers and artists who, from the point of view of Kazakh history, fell into the “dead” time. They also see the Soviet government, its fall, the early years of independence and today's era of globalization. Therefore, the field of characters born from his pen is much wider, the world is becoming more and more profound, multifaceted. In the text of his works of art, dialogues, monologues, you see not only the plot story, but also the social situation, philosophical and psychological state, Crisis in consciousness, inner self, harmony of man and nature, mythopoeic expressions, belonging to a cruel society, Kazakh existence. It is always the intense inquisitiveness of Zhusupbek Korgasbek, his observation, the ability to find unexpected topics that do not occur to others.

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Ж. Қорғасбек шығармаларындағы постмодернизм элементтері мен кейіпкерлер әлемі

Мақалада қазақ әдебиеттануындағы проза жанрының ерекшелігі, ұлттық әдебиеттегі постмодернизмнің зерттелуі, сондай-ақ Ж.Қорғасбек шығармаларындағы проза жанрының көркемдік қызметіне, тақырыптық-идеялық қуатына жүйелі түрде анализ жасалды. Қазақ әдебиетіндегі постмодернизм туралы ғалымдар арасындағы тұжырымдар, көзқарастар мен пікірлер сарапталған. Зерттеуші Б.Майтанов, А.Ісімақова, Л.Сафронова, Ж.Жарылғапов, Г.Сәулембек сынды т.б. ғалымдардың ой-пікірлері басшылыққа алынып, Жүсіпбек Қорғасбектің «Соқыр», «Жаһандандыру, қараңғылық һәм махаббат», «Жансебіл», «Жаконданның жанары», «Өлмейтін құс» туындылары феноменологиялық, салыстырмалы талдау және әдеби герменевтика (интерпретация, түсіндіру)

әдістері тұрғысынан талданған. Тарихи прозаға қарағанда постмодернизм әдебиетінде уақыт пен кеңістік ұғымдары еркін түрде қолданылып, адамның эмоцияларына, болашақ туралы ойлары мен армандарына қызмет етеді. Дәл осы тұрғыдан Ж. Қорғасбек те шығармалары негізінде авторлық идеяларды оқырмандарға жеткізгісі келеді және көркем шығармадағы идея арқылы адамзаттың болашақ тағдырындағы маңызды дүниелерге назар аудартуды қалайтындығы сөз болады. Постмодернизмнің негізгі белгілері болып табылатын қара юмор, дәстүрлі қалыпты бұзу, өзін-өзі келемеждеу (самоирония), кейіпкерлер әлемінің жұмбақтығы, ақиқатты тану мүмкін еместігі, симулякр т.б. Ж. Қорғасбек шығармаларында мольнан ұшырасатындығы мысалдармен зерделенген. Сонымен қатар кейіпкерлердің жан әлемінің көркем мәтін астарындағы мағынасы, ондағы қоғамдық-әлеуметтік жағдайлармен бірге санадағы сергелдеңге (экзистенциализм) «оқырман-автор» позициясы тұрғысынан интерпретация жасалып, зерттелген.

Кілт сөздер: модернизм, постмодернизм, интерпретация, герменевтика, әдеби үдеріс, әдеби тенденция, қара юмор.

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Элементы постмодернизма и мир персонажей в произведениях Ж. Корғасбека

В статье изучена специфика жанра прозы в казахском литературоведении, исследование постмодернизма в национальной литературе, а также художественная деятельность, тематико-идейная мощь жанра прозы в произведениях Ж. Корғасбека. Проанализированы выводы, взгляды и мнения ученых о постмодернизме в казахской литературе. Исследователи Б. Майтанов, А. Исмакова, Л. Сафронова, Ж. Жарылғапов, Г. Саулембек и другие, руководствуясь мнениями других ученых, рассмотрели произведения Жусупбека Корғасбека «Слепой», «Глобализация, тьма и любовь», «Жансебиль», «Горелка Жакондана», «Бессмертная птица» с точки зрения феноменологического, сравнительного анализа и методов литературной герменевтики (интерпретация, объяснение). В отличие от исторической прозы, в литературе постмодернизма свободно использованы понятия времени и пространства, служащие человеческим эмоциям, мыслям и мечте о будущем. Именно с этой точки зрения Ж. Корғасбек также хочет донести авторские идеи до читателей на основе своих произведений и через идею в художественном произведении привлечь внимание к важным проблемам в будущей судьбе человечества. На примерах изучены элементы черного юмора, являющегося основными чертами постмодернизма, нарушения традиционной нормы, самоиронии, загадочности мира героев, невозможности познания истины, симулякра и др. Кроме того, был разработан и исследован смысл мира души героев в художественном тексте, дана его интерпретация с точки зрения позиции «читатель-автор» в сознании, наряду с общественно-социальными условиями (экзистенциализмом).

Ключевые слова: модернизм, постмодернизм, интерпретация, герменевтика, литературный процесс, литературные тенденции, черный юмор.

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