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S.M. AltybayevaDoctor of Philology, Head Researcher of Ablai Khan Kazakh University
of International Relations and World Languages, Almaty, Kazakhstan**MULTICULTURAL PARADOXES OF LITERATURE:
KAFKA, BORGES AND NOUVELLE VAGUE OF KAZAKH PROSE**

Abstract. The article was made within the framework of grant AP05133019 of the Committee of Science of the Ministry of Education and Science of the Republic of Kazakhstan "Cultural codes of modern Kazakhstan (literary and media discourses)". In a comparative aspect, questions of the *nouvelle vague* poetry of Kazakh prose are considered. The plot, motive, stylistic and semiotic features of postmodern prose are determined. A genre definition of "epic etude" is proposed for the novel "Dreams of the cursed" by A.Zhaksylykov. Focusing on the "plurality of interpretations" of well-known plots, images of world literature, the inability of the genre and stylistic norms allows Kazakhstani authors to create original, maximally expanded narrative and cognitive structures. Such universal cultural codes as *metamorphosis*, *centaur* are considered. Allusional, referential connections of the developed images with literary archetypes from world literature - the works of Kafka, Borges, Updike - are investigated. Particular attention is paid to the analysis of the multi-dimensional construction of works, in the structure of which one can find realistic, naturalistic, mythical, fantastic and mystical components. The poetics of science fiction is viewed from the point of view of reflecting the general author's concept of the multi-polarity of the world, the hidden and obvious connection of the present with the past and the future. The artistic solutions of the plot and image are investigated in the context of the implementation of the "post modo" paradox.

Key words: postmodernism, multicultural landscape, literary archetype, cultural code, allusion.

Introduction. The contextual environment of the literature of contemporary Kazakhstan is notable for its large relief, the presence of various artistic approaches, and a significant experimental mode. Immersion in a different national stylistics, imagery, connection of primordially ethnocultural content in the form of recognizable historical and pseudo-historical images, reminiscents, hints, allusions referring to national symbolism and history (*Jer-Uiuk*, *Jer-Ana*, *Zhelmayya*, *Samruk*, *aruak*, *Desht-i-Kipchak*), and the motives of other traditions (European, Latin American, Indian, Japanese, Chinese) ultimately creates a wide field for critical interpretations, understanding the multicultural paradoxes of literature and art of Kazakhstan. This thesis is clearly manifested in postmodern works. The status quo of the Kazakh postmodern literature is no longer in doubt. The names of Tulen Abdikov, Aslan Zhaksylykov, Rollan Seisenbayev, Askar Altai, Dusenbek Nakipov, Didar Amantai, Ilya Odegov and others are known, their books have found their readership. The older generation of writers (Abdizhamil Nurpeisov, Tynymbay Nurmaganbetov, Mukhtar Magauin, Smagul Elubay, Bakhytzhan Kanapyanov) also demonstrate the development of postmodern techniques and techniques.

Of course, it would be a restriction to associate the "*nouvelle vague*" of Kazakh literature only with the postmodern trend. For example, the multifaceted creativity of the talented writer Aigul Kemelbayeva with her fine philosophical prose, essays, translations, transcriptions of Kazakh traditional epic narratives (*dastan*, *tales*), as well as literary criticism, performed at a good academic level, is hardly legitimated to invest in any literary direction. Her work is confirmation of the multidimensional talent and rare erudition.

Postmodernism literature of Kazakhstan: multicultural contexts. To varying degree and for various reasons, the phenomenon of postmodernism in modern Kazakh literature is addressed by critics, literary scholars, cultural scientists, and sociologists. If we start from the position of "post modo" paradox by Jean-François Lyotard, one should, of course, call the epic etude "Dreams of the Cursed" (*Sny Okayannyh - in Russian*) by Aslan Zhaksylykov, in particular the fourth book "House of meerkats" (*Dom*

surikatov - in Russian). Here we offer to use the term *etude* in the following meaning: "Etude (*French etude*) in the visual arts, a work depicted by an artist from *life* to study it" [1].

The Kazakh author strives for the utmost naturalism, relief of details, furnishings, in describing the appearance of the characters of the fantastic *life* that he himself creates. Montage of events, characters, plot weaves, the inclusion of some fantastical and mystical components, non-linear narrative, so-called the poetics of the "common place", stylistic lengths in the form of the "stream of consciousness", experiments with the word and much more indicate that the postmodernist "artist and writer work without any rules whatsoever, work to establish the rules that will be created yet, but now are not the created" [2, p.7]. For Zhaksylykov, it is interesting to study various manifestations of the nature of man and the world in the broadest sense of novel time and space. For term definition of this original art approach we offer the oxymoronic notion - the *epic etude*. It can be said that the fantastic poetics reflect here the general author's conception of the multi-polar world, the hidden and obvious connection of the present with the past and the future. It can be noted the various allusive, referential connections of images and motifs in the creation of Kazakh writers with literary archetypes from world literature - the works of Kafka, Borges, Updike.

The names of two iconic figures, Kafka and Borges, put up in the title of the article are not accidental. The influence of these writers on the development of the Kazakh postmodern is obvious. Both Kafka and Borges "play" with reality, building complex multi-dimensional, symmetric spaces with the obligatory dynamics of fantastic, allegorical, symbolic and mythological components. Let us consider the functional orientation of the *metamorphosis* motive significant in the poetics of Kafka's creativity in the works of modern Kazakh writers. In the novel "The Metamorphosis" by Kafka, a situation that is transcendent for everyday consciousness is realized - a person turns into a beetle, and then in the smallest details an image of his being, more precisely, existence in a new guise, is given. This fiction is tragic, allegorical and metaphorical. Of course, the *metamorphosis* artistic technique has been known since antiquity.

The transformation of Gregor Zamza, a positive in all respects hero, endowed with features of exceptional sacrifice (by the way, misunderstood by him), by the method of contrast reveals the poor philistine appearance of his relatives, ready to betray and crucify him. It happens in the end of his story. Our interest in the Gregor's story is not even the plot itself, but the method used by the great Austrian to metaphysical transformation of one material body (*human*) into another body (*beetle*). The motif of *metamorphosis* acquires the value of cultural code by the conception of the work, its core. After all, if Gregor changes physically, then his family also turns into absolutely immoral persons. If the physical transformation of the protagonist does not affect his personality, then a change in the personality of his loved relatives becomes a psychological paradox. In other words, Kafka demonstrates the possibilities of the poetics of the absurd: *an absurd hero in an absurd world*.

In Kazakh prose in recent years, the motif of transformation is often encountered. For example, in the story "The Kypchak Beauty" [3] ("*The Kypchak Aruy*" - *in Kazakh*), Mukhtar Magauin beats the transformation into a positive national cultural key. The hero of the story artist Sarzhan turns into a stone statue (*balbal*) of an ancient sculptor who lived many centuries ago. But this *balbal* is not a dead stone, but a living, animate person. Initially, the artist painstakingly recreates the original appearance of both sculptures - men and women - for several months. After that, the *balbals* come to life and mystically move in time and space, to the ancient Kipchak steppe. The Kazakh writer uses a peculiar technique of double coding through metamorphosis: at first, the modern sculptor turns into a *balbal*, which comes to life, disappears and re-announced in the modern world, becoming a simple drawing teacher.

However, the transformation is not tragic here, as in the great Austrian, on the contrary - this is the only way for the heroes to find lost happiness. If Kafka's hero's transformation is death, then Magauin's hero has a new life. If the Gregor did not intend to reincarnate, then the Sanzar prepares and carries out his transformation throughout the story (takes a trip to the places where these *balbals* were located, finds and buys rare marble, begins work on figures, etc.). Zamza Gregor is passive after transformation, Sarzhan Kobekov (or rather his ancient twin) is full of energy, living a new happy life with his beloved *Aisulu - Kipchak beauty*. The goals of each of them are different, hence the difference between the finales: the tragic in the first (at Kafka's story) and the happy in the second (at Magauin's creation). But at the same time, the postmodernist thesis of "*contingency*" [4, p. 47] plays an important role in both works. We can cite the words of Seymour Chatman that "The idea of contingency is attractively broad, for it can accommodate new organizing principles, like Robbe-Grillet's accumulative descriptive repetition. But whether or not a

single term like “contingency” can capture the principle of organization of any narrative whatsoever, theory must recognize our powerful tendency to connect the most divergent events” [ibid.].

In general, it should be noted the conceptual change in recent years of the aesthetic preferences of Mukhtar Magauin. In the novels “Me” (*Men- in Kazakh*), “Doppelganger” (*Zharmak -in Kazakh*), the story “The Kypchak Beauty” we can clearly identify the postmodern method, a departure from strict realism, the construction of a different artistic reality combining authenticity and mysticism, fantastic and existential, mythological and philosophical.

The recently published stories by another well-known Kazakh writer Tynymbay Nurmagambetov reflect the same change in the perspective of the creative method from strict realism to postmodern technique with a multitude of stylistic modulations, including quite frequent use of the above method of transformation. The motive of becoming the basis for the stories “Mysterious encounters” and “Tick”. Satirist Tynymbay Nurmagambetov refers to parable, allegory, symbol and fiction. In the first story, the narration is conducted in the form of a story-confession by a tick moving from one place to another. Mystical transformation *or metamorphosis*, self-identification of the mite - man after death reveals the essential beginning of the character, which in his human life was secret, hidden. From the mite's confession it becomes clear that he was not such a harmless person: he hooked up the noble boss, did not help his nephew, seduced and killed an innocent girl. At the same time, it is emphasized that he “was like everyone else”: he fostered, walked, used power for the benefit of himself. What was hidden in the human form of the hero, clearly manifested in the image of a parasite insect.

In parallel, positive images of metamorphosis are given: a noble and proud father in the form of an eagle, despising an unworthy son, a mother in the form of a cuckoo, mourning his child, a girl secretary in the form of a beautiful and bright butterfly, his predecessor, an independent boss in the form of a camel. So the author in the allegorical form hints that a person always has a choice: to remain a person or turn into a negligible parasite, a bloodsucker tick. In this story, we hear the author’s sad irony about a life worthless, lifeless. This is most likely a philosophical parable that sooner or later each person pays for all his sins.

Of course, speaking of Franz Kafka in the space of Kazakh literature, it is impossible to ignore the story “Mind of Burning War” [5] (*Parasat Maidany – in Kazakh*) by Tulen Abdikov, awarded the State Prize of Kazakhstan, the Prize of the Kazakh PEN Club, European Prize and European gold medal named after F. Kafka.

For the first time in Kazakh prose, the main character is a nameless person who has completely lost his formal “identification” signs: appearance, age, occupation, place of residence, and others. Nevertheless, we face a human tragedy, full of drama, a situation of clinical “split” of the individual. Developed abstract thinking, a penchant for metaphysical reflections, the slender logic of his conclusions characterize the hero as a gifted and crystal clear person, with fundamental knowledge in philosophy, culture, literature and other fields of human knowledge.

Hypercitation, intentional relativity of sensations, “stream of consciousness”, motives of duality, disappearance, sleep, existential illumination, ultimate loneliness, a quasi-revealing element of the storyline, external and internal chaos as the quint-essence of world perception of the main character — these and other elements of the poetics of the story lead to postmodern Kazakh works of the “new wave”. Just like in the creation by Kafka, the Abdikov’s hero is ill (although in Kafka’s story the Gregor’s transformation is pure fantasy, not a disease in the usual sense), hence its isolation and irresistible loneliness. The otherness of the characters, their illness reveals, bringing to the absurdity at Kafka’s poetics, the contradictions of the modern world.

What is common in the manner of modern Kazakh authors and Franz Kafka? First: it is the willingness and the commission of some literary experiment necessary for further creative development. The second is in the field of poetics: the creation, through a series of artistic techniques, of a multidimensional real / unreal space, those worlds that V.Nabokov wrote about: “when we say “reality”, we mean all this in aggregate — in one spoon — an average sample mixtures of a million individual realities” [6]. In other words, the notorious postmodern thesis of the “set of interpretations” (or diversity) in the works of Kazakh writers can be traced quite clearly and correctly.

Jorge Luis Borges is another titan of world literature, prone to literary experiment, game aesthetics of modernism and postmodern. Suffice it to recall his novels “The South” and “The Babylon Library”. His

layered texts with an open ending encode a hidden meaning, a kind of code that everyone understands in his own way. The modern Kazakh postmodernist Didar Amantai in the novel "Flowers and Books (*Gülдер мен кітаптар – in Kazakh*) [7] adheres to the postmodern writing technique: branched rhizome text, "text in text", interpretational models of the national ethical microcosm (through the historical and philosophical sketch about *Alasha Khan*) and others. The novel of the Kazakh author is intentionally built as a multi-faceted work with a rather ponderous stylistics and a system of images, including national and foreign myths, symbols, metaphors. External conflict is absent: the frantic struggle of light and darkness occurs inside the hero Alisher. Intentionally brings the poetics of this work with the texts of Borges also a distinct background discourse, the desire to reproduce (in its own, of course, understanding) historical and ethnographic accuracy of details. Following the postmodern thesis "the death of the author", Amantai intentionally spatially separates the authors cited in a separate chapter from their works, thus illustrating the independent and free existence of the text from its creator. According to the author, this experimental approach makes the reader free from the authority of the writer's name. According to Chatman's narrative theory, "that narrative experiment in which the reader shuffles his own story from a box of loose printed pages depends upon the disposition of our minds to hook things together; not even fortuitous circumstance – the random juxtaposition of pages – will deter us"[4, p.47].

The meaning and structure-forming concept underlying the fictional and allegorical narration of the "Babylonian Library" by Borges is also interpreted in its own way by a Kazakh writer. According to his concept, the book as a whole and its components (chapters) should be small and capacious in content. The second part of the "novel in the novel" Amantai consists 25 very short story (*zhyr* by Kazakh art tradition) and tells the story of the emergence of the Kazakhs from *Alasha Khan*. The writer presents a unique chronicle of books, the history of the alphabet, letters, lists 209 titles of books of classical and modern world literature without reference to their authors. O. Vaynshteyn says about such an approach of postmodernists to the structure of the text: "The artist loses a privileged position and the emphasis shifts to impersonal text, a springboard for endless illusions, an arena of intertextual games" [8]. The idea of the existence of an "impersonal text" in the book being analyzed is implemented in intentional structural fragmentation of the text: the authors of the books named are listed in a separate chapter.

A special place in the poetics of Kazakh works is occupied by conventionally metaphoric narrative forms: myths, legends, legends, parables. The emergence and development of hybrid genre forms (novel - *anyz*, novel - myth) make it possible to create works that are paradoxical in the aspect of semantics and style, in which well-known world stories are skillfully played on with local material. Such is the story "Centaur" [9] Askar Altai.

A different national mythologic background (*centaur*) placed in real space and time (Kazakhstani Altai, end of the XXth century) creates a serious contextual tension of this text. The intentional "collision" in the literary plot of the myth-relic of the centaur with modern local realities determines the uniqueness of semiosis, semantics and structure of the universal code "centaur". Based on Charles Peirce's theory of semiosis, the sign (here, the centaur mythology), on the one hand, conceptualizes the original narrative object, on the other, generates additional sacral and profane connotations (interpreters). In the Kazakh parabola - story "Centaur", the process of reconstructing the original myth is transformed into a semiotic and structurally heterogeneous story about a boy-centaur, whose very birth is both fantastic and quite acceptable, given the real-historical context. The combination of ancient myth and modernity in a specific space-time designation (Kazakhstan, Semipalatinsk, Altai Mountains, the beginning of the post-Soviet period, many other specific details) in the Kazakh narration are underlined by additional associative and semantic nuances: Semipalatinsk → nuclear polygon (hence the genetic changes of the main character - Besarys boy), centaur → horse (sacred animal for nomad). The semantics of the centaur code contains diachronic and synchronic aspects, the desire to overcome the functional assignment of the classical myth. The qualitative "epistemological field" (M.Fuko) of the "centaur" code is determined by its ambivalent, dual nature: man and animal. The "animal" signs determine the poetics of physicality, and the human nature determine its intellectual, emotional, psychological appearance.

The most famous literary archetype of the cultural code *centaur* is the teacher of natural science, George Caldwell (*Chiron*) from the novel "The Centaur" [11] J. Updike. The tracing of the ancient prototype is set in the American story intentionally, in order to recreate the plot and ideological myth basis on the author's modern material, "provoking" (and researching) the reader's reaction. In the story by A.Altai, the substantive and bodily principle is given convexly, physiologically detailed, but it does not

darken, on the contrary, it highlights the deep meanings of the archetype, its dominant character traits - self-sacrifice, kindness, wisdom.

Appeal to the mythological prototype is one of the main tools for creating a complex cultural code in an artistic text. It is noted that ‘the myth capacity of the text becomes one of the distinguishing features of the general poetics of the work, which is connected with the expansion of the mythological paradigm in practically all national literatures’ [10, p.5].

The composition of the Kazakh story is equal, as well as the Updike’s variation sufficiently reflects the original myth. In both texts on the first visual plane is the poetics of physicality, which emphasizes the external identity of the heroes: Besarys and George Caldwell. However, Updike resorts to direct allegory, including a double story plan with direct references to an ancient source. Whereas Kazakh writer places its unusual hero in the existential space of modern Kazakhstan. This manifests such a bright quality of myth as its timelessness, out-of-space. As R. Barthes said, “everything can be a myth.”

The image of the centaur, first of all, of Chiron, the wise mentor of ancient heroes, is a mythologem enshrined in world tradition, a significant cultural and literary archetype. Its introduction to the semasiological field of the Kazakh culture means the striving of national literature for larger generalizations, aesthetic bulkiness, overcoming the well-known ethno-stereotype, reaching deeper generalizations. This code acquires the character of a precedent phenomenon in the Kazakh literature of the last several decades.

Conclusion. Presented in this article an analytical review of several Kazakh works shows a dynamic search by Kazakh literature of new content and formal solutions. On the one hand, a powerful national tradition, the naturalism of images and situations, on the other - the desire for their maximum metaphorization create a specific multicultural landscape of the *nouvelle vague* literature of Kazakhstan. Its prevailing quality is precisely the postmodern mode with its installation on the plurality of interpretations of events, being / non-being, the desire to go beyond the limits of the national artistic tradition, to find new aesthetic tools. This search often reflects the latent, sometimes unconscious, passionate desire to acquire a new face of national art, based on past experience, while at the same time demonstrating the innovation of artistic solutions. Why not? After all, the phenomenon of “Japanese postmodern literature” appeared on the distant Japanese islands. Translated into many languages, in a short time it became mega-popular around the world.

The analysis of Kazakh prose of recent years undertaken by us is aimed at continuing the professional conversation on the state of modern Kazakh literature, its perspectives and problem blocks, its acquisitions and discoveries, the inclusion of cultural codes not only of national and foreign tradition. Describing the many literary movements of the twentieth century, A. Zverev notes: “... the discovery takes place mainly in literatures that have not traditionally been considered to be leading” and cites as an example Portuguese, Spanish, Polish literature [12, p.43]. Perhaps modern Kazakh prose, especially its *nouvelle vague*, given its high artistic and ideological value, a strong innovative impulse, combined with traditional imagery, can also be an interesting discovery for the XXIst century for world literature? After all, a thoughtful reader will find in it both subtle lyricism, Turkic, unusual for a European reader, practically unexplored space, and original plot canvas and much more. Of course, this question is also closely related to the problem of high-quality literary translation, its aesthetic adequacy to the original text. Unfortunately, of the modern Kazakh writers, only Abdizhamil Nurpeisov can boast of quite good translations of his works into Russian and other languages. But after all, “the road of a thousand *li* begins with the first step.” And Kazakh postmodernists took the first steps a long time ago, which means that their path continues.

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**ӘДЕБИЕТТІҢ МУЛЬТИМӘДЕНИ ПАРАДОКСТАРЫ:
КАФКА, БОРХЕС ЖӘНЕ ҚАЗАҚ ПРОЗАСЫНДАҒЫ *NOUVELLE-VAGUE***

Аннотация. Мақала ҚР БҒМ ҒК АР05133019 "Қазіргі Қазақстанның мәдени кодтары (әдеби және медиалық дискурстар)" грантының аясында орындалды. Қазақ прозасында *nouvelle vague* поэтикасының мәселелері салыстырмалы түрде қарастырылады. Постмодернистік прозаның сюжеттік, дәлелді, стилистикалық және семиотикалық ерекшеліктері анықталады. А. Жақсылықовтың «Қарғысқа ұшырағандардың түсі» романы үшін

«эпический этюд» жанрлық анықтама ұсынылады. Қазақстандық авторларға белгілі сюжеттердің, әлемдік әдебиет бейнелерінің «көптеген интерпретацияларына» бағытталғандығы, жанрлық және стилистикалық нормамен көрінбеуі барынша кеңейтілген нарративті және когнитивті құрылымдарды жасауға мүмкіндік береді. Айналдыру, кентавр сияқты әмбебап мәдени кодтар қарастырылады. Әлемдік әдебиеттен алынған әдеби архетиптермен өңделетін бейнелердің аллюзивтік, референциалды байланыстары Кафки, Борхес, Апдайктардың шығармашылығында зерттеледі. Олардың құрылымында реалистік, натуралистік, фантастикалық және мистикалық компоненттерді табуға болатын көпжоспарлы туындылардың құрылысын талдауға ерекше көңіл бөлінеді. Фантастикалық поэтика әлемнің көпполярлығы туралы бас авторлық тұжырымдаманы көрсету тұрғысынан өткен және болашақтағы нағыз жасырын және айқын байланыс қарастырылады. Post modo (Лиотар) парадоксын жүзеге асыру контекстінде сюжет пен бейненің көркем шешімдері зерттеледі.

Түйін сөздер: постмодернизм, мультимәдени ландшафт, әдеби архетип, мәдени код, аллюзия.

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МУЛЬТИКУЛЬТУРНЫЕ ПАРАДОКСЫ ЛИТЕРАТУРЫ: КАФКА, БОРХЕС И *NOUVELLE VAGUE* КАЗАХСКОЙ ПРОЗЫ

Аннотация. Статья выполнена в рамках гранта AP05133019 КН МОН РК «Культурные коды современного Казахстана (литературный и медийный дискурсы)». В сравнительном аспекте рассматриваются вопросы поэтики *nouvelle vague* казахской прозы. Определяются сюжетные, мотивные, стилистические и семиотические особенности постмодернистской прозы. Предлагается жанровое определение «эпический этюд» для романа «Сны окаянных» А.Жаксылыкова. Нацеленность на «множественность интерпретаций» известных сюжетов, образов мировой литературы, нескованность жанровой и стилистической нормой дает возможность казахским авторам создавать оригинальные максимально расширенные нарративные и когнитивные структуры. Рассматриваются такие универсальные культурные коды, как превращение, кентавр. Исследуются аллюзивные, референциальные связи разрабатываемых образов с литературными архетипами из мировой литературы – творчество Кафки, Борхеса, Апдайка. Особое внимание уделяется анализу многопланового построения произведений, в структуре которых можно найти реалистический, натуралистический, мифический, фантастический и мистический компоненты. Поэтика фантастического рассматривается с точки зрения отражения генеральной авторской концепции о многополярности мира, скрытой и явной связи настоящего с прошлым и будущим. Исследуются художественные решения сюжета и образа в контексте реализации парадокса «*post modo*».

Ключевые слова: постмодернизм, мультикультурный ландшафт, литературный архетип, культурный код, аллюзия.

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