

# Scientific Herald of Uzhhorod University

Series "Physics"

Journal homepage: <https://physics.uz.ua/en>

Issue 56, 2711–2719

Received: 13.01.2024. Revised: 04.05.2024. Accepted: 28.06.2024



DOI: 10.54919/physics/56.2024.2711f1

## Manifestation of neo-mythology and postmodernism in the national prose of Kazakhstan

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### Abstract

**Relevance.** The study's significance lies in exploring how modern literary movements contribute to national cultural identity through a comparative analysis of postmodern philosophical and aesthetic paradigms. It investigates the effective transmission of both national traits and individual authorial style within a single artistic context. This research is crucial for understanding the interplay between cultural specificity and contemporary literary expression.

**Purpose.** The purpose of this study is a detailed investigation of neo-mythological and postmodern manifestations in Kazakh national prose, the examination of key features in the perception of images, plots, and motivic structure in postmodern discourse.

**Methodology.** The methodological framework included the theoretical analytical-synthetic method, comparative, selective literary, structural analysis, which allowed figuring out the main trends of the Kazakh literary process.

**Results.** This paper contains a study of the key works of Kazakh national prose in the context of postmodernism and neo-mythologism. The features of the reception of ancient, biblical, folklore images and plots were considered and the problems concerning the perception of postmodern text were actualised. The study focused on genre and style diversity, structural and compositional techniques, and neo-mythological nature of literary works.

**Conclusions.** The study formed an idea of the Kazakh literary tradition and aesthetic and artistic paradigm, indicating the importance of intertextuality and verbal play in terms of expanding the base of artistic techniques in the postmodern text.

### Suggested Citation:

Seitkazy Ye, Maulenov A, Satkenova Zh, Yerzhanova S, Soltanayeva Ye. Manifestation of neo-mythology and postmodernism in the national prose of Kazakhstan. *Sci Herald Uzhhorod Univ Ser Phys.* 2024;(56):2711-2719. DOI: 10.54919/physics/56.2024.2711f1

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The results of this paper were compared with the results of research by modern English, Chinese, Kazakh, and Ukrainian literary critics.

**Keywords:** literary work; playing with the canon; real and unreal; genre and style specifics; author's position.

## Introduction

In the development of world civilisation, the myth attracts writers, composers, directors who work productively in various fields of art, not just to implement plot material, but primarily as an artistic system operating according to its principles and laws. Although ethical guidelines are being destroyed in the world, myths will always be a source of the spiritual origin of any value system, since they can reveal the problems and contradictions of modernity, accumulate everything that goes beyond the time frame. Texts created in the neo-mythological key often use figurative and expressive means and techniques of postmodernism, ideological and structural-compositional diversity, and therefore it is impossible to find unambiguous interpretations of myths in fiction – they are usually reinterpreted in the author's key. National ideas embedded in postmodern and neo-mythological works, in unity with the specifics of the development of human civilisation, contribute to the overall world moral and spiritual development.

J.A. Buranova and G. Kaxxorova [1] consider neomythology as a new area of mythologism associated with the awareness of the role of myth within the framework of culture and aesthetic and artistic value. Thus, literature actualises the presence of myth in modernity, which is recreated within the limits of textual reality. The historical patterns of the literary process are manifested at the level of neo-mythological images, plots, motifs, acting together with neo-romantic and neoclassical structures. According to O. Poliakova [2], the neo-mythological worldview is compared with the diffusion of sociality, strives for the absolutisation of the mythological scenario, uses unreflective content together with infernal imagery. E.T. Zhanysbekova [3] examines neo-mythology in Kazakh discourse, focusing on its mythopoetic and folklore nature. As a rule, the convergence of myth and folklore in cultural terms occurs in archaic societies. The national prose of Kazakhstan becomes a platform for the experimental embodiment of folklore images, their mixing with other literary codes. The author notes that neo-mythologism often manifests itself at the level of the structure of the work.

The era of postmodern literature is, in fact, a continuation of modernism after the Second World War, only with the variation of writers depending on the individual perception of reality. The specific feature of postmodernism, according to M.K. Hayat [4], is that a particular text is not given a certain meaning, this direction demonstrates that the reader becomes a co-author of the text in terms of identifying structurally embedded social meanings. The absurdity of values and the meaning of life manifest themselves at the level of human inability to find oneself in the world. The literary critic Y. Kovbasenko [5] focuses on the fact that a postmodern author is open to mastering reality through cultural codes, but their perception, as a rule, differs in superficial reading of signs without penetrating into the depths of things. Postmodernism can be compared with the so-called

“culture of light touches”, this artistic method differs from modernism with its depth of knowledge. Within the framework of the postmodern tradition, the world presented in artistic reality is perceived as a set of quotations, plurality of opinions, conventions.

The purpose of authoring this paper was to consider options for rethinking mythological images, to form an idea of postmodern manifestations at the stylistic and structural level, to figure out the specific features of neo-mythology in Kazakh national prose, to outline the specifics of the reception of neo-mythological images on the example of the works considered. The object of this study is the postmodern works of representatives of Kazakh prose, who worked in the late 20th – early 21st century.

## Materials and Methods

The methodological framework of this study covers the theoretical understanding of the main aspects related to the formation of ideas about neo-mythology and postmodernism in the context of world cultural and artistic-aesthetic systems. The methods of comparative, intertextual, structural, selective literary analysis were also used in the study to comprehensively consider the works of Kazakh national prose in neo-mythological and postmodern contexts. Structural analysis was used to name and analyse compositional, genre, plot elements in postmodern discourse on the example of Kazakh prose. Intertextual analysis contributed to the identification of key allusions and reminiscences related to literary, cultural, folklore, historical images, plots, and motifs. Selective literary analysis was used to search for fragments of text in literary works that testify to postmodern aesthetics and neo-mythological discourse. The comparative method was used to analyse the results of this study with those of other authors, as well as to review and compare the works of M. Magauin [6], T. Nurmaganbetov [7], Sh. Aitmatov [8].

At the first stage of the study, modern theoretical and critical literature was processed, revealing a wide range of issues: the creation of a neo-myth in new cultural and social conditions, the ambiguity of mythological structures, the modification of myths in literature, the specific features of religious and mythological consciousness, the deconstruction and diffusion in cultural space, the functioning of plots from earthly and chthonic life, the concept of transformation of myth resources in Chinese literature, a discussion about the effectiveness of the influence of myth on culture in the period of globalisation, the creation of original author's mythological schemes and their comparison with traditional myths, folklore as a source of mythologisation of the world in Kazakh literature. Aspects of the development of postmodernism were also considered: hyperreceptivity to various kinds of cultural and historical manifestations and ways of its implementation at various levels, intertextuality, innovative and experimental manifestations, “death of the author”, game metaphors,

mixing fiction and reality, using the technique of fragmentary structure, comparison with modernism.

At the second stage of the study, the national Kazakh prose was investigated in the context of world cultural codes, the following methods were used to achieve the goal: comparative, intertextual, structural, selective literary analysis. The study examined the key neo-mythological (the use of zoonymic, ornithological images, the mixing of ancient and biblical stories with literary and author's myths, folklore chronotopes) and postmodern manifestations (playing with style, intertextuality, mixing the real and unreal, dialogue with the reader) on the example of Kazakh national prose. The following works of Kazakh authors were considered in detail: "Қыпшақ аруы" ("Kypchak beauty") М. Магауин [6], "Кене" ("Mite"), "Ауған құстары" ("Afghan starlings") Т. Нурмаганбетов [7], "Тау құлаған" ("When mountains fall") Ш. Айтматов [8], parallels between them were drawn, key neo-mythological images, genre, stylistic and structural features were noted.

At the final stage, the main conclusions were formulated based on the obtained results of the study, promising areas for further literary research were outlined. The authors of this study also formed an idea of unexplored aspects that could be of interest in terms of further analysis of the literary process, and focused on the problems existing in the context of the study of national prose.

## **Results**

Kazakh prose demonstrates the mythopoetic structure through the following signs: the intimacy of man and animal, split personality, the use of fragments of dreams, predictive manner, representation of conscious and subconscious impulses, a combination of reality and unreality. The display of the subtleties of the psychological state is used to reveal the deep inner world of the characters who find themselves in extreme conditions, borderline states, illustrating the confrontation between man and society. Mythologems accumulate universal values, combining different religious, social, and cultural systems. Therefore, the introduction of mythological images in the national prose of Kazakhstan and the modern literary tradition allows combining diverse cultural layers in one text space and apply a variety of creative techniques. The writers' appeal to mythological symbols and folklore is implemented, as a rule, in the ideological, aesthetic, and national paradigm. Mythological motifs and folklore elements can be noticeable in terms of associative connections between plots and can be clearly expressed at

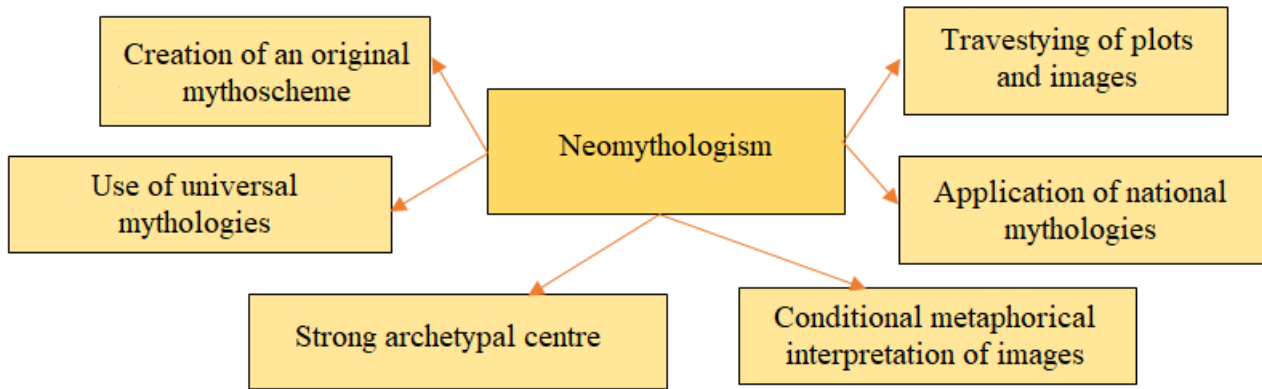
the formal level (description of dreams, communication with fictional characters, allusions, use of similar names).

The European world, experiencing the era of loss of values, sought to master new literary traditions and search for new solutions to problems in the myths of other peoples. Kazakh literature, on the contrary, demonstrates a return to its origins and national values. The process of consolidation of writers around the national idea was marked by the search for further ways of developing the literary tradition through neomythology [6; 7; 9; 10]. Kazakh literature has been enriched with original genres: "mythological novel", "mythological fable".

The era of independence was marked by the activation of the ethnographic trend in literature to form a neo-mythological layering of images, the development of the concept of mythical time and mythical space: "Қыпшақ аруы" ("Kypchak beauty") [6], "Алтай балладасы" ("Altai novellas") [9]. The authors skilfully adapt the national mythical worldview to the new time, delving into the psychological states of the characters, showing manifestations of the unconscious and conscious. The identification of man and nature is implemented in unique animalistic and zoomorphic symbols [6; 7; 9; 10].

Neo-mythologism in Kazakh national prose manifests itself in a combination of traditional archetypal plots (legends, myths, parables) and universal mythologies and the creation of its own mythoscheme, where these images are organically intertwined. The traditional myth (Christian, ancient) serves as a link between different cultural layers with access to the philosophical foundations of the ontological order. The following features are inherent in the national Kazakh prose: free interpretation of myths; processing of initial mythopoetic images; creation of national mythologies; correlation with world cultural, literary, folklore, religious systems; freedom in syntactic, semiological, and stylistic terms [11].

Mythopoetics in the Kazakh national prose combines the national folklore tradition with special attention to totemic symbols, imitation of various national mythological traditions, inclusion of literary plots proper, stylisation of sacred texts, creation of author's "myths" (Figure 1). Neomythology goes back to ancient national antique (Tengri, Umai, Uch-Sumer, Korkuta, Tomiris, zhalmayyz, albasty, dau) and philosophical-symbolic (dombra, sea) images, basic concepts and universal mythologems of the Turkic world (water, horse, fire, light), implemented within the artistic canvas at the level of metaphors, symbols, epithets and forming "mythological chains" [12].



**Figure 1.** The key features of Kazakh neo-mythologism

**Source:** prepared based on the work of S. Altybayeva [12].

Postmodernism is a dynamically moving trend that emerged at the beginning of the 20th century, based on a complex of aesthetic and philosophical cognition of the world, which emerged because of the modernism era and in contrast to classical modernism. In the Kazakh literary tradition, postmodernism has a tendentious nature and is based on a reinterpretation of phenomena that emerged at the intersection of cultures on the principles of pluralism caused by differs in socio-cultural orientation, based on the search for new forms to express the author's position, the classics gets deconstructed at the ironic level [13]. Kazakh culture started developing in line with postmodernism only at the end of the 20th century after the declaration of independence, and the literary process itself was for a long time in the context of social realism, while European states were not limited in the understanding of reality and revealing the figurative system. The geographical factor of influence on literature is that Kazakhstan is located at the point of contact of European and Asian cultural traditions.

The correlation of illusion and reality appears in the national Kazakh prose as a postmodern game between fictional and real characters and events. In the context of the modern literary tradition, the archaic myth has become more noticeable against the background of broad historical canvases depicting real life and eventfulness, and therefore the introduction of ancient plots forms an integral part of semiotic mythologisation. The European tradition demonstrates different areas of postmodernism: the fantastic – in the work of M. Frisch [14] “Don't call me Gantenbein” the main character lives several lives, in the novel by F. Kafka [15] “Castle” a fantastic stream of life is transmitted in a chaotic mixture of memories and dreams, the quasi-realistic – in the work of T. Mann [16] “Dr. Faustus”: the finale remains open, since it is unknown whether Leverkühn has concluded a contract with the devil. Fantastic images, the dualism of dream and reality (half-humans, half-beasts, mythical mutant rats) are actively used in Kazakh literature [3], the combination of real and fictional characters (the Kok-Oguz monster and the main character Jadiger), the introduction of mythological dreams [17].

The use of the “text within text” technique is one of the key principles of postmodernism. For instance, the work “Ulysses” by J. Joyce [18] can be considered as a novel consisting of hypertexts from “Odyssey” by Homer [19].

The Kazakh tradition often uses European and Asian stories from other countries of the world: e.g., in “Тай құлаған” (“When mountains fall”) Sh. Aitmatov [8] introduces an ancient Kyrgyz myth, calling society to natural chastity, the idea of “zhebe-barys” is presented in a mythical and symbolic way – the search for truth in solitude. The story “Қыпшақ аруы” (“Курчак beauty”) by M. Magauin [6] is based on the principle of “a story within a story”. It provides the history of writing the work, uses the technique of autopsychologism when the narration is conducted on behalf of the lyrical hero. T. Asemkulov [20] in the work “Талтүс” (“Taltus”) uses a dynamic description of the “kui tartys” contest between Saruar and Sabit, presented in a traditional manner with the deployment of a dialogue.

The principle of destroying the plot is based on non-classical, linear, and one-dimensional coverage of events. The Italian writer U. Yoko [21] demonstrates the complex structure of the detective-historical novel “The Name of the Rose”, saturating the work with many philosophical digressions, excursions into the church life of the Middle Ages, sex scenes, the rapid change of the event component is just the structural principle of postmodernism. Genre parables are frequently used in Kazakh literature, where the author first focuses on the main events, then gradually digresses from the idea, returning to the main idea at the end of the narrative [22; 20]. The destruction of the plot and the interruption of the linearity of the narrative is inherent in the parable novel [23].

The priority of style over the plot was already outlined in “Ulysses” by J. Joyce [18] “The Glass Bead Game” by G. Hesse [24], a notable feature of these works was the combination of styles from different eras in one text canvas and bringing the novel to a parody form. The national Kazakh prose demonstrates many genre and inter-genre modifications (a confession novel, a mosaic novel, a tolgau novel, a fugue novel, a collage novel), the narrative becomes freer in artistic and stylistic terms. For instance, in “Кене” (“Mite”) by T. Nurmaganbetov [7] the event plot is emphasised by implicit allegorical and symbolic images to convey absurdity and tragic hopelessness. The myth with its inherent attributes forms the integrity of the text in semantic and structural terms in “Алтай балладасы” (“Altai novellas”) by A. Altai [9]. A. Kemelbaeva [10] is characterised by hypertextuality with branched intertexts

(quotations, self-citing, reminiscences, direct and hidden allusions to the original source), this principle is implemented in the novel “Мұнара” (“Munara”).

Sh. Aitmatov [8] actively uses mythological symbols and folklore images in his work and reveals them with a philosophical and psychological concept, which is based on the dialectic between human nature and obsolete traditional morality. The novel “Тай құлаған” (“When mountains fall”) begins with the author’s appeal to the eternal mythological plots about Adam and Eve, and the mythopoetic integrity is fixed at the level of the image of the characters symbolising the natural principle in the character of Zhaabars and the individuality of man as a part of nature in the character of Arsen, the interaction between which crystallises the moral and value principle and forms a holistic personality. Therewith, biblical events are in the background, the main goal of the author is the study of psychosocial signs. The motif of the return of the “eternal bride” is considered from the standpoint of Zoroastrian beliefs.

The tendency of Sh. Aitmatov [8] to structural changes of the original myths is due to the desire to bring mythologems closer to real life, to synthesise samples of mythopoetic creativity with the problems of modernity. The symbolic characters of Zhaabars and Arsen fit into the national cultural context, the spiritual world of the heroes is depicted in the best traditions of Turkic mythology, society is revealed in animal images, connections with natural mythologems, which fully corresponds to the national mythopoetic model [25].

In the Kazakh discourse, T. Nurmaganbetov [7], deserves to be mentioned, as he masterfully owns the technique of mixing illusion and reality in the stories “Кеңе” (“Mite”), “Ауған құстары” (“Afghan starlings”). The key features of this author’s work are the postmodern image of the paradoxical and absurd world. Through satirical images and the dynamism of the plot, Nurmaganbetov implements a moral-value and philosophical concept, he uses hyperbolic, grotesque, ironic images to recreate the dark sides of man. The author’s manner is close to a philosophical parable, a tragicomedy with farce and burlesque, he is deeply versed in national psychology, so he skilfully uses social satire, fantastic elements and realism to ridicule a society that has lost humanistic values.

The story “Ауған құстары” (“Afghan Starlings”) demonstrates a phantasmagoric interweaving of ornithological motifs with ridiculing the realities of modern society. The plot focuses on depicting the strange behaviour of Afghan starlings attacking local businesspeople. To create a real picture, the author clearly marks the place of action: Alatau district of Almaty. Satirical images have zoonymic names (Lion-Arystan, Tiger-Julbars, Wolf-Kaskyrbai). Elevated pretentious vocabulary is mixed with colloquial style to contrast between the wealth of high society and moral ugliness. The final episode is built on the antithetical opposition of the “pack of Afghan aliens” and the “important gentlemen” hiding in the entrance, focusing on the cowardice of the rich. The physiognomic portraiture upon describing the appearance and habits of this social stratum should also be noted [7].

The story “Кеңе” (“Mite”) is in the field of open sarcasm, parable, allegorical-symbolic and fantastic images. T. Nurmaganbetov [7] uses the technique of metamorphosis on the example of the mystical transformation of a human-mite, revealing the secret sides of its essence. With a high degree of confession, the hero tells about the sides of his personality, shares details of his own life, noting negative manifestations. Neo-mythologism manifests itself in the active inclusion of ornithological images, which in the context of the narrative are poetised in a national manner: the father is associated with a proud eagle, the mother appears in the image of a cuckoo, the boss appears in the guise of a camel, and the girl evokes associations with a bright butterfly.

In the story “Қыпшақ аруы” (“Kypchak beauty”) by M. Magauin [6], the author successfully used mythopoetic symbolism to depict a large-scale chronology (20th-21st centuries). The plot is a description of the life path of the talented sculptor Sarzhan, who lived in the Soviet period, mysteriously transferred to the era of the rule of the Kipchak Khan Kobek. The author deliberately distanced himself from the realistic style in his work and relied on folklore and neo-mythological knowledge. In his works, the living and the dead intertwine, communicate with each other, people of different eras and times exchange knowledge, the past and the present are combined. The narrative manner demonstrates documentary factography to create the effect of maximum authenticity of fictional images and plots. Through Sarzhan’s life path and the mixing of realistic events with mystical-fantastic and existential motifs, the theme of art and its purpose are revealed. The plot of the story has a fantastic-realistic nature: the main character randomly finds an ancient drawing of the Kipchak beauty. The author uses a direct allusion to the ancient Turkic image of the mother Umai, at the implicit level, a connection with Indian culture is given through the Taji Mahal mythologeme, where the beloved of the ancient sculptor was immortalised in stone. The fantastic reality is revealed in the interweaving of many motifs: duality (Sarzhan Kobekov and his double; the author and Sarzhan), prediction (Aisulu-begim’s reasoning about creating a sculpture), time gone by, wandering and eternal return. In the postmodern way of playing with reality/unreality, a fantastic motif is presented of the complete disappearance and going beyond the limits of real time and space of Sarzhan and Aisulu-begim, as well as the disappearance of balbals – the works of the author himself.

The author recreates the close connection between the narrator and Sanjar in a lyrical and confessional way, noting the complete unity in aspirations, provides a wide layer of essayistic reflections on national culture, creative plans, and writer’s experience. The narratological position of the author, the author’s voice, are actively included in the narrative. The double technique is used, the imposition of dreams on the event canvas from real life. The postmodern game with the canon is revealed at the level of genre syncretism: diary entries, reflections are combined in the artistic canvas, realistic and fantastic are closely intertwined. Intertexts have pronounced mythological foundations: author’s (explicit and implicit allusions to their own prose works), antique (art criticism analysis of monumental art – sculptures of Caesar, Pompey,

Augustus), national (musical phonological foundations of Kazakh music, symbolism of numbers 7, 9). The work demonstrates a wide range of sacred and mystical motifs: Tengrian, Muslim, shamanic, pre-Islamic [6; 12].

Thus, the national Kazakh prose attracts with its versatility, interesting images, an original combination of European and Asian motifs, religious and confessional orientation, skilful stylistic design and orientation towards the destruction of the plot structure. Plots, images, motifs are often zoomymised, archetyped, mythologised through a unique author's reinterpretation of cultural codes, the national is intertwined with the classical literary tradition, and fantastic plans are used to represent real problems symbolically.

## Discussion

The neo-myth is not recreated, but is created in new conditions and, as a rule, manifests itself at the level of inclusion of dreaming, hallucinations, stream of consciousness in a literary work. It is worth noting the ambiguity in the interpretation of myths, many interpretations in modern texts were laid down in ancient times. According to J.A. Buranova and G. Kaxxorova [1], the modern concept of the category "myth" includes two modifications: an archaic, primitive, original myth, which is constantly reproduced in new plots, and a new myth as a semiological system reproducing the structures of mythological thinking to create an integral literary work, which is based on the primary archaic myth. D. Loffe [26] examines the problems of religious and mythological consciousness discussed in literary theory and narratology. The deconstructurisation and diffusion of cultural space, the extraterritoriality and fragmentation of works of art, occurs in parallel with the absolutisation of the myth, which is a universal cultural scenario. O. Poliakova [2] notes: neomythology makes provision for the unification of plots from earthly and chthonic life, which manifests itself at the level of ambivalence of images: there is a fusion of "body-mass" with the cult of "body-model", high and low, elitist and utilitarian are combined into a single cultural code, human manifestations become assimilated. Research on neomythology shows that human-like characters are often used in Kazakh national prose, the basis for this is associative links with zoomymic and ornithological images.

From the standpoint of modern processing of mythical plots, China demonstrates the concept of transformation of myth resources. The discussion about how myths should be used in modern literary works has given rise to such terms as "mythologism" and "neo-mythologism", and the term "myth resource" appeared in 2006. Y. Hong [27] notes that myths are being transformed quite actively in China, but the authorities are interfering in the cultural space. Mythological development is necessary to strengthen the original Chinese culture and foster pride in their traditional culture. W. Chengbing [28] believes that a dialogue between postmodern philosophy and Confucian philosophy is necessary to effectively influence culture in the period of globalisation.

Neo-mythology in Kazakh art is manifested not only in archetypal complexes in the traditional way, but also in the creation of new original author's mythological schemes. The profound meanings embedded in neo-mythological images have a symbolic plan of reproduction, enriching the

poetics with new artistic techniques. The embedding of cultural codes occurs through intertexts: direct and hidden allusions, reminiscences, and citations. According to S. Altybayeva [11], the author's neomythologisms do not have a close connection with the original source but are amenable to free interpretation with a pronounced national component. Syntactic and stylistic resources are used for form-making and figurative recoding of sources of various kinds: cultural, religious-cultural, literary. In the context of postmodern discourse, Kazakh national prose attracts an entire arsenal of literary plots, ancient plots, sacred texts to create an author's neo-mythological system with national markers and symbols.

E.T. Zhanyzbekova [3] notes that folklore was one of the main sources of the mythologisation of the world in Kazakh culture, and modern literary discourse is prone to an experimental combination of methods, genres, and styles in terms of explicit or implicit interweaving. Mythological motifs are reflected in conditionally metaphorical forms, and the author creates a unique vision of the myth at the structural and semantic level. Kazakh national prose demonstrates the techniques of postmodern play with the canon through genre syncretism, the interweaving of a fantastic and real picture of the world, building the author's position using essayistic principles in the form of lyrical digressions of the narrator, which allows focusing on the stylistic design of the work more than on semantic aspects. The key specific feature of postmodern literature is its hyperreceptivity, which is manifested in the reception of any cultural and historical manifestations. As a standard, postmodernists borrow plots, motifs, images, concepts, genres, quotations from the donor text – everything that can be implemented at the level of a literary work. Y. Kovbasenko [5] emphasises non-selection (lack of selection) and non-hierarchy (lack of traditional understanding of the centre and periphery), so postmodernists have a positive attitude towards both tradition and innovation. The author believes that the most effective way to implement hyperreceptivity is intertextuality, and each text executed in a postmodern manner is a textual space composed of old quotations, cultural codes, language formulas, rhythmic structures, catchphrases.

P. Holtz [29] notes the following features of postmodernism: dislike of modernist arrogance, innovative and experimental manifestations, the implementation of an ideological struggle against totalitarianism, which suppresses attempts at individualism. M.K. Hayat [4] notes that postmodern stories and novels have an open end, and the text cannot be tied to a particular meaning, the reader must use their personal imagination to identify the issues and themes, which leads to multiple interpretations of the plots and the "death of the author". C. Ali-Khan [30] considers a postmodern metaphor that allows establishing game connections in the textual plane and acts as an identifier of the stylistic manner of the author. The study of Kazakh prose in the context of postmodernism revealed the following main characteristics: the mixing of fantastic and realistic image plans, the destruction of the plot basis and chronological sequence, the priority of style over plot, the use of the "text within text" technique. E. Simkova [31] considers metamodernism primarily as a product located between modernism in literature and postmodern irony,

between empathy and apathetic manifestations, between totality and fragmentation. The basis of the metamodernist strategy lies in the field of neo-romantic sensitivity, which has found its expression in art. The study of S. Onega and J.-M. Ganteau [32] addresses the problem of transmodernism, postmodernism, postcolonialism, and transculturalism in a globalised context.

The boundaries between the initial and final stages of literary modernism and postmodernism are blurred, which makes it difficult to fix the time frame. Using the example of postmodernist works, T.S. Baidya [33] examines how the expansion and strengthening of modernist characteristics really takes place. The “modernist revolt” in European literature can be traced back to the 1890s, but high modernism is marked by a considerable rate of change after the First World War. The topic of similarities and differences between modernism and postmodernism is also raised by K. Benesch [34], M. Mares [35] investigates the concept of high postmodernism. The national prose of Kazakhstan was formed based on social realism, and therefore a vast layer of works is often associated with social problems of society, and its vices are revealed through ironic, grotesque, and satirical techniques. D.I. Drozdovskiy [36] highlights the issue of the post-postmodern component appearing in novels corresponding to literary development in the United Kingdom. Attention is focused on the semantic paradigm of the British post-postmodern novel, the principles of constructing a narrative formed based on factual information (diaries, notes, memoirs). The narratological principles of the construction of Kazakh literary works demonstrate a strong author’s beginning, a clear identification of the author’s position, and often attract edifying and instructive strategies for educational effect.

Modern research focuses on the search for the main cultural and historical prerequisites to form postmodernism, comparing it with modernism, studying national literatures in the context of postmodern stylistic, artistic, compositional techniques. Neo-mythological manifestations are considered in the context of the intertextuality of postmodernism, the original plots, images, and motifs, as well as the features of their author’s interpretation are studied. The research often investigates the artistic specifics of national romanistics, prose, mythological traditions in a particular culture.

## Conclusions

Postmodernism showed new literary ways, possible ways of understanding reality through already known images, motifs, and plots, focusing on intertextuality, active

inclusion of the reader, playing with the canon. Neomythology, in turn, uses the resources of archaic, classical, and everyday mythology, through the recreation of a cyclic model of time, the introduction of mythological and quote reminiscences and allusions shows how artistic models can be applied in future texts, based on the experience of the past. Postmodernism gives dynamics for the development of literature in a variety of genre, style directions, gives folklore colours to plots, presents a new look at the text as a form of individual fulfilment of the author.

In this study, the main features of Kazakh postmodernism and neo-mythology were considered at the level of reception of cultural-historical, national, ancient, and literary codes, the key features of the neo-mythological reinterpretation of reality were presented, the mythos schemes used in the works of Kazakh authors were shown, and the problem of the author and the reader in modern literature was actualised. Attention is focused on genre and structural modifications of the postmodern worldview. The authors considered the functions of mixing fantastic and realistic image plans within textual reality, and formulated concepts of understanding and reception of neo-mythologies in the literary plane. The samples of the national Kazakh prose are considered in terms of comparing the key formative and semantic aspects of perception, the emphasis on social contrasts through ornithological images, the presentation of the concept of unity with the natural environment through biblical and folklore plots, the use of time transfer to compare the past and the present are actualised.

The practical application of this study is conditioned upon the need to analyse the neo-mythological and postmodern manifestations in the context of national cultural traditions. Priority areas may include examining the understudied literary works, considering the cultural, social, folklore context, comprehension of key sources of the development of national literature for successful reception by its carriers, competent introduction of world codes into the text for effective perception by readers of a certain cultural environment.

## Acknowledgements

None.

## Conflict of Interest

None.

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## **Прояв неоміфології та постмодернізму в національній прозі Казахстану**

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### **Анотація**

**Актуальність.** Актуальність дослідження полягає у вивченні того, як сучасні літературні течії сприяють формуванню національної культурної ідентичності через порівняльний аналіз постмодерністських філософських та естетичних парадигм. Досліджується ефективна передача як національних рис, так і індивідуального авторського стилю в єдиному художньому контексті. Це дослідження має вирішальне значення для розуміння взаємодії між культурною специфікою та сучасним літературним вираженням.

**Мета.** Метою цього дослідження є детальне вивчення неоміфологічних і постмодерністських проявів у казахській національній прозі, розгляд ключових особливостей у сприйнятті образів, сюжетів і мотивної структури в постмодерністському дискурсі.

**Методологія.** Методологічну базу дослідження склали теоретичний аналітико-синтетичний метод, порівняльний, вибірковий літературознавчий, структурний аналіз, що дозволило з'ясувати основні тенденції казахського літературного процесу.

**Результати.** Стаття містить дослідження ключових творів казахської національної прози в контексті постмодернізму та неоміфологізму. Розглянуто особливості рецепції античних, біблійних, фольклорних образів і сюжетів, актуалізовано проблеми сприйняття постмодерністського тексту. У фокусі дослідження - жанрове та стильове розмаїття, структурно-композиційні прийоми, неоміфологічна природа літературних творів.

**Висновки.** Дослідження сформувало уявлення про казахську літературну традицію та естетико-художню парадигму, вказало на важливість інтертекстуальності та словесної гри з точки зору розширення бази художніх прийомів у постмодерністському тексті. Результати даної роботи були зіставлені з результатами досліджень сучасних англійських, китайських, казахських та українських літературознавців.

**Ключові слова:** літературний твір; гра з каноном; реальне та ірреальне; жанрово-стильова специфіка; авторська позиція.