

ISSN 1999-4214 (print)

ISSN 2957-5095 (online)

ЕУРАЗИЯ ГУМАНИТАРЛЫҚ ИНСТИТУТЫНЫҢ

ХАБАРШЫСЫ

ВЕСТНИК

ЕВРАЗИЙСКОГО
ГУМАНИТАРНОГО
ИНСТИТУТА

BULLETIN

OF THE EURASIAN
HUMANITIES
INSTITUTE

№2/2024

Жылына 4 рет шығады
2001 ж. шыға бастаған

Выходит 4 раза в год
Начал издаваться с 2001 г.

Published 4 times a year
Began to be published in 2001

Астана, 2024

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Меншіктенуші: «А.Қ. Құсайынов атындағы Еуразия гуманитарлық институты»
Қазақстан Республикасы Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінде қайта есепке қойылды. Тіркеу № KZ92VPY00046970 17.03.2022
Басуға 19.06.2024 ж. қол қойылды. Пішімі 60*84 1\8. Қағаз офсеттік Көлемі. БТ.
Таралымы 200 дана. Бағасы келісім бойынша. Тапсырыс № 89
«Ақтаев У.Е.» баспасында басылып шықты

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Вестник Евразийского гуманитарного института.
Собственник: «Евразийский гуманитарный институт имени А.К. Кусаинова».
Министерством информации и общественного развития Республики Казахстан Комитет информации постановлено на переучет № KZ92VPY00046970 17.03.2022
Подписано в печать 19.06.2024ж. Формат 60*84 1\8. Бум. Типогр.
Тираж 200. Цена согласовано. Заказ № 89
Напечатано в издательстве «У.Е. Актаева»

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Bulletin of the Eurasian Humanities Institute.

Owner: «A.K. Kussayinov Eurasian Humanities Institute».

The Ministry of Information and Public Development of the Republic of Kazakhstan Information Committee decided to re-register No. KZ92VPY00046970 17.03.2022

Signed for printing 19.06.2024 Format 60 * 84 1 \ 8. Paper. Printing house

Circulation 200. Price agreed. Order No. 89

Printed in the publishing house of «U.E. Aktaev»

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OXYMORONIC INTERPRETATION OF THE POSTCOLONIAL PERSONALITY

Annotation. This article presents an analysis of the impact of ideological concepts and norms that were actively promoted by the Soviet government in order to establish communism on the development of Kazakh literature and texts written with a bias towards decolonization after independence. Among these authors and works, we attached special importance to the novel «Zharmak» by Kazakh writer Mukhtar Magauin. We analyzed how changes in the political and socio-cultural environment affected literary works, identifying their features and characteristic features in the context of the transition to postcolonial identity. To gain a deeper understanding of these processes, we applied methods of literary analysis, focusing on the language, structure and characters of the novel. The study of the oxymoronic interpretation of the postcolonial personality presented in the novel «Zharmak» is a central point in this study. The use of a literary text as a key source makes it possible to analyze not only the storylines and characters, but also the cultural and literary transformations reflected in them. This approach makes it possible to highlight the evolution of the lifestyle and traditions of postcolonial society over time, revealing their subordination to changing contexts and the influence of sociopolitical factors. When analyzing the characters, special attention is paid to their individuality, which allows us to reveal the multifaceted nature of the postcolonial personality and identify the features of its interaction with society and culture.

Keywords: postcolonialism, oxymoron, Mukhtar Magauin, Kazakh literature, interpretation.

Introduction. Modern Kazakh literature, which has been in the Russian colony for several generations and is only now recollecting itself, belongs to postcolonial literature. However, there is little research in this direction in our literature up to now. It's no secret that this is certainly influenced by political and economic barriers. Robert Young, a well-known scholar of modern postcolonialism «offers politics more than the harmonious framework of postcolonialism» [1, 25] and it also confirms our words. Again, based on Young's opinion, «postcolonialism is a form of active writing that explores anti-colonial liberation movements, going back, recognizing that the circumstances of the past are very different from the present» [1, 14]. That is, the connection and the result of the torment and oppression of the last century with today is one of the main directions of postcolonial literature.

It's no secret that the motto of Marxist philosophy «Proletarians of all countries, unite!» is the first driving force of postcolonialism, that we have started to deal with.

It is known from the history that in the Kazakh land, which became a Russian colony in the XIX century the process of building fortifications, taking land plots and settling Russians began despite the people's protests. The Bolshevik Party came to power at the beginning of the XX century, i.e. with the Kazan Revolution in 1917 and the creation of the Comintern in 1919, anti-imperialist unity in 1929 by Lenin, although communism entered the first anti-imperialist

policy in the 20th century [1, 135], Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, Eastern European countries remained colonies of Russia conditionally until 1991. Russia lost its role as a colonial empire only in 1991 with the fall of the USSR. Certainly, the colonization of countries within the USSR took place in different periods. But there are common features. In all countries, this process was distinguished by sad examples of inhumane behavior of Russians, Russia's violation of the norms on military operations and numerous manifestations of violence against the local population. In this regard, we can also find this kind of scenes from M. Magauin's novel «Zharmak» («Second half») first published in Prague in 2007:

«I sometimes think that one should treat with respect any Kazakh who, though voracious, though insatiable, has already managed to acquire part of the inheritance from his ancestors. And then, on the contrary, it is one turn to say that if it were not these own blood people, who, compared to those foreign oligarchs who completely own all this, your people would not have been subjected to such an attack. That is, Marats and Murats are to blame for everything. To be more precise, this is the biggest Marat who sat upper and said «come and take it, just pay me something» and distributed everything. And Murat, like me, not only the short Murats, but also the huge, giant Murats themselves got in a poor, miserable situation» [2, 68].

As we can see, the article is based on the study of cultural assimilation of Marat and Murat in Mukhtar Magauin's novel «Zharmak» and the individuality of people in a postcolonial society with psychological and philosophical features of colonization. In this passage, the writer describes the miserable state of the Kazakhs, who owned such a vast, rich land inherited from their ancestors, who, without any share of wealth or land, fell into a «beggar, emaciated» situation through two different psychological features in the image of one character. The hero of the work Marat and Murat are one person. One character describes the fate of all post-colonial Kazakhs who were either not dead or not alive, «and Murat, like me, not only small ideals, but also huge, huge ideals themselves were in a beggar and poor state at that time». This is where the traits in the characters are expressed through the oxymoron.

Methodology and research methods. The material of the research was the theoretical works of foreign and Kazakh scientists, the novel «Zharmak» by the writer Mukhtar Magauin. In the study of the topic, methods of accumulation and personalization, hermeneutics and structuralism were used, since our main goal was to determine the meaning of words and sentences in the meaning of oxymoron in the text, to determine the role of postcolonial personality in the disclosure of psychology.

The literature of the countries that were in the colony, written after leaving the colony is considered postcolonial literature. Postcolonial literature is literature that highlights the consequences of colonization. More accurately, the connection of the torment and oppression of the past with the present day is always in the focus of postcolonial literature [1, 15]. Criticizing the activities of past colonist, in reply to the colonizers he touches on the themes of independence, racism, hunger, and repression of the Soviet period. This is confirmed by the writing of Kazakh writers during the period of independence with an emphasis on historical themes. For instance, we can surely say that the following novels are postcolonial works: «Aksu – zher zhanaty» («Aksu is a paradise on the land») by Kalikhan Yskak, «Ai men Aisha» («The Moon and Aisha») by Sherkhan Murtaza, «Menin Auezovim» («My Auezov») by Zeynolla Kabdолоv, «Songy paryz» («The Last Duty») by Abdizhamil Nurpeisov, «Abai zhumbagi» («Abay's Mysteries») by Ramazan Tokhtarov, «Daraboz» («The Unique») by Kabdesh Zhumadilov, «Zharylgap batyr» («Death of Otyrar») by Hasen Adibayev, «Altay Novellasy» («Altai Novella») by Askar Altai. Among the outstanding writers Mukhtar Magauin was the basis for our article.

Discussion and observation. Postcolonialism does not imply a linear level of historicity, although postcolonial literature from colonial countries is considered postcolonial literature. Postcolonialism includes periods of «la dure» (G. Bergson) interruptions and energies that overlap and unite each other [3, 24]. That is, postcolonial criticism does not study only the period after colonialism, but tries to create a systematic theory. And postcolonial literary studies are

looking for traces of colonialism and related phenomena in the literature of both colonized and colonial countries [4, 32]. The verbal description of the postcolonial multicultural world and their recognition by the society becomes the main task of a number of authors from the Russian-Kazakh, Kazakh-Russian culture, reflects the relevance of the problems touched upon by society in their works. In this case it is important first of all to define without falsifying the previously formed traditional idea of the problem taken on the object of research [5, 159]. Oxymoron is one of such phenomena in literary studies. The oxymoron is of particular importance as a way to reflect contrasting colors in the literary space, the conflict of opposite feelings that reflect the duality of feelings in the character's inner world. In the content of the work of art the oxymoron is comprehended as the main way of understanding the psychological specifics and being of the characters.

There are several works that have considered and studied the oxymoron as a means of imaging. One of them is an article by V.V. Vinogradov «About the poetry of A. Akhmatova (stylistic samples)». The scientist who introduced this concept into science in the XX century gives it the following definition: «An oxymoron is a symbol that defines the criticality and description of objects and phenomena, signs» [6, 385]. In the book «Dictionary of ancient and new poetry», made by N. Ostolopov in 1821, it is said: «If several metaphors go side by side together then it is necessary to take into account the absence of unrelated thoughts in their composition» [7, 112]. As we can see at the beginning of the XX century the oxymoron was not distinguished as a separate poetic phenomenon and did not have a clear definition, one of the main types of tropes was considered only as an example of metaphor. It means that there is a reason to believe that it was N. Ostolopov who defined the tropical nature of the oxymoron.

Oxymora are characterized by the fact that one or more of the features in the matrix of features of one of the concepts used is either negated or contradicted by the other one [8, 202]. Russian scientist E.G. Shestakova, who wrote about the specifics of the oxymoron in poetics, believes that considering the oxymoron from a linguistic point of view will lead to its primitiveness [9, 8]. It is very important to study oxymorons in literary works, since we have seen the skillful use of the oxymoron in Kazakh prose and poetry.

The literature of postcolonial people reflects the historical, cultural and social context of relations between Russia and its colonies. Colonialism promoted to identify myths and enrich modern culture. Nowadays it is worth appreciating the courage of the authors who wrote about the history of occupation and colonization. Nevertheless, we can surely say that their texts have not yet been sufficiently studied in Kazakh history.

An oxymoronic analysis of M. Magauin's novel «Zharmak» («The Half») can determine the assimilation model of the Soviet person, the social position and understanding of people in Soviet times, behavior that developed according to the social system:

«This is the place where you work This place, the research center where you work, has been created, opened not for the history of the past, but for the history of today – that is, life after October, the brotherly care of the great Russian people, the way of truth, the white way of the Soviet government and the Communist Party – in a word, for the propaganda of the Russian-Soviet colonial system. And you, starting with uncle Karasakal were prescribed as an addition from hopelessness, these words are evidenced by the anger of Murat Beisenovich. The word «brotherly care» in this passage reminds us of the concepts of «savages, victims, saviors» (savages, victims, saviors) [10, 57] in the colonial mentality. That is, if we proceed from the sentences in the work, the «Russian people» came and «saved» the victims from «savagery» even before October. The use of such oxymoron as brotherly care of the «Great Russian people», «The white way of the Party», «Russian power» in this passage by the hero makes us remember the damage done to the Kazakh people and language and creates opposite thoughts. That is, Russia's use of colonial actions on Kazakh land as a «brotherly care» and not vice versa opens the way to the recognition of a new artistic possibility of an oxymoron in the content of the work.

No matter how brave he is, we can see the hopelessness of Murat Beisenuly, who instills fear in himself, how valuable his workplace is, as disgusting as possible, from this example:

«Historical Research Center! That is, a base of the scientific center in Kazakhstan. This is not only not a Horde (Orda), but not even a hut. For you and your brother. Horde, that is, a horde for messengers of socialist, communist structures. So, know yourself and your power. Be satisfied with what you have thanks to the new, propagandists of communism. If you are quiet, you are not hungry. Even if you are not well-fed, you are from hunger. The most important is that out of the prison. We recognized the truth. No way to deny» [2, 61]. The fact that Murat is engaged in science can be considered one of the main actions of postcolonism. «Because many of the works carried out in the postcolonial sphere are based on the restoration and reassessment of archaeological knowledge. Postcolonial theory demands a political analysis of the cultural history of colonialism and explores the impact of the spread of colonialism in Western and three major cultures in such a way as to connect the past with modern politics» [1, 8].

According to the plot of the novel only after he showed himself to be a dishonest, unscientific person in front of the members of the academic council, Murat Beisenov's honor increased, and all his colleagues recognize him as a «real patriotic» person. This shows the level of psychology and behavior of Murat, as well as the fact that his environment is completely opposite to himself.

He had been through a lot and for a long time could not understand what had passed, could not realize - first of all emotionally. But when he found the force to do it, I realized that I could analyze and write this story».

Compositional approaches are various. Among them, descriptions of two things by comparing or contrasting are often found. From this point of view there is a personnel composition in the novel «Zharmak» («The Half»). «Split personality», that is, the division of a character into two parts, thereby reflecting the contradictory realities of life, became one of the ways of the oxymoron in fiction. The author also finds the core of the intense situation in the novel:

«You hate me, – said Marat. Me also... no matter how much I ignored it, I got into a very embarrassing situation. A very sad situation. You should have left together a long time ago, but not separated from me. We decided so at first. Suddenly flustered and changed the mind... Now no way to change the past. Whether we hate or love, we have to come to a compromise. If one person has all the contradictions... how to hate yourself. The difference we have is just the separation of these unique characteristics» [2, 113]. In fact, there can be both good and bad traits in one person. In such cases, he tries to change, perhaps blames himself, but he cannot hate himself in any way.

This novel also talks about the years of the subsequent dictatorship of the Red Empire. One of the heroes of the novel instantly discloses the real image of the «Hot-blooded» figure Mushtar Makanov through an oxymoronic phenomenon praising his qualities: «Our hot-blooded figure Mushtar Makanov, a strong support of our President, the only spiritual leader of our sovereign people, takes care about his countrymen without sleep and rest, made the frozen snow and ice of Alatau melt, the Ile river widen and the dried Aral sea filled with water, revived the dead Kazakh language, wrote poems in the same level as in Russian, is recognized in both sides, not only a skillful poet but also a powerful politician, a true sympathizer of the native language, has not lost his seat in the Parliament that he got since the Soviet period, he cannot connect two words in Russian but writes poems and novels in Russian, dry shout to raise the status of the Kazakh language is only for the sake of his status ...» [2, 72]. In the passage, on the contrary, not saying about filling Aral Sea with water; the author describes with the help of an oxymoron the actions of flatterers (figures) around the President during the independence, who despised the state language, made a tireless contribution to robbing the state's wealth for their personal status. That is, based on the use of reality in the opposite expression we clearly see the description with the irony inherent in postmodernism. We realize that an oxymoron is an indispensable way to depict the hypocritical, ambiguous character inherent in the psyche and being of the hero, hinting at the second aspect of the author's idea in the text.

In the novel, using an oxymoron, confirms that these are just rumors, «big nonsense» in relation to the magazine «Temirkazyk»:

«To tell the truth, the purpose of a certain group that united around the magazine «Temirkazyk» and many of which are hiding is to overturn the power of the leader, who is at the head of our sovereign country, to establish a Khan order in Kazakhstan, that is, to dethrone our beloved president and appoint someone unknown as a khan from an aristocrat clan! That's where the evil, caustic roots of the stories of opinion, strange to our future around Genghis Khan, the Golden Horde, Abylai, the Kazakh Horde! Such a «big nonsense» [2, 75]. We can clearly see that the oxymoronic reverse side of the «big nonsense» that the author is talking about in this passage is the author's dream of a Kazakh state, that would have another President who would be as a fair khan as Abylai from the aristocrat clan. «Big nonsense» is really the author's position of the author. The «evil, caustic roots» of the Kazakh Horde - by this he hints that they are evil and poisonous for Russia.

Results. The main theme of the novel «Zharmak» («The Half») is history and social situation. The opposition between the old and the new society, the double fate of the hero who became a slave of the world and entered the path of science are described in competition with each other. Characters, manifested by two different characters, positions, views, in particular, one whole. The author strives to show the truth by placing the contradiction in two nets. M. Magauin's description of such uncertainties, past and present, philosophically hints at the great fate of the Kazakhs in the Soviet period. Reminds of the slaughter of the Russian authorities, the Kremlin with the Kazakhs.

Literary critic Alimzhan Tilivaldi-Khamraev in the analytical article «A new field of Kazakh verbal art»: «In M. Magauin's novel «Zharmak» («The Half»), the main character Murat Kazybekov is a scientist, historian and educator who dedicated his whole life to studying the history of Kazakh origin. This image is the image of a person in Kazakh literature who opposes representatives of society that exchange personal needs. These are the interests of a perfect person that we have from Abai's period. This is what the writer wants and the realism of the dream» [11]. The writer creates a clear image of a postcolonial personality, depicting the image he wants. In his text, the writer can hear not only the chorus of Kazakh voices telling their story but also create a confident and very attractive image of the country where he was born and grew up.

In the content of the novel, he describes his characters as a full-fledged part of the postcolonial Kazakh culture, remaining a carrier of «foreign» culture and language (in particular, Russian).

For example,

Promiscuous dance, noisy music, noisy crowd stopped and everybody gathered at the table. Talkative toast master... – asaba, the host and inspirer of the Kazakh feasts (party) is not one, but three here. One man, one woman and a Russian guy. That is, the first two are Kazakhs. They are not shouting, they are speaking ceremoniously, continuing each other's words, speaking Russian - Kazakh. The main Kazakh dish was brought. It is meat (beshbarmak) as usual. The biggest and the most respectful one among the meals is a head of sheep [2, 24].

It is not surprising that a Russian-speaking guy is at the wedding of the Kazakh society that likes celebrations and parties. The author describes Murat's through the second part and the postcolonial mentality at the wedding is considered as a normal phenomenon. According to G. Spivak, one of the ideologists of Western postcolonialism, a «local source of information» that can clearly distinguish and talk in the «local» language about the culture of the «foreigner» (Spivak).

Nevertheless, M. Magauin uses various methods to achieve credibility and cogency. The direct speeches of his characters of different ages organically fit into the structure of the novel creating a chorus of Kazakh voices that entrust their stories to a young narrator. Some of the information is original: mixed language is used in appeals, exclamations and in modern expressions of Kazakh society.

Conclusion. Analyzing the novel «Zharmak» («The Half») by Kazakh writer Mukhtar Magauin, we were convinced of the connection of the postcolonial personality with the subject-object. The oxymoron method in the literature was able to comprehensively and fully show the confrontation of personality, duality, belonging to a society from a colony, inability to integrate

into a social environment. The indecision of the ideal, stuck in the center of decisions about whether to go to his wife's relatives, is a reflection of the colonial way of thinking not only of one person, but of this whole society. In these actions of Murat, we can see the inability to make their own decisions, the constant clash of society with itself, accustomed to others making decisions for them. As a result, Balzhan's leaving, not just leaving, if to say with the words of Mukhtar Magauin – leaving together with her second half with thick pockets, not thick books in a capitalist society capable of making a decision. Murat is a postcolonial suppressed subaltern within us and Marat is a representative of the postcolonial elite within us.

Thus, Murat and Marat himself are also entirely oxymoronic images. A postcolonial personality that complemented each other and made conditions for survival. At the same time, the oxymoron allows you to show the uniqueness of the lyrical hero, the complication of his relationships, to convey the opposite attitude of one person to the world. That is, an oxymoron is one of the most effective ways of understanding and evaluating the surrounding reality.

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ПОСТКОЛОНИАЛДЫҚ ТҰЛҒАНЫҢ ОКСЮМОРОНДЫ ИНТЕРПРЕТАЦИЯСЫ

Аңдатпа. Бұл мақалада Кеңес үкіметі коммунизм орнату мақсатында белсенді түрде насихаттаған идеологиялық концепциялар мен нормалардың қазақ әдебиетінің дамуына және тәуелсіздік алғаннан кейінгі деколонизация бағытында жазылған мәтіндерге тигізген әсеріне талдау жасалған. Осы тақырыпта жазылған біршама шығармалардың ішінде қазақ жазушысы Мұхтар Мағауиннің «Жармақ» романына ерекше мән берілді. Саяси және әлеуметтік-мәдени ортадағы өзгерістердің әдеби шығармаларға қалай әсер еткеніне, олардың постколониалдық бірегейлікке өту жағдайындағы ерекшеліктері мен сипатын анықтай отырып, талдау жасалынады. Бұл процестерді тереңірек түсіну үшін романның тіліне, құрылымына, кейіпкерлеріне тоқталып, әдеби талдау әдістері қолданылады. «Жармақ» романында берілген отаршылдықтан кейінгі тұлғаның оксюморондық интерпретациясын зерттеу бұл мақаладағы негізгі мәселе болып табылады. Көркем мәтінді негізгі дереккөз

ретінде пайдалану тек сюжеттік желілер мен кейіпкерлерді ғана емес, оларда көрініс тапқан мәдени және әдеби өзгерістерді де талдауға мүмкіндік береді. Бұл тәсіл постколониалдық қоғамның өмір салты мен дәстүрінің уақыт бойынша эволюциясын жарыққа шығаруға, олардың өзгермелі контексттерге бағыныштылығын және әлеуметтік-саяси факторлардың әсеріне назар аударылады. Кейіпкерлерді талдау кезінде олардың даралық ерекшеліктеріне баса назар аударылып, отаршылдықтан кейінгі тұлғаның көп қырлы болмысын ашуға және оның қоғаммен, мәдениетпен өзара әрекеттесу ерекшеліктерін анықтауға мүмкіндік береді.

Кілт сөздер: постколониализм, оксюморон, Мұхтар Мағауин, қазақ әдебиеті, интерпретация.

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ОКСЮМОРОННАЯ ИНТЕРПРЕТАЦИЯ ПОСТКОЛОНИАЛЬНОЙ ЛИЧНОСТИ

Аннотация. В данной статье представлен анализ воздействия идеологических концепций и норм, которые активно пропагандировались советским правительством с целью утверждения коммунизма, на развитие казахской литературы и текстов, написанных с уклоном в деколонизацию после приобретения независимости. Среди этих авторов и произведений особое значение мы придали роману казахского писателя Мухтара Мағауина «Жармак». Мы провели анализ того, как изменения политической и социокультурной среды отразились на литературных произведениях, выявляя их особенности и характерные черты в контексте перехода к постколониальной идентичности. Для более глубокого понимания этих процессов мы применяли методы литературного анализа, фокусируясь на языке, структуре и персонажах романа. Исследование оксюморонной интерпретации постколониальной личности, представленной в романе «Жармак», является центральным моментом в данном исследовании. Применение литературного текста в качестве ключевого источника позволяет проанализировать не только сюжетные линии и персонажей, но и отраженные в них культурные и литературные трансформации. Этот подход дает возможность осветить эволюцию образа жизни и традиций постколониального общества на протяжении времени, обнаруживая их подчинение изменяющимся контекстам и влияние социополитических факторов. При анализе персонажей особое внимание уделено их индивидуальности, что позволяет раскрыть многогранный характер постколониальной личности и выявить особенности ее взаимодействия с обществом и культурой.

Ключевые слова: постколониализм, оксюморон, Мухтар Мағауин, казахская литература, интерпретация.

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