

KAZAKH SHORT STORIES AT THE PERIOD OF INDEPENDENCE YEARS: NEW ARTISTIC AND IDEOLOGICAL SEARCHES

Rita Bekzhanovna Sultangaliyeva*, Aigul Abibullaevna Ramanova*,
Lilia Amanbaevna Sergazyieva** and Aibek Kyikbailu Kaliyev***

This article describes issues raised in Kazakh stories, their thematic and ideological peculiarities, and authors' new artistic researches in the genre of short story which were published during independence years. In Kazakh stories of independence years the image of new era, the portrayal of new types of people appropriate to it, as well as views of philosophical outlooks and fantastic anthropology depicted in modern Kazakh stories, raising the religious topic, finding a new type appropriate to the new content are shown by means of a research on writing excellence in describing the changes of consciousness through opening inner psychology of human soul. In order to define researches of a writer, who tries to make up a new image through use of various artistic methods while describing either an image or character, and to fully introduce the whole entity of modern life and new era, stories of authors like K. Zhumadilov, B. Nurzhekeuly, M. Baigut, T. Akhmetzhan, D. Amantai, A. Kemelbayeva have been analyzed.

Key words: short prosaic genre, story, artistic image, philosophical outlook, fantastic anthropology, literary researches.

INTRODUCTION

It is obvious that in the time after our country gained independence there have been considerable changes and renewals in the society. A type of new people suitable for the new era appeared. Moreover, there were numerous difficulties during the transition to market relations. This type of radical changes gave chance to realization of dreams of many Kazakh writers. This can be seen in Kazakh stories published these years. This period authors wrote on various topics and distinctly showed freedom in imaginative literature.

Kazakh stories of the period after independence years: new era, the image of new people

Numerous stories of the writer Kabdesh Zhumadilov have been included into his book "Flame of Prometheus", book about new era, new society, and new people, published in 2002. Nowadays situations, people and today's problems are the source of his works. The story "Husband Hired" tells how an engineer Baimyrza leaves

* Makhambet Otemisov West Kazakhstan State University, Oral, Kazakhstan. 090000. Dostyk avenue, 162.

** L.N.Gumilyov Eurasian National University, Astana, Kazakhstan. 010000. 2, Satpayev str.

*** Arkalyk State Pedagogical institute named after Y. Altynsarin, Arkalyk, Kazakhstan. 110300. Auelbekova str. 17.

his wife Bisara who he is married for ten years and his two children for another woman Aisulu.

Baimyrza, the character of the story, is an engineer in chief in a big combine, and his wife Bisara is a successful teacher. They have been happily married. “When everything was good, the 90s have come and the world has turned upside down. The combine that was working without stop until this time, suddenly “become bankrupt” and stopped its functioning. Nobody could imagine that a construction engineer who is worth as gold could become unwanted this way. Even if unemployed Baimyrza tried very hard, he could not find a job. It seemed Bisara’s salary was enough, however, when currency changed and devaluation occurred, it became nothing.” [K. Zhumadilov, 2002].

This scene shows problematic moment, burdensome situation common for most of the families in first periods of independence. Unemployed Baimyrza does not sit on his hands, like other men he seeks a job along the Seifullin Avenue. Accordingly, he starts working for hire. A beautiful rich widow Aisulu hires him to repair her cottage. Afterwards she employs him as a deputy director of her company. As Baimyrza has adversities in his marriage, he leaves his family for Aisulu. He explains his decision in this way:

“Do you think it is easy for me to leave away from you and children? Do we have another choice? Aisulu is no one for me. You are younger and beautiful. Am I crazy to be interested in an aged woman five years older than me? I soon will divorce Aisulu, and earn money by myself. As soon as life gets better, I immediately will come back to you. Give me an opportunity until that time! – said he.” [K. Zhumadilov, 2002]. Baimyrza cannot be blamed at once too. The moment how Bisara starts to understand the value of her husband after he leaves is explicitly described in the story. Also the problem of loneliness is touched in the given work.

“Hey, Baimyrza, what can I do? You pushed me into the hell alive! – said Bisara without realizing her shouting”. “The period will not be the same. It will get better... One day Baimyrza, just like a returned bird, will be back.” [K. Zhumadilov, 2002]. But she trusts her hope. She hopes for the best. The story ends in this way.

Another story of the writer “Fattened pheasants” also portrays today’s situation and characterizes people of the new era. Through the description of actions of the *akim* (the mayor) of the region Nursagan Bekturganov, the author depicts honestly the life of a modern society, as well as the ups and downs not only in marriages, but also in the inner worlds of people of that society.

M. Baigutty made picturesque images of rural life in his short stories. One of them, “Cotton stems”, is based on true rural life of 90s. In the plot of the story the moments like collapse of farms, development of individual farming and formation of works for hire, novelty like tender occurred for businessmen, and the emergence of new difficulties are shown clearly. Occasion develops between Yeskara, his father Yersalim, Zhyngylbai aga, people of village and new *akim*. Note: *Akim* – manager of a village, region and oblast in Kazakhstan.

Situation takes place in Karakas-Arkas channel, in the village Yeshkili. The story shares with readers and recalls sorrow of 7th grade student Yeskara Yersalimuly's unfortunate childhood and brings us together to find a boy left alone or to receive any news about him.

The writer has not neglected the artistic truth of that period. For instance, before Zhyngylbai aga becomes a teacher, he tells 7th grade students an article he has read in "Komsomolskaya pravda" newspaper, narrates about small tribes found in Philippine islands.

Zhyngylbai aga says correctly in the story: "The tribe lived without inflicting harm on the nature, without killing an animal, being content with what is destined to them, without knowing what are bullet and medicine, and current civilization." [M. Baigut, 2003]. The reason might be the Soviet time when the author lived has moments which can be praised, as well as moments which can be recalled with sorrow. Although the time had not developed as nowadays civilization, the author has explicitly shown cruelties of that period like polluting the nature, killing off animals and birds.

At the end of the story when Yersalim went to the field of cotton stems and burned himself, "Komsomolskaya pravda" kept silence. The writer describes this moment neatly. He directly claims about indifference of correspondents towards this situation. They could find new and comprehensive materials even about the Stone Age, they wrote much on Tazagoiler tribe. That means new akim of this village closed his eyes to this tragedy.

In the story Yersalim calls akim as "that boy". Because when Yeshkili village suffered from livestock illness and starvation, "that boy" was born. When akim's father came to Yersalim's mother with good news and to ask her to cook hot meal from fresh meat, she gave him meat that she kept in the cellar. With only saying "fear those who do not fear God" the author gives assessment to akim.

The writer ends the story with words of hope: "If he was alive, he would be successful. Perhaps he would be akim, of another type, of course. Who was the barrier to him, to the brilliant guy...?" [M. Baigut, 2003].

Main theme of stories in the collection "A secret of unknown woman" (2002) of B. Nurzhekeuly – writer who continuously makes contribution to short story genre – is love between man and woman. The basis of the book's title "A secret of unknown woman" and the source of the story is diary of unknown woman.

If woman is one of everlasting topics in literature, the work is also made up on this subject. However, after reading the author's explanation on the story, one cannot grant the piece of literature to the author. The story is fully composed of extracts from diary-letter. The author has told experiences of the unknown woman as the whole idea of the work through passages from the diary-letter.

The personal style of the writer is seen at the beginning of the work. The story takes place in a city. For instance, words used for description of 2-room flat such

as "yellow linoleum, the ceiling covered with blue paint, toilet and bathroom in one place" [B. Nurzhekeuly, 2002] etc. depicts new lifestyle.

In addition, the author provides deep and good psychological thoughts relating each thing.

It seems not only the author, but also readers become eager to read the notebook when it is found between brackets. The writer introduces himself as well as readers with secret diary of a person. Although the author apologizes to the unknown woman at the end of the story, either author or readers are not satisfied as they could not learn the owner of the diary. The author like a lawyer could deliver several variants and questions concerning it.

"...this is written by a special woman. Through writing and reading it one can purify soul. Therefore thank you, unknown woman!" [B. Nurzhekeuly, 2002].

The author perfectly concludes, so that could justify his and the unknown woman's issue.

So, we cannot blame the author. This work is very different from plots of stories written on the woman subject. The difference can be regarded as finding new method. "A secret of unknown woman" is a complicated story which divulges secrets of covert feelings between woman and man" [History of modern Kazakh literature, 2006], - says literature scholar G. Orda expressing her opinion.

Title of Talaptan Akhmetzhan's book "A guest of another world" [T. Akhmetzhan, 2001] published in 2001 makes any reader wonder.

The story describes today's life. A story which happened to a businessman Kiyak. Earning big-money owing to his elder brother Miyat, Kiyakis passionate about life full of parties and fun. As a result, he rapes two young sisters, later he aims to murder their mother and goes to Shymkent on his brand-new Jeep car. On his way he gets into a car accident.

Kiyak's soul leaves his body and floats above it. Although communication between body and soul started its existence long ago, it seems the writer renewed this tradition. A dialogue between Kiyak and very cold beauty are in the sort of investigation, consists of questions. Kiyak's soul is alive. His soul is accountable before God for his bad deeds and sins he has made in the whole life. This can be a sign of the writer's research on finding new type for his work.

This story of the writer suggests each action done by a human being will return to him. Not long ago Kiyak was successful, and now he is in a wheelchair, therefore nobody needs him. Although his mistress Shokoladkara (Kiyak gave her this nickname) who is interested in his money takes him from the hospital, it is unknown if she will stay with him tomorrow. It is obvious that the conclusion of the story makes each reader think.

Religious and philosophical outlooks in Kazakh stories of the period after independence years

Artistic researches in Kazakh stories can be found in a writer D. Amantai's works too. A short story "A handful of ground" [D. Amantai, 2010] full of religious and philosophical outlooks is about grandmother and grandchild.

The story is fully narrated in grandchild's point of view. Paying attention to the language grandchild uses while narrating, we can recognize that he recalls and misses his carefree childhood. Moreover, we witness sorrow of grandchild who looks after his grandmother. Through sorrow he would never come back to those valuable moments. While always supporting his grandmother when she sits and stays, he continuously thinks about if these images would not ever take place.

It is not difficult to predict the author's philosophical thoughts across dialogues of grandmother and grandchild. The story is associated with ideas of the novel "Flowers and books" and the short novel "I miss you" of the same author.

Aigul Kemelbayeva's stories can be examples of works written in specific direction, new artistic quality of short story genre in modern Kazakh prose.

Examples of fantastic anthropology in Kazakh stories of the period after independence years

A. Kemelbayeva's story "Brown goose" is based on fantastic anthropology. In modern Kazakh prose M. Kabanbai's unfinished work "Centaur" A. Altai's "Centaur", "Killer magpie" and "Embryo", K. Tumenbai's "Angel" and A. Kemelbayeva's story contain examples of fantastic anthropology. All of these stories are works written in a new form anthropologic manner in modern Kazakh literature. The main peculiarity of main characters is they are different from common characters found in most of the works with their external appearance. They are half human and half animal or bird. By means of this the writer opens the truth of social life. One of main features of fantastic anthropology is mythological appearance of character of the story. For instance, centaur is a wonderful creature of half human and half horse character which appears in myths of ancient times. A scholar researching Kazakh literature A. Isimakova says about revival of mythical characters: "Mythical poetics enriches current world with images through great temporary opportunities, and expands stock of cultural metaphors and associations in use. There is a "rebirth" of poetic formulas (archetypes) that have already revealed their meanings." [A. Isimakova, 2009]. Subjects of works written on fantastic anthropology mostly relate to social and ecological problems in the environment, to show damages nuclear testing caused to people and nature, as well as loneliness of the soul of characters, keeping themselves aloof from the environment, and parental responsibility issues.

One of examples of such works is "Brown goose". A story devoted to artistic anthropological peculiarities of a birdlike character. The main idea of the story is

loneliness of the soul of a man. The writer seeks cure for sorrow of a mother and a daughter beyond the ordinary life and she finds it in the world of birds.

The plot of the story develops on the basis of mother and her daughter who magically turned into a bird. There appears blackish small wing like of a little bird on the back of the main character Korlan when she was a child. Therefore people mock Korlan, laugh at her, consequently she gains names like hunchback, dromedary, and hunchbacked girl. Korlan has not been very close to people, but birds from childhood. Later she is called Konyrkaz (*lit. Brown goose*) because of her special attention to birds. The author here takes bird as an artistic detail and opens human psychology through going deep into inner life of the character. At the end of the story Konyrkaz's wing flutters and she goes away forever from people flying with birds. Her main reason is keeping herself aloof from people. "Konyrkaz felt she was running away from people and became cold. She smelled only the soft odor of wandering clouds in the sky and fled away from her home competing with puffy clouds driven by wind. She needs to see more lakes once that are always in her dreams." [A. Kemelbayeva, 2001]. Accordingly, the owner of specific destiny alien to the ordinary life is given through covert bird.

The author does not conceal that the idea of the work was taken from Hans Christian Andersen. She gives this information in the epigraph of the story. "Borrowing in literature is the process which started long ago. Great writers do it accurately, while poor writers distort it" [A. Kemelbayeva, 2012] says the writer in her interview for "Yegemen Kazakhstan" (*lit. Sovereign Kazakhstan*). "I remember how well-known Russian writer Andrei Bitov appraised my "Konyrkaz" as magical romanticism" [A. Kemelbayeva, 2012] she mentioned in the interview. This seems an obvious assessment given to the work.

A. Kemelbayeva's story is one of her works written in a new style with specific structure and distinctive plot. The use of fantastic anthropology that is very rare especially in Kazakh literature is taken into consideration. This fact is new process in the world literature. It can be observed in these lines of the scholar V. Savelyeva's work "Artistic anthropology. Human body and poetics of corporeality": "Chimerical creatures containing elements of human body and parts of animals, insects and some fantastic creature's body made a strong impression in the art. These creatures mostly occur in fantastic novels, in the works of existentialists and surrealists" [V.V. Savelyeva, 1999].

The problem of sincere obedience and blessing, the religious subject in the Kazakh stories of the period of independence

Subjects of the writer's works are different. The main topic of her work "Meadowsweet ravine" is religion and Islam. The evidence of it is the main character's "belief that a valuable blessing for a mortal servant of God is praying to Allah". As the story begins the main character Bizhan wants to go to mow the

meadow. He does not pay attention to his mother's "do not go". On the way back home, his car breaks down and he stays alone in the boundless steppe. At this moment the author describes Bizhan's psychological condition in the following way: "...Something big and black appeared near rear wheel. His heart beat faster from scare as he felt somebody approaching. Bizhan turned quickly and got into the car to hide himself. However, as he kept looking at that side, despite being scared, he got out. Will the bitterness of moonless night last in this manner? It seems it does not move..." [8, p. 90] So, the plot continues with situations happened to the main character in the steppe and scary moments. The story also contains legends named "*Zheztyrnak*" (*lit. Brass nail*) (Note: *Zheztyrnak* – *myth.* demonic creature in the image of an old woman with metal nails), "Trapper", "Pear". They are narrated through the method of "a story within a story". Wonderful, marvelous, secret images in these legends are bound with religion.

The common basis of these legends is that all magnificent things were created by Allah. The main point of the story is to worship and to pray Allah. Moreover, to show that human being always needs Allah, and he is dependent on Him. These can also be understood from all stories of the author that consist of short scene texts.

A. Kemelbayeva's "Worship" is also written on the mentioned subject. Its main theme is sincere obedience. There is also the image of ancient legend in this story. It is a thought about Glutton. "What misfortune will the carelessness of people deprived of worshiping God lead to? Will the sun shine for a glutton in cave? They do not feel as stupid, silly people that there is glutton under seven layers of the earth. If human being does not worship and pray to Allah, the gluttons will eliminate all fools and will not leave any mouse." Accordingly, the end of the world will happen due to people disobey God. It is obvious what the main character is afraid of. "There are fewer elders in villages nowadays. Probably it is the sign of approach of the end of the world. I have never said to anybody that I am sick at heart when elders leave this world for a better place. It is a severe cold of imperious phenomenon which has controlled my carefree childhood. When the number older people reduces, my heart is filled with bitter sorrow. I am not afraid of death, but of glutton. What happens when the last old man performing Salah (namaz) in the village passes away? [A. Kemelbayeva, 2001].

In the story the fear of a young girl about reduced number of elders performing Salah (namaz) is based on thought of the end of the world. The work ends through method used in literature worldwide – that is with verses and surahs from Quran. Islamic legend is given with the help of the author's artistic interpretation.

Aigul Kemelbayeva's stories written on Islam and religious subjects have peculiarities not similar to the works of other writers. Scholar and specialist in literature A. Isimakova's opinion on her writing excellence is an assessment: "Although Aigul Kemelbayeva writes in Kazakh, although she writes with features

of Kazakh culture, it is obvious that she well aware of foreign prose. It can be noticed she is familiar with Joyce, Kafka, Prus and writers of modernistic and post modernistic field. Aigul also consciously includes European mythical names into her works. They might become the title or can be used within the story. Even if it is an experiment, it is very successful method. Because she is creating Kazakh stylistic methods, for she is aware of the world literature and thinks at that level” [A. Isimakova, 2009].

A. Kemelbayeva’s stories are narrated with true excellence in thematic, artistic peculiarity and figurative manner. The author opens human psychology and goes deep into inner life of the character through artistic details describing life situations.

The author says “a writer should has goodwill. “She follows this principle in all her works. There are writing excellence and individual features in each her work. Moreover, the use of new motive, directions, new poetic style and psychological thoughts which occur in modern Kazakh prose raises a work to a new artistic high and makes its meaning special.

CONCLUSION

Religious and philosophical, erotic, sensual and intimate subjects which were sealed themes before they were used in the works of this genre of Kazakh writers in the years of independence; researches of finding a new type appropriate to the new content, signs of excellence in description of consciousness through opening inner psychology of a person – all these can be revealed in the stories mentioned.

In modern literary criticism concepts of modernism and post modernism are used quite often. It seems to be natural phenomenon that the image of them has taken place in the works of this genre. Scholar and specialist in literature B. Maitanov’s opinion in his article “Modernistic and post modernistic directions in modern Kazakh prose” published in the newspaper “Kazakh literature” proves this theory: “Traditional epic literature is on the right way. And modernistic and post modernistic poetic regularities which have been formed due to will to unite with and proclaim to latest cultural and aesthetic phenomenon of world class has found a field appropriate to them in Kazakh prose as well; benefits of literary and artistic, and intellectual development recover with new values. These are natural” [B. Maitanov, 2004].

Researches of a writer, who tries to make up a new image through use of various artistic methods while describing either an image or character, and to fully introduce the entity of modern life and new era, are revealed in each story. Writers’ attempts to find a new content and a new type appropriate to it keep modern Kazakh stories still successful.

References

K. Zhumadilov. (2002).Flame of Prometheus. – Almaty, p. 237, 244

- M. Baigut. (2003). Cotton stems. – Almaty. Atamura, p. 57, 68.
- B. Nurzhekeuly. (2002). A secret of unknown woman. – Almaty, p. 229, 240.
- History of modern Kazakh literature. (2006.) 10 volumes. 10th volume. – Almaty. Kazakparat, p. 204.
- T. Akhmetzhan. (2001). A guest of another world. – Almaty, p. 185.
- D. Amantai. (2010). On the top of Karkaraly. 1st volume. – Almaty, p. 68.
- A. Isimakova. (2009). A theory of a wise word. – Almaty: Tanbaly, p. 243.
- A. Kemelbayeva. (2001). Meadowsweet ravine. Short novels and stories. – Astana. Yelorda, p. 13, 109.
- A. Kemelbayeva. (2012). “A writer should have goodwill.” Yegemen Kazakhstan. No 183. 2012, April 25.
- V.V. Saveliyeva. (1999). Artistic anthropology. Human body and poetics of corporeality. – Almaty, p. 58.
- B. Maitanov. (2004). Modernistic and post modernistic directions in modern Kazakh prose. Kazakh literature. No 43-44. 2004, October 29.