

Movements and Directions in World and Kazakh Prose

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Abstract: Kazakh literature is a part of world literature. Common principles and poetical wholeness in literal and cultural development of society is also present in our literature. One of the fundamental goals of folk literature study which is developing rapidly is to consider Kazakh literature on the basis of global literature integrity, in the framework of common regularities in the development of mankind and to define the peculiar properties, advantages and drawbacks of the folk literature. We can show the parallels in the process of Kazakh literature and world literature by analyzing general branches and movements in literature, artistic techniques in a historical-comparative way.

Key words: Literature movements, literature process, romanticism, realism, renaissance

INTRODUCTION

In the socio-material and spiritual life, all the things that exist in nature are general and evolve in accordance with their applicable laws. Study of the various phenomena and objects of the being is a consignment of various branches of science. Literature is developed on the basis of their same laws as historical ones. Expand typical patterns of literary creation is the main and the central problem of literature studies. Factors that shows literature studies as an independent branch, develops from the basis of such big issues. What should be regarded as a law of the development of fiction. The question is it right to look for common patterns in the works, that own creative freedom and the individual consciousness's is a reason of lots of debates. According to scholars, the author's worldview, life experience, aesthetic taste issues that are close to the heart, the choice of words, thoughts and expression can't be subject to general rules. But it is undeniable that even the greatest writer returns to the national artistic values that lies in the memory of mankind. According to Nurgali, "Modern literature that reflects a new stage in world history, showing the daily life of the hero and extends the picture of the world-enriches the universal traditions and creates new aesthetic benefits. Passion in learning from the best, paying attention to traditions, keeping the connection with birthplace is the features of all talented writers. The literature is born when the river of the nation meets the world sea".

These opinions about fundamental theoretical categories are not in alignment and still generate concepts and conclusions that contradict each other. In our opinion it is quite natural. Because assessing the literature from a theoretical point of view should not disobey dogmatic terms. Kabdolov (1992) correctly warned about it. Her words that "instead of offering theoretical problems of literature as strict rules or laws, we have to organize a theoretical outlook with the problems of creative writing and, if necessary with the complex depths of the art of writing and in connection with the psychology of creativeness" does not cause any disputes (Kabdolov, 1992). Such a position is necessary to connect all the general theoretical principles with examples of folk literature.

MATERIALS AND METHODS

The fact that stages of the development of folk literature occur in different historical stages and features characteristic of each stage lasts different times for different nations, shows that the phased development is not mechanical. For example, China Renaissance begins in the 14th century, in Japan which is located close to it, the signs typical renaissance started to be manifested in the 15th century. For Turkic countries it is 15th-16th centuries, in the birthplace of Renaissance Italy it is the 16th century and in France in the 16th century. If China took a step in the medieval culture in the 3rd century, the Roman Empire entered the classical literature of the

Middle Ages in the 4th century. Therefore, the concept of a “stage” and “periods” of literature should not be confused with each other. Periods of literature are the “parts” of the development of folk literature in a certain time. Such conditional periods can last for decades, centuries and millennia. And yet, in the periods of development of folk literature can be seen historical, cultural and spiritual features. Stages of development of national literature may not correspond with the chronological periods of literature.

It is known that by observing the spiritual movements, we associate general patterns in the literature with particularly large periods of human development in the literary process such as the ancient period, the medieval period, a new era and modern era. As a result of the comparative study of literature of several nations on a global scale, we see that: each of the literatures passes similar steps on the path of their own development. That is they have their own systematic patterns which direct the development of folk literature in one direction. In this case, how to evaluate, how to find and how to study such phenomena and regularities in the historical procession of literature which have their own being and are located in different parts of the world?

G.N. Pospelov, who has repeatedly expressed his views on the matter, said: “The fact that there are situations where people’s literature goes through the same stages of their development, makes us look for common patterns in their development in the personalities of the writers, in the tendencies of their creative thinking and innate talents. In all spheres of human activity requires talent. However, they can not create their own tasks born of historical eras in these areas. The talent of each individual manifests itself in the realization of epochal issues and its flawless implementation. The same is for the literature. Shakespeare and Lope de Vega had their own individual skills but both wrote humanistic “comedies”. Malherbe and Lomonosov, whose personal abilities are completely different, wrote classical odes. The same can be said about Pushkin and Byron who wrote romantic poems” (Pospelov, 1987). In recent years, Kazakh literary scholars also started to pay attention to such phenomena D. Kamazbekuly who establishes that the Enlightenment period which became a great revolution in the world’s spiritual development is no stranger to Kazakh’s spirit, states that “enlightenment in a particular country is a passage of that country” and says that “global values mean that they occurred in the East as well as in the West. Thus, we believe that it is necessary to analyze how our enlightenment manifests itself within the world of enlightenment and delve into the essence of the impact of world educators on spiritual level”. Social

stages of development such as ancient antique era and new era are the major stages of artistic thinking of mankind. Such a change of eras in world literary process, literary movements and trends are similar in the various countries and also carried out in a systematic and historical order. For example, classicism turning into romanticism, romanticism into realism, naturalism, modernism is the result of the unity of artistic systems and common ideological and artistic terms. In recent years the science has been very effectively using the sophisticated methodological, historical and sublime position of comparative literature in the literatures of different countries. Researchers of the ideas of N.I. Konrat who argues that literary phenomena “from the beginning has the common nature” are eager to learn the external similarities in culture and the detailed compliance in literature of nationalities and peoples (Zharylgapov, 2010). Of course, along with the typological connections of folk literature, no one can deny their unique features. As there are differences between the development of West and the East in the development of world culture as well the countries of Latin America, Middle East Asia, Europe has a distinct path of development. Nevertheless, the development of civilization in the 20th century, the corresponding literary connections and global scale “traditionalism” brings its own characteristics to indigenous concepts of East and West.

RESULTS AND DISCUSSION

Universal phenomena and general principles in the global literature is the result of historically-based patterns in the literature. For more in-depth study of the history of artistic thought it’s necessary to relatively explore literary movements and directions. Comparative literature study may consider communication and influence in the world’s literature in the following cases: artistic patterns of one or more literatures in the presence of a common history. Countries that were previously substituted one country took to the path of independent historical development as a result, there was a national literature. For example, Persian and Tajik literature with Iran origins.

Consideration of the artistic features of the literature of different countries with a comparative typological perspective. This is a compound in the literatures of several nations that have experienced similar historical situations and shocks. Examples include the realism of the classical literature of the 21st century in England, France, Russia and some countries of Europe and Asia. Even the socialist realism of the countries that remain in the circle of the socialist camp of the last century. Compliance of phenomena resulting from the spread of certain religions

in different countries. Considering the internal connections in the European literature which developed in the Christian line or deeper examining of the literature canons of Buddhist Asia, you can recognize the nature of the ideological and artistic pieces. Literature of various countries which have no common social situations and have no family ties can also be considered in the historical and typological context. A comparative study of such literature, helps to the disclosure of secret laws of development of the global art community. Thus, the scientists point to the existence of common qualities between chivalry novels of western Europe and “marching saga” of Japan, between satirical novels of the enlightenment and “exposing novels” of China in 19th century.

Paul Van Tieghem, who was recognized and highly valued by V.M. Zhirmunskii and N.I. Conrad, in his book “Le preromantisme”, published in 1924 says: “it is impossible to consider the political history of the country existed in a certain era apart from the development of the world as a whole in that particular period. Similarly without considering the history of each period in the literature as part of a large variety of different countries, it is impossible to know it accurately and completely. In addition, it is the foundation to save the unrepeatable essence of each national literature. But such literature become stronger encountering new ideas and new concept in the way of its development and absorbs them. Certify such international trends just like its necessary to consider national traditions in the literature (Kurilov, 1955). The scientist says that it is necessary to investigate, based not only on the individual facts of literature but also on their relationship and similarities and defends the idea of “common literary criticism”. The expert in this industry M. Zhirmunsky by criticizing comparativists of Western Europe, introduces the concept of the integrity of the literary-historical process and turns it into an essential principle of his scientific work. In his works he proves that the people who were in the same stage of socio-historical development is the only way to disclose the general laws of the literary phenomenon. Doing empirical findings he is based on the principles of A. Veselovskii who pointed to the historical-comparative method in studying the laws of social development and “universal literature”. According to Zhirmunsky, typological similarity does not exclude literary integration. The scholar warns that any integration undergoes a “social transformation”, depending on the demand of the new environment (the nation, the country) and in accordance with the terms of the demand (Mushur, 2007). The 20th century is the century of development of national literature. Firstly, this is due to the fall of the

global system of colonization, secondly, over time, nations concentrated in one genealogic branch entered into the path of political, cultural, social and historical development. For example, from the Turkic peoples came the Turks, Kazakhs, Kyrgyz, Uzbeks, etc. At the same time, we are faced with the following problems: in Kazakh literature as well as in other Turkic literatures there are works in a realistic or artistic form. However, can we attribute these works to Romanticism of Sundt, Shelley, Zhukovsky, Petepiler and to the realism of Dickens and Balzac, Flaubert and Thackeray? Of course not. Since, the literary process is part of the socio-historical process, these works have very big differences.

In any case without consideration of such a complex category as a literary process under influence between literature and the literary world’s total development it is not possible to recognize achievements of the literature of a people. T.P. Grigorieva who considered separate cultures as part of the common and the combination of Eastern and Western cultures and patterns that complement each other in the philosophical aspect in her work “Tao and the Logos (meeting of cultures)”, writes: “only cultures which have not lost their own internal energy, can keep themselves in unity with the world culture through the universal unity. Isolation is equal to sinking into oblivion... It is known that the integrity is not peculiar to the details but the overall strength of the cultural field is dependent on the strength of these parts”.

The fact that the artistic systems without much effort penetrate the world of literature of the other countries is particularly felt in the last century. This special place is owned by the literary translations. Those who master the works created in a different environment can cope with the role of “followers”. So, if in the United States, England, Australia and New Zealand literature is written in English, many countries in Central and South America and the Spanish literature accept each other without translation. Such feature is also present in the literature of Portugal and Brazil. Lots of people from the countries that were the part of Soviet Union easily read the works in original Russian language. The situation is also similar in several African and Asian countries that used to be colonial of USA and Europe.

Because the aforementioned issue is very complex, the debates on it are also active. Some scholars note that accepting literary and cultural examples of other country as higher than their national experience is very dangerous. In this regard the scholar V.E. Halziev says: “even though world culture has peculiar wide connections with various countries and nations, “cultural hegemony” has negative effects. In the cultural experience, making huge steps towards the culture that is considered higher than its own

has dire consequences (Surovtsev, 1977) and philologist and culturologists N.S. Trubetskoy concludes that: “one of the worst consequences of Europeanization is the destruction of national unity and separation of national unanimity” (Akhmetov and Sanbaev, 1998).

It’s known that in 19-20th century in the literary-cultural process western, namely European influence was bigger than the Eastern. And in the European literature of Middle Ages Eastern influence was more prominent. According to G. Gachev, in the latest periods “the process of denationalization occurred in non-European countries. As time have passed the folk literature that felt the overwhelming influence of other culture returned to its own national content and started to get rid of the materials of other nationalities”. That’s why it’s wrong to assume that the cultural synthesis has only positive impact. However, it’s undisputable that the humanity could create common benefits in every stage of spiritual development.

It’s impossible to discuss all stages of artistic thoughts development in the course of one work. By getting acquainted with the scientific works of national and foreign writers, we will try to convey the conclusions about stages of literature in the form of thesis. One thing that is clear: from antique era to new age literature milestones, Renaissance, baroque, classicism, the Enlightenment (with sentimentalism), romanticism, realism and the movements of modernism that could compete with them in the 20th century is the result of reaching from genre and stylistic norms towards the domination of creative mind. The “author’s poetics” gradually came forward. The personal factor exists in any art. However the personal work’s role in folk works is almost invisible. That’s why we don’t know much about the authors of the oral literature. There the main hero is the performer. But in the stages of development the personal beginning of literature is getting stronger. For example, the personal style of the author climbed higher during period romanticism instead of classicism. Romanticism literature is connected with the rapid development of personal beginning. At this stage the personal role reached the unbelievable heights and author cult dominated. These phenomena helped to make literature more professional.

Another manifestation of phased development is the fact that genre terms and conditions that were previously given to literature works started to cease. Even though the works in ancient times were presented from the author, they obeyed the objectives of the genre. The genre’s “me” dominated the author’s “me”. In the literature of the middle ages, these conditions can be observed in common motives of the works, in traditional forms, comparison and epithets and permanent figures. In creating the literature

outside of genre norms and conditional literary etiquette the freedom was necessary. By studying the literature of China of Middle ages, the scholar B.Riftin makes the following conclusion: “the writer in the middle ages is like a chess player. Even though he knows the end of the game, he still needs to play it again”. The literary requirements don’t allow to create new, high-quality works. Such “ready schemes” that completed the historical missions and became the representatives of the period helped to increase the number of literature works. Which means, at each stage of literature development, the level of creative freedom also increased. The romanticism’s fight against various rules and regulations in classicism opened the way to creative freedom. Realism was the period when the literature rejected the stereotyped forms and got courage to discuss the “forbidden” topics. However it’s shouldn’t be considered that the next directions of literature development had no restrictions and boundaries. There are always requirements of each periods but as time passes they are becoming more complex and deeper.

The movements and directions that occurred in accordance to the development of literature resulted in the complication of literature functions. One of the main is the competitiveness of creative conditions. The conditions are too dominant in the literature of early middle ages of East and whole Europe. The symbols, allegories philosophical concepts at this stage of development can be understood only with special preparation. Some western researchers tried to evaluate the literature of that period by making an encyclopedic collection of symbols. And “Renaissance is the new period of decreasing creative conditions” (Beybitova, 2002). The following stylistic directions and movements accelerated this process. In the course of getting rid of conventionalism, the distance between literature and reality got closer. The literature tried to create a visible and audible illusion of that reality. But in order not to become a copy of truth of reality, it not only get rid of conventionalism but acquired its weak, gently types. Realism also kept its signs. Is the literature lives in the surrounding reality, those realities can change too. That’s why stylistic directions and movements change with time.

Another sign of improvement in literature is the rise of intellectuality. The relationship between natural elements in literature and cognitive elements has changed. The element of creativeness consists of mythical cognition and traditional elements of folklore. For example, the sequence in the plot development of middle age literature is invisible. The author tells the story naturally without stepping out of the borders. These forms create general compositions. The researcher doesn’t use the

complications like unexpected intrigues, leaving place to reader's imagination, etc. They might tell the story slowly to make it interesting. But in the unavoidable development of literature, the elements of thinking ahead got stronger and the traditionalism and sequent got dimmer. It occurred due to the author's clever usage of methods. The intellectuality of literature is tightly connected with the occurrence of literary criticism and professional literature studies. The criticizing the past, the principle of choosing the best examples from the history reigned. Historical conscious is one of the biggest victories of intellectualism in art.

CONCLUSION

One of the features in the phased literature development is the growth of literary influence and literary relationship. The literature relationships occurred in various ways and the experience of world literature expanded. The literature and art of any nation can not develop separately without the participation of the literature of other countries. The culture of neighboring countries can give impetus and new stimulus to the culture that is entering the relationship. The Kazakh literature which has its long way of development, hasn't lived in a closed circle. The mediator of nomad civilization and settled culture became the basis of the development of several branches of Turkic culture. Turkic people quickly acquired the city culture and had a close relationship with ancient inhabitants. Mukhtar Auezov wrote: "With the help if the cities nomads were introduced to Arab-Persian culture and the influence of Turkic scientists, philosophers, poets reached Muslim world. This "urban" phase should be kept in mind when analyzing the elements of Kazakh literature" (Zatonskii, 1965). The roles of al-Farabi, Ibn Sina, al-Horezni, al-Biruni, Makhmut Kashgari are too big in the rapid development of science of philosophy of Arab countries in 9-12th centuries.

It's wrong to assume that cultural changes restrict the freedom, instead it expands the space of choice of folk literature. It's true that the expansion of horizons can change the national cognition. "However, from pure artistic point of view, literature doesn't lose its national features... The national features that are considered as

the values of a certain nation should turn into world value as an experience for other countries" (Zharylgapov, 2011). Here, the main characteristics that are being accepted as quality differences at development stages manifests like that. The researchers look for the idealistic-artistic phenomena in the development of humanism, expansion of social surrounding in literature works (if in the ancient period literature rulers, khans, religious heads, etc. were depicted as main characters, in the latest stages main role went to people of various other professions), in the complex acceptance of the work by the reader, in separate growth of literature language from everyday language. It's clear that the spiritual barriers and attainments of historical development of art and culture that lasted thousands of years are not restricted with it.

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