

# **Realistic, modern and postmodern dominants in the modern world**

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### **Abstract**

This article discusses the realistic, modern and postmodern dominants in the modern world and in the Kazakh literature via the use of autobiographism as an important method in plot development. As a result, the assessment of religious-philosophical symbols is a sign of the process of scientific decolonization in the humanities. In conclusion, there is a strong spiritual foundation, which is based on the events of the history of Islam or the life of historians, who founded the religion of Islam, as a basis for our spirituality in the works written by Kazakh prose writers.

**Keywords:** Realistic, Modern and Postmodern, Romantic Contrast, Literature.

### *Dominantes realistas, modernos y posmodernos en el mundo moderno*

### **Resumen**

Este artículo analiza los dominantes realistas, modernos y posmodernos en el mundo moderno y en la literatura kazaja a través del uso del autobiographismo como un método importante en el desarrollo de la trama. Como resultado, la evaluación de los símbolos religioso-filosóficos es un signo del proceso de descolonización científica en las humanidades. En conclusión, existe una sólida base espiritual, que se basa en los acontecimientos de la historia del Islam o la vida de los historiadores, que fundaron la religión del Islam, como base de nuestra espiritualidad en las obras escritas por escritores de prosa kazaja.

**Palabras clave:** Realista, Moderno y Postmoderno, Contraste Romántico, Literatura.

## 1. Introduction

The Kazakh literature at the end of the 20th century and the first decade of the XXI century is versatile. In spite of different viewpoints and conclusions on considering it as a literary direction or trend, there is no proof that it is in the form of changing realism. The classification of non-realism, naturalism, clinical realism, radical realism, transcavangard, transmetarealism, hyperrealism, post-modern realism, other realism has not given a satisfying result; on the contrary, it has been confusing the scientists. We must take into account the fact that all this is due to the fact which is dominant in the derivative text: realistic, modernism or postmodernism one in the modern world and in Kazakh literature. Zero decades in the CIS literature has ended, and the cultural paradigm has changed. Realism in Central Asian literature has undergone different changes, began to develop in a new channel and to receive different estimations from literary critics and theorists. Kazakh realism, is one of the components of the Turkic world, also acquired a new, very complex philosophical form and has possessed religious and natural philosophical forms of expression.

Possession of this new, very complex philosophical form of expression has generated realistic, postmodernist, fantastic, detective, memoirs, humorous and other directions in the national prose. It is necessary to find a way out of the genre models and models in the literary process while systemizing the works of contemporary national novelists, defining their authorship goals. Any literary work describes the material and ideal symbols of the world in reality, in terms of the nature, things, events, and people in the context of their internal and external life depending on the literary situation. Hence, a natural way of life in this world is time and space. Nevertheless, the world of art or the world of creation can not go beyond time and space, because it is divided into descriptive sequences. The first attempts to change the time and space were carried out by Bakhtin (1975) in his work *Kipchak Miss* and R.Toktarov in *The Secrets of Ladybirds*. The narrator makes the time either short, long or suspended in these works and this novelty has always been supported by prose writers all over the world. Thanks to the author's skill, the main character in the *Kipchak Miss* by M. Magauin, acts as a connector of the present and ancient times.

Depending on the peculiarities of the artistic condition of the space and time it can be divided into direct or indirect. This limitation is especially important for space. We define that space as indirect. Its realistic symbol is not recognized, so it does not have a good influence on the character, the sensitive nature of the conflict, and the writer's active thinking. Common or common for all space is typical for world literature, and the whole scene is different: it is carried out in places, which have imaginary or historical roots. The realistic (special) space is not simply a part of the world; it is described in the reality of the earth and the water, but also the virtue of its origin. It is impossible to imagine Abai's Way without Shyngystau Mountain. The same situation takes place in Yesenberlin's work *Almaty*. A place, where a particular event takes place is not exactly named or imagined, but the spatial image is the place, where the action takes place. However, it should not be argued that the precise spatial context of the literature is gradually shifting away from the abstract. In other words, the use of abstract spaces consciously has gained full content in the works of Kazakh poet-writers in the religious-philosophical and socialist direction. In the world of literature, the word abstract is a kind of parabola, an example and a genre-like character. Attempts for conditional and abstract spaces were made by Dostaevsky, F.Kafka, A.Kamy and J.P. Sartre and others, as well as in science fiction and fantasy literature in XIX-XXth.

Obviously, there is no limit between real and abstract spaces: analysis of real space, the symbolization of it is not the same; it is different in any work; various types of space can be interconnected in the same work (*Master and Margarita* by Lukov (2008) *Miss* by Bakhtin (1975)).

It is often referred to as the form of artistic refinement, first of all, the connection of the activity to the historical orientation, time and reality, and secondly, the cyclic period: it is signed by year, time, and day. These two forms have been used for a long time in literature. The refinement of historical thinking and historical consciousness has become a program of literary tendencies in modern literature. In most cases, the art time is shorter than the real time, because it comes from the law of poetic economy. However, there are situations in which it does not obey the rule: it is a symbolic character of a personality or a personage in relation to time and psychological process. In comparison with other processes, the time for excitement and hesitation, which are peculiar for human beings is long. Some writers make this quick moment long purposely as an artistic way out. Eighty some by Maylin is an undeniable work of critical realism. Writer Beimbet, thanks to his hero Egeubay, was able to show the realities of time, portraying the inevitability of the poor.

## **2. Methodology**

IX-XX centuries gave a way to another direction of spatial-time personalization. According to Zhanuzakova (2010), etc. it is connected with the development of individualistic styles, as well as the widespread expansion of the concept of the world and human development characteristics. The individualistic feature of the art time and space does not exclude universal typological model of the whole civilization. Each writer designs ready-made specimen individually. Such motives are related to space: house, road, etc, in relation to time: chronicle, adventurous, biographical, etc. Russian scientist Bakhtin (1975), who is studying this problem in CIS, introduced the term chronotope into scientific circulation. For the first time, this scientist did not consider a literary-artistic feature of time and space, but also emphasized the need to consider it as a cultural one. The scientist, who proves this position as correct, has been able to explain the accumulation of various types of thinking around the world with the use of chronotopic values, along with the dissemination of various values. According to Bakhtin (1975), novelist chronotope which replaced episode is a new way of thinking about the world. Now, let us talk about one of the scientists' concepts: The fact that its incompleteness was, in fact, the final point and the central report in the artistic-ideological direction has been a vicious revolution in the creative thinking of humankind.

In general, the notion of artistic time and space in the literature is often of a culturally meaningful nature, and it gives a real explanation about a newly formed category in science. Time has two different concepts from ancient times: cyclic and linear. The most ancient of them is cyclic, which relies on four seasons of nature. The concept of cyclical time is emphasized in the Bible, in Kazakh fairy tales, in ancient literary-cultural events etc. The peculiarity of this concept is that it is temporal. Here, the world is known to be absolutely eternal. Scientific and philosophical idea about the time and space has not influenced only on scientific fantasy, but it has had impact on traditional literature: the following writers such as Zhanuzakova (2010) (*Magic Mountain*), Bakhtin (1975) (*Master and Margarita*), and Terteryan (1983) (*Kipchak Miss*), Lukov (2008) (*The Secrets of Ladybirds*) describe space and time differently depending on comparative effects. According to the category of cultural studies, we can recognize the time and space specificity by comparing. Because the concept of space and time in each cultural epoch is reflected in its literature. Finding and studying this artistic-cultural identity is a promising thing in the modern world and Kazakh literary studies. But, only the first steps are being made in the Turkic world. Therefore, it is too early to speak about the actual results in this direction. However, space-time interpretation of contemporary Kazakh literature is a timeless task.

Thus, due to radical changes in the political and social situation in Alash literature, which was under the tendency of Russian literature, it gave away to new directions and trends in world literature. As a result, our readers have mastered new themes, which were previously closed, and presented new characters in national literature, creating a completely different complexity of the world within the context of new realism. Realist authors chose to depict every day and banal activities and experiences, instead of using a romanticized or similarly stylized presentation. Broadly defined as the representation of reality, realism in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, as well as implausible, exotic and supernatural elements. Realism has been prevalent in the arts at many periods and is in large part a matter of technique and training, and the avoidance of stylization. In the visual arts, illusionistic realism is the accurate depiction of lifeforms, perspective, and the details of light and color.

New realism, which has become realistic, modern and postmodern dominant in itself, has attracted the attention of domestic literary critics, and literary historians since 2010. The concept of realism was used in a negative sense previously, and now the authors and readers are attracting the attention of scientists. Experiments, such as Bakhtin (1975) began to talk about the opportunities in a new direction. According to Terteryan's (1983) article Refusal to wear black (*Kara zhamyludy zhokka shygary*) in 2001 throughout CIS countries: The new realism is, perhaps, not the most successful definition, but an important turn in literature, namely the return of interest to reality, to life. On the one hand, inheriting the good old critical realism, and, on the other hand, having absorbed avant-garde techniques, postmodern practices and responding to contemporary realities, such realism is entitled to be called a new one. Since the definition of new realism is still rather conventional, new realists, probably, are fellowships in spirit, in the mood, for some desire for novelty, firmness, sincerity. I do not think that the new realism has exhausted itself, but it must become more complicated. From confessions and essays, that is, from the direct transmission of personal experience, many have already moved to psychologically reliable novels. This is important and necessary. What he said was greatly discussed among writers. Nowadays, Terteryan (1983) and Podgaestkaya (1982) are considered to be supporters of neo-realism in the Russian literature, and their opponents are (Meyers, 1992).

However, such writers as Quinn (1998) argue that neo-realism has not developed yet. Young critics Podgaestkaya (1982) (in his article About two actual realities about realism) recognizes neorealism as a means of moral and artificial fighting, preserving literary tradition against postmodernism imposed on the West. Thus, in our Kazakh literature, Quinn (1998) and others are against postmodernism, and try to get rid of documentalism and naturalism. Rudalev (*Catechism of New Realism, Second Wave*) recognizes that the new realism of the society will increase, and the strengthening of the national-Russian factor. Russian scientist Bondarenko classifies new realists into three groups. The modern Kazakh realism is focused on bringing literary texts from different perspectives into a new era, relying on classical realism. One thing should be taken into account in this case that there is no special stylistic norm, and it does not aim at displaying a typical person in a typical situation. Therefore, there are some cases when neorealistic works are considered to be postmodern ones. Most importantly, the writer combines his life with the fate of the personage in terms of autobiographical reporting. Their endless cynicism and pessimistic notion of postmodernism is not totally true.

Subjectivism is reinforced as a form of overcoming the naturalist doctrine of reality. The official power is often seen by the discourse of the new realism as opposed to the conclusions reached and the socio-cultural heritage. When reading the works of young prose writers of

contemporary Kazakh literature, we can give many positive answers to those, who say we do not have literature. Because Zamana literature in the Kazakh prose is defined by how this generation interferes with the literary process. They are not awarded literary prizes, and their works not published in literary magazines. However, there is an access to the Internet. This literary phenomenon represents the democratic openness of the literary knowledge of the generations that can be expressed in terms of its maturity or disadvantage, and that it is closely related to the people and can express their opinion about each of these works and the writer. The western prose is classified as postmodernism, realism (types and types of distinctions), modernism and neo-sentimentalism, and it does not concern the Eastern one. If we talk about our Kazakh literature in the last five years (2012-2017) there is no a boundary between real and non-real, and the determinant boundary has been abolished. We consider it as the influence of realism on postmodernism and on the other the influence of postmodernism on realism.

600 definitions are given to the term postmodernism in history and literary criticism, and this one is suitable for Kazakh literature: Postmodernism is a new conscious type to evaluate the values. A new conscious type to evaluate the values give away to combine all the ideas together, and gave a way to a stylistic significance, which is peculiar to realistic, modern and postmodern dominants in the Kazakh literature. Due to the young prose writers, we see that this phenomenon is firmly established in the literary process. Modern Kazakh realism is a new critical realism, which includes all the works of prose writers. The second is ontological or metaphysical realism. The philosophical and aesthetic essence of Alash worldview is weird, and a writer can reveal only a certain aspect of it. They focus on the search for the religious and mystical significance, rather than the causes behind every phenomenon. One of the features of the realistic type in the Kazakh literature is postrealism, which is represented by the CIS Russian scientist Mark Lipovetsky (Dadebaev, 2003).

In addition, one more modernized trend is neosentimentalism, which was suggested by Aigul Kemelbayeva, Ayagul Mantai, and Lira Konys. Neosentimentalism in contemporary Kazakh literature differs from the sentimentalism of Sabit Mukanov and Beksultan Nurzhekeuly. In general, there are no unsurpassed words in the global literature, and according to Gabit Musrepov today's young prose writers should attract readers by fascinating, and engaging works. While studying the works of young prose writers, there is a difference in language stock and psychological attitude. Perhaps, it is because they are introduced with other literature, besides Kazakh. However, all this is considered to be a creative personality in the way of their own style and identity. And among them, there is no answer to the question who is stronger? And who is weak? Akberen Elgezek, the winner of Surper Youth Prize and Tulegen Aybergenov Prize, said: It is possible to say that Maksat Malik is a phenomenon in the prose. He is a writer who is introducing a mystical course to the Kazakh prose. Those, who do not agree with me, they are not introduced by his works. His works are not published, the prose is fun, sometimes terrible, it is valuable and it is new ... Perhaps, today's young people are more acquainted with foreign literature, and maybe some of their elements are found in their works. It is not terrible.

The question is: is there a foreign style in today's Kazakh literature? It is constantly heard since 2010. Today, a modernist generation has emerged in various directions and trends. It is not a secret that their works are different from the traditional one, and it is often accepted as a foreign style in the scientific circles. According to outstanding scientist Kulbek Ergobek, Maksat Malik and Madina Omar are considered to be as young writers. Both students have acknowledged the scientific and literary environment with their unique style. Historically abnormal literary fact is that most of our prose writers wrote in the traditional style before 1960s. Then, it was decided that

Askar Suleimenov, and Zeinolla Serikkaliev should find a new form of writing, Kirillina (2011) and put effort on the hero's inner flow and set up a modern dominant.

### 3. Results

Now, like other Turkic states, postmodernist literature has also been introduced. There are compositions containing two worlds (both worlds). In the world literature, writers have a long history of harmonious coincidences of a living human being with a ghost. One of the latest searches is Maksat's story A Boyfriend's death, Face to face with death, and Madina Omar's work On the Road. Their experiments of a novel writing are striking. Traditional literature is a classic literature. Classical literature never fades. Today, the new trend in postmodernism is a controversy. If the reader is looking for something new, let us write something new. Can we find readers? The problem is there. It is up-to-date if any new product has a new look. A modern work should be a work that will bring a new impetus to the literature, to surprise the reader and to embody the tradition, which will not give way to the past, and will disclose the new dimension of the new era. At one time Zhusupbek Aimauytov's story Ghost was modern. Aimauytov was able to show the national value in combination with modernity. According to Askar Altai, he does not prefer to introduce the peculiarity of Japanese or Western literature into the Kazakh literature, thereby creating a modern one. It must not be far from national values. I recently finished writing a novel Tuajat. I consider it as modern. The reader will appreciate how far it is modern. The work consists of 100 pages. I have linked the destiny of one person to today's society and to the past (Berdibayeva, 1982).

Amangeldy Khanshakaliyev, a young writer about avoiding traditional literature and experimenting it in a new direction, says: I read Maksat Malik's works. It is a good idea to write in a new style. But vocabulary word stock is not rich. After all, the novelty does not take into account the individual laws of the experiment. Kazakh prose has a school of Mukhtar Auezov, Beimbet Mailin. It is possible to say that our writers follow these two writers. It is known that each era has its own literature. In our opinion, it is not necessary to make a comparison between new directions in the literature with the traditional realistic one at the end of the twentieth century and the decade of the 21st century. The one truth that we know is that any prose composition is a personal world. That is why every reader finds what he needs in the world of national prose, interprets it, understands it. Young prose writers have their own mission. Besides familiar topics in traditional literature, there are a lot of new works which are suggested by new prose writers. The works of the newest search on a pure subject, a new method, are being brought to life by new generations (Dydar, 2016).

Literary critic Aliya Bopezhanova The art has its own laws of development. And it requires constant expansion of the horizons of art-aesthetic research, in other words, experiments. The experiment is a collection of new artistic experiences. In today's literature, artistic aesthetic research seems to be especially noticeable in prose, she says. Amirkhan Balkybek, a poet, who has expressed his opinion about the young writers, who are making creative experiments said: Experiment is an attempt of a writer to create his own style of writing. On the other hand, it is an approach of distinguishing himself from others. There is no news in Kazakh literature. So there is no real literary experiment. There is a difference in the creative work of Maksat Malik from modern youth. It is an exception - the author's attempt to create a new world through Japanese medieval fairy tales and philosophical prose of the East. Madina Omar has a gothic example of European literature. But Maksat and Madina are not examples of a new style in the world literature. After all, this tendency

exists in the world literature, says the poet. Madina Omar and Maksat Malik, who revived the tradition in the Kazakh literature on the Kazakh land, differ from others in their short and compact style.

When it comes to their works, the community of writers often ignores their language, ignores their genre features and compositional distinctions, rather than the rudeness in the plot line. There are those who say that traditional literature is being damaged. The vast majority of young prose writers, with the same peculiarity of publicity, differ from the traditional literary masters, bringing a preconceived idea, and attracting scientists' attention. The novelty of the new realism can be described as postmodern realism, virtual realism, psychedelic realism in literary work. The modern chronotop that is based on the social dimension of our epoch- the ability to choose time and space; the use of autobiographism as an important method in plot development; to refer to various genres (essay, manifesto, autobiography, artistic inquiry, conversation), to bring their own world into life. Young writers have added new literary direction to the Kazakh literature through their creative search. They believe that neorealism (new realism) brings to life the traditional prose and traditional realism, adding to their historical, social, moral, philosophical and aesthetic problems. If we limit ourselves to the new realism brought by modern young Kazakh prose writers, it would be naive. Nowadays there is a separate issue of neo-realism (neocritical realism) works, which are brought to life by the representatives of the older generation in Kazakh literature.

The direction of strict realism, which is oriented directly to public consciousness, is peculiar to the representatives of middle-age, such as (Lukov, 2008). Despite the seemingly contradictory realism, rigorous realism converts the world into a romantic fairy tale, the fate of the nation around a single person. It enriches the artistic world of the mythical etiquette, which is evident in our contemporary national prose, with a new content, a deepening interval. The writer extends language capabilities, and enriches the cultural heritage of metaphors and associations. As a result, there is a process of renewal in terms of mythological images, the revival of archetypal, content and form of meaning. Prose writers widely use legends and religious stories in their works, which in its turn leads to the complication of spatial-time dimensions in their works. Much attention is paid to the hero's inner world, their soul, consciousness, memory and imagination. On the one hand, it gave rise to a fundamental philosophical problem; on the other hand, it gives an opportunity to move the boundaries of personal time and space. Models of fairy-tales are mainly used as one of many ways of describing the truth of life in one of the works, but in other works it is the author's objective idea to make it competitive and develop into a mixing channel.

The flow of religious realism is associated with the development of folklore motifs and images, mythological genres, in the artistic system of the Kazakh prose. In spite of the influence of religious-mythological motives in the development of the Kazakh literary process in the twentieth century, its development has not been uniform. However, in the 21st century, the pace is developing rapidly. Mythical creativity contributes to a rational representation of the stylistic peculiarity, structural meaning, ideological, aesthetic effect of the artwork. Myths and myths have deeply penetrated into every genre of fiction and have focused on their symbolic and allegorical meaning. In the modern Kazakh literature, writers build a new fairy tale, the legend that is characteristic of modern, new literature, based on the traditions of folk traditions. The basic principles that the writers adhere are closely interwoven, whether using legends, stories, or making them. In the Soviet era, literature became an ideological tool of political science, not literature, but writers discovered the deep philosophical savings that inspired the human soul from myths with the eternal epoch. The use of legendary, mythical stories sometimes used by writers to depict symbolic images does not

undermine the image of the heroes. The artist looking for truth is trying to find meaning in symbolic mysterious scenes instead of breaking down the mysterious secret of his mysterious background.

The mythological network began to look good in the literature of the twentieth century, and in the 1930s and 60s the Bolshevik ideology, which was dominated in the literature, interrupted, and in the 1970s the aesthetic succession of the Kazakh prose continued. The origin of mythical creatures in the fiction literature has been the subject of much discussion and debate in literary criticism in the 1980s. The following writers such as Elsberg (1982) in the Kazakh literature; Terteryan (1983) and others in foreign literature contributed to the formation of religious realism in the literary process of their country. Altai's novel *Sirat*, the novel *Tower* by Karligash (2016a), the novel *Move* by Terteryan (1983) and religious symbols in the artistic system, and are characterized by its unique features. These pamphlets have mastered legendary prose models in a new form of content and used them in the new realm. In the works we have mentioned above, the character of the work is depicted in the vicious circle of the past, present and future, and the inner world of the characters is described in terms of historical time, and myth. Thus, myths have come to the forefront of the development of modern civilization. The Kazakh myth has been filled with new features within the new realm. Mythical stories that have been used in our present-day proverb are in line with the complex and contradictory moral and spiritual state of our day. The mythology of the modern Kazakh novel as a metaphor describes the present reality as the determining factor of any artistic approach to the context of universal human experience.

We can find the reflection of religious subject matter in our literature, and it is the achievement of Kazakh prose writers. No one can deny that this topic is easy can be discussed in poetry rather than prose. Karligash (2016a) in her article under the title *Religious Subjects in Modern Kazakh Prose*, says This is due to the influence of atheistic upbringing in the socialist society; secondly, the Islamic literacy, knowledge is not rich; and thirdly, he had to have a heart that was full of Muslim love. Representatives of the Russian literature in the epoch of sovereignty Karligash (2016a) *Cooks from the Family Seraphim*, *Wrong childhood*; Karligash (2016b) *Take off the curse, the Gospel!*; Karligash (2016a) *Weeping for Benjamin, Prince Tomsky, Bishop Andrew: The History of death*; Karligash (2016b) *Pinega*, in the Kazakh prose Kemelbayeva's story *The Goddess, The Tobyl ravine* is one of the most controversial stories in the development of religion. When reading the Aigul's prose, it is immediately understood that it was written by the writer. Aigul Kemelbayeva writes in Kazakh, and one can see that she is well aware of foreign prose. Not taking into account the following writers as Joyce, Kafka, and Pruss, one is aware of the fact that she is familiar with contemporary modern writers and postmodernist circles. Why? Like Tursunzhan, she writes using different literary methods anyway. Aigul introduces consciously European mythical names in her works, she includes it in the title or inside the conversation. Thus, this is an experiment, but it is a very successful operation. After all, knowing the world literature, and thinking on its level, she also creates the Kazakh stylistic approaches.

The works, which are created in Islamic motives, have been intertwined since the beginning, but literary reminiscences, allusions, which are forms of lyrical motives are being used. They can be seen in A. Altai's novel *Sirat*, the novel *Tower* by Kemelbayeva, the novel *Move* by (Terteryan, 1983).

#### 4. Conclusion

In conclusion, there is a strong spiritual foundation, which is based on the events of the history of Islam or the life of historians, who founded the religion of Islam, as a basis for our spirituality in the works written by Kazakh prose writers, and they serve as a spiritual support for centuries. Recognizing this fertility, a great contribution is being made for the generation. According to young prose writers, and taking into account philosophical and aesthetic essence of the naturalist philosophical narratives, we can conclude that the essence of human existence is so great, and to achieve your goal you should follow only the Islamic way of life. After all, a human being is a guest in this life. According to the Kazakh prose, the adaptation of the traditional Islamic pre-Islamic belief to a new, contemporary religious background has become a popular literary approach among literary scholars. According to literary critic Tuleu: it can be seen in the work of Koichybek Mubarak about the ash. In Kazakh worldview, it is prohibited to step on an ash. In Askar Altai's work a magpie Killer, the notion saint (kiye) is in the first place in myth worldview, and it was known before the introduction of Islam. The Kazakh people believed that each existing thing has its own possessors and each of them is a saint. And the concept of sin was filled with religious understanding by the introduction of Islam in Kazakhstan. Knowledge of sin in the Kazakh consciousness has enriched with the Quran myths. Saint is a special mysterious force and attribute in living and non-living things.

According to Didar Amantai, who shares his opinion about modern youth writing style, said: There is no way of postmodern writing. There is only postmodernism. It has a polystylistic trait. In the postmodern period, independent poetry is formed, free literary space. Polystylistics exist in personal space. Ones are written in classical, ones of which are written in the modern form, some of which are mixed in combination with Tolstoy, Dostoevsky, and Bunin. Or, we can notice Herman Melville, Jerome David Slingerger, Jack Kerouac, and Thomas Pinchon's handwriting in the text. Although the differences between styles remain, the contradiction is eliminated. It comes from the fact that young people write in a variety of forms, in various content. I like it again, it does not look like it. I am glad that with the literature of the nation reads world literature. Literature is always immortal, never realistic. Practice changes constantly. Of course, there are gaps, mistakes, and flaws. But I think that the aspirations of the young people will be enough to take into consideration the serious mistakes. The search, the passage, the aspiration - the essence of creativity. If the writer realizes the whole content of his work, then his work is more like of an entrepreneurial one and of everyday work rather than artistic creation.

If we speak on the literature of the XXI century including the world prose, according to Dmitry Zatonsky Art is always versatile, always contradictory, always meant to describe an immature life, is revealing a great deal. In this article, we are looking at the literature of the three millennia at the end of the XX and early XXI centuries in the context of world literature development, comparing national literature with the global literature. The world-wide literary process at the end of the XX and early XXI centuries is a combination of different styles, directions and trends, and their influence on each other. Literary critics have three clear-minded leaders. They are interconnected as realistic, modernist and postmodernist. Among these are the works of the prose writers, such as Terteryan (1983), who has been traced in this direction by the ancient realistic dominate of national literature, focusing on the public life, heroic psychology and strengthening the active life position of the ideological primate.

Realistic dominant works dominated in the Kazakh and Russian literature in 1990-2000, Neutralism (Neuralism, New Realism), Neonaturalism, Post-Realism (or metaralism),

Neosentimentalism. It does not release its position to anything. We have put our opinion on the new realism in the modern world and the realistic, modernist and postmodern dominants of Kazakh literature in the works of young prose writers. In this regard postmodernist period has not yet reached the Kazakh literature. According to Didar Amantay, we cannot step to postmodernism without mastering new realism. It is obvious due to young writers' various novelties in the Kazakh prose. We were able to raise only the outer edge of some of the issues that we found in their creativit works.

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