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The Characteristics of Postmodernism in Kazakh Prose

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ABSTRACT

This scholarly article examines the emergence and development of postmodernism within Kazakh literature. One of the pressing issues in contemporary literary studies is examining how national literature aligns with major global literary movements such as modernism and postmodernism. The authors explore the theoretical foundations of postmodernism and describe its aesthetic features as they manifest in Kazakh prose, using specific literary works for illustration. In particular, Mukhtar Magauin's short story "Ekeu" and Didar Amantai's novella "Men Sizdi Sagynyp Zhurmin" are examined in depth through the lens of postmodernist aesthetics. The article systematically investigates key characteristics of postmodernism, including narrative fragmentation, the disruption of spatial and temporal continuity, inner psychological crises of characters, intertextuality, irony, polyphony, allusion, and collage techniques. It is revealed that postmodernist literature prioritizes an exploration of the human psyche, existential dilemmas, and spiritual crises over traditional moral-didactic content. A combination of psychological, hermeneutic, phenomenological, and comparative methodologies is employed in the research. The findings highlight the unique stylistic traits and artistic experiments of Kazakh writers who engage with postmodernist modes. The complex narrative structures, stylistic freedom, blending of reality and fantasy, and the interactive relationship with the reader in the works of Magauin and Amantai are identified as core elements of postmodern poetics. Overall,

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this article presents an important contribution to the understanding of postmodernism in Kazakh literature, offering a comprehensive analysis of its formation, development, and distinctive aesthetic dimensions.

Keywords: Modernism; Postmodernism; Interpretation; Hermeneutics; Literary Process; Kazakh Literary

1. Introduction

Verbal art is a literary phenomenon that is in constant development. No national literature has evolved in isolation from global literary processes. Similarly, Kazakh literature cannot be viewed separately from the global literary context. Consequently, identifying the place of universal literary movements within national literature and exploring the interrelations between Kazakh literature and global literary developments remain one of the most relevant issues in contemporary literary studies.

Among the most discussed topics across disciplines such as art, culture, philosophy, and literature today is the phenomenon of postmodernism. Regardless of the context, national literature cannot be divorced from global literary tendencies. It is evident that globally dominant literary trends such as modernism and postmodernism have found reflection in Kazakh literature. While in the second half of the 20th century modernism became a central discourse in global literature, recent decades have witnessed the emergence of postmodernism as a focal point in the study of Kazakh national literature. Undoubtedly, both modernism and postmodernism were not only responses to the demands of their respective times but also transformative movements that redefined literary expression.

The national liberation movement that characterized early 20th-century Kazakh society extended beyond political and social concerns, significantly influencing cultural and spiritual life. Amidst growing social contradictions, cultural decline, and intellectual crisis, Kazakh writers began to respond through new aesthetic explorations, aligning themselves with the modernist current that dominated global literature. As noted by literary scholar B. Maytanov, elements of modernism are clearly discernible in the works of prominent writers such as M. Auezov, Zh. Aimaulytov, M. Zhumabayev, and later, in the creative practices of R. Toktarov, S. Muratbekov, M. Magauin, A. Kekilbayev, T. Abdikov, and others from the “thaw” period of the 1960s onward^[1].

During the 1960s–1980s, Kazakh prose demonstrated

distinctive modernist characteristics – such as the use of stream-of-consciousness techniques, alienation, existential absurdity, duality of the self, and reworking of mythological plots. These features marked a significant departure from traditional realist methods and demanded a rethinking of established critical frameworks. Elements such as the lack of clear spatial-temporal markers, a shift in the perception of time and space, and a move away from socially engaged protagonists were initially perceived as radically innovative.

Although postmodernism gained traction in Western literary thought during the 1960s, it began to be seriously discussed in the post-Soviet academic context only by the 1990s. Integrating the study of modernism and postmodernism within Kazakh literary criticism has since become a developing trend. In this study, we aim to analyze the distinct features and narrative strategies of postmodernism in Kazakh literature. While postmodernism is a globally recognized theoretical framework, it takes on unique forms in different cultural contexts. Therefore, our objective is to explore how postmodern elements manifest specifically in the works of Kazakh writers, thereby contributing to the broader understanding of postmodern aesthetics within national literary traditions.

2. Literature Review

There is a vast body of research on postmodernism across the literary traditions of various countries^[2–4]. However, like its definition, the origins of postmodernism remain complex and highly debated. Some scholars classify it as a new cultural paradigm^[5], while others regard it as a continuation of modernism, extending its fundamental principles. Scholar Ihab Hassan uses the prefix “post” not to separate postmodernism from modernism, but to indicate it as a logical extension of modernist ideas. The word “post” in “postmodernism” derives from the Latin *post*, meaning “after”, suggesting – according to Hassan’s interpretation – “after modernism”. Charles Jencks, in turn, refers to this concept as “late modernism”.

However, scholar Mikhail Epstein challenges this temporal correlation, arguing that postmodernity does not equate to after modernity in the same sense. He distinguishes between the terms as follows:

- (1) Postmodernity – a broad epochal concept (akin to “after modernity”), referring to the extended historical period we are currently living in.
- (2) Postmodernism – a narrower cultural and artistic movement within the early stages of the postmodern era^[6] p. 473.

When distinguishing between modernity and postmodernity, it is clear that the late phase of the former and the early phase of the latter share overlapping characteristics.

In Kazakh literary studies, postmodernism has gained increasing attention since the early 2000s. Scholarly works such as Bakhytzhan Maytanov’s *Modernist and Postmodernist Trends in Contemporary Kazakh Prose and Postmodernism in Contemporary Kazakh Poetry*^[1], A. Isimakova’s *Contemporary Postmodernism and Issues in Contemporary Global Literary Studies*^[7], Zh. Zharylkapov’s *What Kind of Phenomenon is Postmodernism?*^[8], G. Eleukenova’s article *On the Question of Postmodernism in Kazakh Literature of the 1950s–1980s*^[9], and other studies by Auezkhan Kodar^[10], Zh. Shaken, S. Kasym, and Abyl-Serik Aliakbar^[11], have all contributed to the growing discourse on postmodernism from multiple angles.

Maytanov links the firm establishment of postmodernist discourse in Kazakh prose to works written at the end of the 20th and the beginning of the 21st centuries. Authors such as R. Mukanova, A. Zhaksylykov, A. Altai, D. Amantai, and A. Ikhsan are noted for introducing new poetic dimensions into Kazakh literature^[1].

The question “Does postmodernism exist in Kazakh literature?” continues to elicit diverse and often contradictory responses. Cultural theorist Auezkhan Kodar argues that postmodernist culture is now undeniable^[10], while literary scholar Seit Kassabassov claims that fully realized postmodernist works have yet to emerge in Kazakh literature^[12]. In contrast, Dandai Ysqauly critiques the trend as a fashionable but superficial pursuit among younger writers^[13]. In an interview titled *The Main Focus Is on Contemporary Literature*, Maytanov provides a more nuanced view: “Postmodernism is not such an alien concept. We tend to overstate and exaggerate it. For instance, if it had once been said that Magauin’s

works contained key elements of global postmodernism, we would have been surprised. But now, I am inclined to believe it. Toktarov’s writing demonstrates a strong modernist stream of consciousness, while postmodernist techniques are effectively applied. In recent years, the worldview and narrative styles of writers like R. Mukanova, D. Amantai, A. Kemelbaeva, A. Altai, A. Zhaksylykov, and A. Yqsan have increasingly assumed a more natural postmodernist character”^[14].

The aesthetic paradigms, features, and core attributes of postmodernism have been widely examined by Western scholars such as Ihab Hassan, Jean Baudrillard, Jacques Derrida, Gilles Deleuze, M. Epstein, N. Leiderman, M. Lipovetsky, M. Zolotonosov, S. Chuprinin, V. Kuritsyn, and A. Yachimovich. According to their analyses, postmodernism reveals distinct typological characteristics across various levels. At the semantic level: ambiguity, complexity, cult of suggestion, “labyrinth of meanings”, and “flickering of meanings” are prevalent. At the axiological level: de-canonization, opposition to traditional value systems (sacrality, ego, Logos, authorial dominance), and the deconstruction of oppositions such as good-evil, love-hatred, beauty-ugliness, and life-death are notable.

The primary aim of this article is to examine how these elements of postmodernism are manifested in Kazakh prose, with a focus on analyzing the unique features and modes of expression found in the works of specific Kazakh writers.

In contemporary Kazakh literature, the thematic classification methods inherited from the Soviet period have proven to be overly rigid and outdated. Time itself has shown that tying literary analysis to fixed thematic categories is no longer adequate. Instead, the artistic value of a work – its originality, the psychological depth of its characters, and its exploration of human consciousness – has become more critical. It is important to note that postmodernism does not follow a single stylistic formula. Thus, there is no “postmodernist style” per se. However, brevity, simplicity without shallowness, and the ability to immediately engage the reader through minimalistic yet compelling narration are among its most recognizable features.

3. Methodology

1. Materials

This study is based on the analysis of Mukhtar Magauin's "Ekeu" and Didar Amantai's "Men Sizdi Sagynyp Zhurmin". These works were selected for their relevance in examining elements of postmodernism in Kazakh literature. Additionally, publications and studies by Kazakh scholars on modernism and postmodernism in literature were reviewed.

2. Justification for Method Choice

The methods selected for this study are particularly suitable for analyzing the postmodern elements in Mukhtar Magauin and Didar Amantai's works. The psychological method was chosen to delve into the motivations and internal states of the characters, allowing for a closer look at their subjective experiences and psychological complexity. The phenomenological method is used to explore how these personal experiences and perceptions are expressed, focusing on the author's intention to convey specific viewpoints. Comparative analysis helps contextualize these works within Kazakh socio-cultural settings, while literary hermeneutics facilitates a deeper interpretation of hidden meanings, enhancing reader engagement and comprehension of the text's subtextual layers.

3. Textual Analysis Methods

The textual analysis involved a systematic process of coding and identifying recurring themes and postmodern elements, including black humor, irony, and the disruption of traditional norms. Each text was examined through close reading to pinpoint symbols, metaphors, and narrative structures that reflect postmodernist ideas. This approach allowed for a nuanced understanding of the literary devices and stylistic choices that Mukhtar Magauin and Didar Amantai's uses to communicate with his readers.

4. Contextual Analysis

In analyzing Mukhtar Magauin and Didar Amantai's works, the study also considers the socio-cultural and historical context of Kazakhstan. Kazakh postmodern literature reflects the complex dynamics of a nation undergoing transformation and grappling with cultural identity. The analysis takes into account how the legacy of Soviet history, the transition to independence, and modern globalization influence Mukhtar Magauin and Didar Amantai's themes and stylistic approach, offering insights into the unique aspects of Kazakh postmodernism.

5. Data Analysis Plan

The data analysis focuses on identifying and interpret-

ing specific features of Mukhtar Magauin and Didar Amantai's works. These include:

- Lexical Characteristics: Exploration of language choices and unique lexical features that highlight the authors's stylistic preferences.
- Symbolic Elements and Imagery: Identification and interpretation of recurring symbols and imagery to understand deeper thematic meanings, such as existential motifs or critiques of modernity.
- Temporal and Spatial Organization: Analysis of how time and space are structured within the narratives to reflect the fluid, non-linear concepts often found in postmodern literature. This includes examining how these structures support the themes of isolation, nostalgia, or existential inquiry.

4. Results and Discussion

In recent years, elements of postmodernism have increasingly emerged in the short stories of Kazakh writer Mukhtar Magauin. One such work is his story "Ekeu" ("The Two"). In this narrative, the author intentionally omits the names of the characters. The story begins abruptly, without a traditional exposition or an introduction to the characters' backgrounds. It opens with an internal monologue – a stream of vague, indistinct thoughts from the female protagonist. "They say, 'To see once is to become acquainted... to see twice is to become familiar.' Not once, not twice... over these past seven years, they had met seventy times... perhaps a hundred. And yet, she could neither say she knew him nor truly recognize him. His name? His origins? His past? His current affairs? All were obscure. Not obscure – entirely unknown. She had only a hazy impression of his profession. Perhaps business. Perhaps politics. A boss? A subordinate? One thing was certain: he lacked peace. And time... was his greatest deficit" ([15] p. 216).

This opening immediately sets a tone of ambiguity, typical of postmodernist literature, where characters often exist in unresolved psychological states. As the story progresses, the author follows the thread of the protagonist's memories, detailing how the two characters originally met—at a theater, a setting that subtly suggests their cultural sophistication. The woman silently assesses the aging audience, noting, "Gone are the bustling crowds of our youth. More than half the

seats are empty. The audience is mostly elderly or at least middle-aged. There are no young people at all” ([15] p. 216). This scene reflects broader societal realities that the author does not shy away from addressing.

Moreover, the story explores intimate human relationships, focusing not on moralizing or didacticism, but on nuanced emotional connections. The prolonged, undefined relationship between the two protagonists, marked by long-ing and physical intimacy, resists simplistic moral judgment. Such portrayals align with one of postmodern literature’s key traits: the candid depiction of complex, often morally ambiguous relationships. Through the woman’s inner reflections, we learn she is a teacher: “She debated whether to leave after the first act. If someone noticed, it would be embarrassing. Moving seats would be awkward. And she still had to grade her students’ quarterly exams” ([15] p. 217). This subtle detail, embedded in subtext, reveals the character’s occupation without direct exposition.

Despite her otherwise composed and morally upright demeanor, the woman gives in to emotion. The identity of the man becomes irrelevant. After their encounter, she finally asks, “What’s your name?” to which the man replies, “My name... is Driver. Yours is Maiden. Those who know too much age quickly” ([15] p. 220). This response reveals his penchant for mystery and playfulness. In an ironic exchange, the man comments, “Our relationship was a barter. But I think I profited more. How much is the tea?” The woman responds, “The tea is free. It’s part of the service. But for everything else... perhaps it’s we who should pay...” ([15] p. 220). This subtly conveys the woman’s emotional vulnerability and unfulfilled longing, having lived nineteen years without a partner.

Although the man’s profession remains unknown, and the author does not describe his every move, we discern his persona through the woman’s responses. It becomes evident that for these characters, true identity is less important than emotional resonance. They yearn for each other; the woman waits anxiously for his call. After each visit, she feels a sense of relief. As Russian author Viktor Pelevin wrote, “Sex is not just the joining of bodies. It is an energetic union between two beings – a shared trip” ([16] p. 260), a sentiment that resonates with the emotional depth in Magauin’s story.

Despite his emotional impact, the male character is not presented as morally reprehensible. After one visit, he offers,

“Why don’t you get a new apartment – two rooms? If you don’t have time, I’ll ask our guys to help.” The woman declines his offer of “generosity,” saying, “Thank you. But if you really want to do something for me... just don’t wait so long to call next time” ([15]). Rather than asking him to come back soon, she merely requests a phone call – an indirect but dignified expression of her emotions, reflecting her restraint and integrity.

The dialogue and monologues throughout the story are not presented in a conventional, clearly separated format but instead blend into the narrative flow, enhancing the polyphonic nature of the text. According to literary scholar B. Maytanov, Magauin in this story privileges “the flow of words” over the stream of consciousness^[1].

An illustrative example:

“Maiden,” he said, “you’ve been familiar to my soul for seven years...” He paused, visibly moved. “Of course, I should have provided for you... in every way.”

“Please... don’t,” the woman responded, sensing something ominous.

“I should have done it,” he sighed. “I thought things would stay the same. But... perhaps not all is lost. Maybe... everything will return to its place. Forgive me, my dear...”

“What happened, dear sir?” she asked.

“I’ve lost everything...” he replied, doubled over in pain.

“At least your life is safe...”

“For now. But who needs it?”

“Please don’t say that. Don’t. Ten years ago, you didn’t have any of the things you lost! Nothing. God gave – and took away” ([15] p. 226).

Another powerful scene involves the fifty-seven tenge (approximately one dollar at the time), which the woman had given the man when they first met. He later returns it. The woman reflects on their first meeting, not their seven years together. “Fifty-seven tenge – one dollar, he had said. Now a dollar is over a hundred fifty. Three times less valuable. But even with that, you could buy two loaves of brown bread. Payday is three days away. That would be enough to last with tea.” Though narrated in third person, the latter part transitions into her internal thoughts^[15]. When a colleague asks to borrow money, she offers, “I have fifty tenge. We could split it. That should be enough for both of us” ([15] p. 227). Here, the author uses irony – specifically self-irony – to

reflect societal conditions through a minimalist, postmodern lens.

The story “Ekeu” contains numerous hallmarks of postmodernism: anonymous characters, ambiguous professions, the lack of a clear moral or narrative arc, minimal separation between dialogue and narration, dominant use of allusion and polyphony, persistent ambiguity, and unresolved closure (e.g., the reader never learns whether the “Driver” returns). These features firmly place the work within the framework of postmodern literature.

Currently, one of the most prominent Kazakh writers associated with postmodernist aesthetics is Didar Amantai. According to literary critics, his works – including the novels *Flowers and Books*, *The Parrot-Colored Butterfly*, *The Devil and the Poet*, the novella *I Miss You*, and the short story *I Adore Your Eyes* – demonstrate a postmodern worldview more intensely than the works of many of his contemporaries. Amantai’s novels are notably brief in length. His novel *Flowers and Books* has elicited a wide range of reactions from scholars and writers. Playwright Dulat Isabekov firmly stated, “...if we call it a novel, the entire world must reconsider what it means to be a novel... it should not be called one at all.” Meanwhile, Herold Belger, a writer fluent in Kazakh, Russian, and German, argued that Amantai’s writing is wholly unique, defying traditional literary norms. “Young readers embrace this distinctiveness, while the older generation tends to reject it. Personally, Didar reminds me of my late, unrepeatable friend Askar Suleimenov,” he noted. Critic Aliya Bopezhanova observed that Amantai deliberately introduces structural innovations into Kazakh prose, explaining that readers struggle to immediately adapt to his philosophical yet dialogical narrative style^[17].

Amantai’s novella *I Miss You*, published in recent years, significantly departs from both literary tradition and even the postmodern elements seen in his other works. This becomes clear from the unconventional syntax used throughout the text. While stylistically jarring at first glance, the deliberate disruption of linguistic norms is a hallmark of postmodernism. The story – only ten pages long – gives the impression of being assembled from fragments of various texts. There is no clearly developed plot to lead the reader toward a single conclusion or central idea. The dialogue between characters often appears as unintentional utterances, detached from logical exchange, as if the words escape the

characters involuntarily. The story resembles the tip of an iceberg – its full meaning hidden beneath the surface. Ending with the death of the protagonist Mukhtar, the narrative offers no closure. Rather, it leaves continuation in the hands of the reader. Structured as a postmodern collage, the novella challenges conventional expectations of Kazakh literature. Such a narrative technique may seem alien or even confusing, but it is entirely consistent with the principles of literary experimentation. One of postmodernism’s central tenets is the dissolution of the hierarchy between writer and reader; the author becomes just another reader of the text.

The non-linear narrative structure – where the final scene (Mukhtar’s death) appears first, and the rest of the story flows backward like a reversed film reel – further defies traditional storytelling norms. While the composition is disordered, the content focuses on young people navigating complicated emotional landscapes, existential dilemmas, and ultimately, Mukhtar’s tragic end. Through this collage, the author portrays the disoriented inner world of a generation that has lost its moral and spiritual compass.

The narrative is filled with emotionally charged episodes. Dialogue often merges with monologue, and vice versa, confusing the reader. A conversation between Galiyabanu and Erkin abruptly transitions to a flashback involving Mukhtar’s final interaction with Erkin. Postmodern literary game techniques are clearly in use. Moreover, the text frequently contains complex philosophical musings whose origin is not always identifiable, requiring multiple readings for comprehension. Amantai fluidly shifts from reflection to dialogue, moving freely within his own text.

Mukhtar, the main character, seeks pure love and longs for true art. His wife, Galiyabanu, struggles to distinguish between sincerity in actions versus intentions, embodying the collapse of traditional moral values. Mukhtar’s pain stems from emotional abandonment, culminating in his existential decision to end his life. In one striking passage, a dialogue unfolds:

“There is no stability with us, neither in thought nor in feeling,” she said, without looking at Erbol.

“Indeed, human frailty never ceases. Perhaps his destiny is endless conflict, relentless struggle, perpetual separation.”

“Let the poor soul await his sorrow. Sorrow will come – it never lies.”

Erbol thought, perhaps in vain, what Mukhtar sought was death. A café appeared at the corner. He was tired, craving eternal sleep. But is there such a thing as eternal sleep?

He didn't know. "Sleep is the continuation of life. But after life, there is no sleep. Death is a dark tunnel devoid of light. And what follows death? Only a dirt-scented nothingness. And in nothingness, sleep cannot exist" ([18] p. 35).

Such unsettling thoughts permeate the work. Yet the narrative offers no definitive answers, reflecting the postmodern belief that there is no singular truth. Even lies carry fragments of truth, and every truth contains traces of deception.

Amantai also integrates excerpts from other literary texts. For example, when the character quotes Auezov's translation of Lermontov: "Past life is but a dream," it serves to underscore Mukhtar's intellectual depth and philosophical leanings. Other passages blur the identity of the speaker. Initially, it is unclear whether the narrator or Erkin reflects on Mukhtar's fate, until the repetition clarifies it: "Erbol had long foreseen the tragic path ahead".

When Galiyabanu meets with Nurlan, the inclusion of the song *Only You* foreshadows the emotional tone of their interaction. As Mukhtar approaches death, he declares, "Do not come to me, Death. Or perhaps it's better to experience everything early – both betrayal and devotion." He confesses to Erkin: "I am going in search of God. Surely the dwelling of the divine and the earthly nest of sin and intent lies in the same place." The novella ends with the stark line: "He who searched for God shot himself in Medeu Gorge on a spring Friday in April" ([18] p. 138).

Mukhtar perishes not due to societal failure, nor directly due to Galiyabanu, but because he is a martyr of uncompromising sincerity. As Amantai's characters search for ultimate truth, they are destroyed by it. They crave happiness, yet their unstable emotions inevitably turn to regret. As Abai once wrote: "Life ends in regret for those who live with thought".

The short story *I Adore Your Eyes* is even more complex than Amantai's other works. It traverses vast thematic terrain and presents a panoramic view of history through a "camera lens" that pans in and out, emotionlessly recording centuries of the nation's past. Through brief but evocative prose, time is condensed into landscape. The narrative resembles a film

montage, jumping between historical eras and contemporary moments. In this story, Amantai reuses his earlier characters, adding intertextual depth. For readers familiar with his body of work, these allusions enrich the narrative; for others, they may require background knowledge.

Most striking is the theoretical framing of the text, which challenges the concept of simulacrum as presented in postmodern theory. Consider the passage: "In the city, there is no authentic existence, no natural form. Everything is artificially crafted, hostile to life. The city is a satellite orbiting the cultural space. A city is never original. The buildings are faint copies of ancient dwellings, mere shadows of cave dwellings" ([19]). Here, Amantai suggests that these "copies without originals" do in fact have distant roots – in the caves once inhabited by the Saka, Hun, and Uisun tribes.

In another poignant moment, an anonymous narrator recites a poetic plea reminiscent of the 15th-century bard Kaztugan:

"Where are you, Rabiyyu-Sultan-Begim, Zhauhar-Khanim, Gaip-Zhamal-Sultan, Toktar-Begim, Akkozy-Bike, Zhagan-Bike, Khoja-Patshaim, Zhagym-Khanim? Appear before my eyes! Anar, Zhanar, Gulmira, Saule, Bota, Ainur, Asem... oh, Marzhan, Shynar, Elmyra, will I ever see you again?" ([19]).

The juxtaposition of historical and modern female names evokes a complex emotional response. Perhaps the narrator, embodying Kaztugan, longs to see today's women live up to the virtues of their foremothers. Despite possessing beauty, intellect, education, and social standing, the female characters in Amantai's fiction often lack moral exemplarity.

Indeed, in Amantai's literary universe, not just plot but form, language, and syntax are deconstructed. His characters are witnesses to the impossibility of attaining truth, justice, or lasting happiness – the hallmarks of postmodernism.

5. Conclusions

The concept of postmodernism emerged in the late 20th century as a multifaceted term applied across various cultural spheres. Like other critical terms, postmodernism possesses its own history of origin, development, and usage. The term postmodern (or postmodernism) is often translated as "the new after the new" or "the new beyond the present." This implies that the postmodern era followed the modernist pe-

riod.

The current aesthetic and artistic system of contemporary Kazakh literature is increasingly characterized by the use of hyperbole, metaphorical transformation, allegorical structures, contrastive play, absurd forms, grotesque elements, fantasy, and complex philosophical-imagistic sequences. Such creative liberties allow writers to engage in literary experimentation at multiple levels – through narrative structure, thought, theme, and axiological categories. As a result, the cognitive, communicative, educational, ethical, and aesthetic functions of literature have undergone unprecedented transformations.

Whereas traditional literature sought to offer readers a comprehensible image of the world and human existence, these conventional strategies have become outdated. Today's authors increasingly present their intellectual play across various narrative scenarios, inviting the reader into a more interactive interpretive experience. The world has changed, and literature has entered an era in which truth is no longer a necessity and certainty is no longer attainable.

In Kazakh literature, the postmodernist approach – while initially marked by innovation – has gradually begun to lose its sense of novelty. Among Kazakh scholars, there remains a lack of comprehensive research on the epistemological potential and ontological relationship between postmodern literature and reality. While traditional literature often employed a reader-friendly language, postmodern works frequently contain unconventional and eccentric elements. Thus, writers may appear not only as authors but also as erudites, polyglots, philosophers, or cultural theorists.

If the primary principles of postmodern literature are the deconstruction of realism, the erasure of boundaries between genres and types, the embrace of methodological syncretism, and the rejection of causal-logical relationships, then it is clear that such features are present in the works of Kazakh writers M. Magauin and D. Amantai, whose texts we have analyzed.

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Conflicts of Interest

The authors declare no conflict of interest.

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