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## THE POSTMODERN CHARACTER OF M.MAGAUIN'S STORY «THE HEAT OF JULY»

**Abstract.** The article considers the postmodern character of M. Magauin's story "Zhazdykuni shilde bolganda" ("The heat of July"). The aim of the study was to identify postmodernist features in the writer's work. The article's scientific relevance is found in its analysis of intertextual interpretations in postmodern stories, which shows the works' postmodern qualities. The results of the study can be used in the teaching of university students, in the research work of master's and doctoral students, as well as in teaching such disciplines as "Theory of Literature", "Introduction to Literary Studies" and "History of Literature". The main research methods are comparative analysis, induction, deduction and analogy. The main results of the study include the analysis of all content units and distinctive features of postmodernism; consideration of areas of application and examples of the use of intertextual, reminiscence and allusion in postmodern literature. A special study of intertextual interpretations in postmodernist stories enhances the value of our study and contributes to a comprehensive exploration of new concepts of postmodernism in literary studies and literary theory. In addition to this piece, the short tale "Yekeu" ("Two") is described as exhibiting postmodernist traits. It is revealed that postmodernism is one of the most widespread currents in Western literature. The main position of the directions of poststructuralism, postmodernism is not to recognize the author, but instead to base such terms as scriptor, narrator, intertextuality, beneficiary. The conclusion of the study is completed by summarising the story "Zhazdykuni shilde bolganda" as a postmodernist work.

**Keywords:** postmodernism, intertextuality, allusion, polyphony, repetition.

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## М. Мағауиннің «Жаздыкүні шілде болғанда» әңгімесінің постмодернистік сипаты

**Аңдатпа.** Зерттеу жұмысында М.Мағауиннің «Жаздыкүні шілде болғанда» әңгімесінің постмодернистік сипаты қарастырылады. Зерттеу жұмысының мақсаты – жазушы шығармасындағы постмодернистік сипаттарды анықтау. Ғылыми маңыздылығы – постмодернистік әңгімедегі интермәтіндік интерпретацияларды талдау арқылы шығармалардың постмодернистік сипаттарын көрсету. Зерттеу нәтижелерін ЖОО студенттерін оқытуда, магистранттар мен докторанттардың ғылыми-

зерттеу жұмыстарында, сонымен бірге әдебиет теориясы, әдебиеттануға кіріспе, әдебиет тарихы сынды пәндерді оқытуда да пайдалануға болады. Зерттеудің әдіс-тәсілдері: индукция, дедукция, аналогия әдістері қолданылды. Зерттеу жұмысының негізгі нәтижелері: постмодернизмнің барлық мазмұндық бірліктері, айрықша белгілері талданды; постмодернистік әдебиеттің интертекст, реминисценция, аллюзия тәсілдерінің қолданыс аясы талданды. Постмодернистік әңгімелердегі интермәтіндік интерпретация жағынан арнайы зерттеу – зерттеуіміздің құндылығын арттыра түседі және әдебиеттану, әдебиет теориясында жаңаша постмодернизм ұғымдарының жан-жақты терең зерттелуіне ықпалын тигізеді. Аталған шығармадан бөлек «Екеу» әңгімесінің де постмодернизм бағытының белгілері бар екендігі мысалдарымен түсіндіріледі. Қорытындылай келе, постмодернизм – батыстық әдебиетте кең жайылған ағымдардың бірі. Постструктурализм, постмодернизм бағыттарының негізгі ұстанымы – авторды мойындамай, орнына скриптор, нарратор, интермәтіндік, бенефициар сияқты терминдерді негізге алады. «Жаздыкүні шілде болғанда» әңгімесінің постмодернистік шығарма деп қорытуымен аяқталады.

**Кілт сөздер:** постмодернизм, интертекстуалдылық, аллюзия, полифония, қайталау.

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## **Постмодернистический характер рассказа М. Магауина «Когда был июль»**

**Аннотация.** В исследовательской работе рассматривается постмодернистский характер рассказа М. Магауина «Жаздыкүні шілде болғанда». Цель исследования – выявить постмодернистские черты в творчестве писателя. Научная значимость работы заключается в демонстрации постмодернистских характеристик произведений через анализ интертекстуальных интерпретаций в постмодернистских рассказах. Результаты исследования могут быть использованы в обучении студентов ВУЗов, в научно-исследовательских работах магистрантов и докторантов, а также при преподавании таких дисциплин, как Теория литературы, Введение в литературоведение и История литературы. Методами исследования являются индукция, дедукция и аналогия. Основные результаты исследования включают анализ всех содержательных единиц и отличительных черт постмодернизма; рассмотрение областей применения и примеров использования интертекста, реминисценции и аллюзии в постмодернистской литературе. Специальное исследование интертекстуальных интерпретаций в постмодернистских рассказах повышает ценность нашего исследования и способствует всестороннему изучению новых понятий постмодернизма в литературоведении и теории литературы. Помимо данного произведения, рассказ «Екеу» также объясняется как обладающий признаками постмодернизма. В заключение, постмодернизм – одно из самых распространенных течений в западной литературе. Основная позиция направлений постструктурализма, постмодернизма – не признавать автора, а вместо этого основывать такие термины, как скриптор, нарратор, интертекстуальность, бенефициар. Заключение исследования завершено обобщением рассказа «Жаздыкүні шілде болғанда» как постмодернистского произведения.

**Ключевые слова:** постмодернизм, интертекстуальность, аллюзия, полифония, повторение.

### **1. Introduction**

The intertextuality of the work was clearly understood through the signs of postmodernism in the work of art, and the analyzed work was studied in terms of genre features. The work of the outstanding writer M. Magauin “Zhazdykuni shilde bolganda” (“The Heat of July”) really requires scientific research. From this point of view, it becomes clear that the specific

study of postmodernism in contemporary Kazakh narratives is an urgent problem. Special attention in the writer's work is paid to the peculiarities of conveying the main thought. The author uses intertextuality to express his thoughts and explains the content of his thoughts by including quotations in the plot.

Since our country's independence, our national literature has undergone significant changes and renewal. Public consciousness has changed. In these first years of independence, which we called the transition period, a new impulse appeared in people's thinking and behavior. Socialist society has been destroyed. Independence paved the way for national revival. Many difficulties arose in the transition to market relations. Is the "gloomy face" of such changes reflected in Kazakh literature? - This question is difficult to answer. As we have learnt, these events have inspired and fired the imagination of many Kazakh writers. This can be clearly seen in published Kazakh short stories from 2000 till 2020. Currently, there are very few Kazakh writers writing fiction at their level. Certainly, there are many stories published in periodicals. Although there are many of them, those that meet the requirements of the genre are rare (Kaskabasov, 2002: 4). M. Magauin's short story Magauin "Zhazdykuni shilde bolganda" ("The Heat of July") is considered a work of art in itself.

The 13-volume collection of works by M. Magauin, a unique star and figure of Kazakh literature, published in 2002, includes works written after independence. Modern literary studies began to study an artistic work based on the author's concept and artistic world (Magauin, 2002). Among other things, there was a need for a new assessment of literary genres according to modern requirements. In the years after independence, literary studies began to consider the problem of postmodernism of a work of fiction. Postmodernism in modern Kazakh novels has not been fully considered as a literary and scientific problem. From this point of view, a specific genre-specific study of postmodernism in contemporary Kazakh novels is one of the most urgent problems.

## **2. Research methods and materials**

### **2.1 Research methods**

The content units that define postmodernism do not occur entirely in one narrative (Encyclopedia of postmodernism, 2001). Thus, the analyzed work of art contains one or more basic theoretical units of postmodernism: intertextuality, allusion, reminiscence, stream of consciousness, polyphony (dialogue), parody, periphrasis, quotation, citation and other features that, if not all of them, testify to the author's concept and artistic content in the work of art. If this is reflected in the unity of the work, it should be considered a postmodern work. In order to recognize the signs of postmodernism in a work of art, it is necessary to take into account the genre features of the work. This is because, although the general nature, content and form of the postmodernist idea in a work of art are the same, its realization by the author will be different (Postmodernism: Encyclopedia, 2001).

The topic was studied using the following methods: systematization, generalization, comparison, and structural analysis. The author's significant and stylistically innovative approach to Kazakh literature was examined scientifically during the assessment of his creative output.

## 2.2 Material description

The interpretation of postmodernism in the prose genre follows the genre laws of a work of fiction. In this regard, a famous Kazakh academician S. Kaskabassov considers that each genre has its certain, established characteristics. The researcher also notes that it is often preserved in the plot of the work, in artistic techniques (Kaskabassov, 2014). Thus, we can see how intertextual features manifest themselves and in what form they can be seen from the established characteristics of each genre. Among foreign scholars who studied postmodern literature, including the problem of intertextuality, were: Jean-Francois Lyotard, Jean Baudrillard, Jacques Derrida, Gilles Deleuze, Roland Barthes, Michel Foucault and Yulia Kristyeva. Among domestic scholars are S. Kaskabassov, B. Maitanov, T. Yesembekov, A. Ismakova, G. Yeleukenova, N. Kozhabekova, L. Safronova. Also Sh. Adibayeva, B. Kanarbayeva, A.S. Adilova, Saulembekova, Zh.Zh. Zharylgapov, S.U. Takirov, A.M. Zhakulayev and other scholars conducted scientific research on this topic.

The main techniques of postmodern literature are intertextual, reminiscence and allusion (Veselovsky, 2021). The stories written by M. Magauin do not reflect the true nature of the society of that time. Again, through the behavior and actions of the characters in his works he tries to show the problems of society with bitter irony and sarcasm. The artistic images he created in his literary works corresponded to the character traits of people who lived in this society. Literary scholars, analyzing the works of writers from the modernist and postmodernist point of view, have often pointed out their distinctive features.

## 3. Discussion

M. Magauin's stories of recent years are characterized by postmodernist features. The writer's work often contains intertextuality, reminiscences, allusions of postmodern literature. Intertextuality, introduced by Yu. Kristyeva in 1967 is evident in the relationship between the author's concept and artistic units in M. Magauin's stories. The theme of the story "Zhazdykuni shilde bolganda" ("The Heat of July") is based on the first line of the great Kazakh poet Abai's poem "Zhaz" ("Summer") (Magauin, 2002). At first glance, one might think that the writer's story "Zhazdykuni shilde bolganda" ("The heat of July") is devoted to the history of the creation of Abai's poem of the same name. But the main idea of the writer is not only about the historical origin of the poem. The epigraph to this story served as lines from Abai's poem "Zhaz" ("Summer"): *"When summer in the mountains gains its peak, when gaily blooming flowers begin to fade, ..."*. The book describes the past of the Kopbeit pasture, compares its present state with the pasture where Abai lived a few centuries later, and presents the reader with issues specific to human and natural ecology (Kunanbaiuly, 2002).

The main characters of the story are Abai and Dolgopолов, which speak separately, analyzing the complex and unresolved conflict between the colonizer and the colonized people, which has lasted for centuries, in a dialogue about the fate of the country and the land. They explore the future by remembering the past. This situation is presented as a text within a text, in accordance with the intertextual nature of the dialogue between Abai

and Dolgopолоv. Also, the fact that Kenzhe, a living witness of that era, reminds us of the consequences of colonization that Abai once spoke about, is also evidence of what we said above. The intertextuality of the story is especially evident in these dialogues (Abdullina et al., 2024: 162). For example,

– *Bilem, – dedim. Qonystin Kopbeiyt ataluy...*

– *Anau... anau... anau... – dedi Kenzhe agam aueli zhogaryga. Sodan son argy betke, aqyry tomenge, aqyrynda dal irgege iek siltep* (Magauin, 2002: 311) ('I know,' I said. The settlement was named Kopbeit.../ 'that is ... that is... that is...', said my brother Kenzhe, pointing with his chin first upwards, then in the other direction, finally downwards and finally straight to the base). The mystery of 'anau' (that is) about what Kenzhe speaks of has been secretly solved. The old cemetery of Kopbeiyt, where our ancestors have been buried for the last hundred years. Faint traces of those ancient people left by our ancestors. An ancestral homeland that was a pasture in summer and a winter hut in winter... A vast and maritime history ... If you pay attention to the skill of the writer, they don't detail all this vast history to a living Kenzhe. They gather everything and squeeze it all into one word: 'that'. The reader can feel the many unspoken words simply by repeating them over and over again. In order not to confuse the many images before the eyes, the word 'that' itself has been divided into first 'that', the second 'that' and the third 'that'.

*Anau... anau... anau... Kenzhe iegimen korsetken algashqy anau – tubektin zhogargy zhagyndagy qyrat basynda, irkes-turkes salyngan ush-tort kumbez korindi. Zhana gana zhanynan ottik, sonda otyrdyq; kumbez ainalasynda zhypyrlagan tas mola; zhogargy zhane en eski kop mola osy dedi* (Magauin, 2002: 317). (That... that... that... The first thing Kenzhe pointed to with his chin was three or four domes built side by side on a hill at the top of the peninsula. We had just passed by them, and we sat down there; a stone tomb surrounded the dome; this was the highest and oldest of the many tombs, he said). There were many graves below, and another one on the other side of the river, with wide, rolled-up cairns and many cemeteries, with low walls, large corners, and irregular stone piles in the shape of a square, built of raw bricks. All the elders, the younger ones, the men and the women who have passed away in our family are buried here. And the third one is a mound far from the barn, we just visited, the last community led by the owner of the land, the elder Kurymbai; the elder passed away on a day when the flood was in full swing in March, and since he could not cross over to the other side, he buried him here... Behind the words of the younger one in this excerpt, it seems that he, like Kenzhe, is familiar with all the previous events, not only his own events, but also the historical events experienced by that village at that time. Such sentences, which are secretly uttered by a character, are considered an allusion (Caltová, 2012).

Kazakh scientists G. Saulembek, K. Kydyrbayev, M. Kulakhmetova, B. Kadyrova, A. Karipzhanov, who first investigated intertextual connections in the novel 'Flowers and Books' (2003) by D. Amantai, which is the first postmodern novel in Kazakh literature, note that writers rely on theories of intertextuality, and writers of world literature that influenced them (Saulembek et al., 2023: 121). The well-known scholar B. Maitanov states that the



sparks of postmodernism began to appear in the works of art of the seventies and eighties of the last century. Sometimes angry, sometimes neutral, sarcastic speech of characters in relation to themselves or others is a common phenomenon in the stories, novels and novellas of M. Magauin of the 1970s (Saulembek et al., 2023: 8). He also gives some examples of passages from the Baikokshe story, which states that *Baikokshenin Erte, erte, ertede, Eshkinin zhuni bortede,... palenbai degen bai bolypty... tort qubylasy ten bolypty* (lit. long, long ago, long ago, when the goat had grey down, one man was rich, his four sides were equal). There is an extract from the story:

*Baiagy, bagzy zamanda, atam qazaq amanda, Nuraly degen bai bopty... Tort tulıǵı sai eken, togyz uly bar eken, tuiesi tugel nar eken, zhylqysy tugel ala eken... Soıtıp, qoly auzyna zhetıp, marqaiyp otyrganda, elin zhau shabady, togyz uly mert bolady, togyz aıyl tuiesi, toqsan tutın zhylqysy zhaudyn qolyna otip ketedi. Endi Kokbaidyn baiagysyna zer salsaq Baiagy otken zamanda, dın musulman amanda, Baibori degen bai bopty, tort tulıǵı sai bopty...* (Maitanov, 2004: 16) (lit. Long ago, in the fertile Kazakh land, there lived a rich man named Nuraly.... He had all kinds of livestock and lived in prosperity, had nine sons. And just when he was earning his money and enjoying his life, the enemy invaded his country, his nine sons were killed, and all his wealth along with his cattle fell into the hands of the enemy. If we look at the story of Kokbai, it calls to mind heroic poems and epics that begin, 'In the distant past, when the Muslim religion was in full bloom, Baibori was rich and his four sons were prosperous...'). B. Maitanov reminds heroic poems and epics that begin with the expressions above. *Society, listen carefully, I will tell you the story of a rich man named Nuraly. Once upon a time, religion was Muslim...* At the same time, this is a text within a text. That is, it is a small text within a large text woven by the writer. Our goal is only to show what is there and to re-emphasize it.

It can be said that quotations are common in M. Magauin's stories. Even in this story, we noticed that quotations occur in several places throughout the work. For example: *On ush zhasynan. Fzuli, Shamsi, Saihali, Nauaiy, Sagdi, Ferdausi, Hozha Hafiz – bu hammasi... Uly shaiyrlardyn ızın basyp kordi. Daurenı ketken. Sodan qaita, qazaqtyn eskilik sozine qunyqty, olen, zhyryna qanydy. Bugingı kezde zhauaby zhoq – zar zaman... Zarlap otken bir zaman.... Ottı-ketti... Qaitadan qolyna qalam aldy. Bai boldy, sai boldy, konılı jai boldy.... Adam ushın osy zhalgan duniedegi zhaqsılyq ta, zhamandyq ta otkınshı narse. Shygır biugin men mansabyn, abyroiyn da qaltan toly qazynan da mangılık emes. Barı de otedi, ketedi degendi aıtyp tur* (Magauin, 2002: 312). (lit. From the age of thirteen. Fzuli, Shamsi, Saikhali, Navoi, Saadi, Ferdowsi, Khoja Hafiz – they are all... He followed in the footsteps of the great poets. His era has passed. Then he returned, he was fascinated by the Kazakh language of antiquity, poetry, and songs. Today there is no answer – the time of mourning... A time that has passed by.... It has passed and gone... He took up a pen again. He became rich, he was happy, he was at peace.... For a person, both good and bad in this false world are fleeting. Your height and career, your honor, and the treasures in your pockets are not eternal. Everything passes and goes away, he says.). These are sentences that, while recalling the past, bring the future into view. The storyline, composition, motif, and creative schemes

based on the usage of mythological and neo-mythological discourses are examined in the context of contemporary Kazakh literature. Possible mythical sources are highlighted, and the topic of what myth can contribute to literature is explored (Zharylgapov et al, 2023: 111). Accordingly, in the stories of M. Magauin we can notice also the elements of myths.

The writer's sentences: *Sol Qunanbai deitin qazhynyn suiikti uly, el agasy Ibrahim (Abai) myrza Zhz narga kilemdi de zhapyryp, Saltanatyn arttyryp, Myngyragan maly men, Mal aidagan kop jany men... Baqanastyn boiyna kelip tusipti goi*» (lit. The beloved son of that haji named Kunanbai, the brother of the people, Ibrahim (Abai's Muslim name), covered the carpets of a hundred camels, increased his solemnity, with his cattle, with his many souls who drove the cattle... It has come to Bakanas") - also remind the reader of the passages in lyric-epic poems that exaggerate the magnificence of the khans and rich, and show an intertextual character. These sentences also remind the reader of the exaggeration of the khans and rich in lyric-epic poems, and they have an intertextual character.

The wonderful words that come out of the mouth of the character (dialogue) seem to be conveyed by the words that have been preserved in the reader's mind through reading various works or the works of scholars and writers. That is, reminiscence. When he talks about the images in his imagination, he always talks about the creativity in them. It brings to mind the green meadow nature. For example: *Mynau nagy Katalaun shaiqasy eken. Kimnin zheniletinini bulyngyr. Sonynda eki tarap ta zheniliske ushyrady. Qan boldy. Tamyryna balta shabylgandai boldy. Biraz zhyldan son Rim imperiasy zhoq boldy. On shaqty zhyldyn ishinde Gün ordasy da ydyrai bastady. Soitip Qudai ekeuinin de atyn zhoq qyldy. Al myna qumyrsqa zhaungerler arasyndagy qandy shaiqas, 40-50 sharshy metr zherdegi qumyrsqa-qyrgynyn adamzattyn tarihyndagy Katalaun sogysymen salystyruga mulde kelmeidi. Zhogarydan qaraganda, adamzattyn qurt-qumyrsqadan aiyrmy qanshama* (Zharylgapov et al, 2023: 172) (lit. This was the real Battle of Catalaun. It is unclear who would lose. In the end, both sides were defeated. There was blood. It was as if an axe had been driven into their veins. A few years later, the Roman Empire was no more. Within about ten years, the Hunnic horde began to disintegrate. And God wiped out the names of both of them. And this bloody battle between ant warriors, the ant-slaughter on 40-50 square meters of land, cannot be compared at all with the Catalaun War in the history of mankind. From above, how different humanity is from worms and ants).

The story "Yekeu" ("Two"), published in later years, also contains elements of postmodernism. In this story, the characters are not named, and the story begins immediately. Unlike traditional works, there is no introduction to the characters' situation along with the starting point. The story begins with an internal monologue. That is, it begins with a foggy thought, not knowing the identity of the woman. For example: «*Bir korgender – bilis...*» – *depti qazaq. «... Ekinshi korgen – tanys». Bir emes, eki emes ... osy jeti zhyldyn ishinde jetpis ret... koripti. Balkım, zhuz ret. Alaida, bilemin dep, tanımyñ dep te aita alмайтын edі. Аты кім edі? Zhonı qaidan eken? Kім bolgan, buryñ ne istegen? Buginгі шарuasynyn manısı nede ozı? Bari de magan kungirt. Kungirt emes, mulde beimalım bir dunie. Tek qazırғы kasıbı turasynda gana buldyr elesı bar. Alde biznes, alde bilik şығар. Alde qozhaiyny, alde*

*gyzmetshısı. Aiteur, boiyndagy bir tynyshtygy kem. Al uaqyty... tapshylau»* (Magauin, 2016: 216). (lit. One who has seen once is a knower... - said the Kazakh people. "... The second time he has seen him is an acquaintance. "Not once, not twice ... he has seen him seventy times... in these seven years. Maybe a hundred times. However, he could not say that he knew him, that he recognized him. What was his name? Where did he come from? Who was he, what did he do before? What is the meaning of his current business? Everything is dark to me. Not dark, but a completely unknown world. I only have a vague idea about his current profession. Maybe it is business, or power. Maybe he is a master, or a servant. Somehow, he lacks some peace. And time... is scarce").

From this text, we get a little bit of information even before we get into the work. It is natural for our hero, who lives in an unknown, dark world, to have such ambiguous thoughts. Considering that in postmodernist works, there are many situations in the innermost parts of the hero that he cannot find a solution to, we can say that this phenomenon has its manifestation at the beginning of the work. After that, the author decides to follow the story. He talks about how the above-mentioned unknown hero and the owner of the idea met, and begins to unravel the mystery of the incomprehensible story. The author's meeting of the characters in the theater seems to indicate that they are both highly cultured. In addition, upon entering the theater, the author skillfully narrates the game that the group has created through the monologue of the female character. We can see this in this short episode of the work: - "... *būlardyñ jas kezindegidei qaptağan halyq körinbeidi. Köp oryn bos. Jäne kelgen jūrtyñ köbi egde, egde bolmasa da, toqtalğan adamdar bāri. Jastar mūnda atymen joq*" (Magauin, 2016: 216) (lit. ... the crowds are nowhere to be seen like they were when they were young. Many places are empty. And most of the people who come are older, and even if they are not, they are all people who have stopped. There are no young people here by name). We cannot deny that on the one hand, this was the reality of the society of the time. In the work we also see a depiction of an intimate relationship between two people. We can neither morally justify nor condemn the two characters when it comes to how they become close, how this relationship lasts for seven years and how they look forward to seeing each other despite the ambiguity of their relationship. After all, we know that the depiction of intimate relationships between men and women in a work of art is one of the main features of postmodern literature. The principle to be followed here is this: half-truths are not truths. The whole truth must be written openly and clearly. Both our characters are educated people. For example, the author describes the woman's occupation through the character's thoughts. "*Bırınshı aktiden son ketsem ba eken, ketpesem be eken dep otyrgan, endi qaitkende de ketudi oilastyrdy. Koldenen bireu korse tıptı uiat. Aulaqtap, bırer oryn jyljyñqyrıp baryp otyru tagy yngaisyz. Onyn ustıne, oqushylardıñ toqsandyq baqylau zhumysy. Tezirek qarap, qorytyndysyn da tezirek şygaru kerek*" (Magauin, 2016: 217). (lit. After the first act, I was contemplating whether to leave or not, but now I'm thinking of leaving anyway. It's even embarrassing if anyone sees him horizontal. Sitting on his back and moving around is not so comfortable anymore. There is also a quarterly test paper for the students.: "You have to look quickly and draw conclusions quickly") from



her monologues we immediately understand that this woman is a teacher. The writer also conveyed this through subtext in the text above, without immediately mentioning that he was a teacher.

#### **4. Results**

In Kazakh prose, the works of M. Magauin are recognized sometimes as representatives of modernist and sometimes postmodernist trends. Probably, this is the originality of the phenomenon of postmodernism in Kazakh literature. It is interesting that the experience of using intertext in the works of M. Magauin, and other writers who are distinguished by their novelty in Kazakh literature, and the application of postmodernism methods in general are not similar to each other.

In M. Magauin's short stories "Zhazdykuni shilde bolganda" ("The Heat of July") and "Yekeu" ("Two") the features of postmodernism are clearly visible. Especially, in the story "Yekeu" ("Two") the mystery of the characters, the uncertainty of their (male) profession, the absence of a single plot, not instructive as in traditional works of fiction, the continuity of dialogues within the text, the prevalence of allusions, polyphony, gloominess and a lot of ironic elements, the ambiguity of the work's denouement give reason to believe that the work is written in postmodernist style.

#### **5. Conclusion**

Such concepts as illusion, intertext, hallucination, sensitization, death of the author, chaos, uncertainty (unidentified), discontinuous moment (fragmentary), decanonisation, rhizome, pastiche and parody, etc., inherent to postmodernist works in world literature, express their character in their use in Kazakh prose. For M. Magauin, who gives free rein to the stream of consciousness, the external world is valuable as a possibility, an idea, an object. His tragedy is rooted in social hierarchy. The writer is a postmodernist writer; whose works often contain the main stylistic features of the world postmodernism. In the stories we have analyzed, "Zhazdykuni shilde bolganda" ("The Heat of July") and "Yekeu" ("Two"), the signs of postmodernism are clearly visible. In view of the enigmatic characters, the uncertainty of the hero's profession, the lack of full visibility of the entire narrative, the unbroken sequence of dialogues in the text, the prevalence of allusions, polyphony, gloom, the abundance of dialogues presented with irony, and the unclear denouement of the work, there is reason to believe that the story "Zhazdykuni shilde bolganda" ("The Heat of July") is written in a postmodernist context.

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