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Artistic Representation of Postcolonial Trauma in Contemporary Kazakh Prose

Abstract. The article examines the issue of postcolonial trauma as a category of artistic representation based on the fiction of modern Kazakh writers Qabdesht Zhumadilov, Ramazan Tokhtarov, Magira Qozhakhmetova and Zhanar Abdishova. The phenomenon of the concept of “trauma” is taken into account; the historical background and artistic features of this method; the symptoms of trauma in the prose of these authors are noted and analyzed. Significant examples from world literature are given; the mental, ethnic, and historical differences of the “trauma symptom” in postcolonial Kazakh prose are emphasized. Based on the works of Jean-Martin Charcot, Pierre Janet, Josef Breuer, Sigmund Freud and other researchers, the theoretical and historical features of this category are revealed. The final purpose of the article is to distinguish postcolonial trauma as a kind of artistic device in modern Kazakh prose. The research uses historical-comparative, intercultural methods of analysis, which contribute to a comprehensive study of the theoretical foundations and mental, ethnic features of “literary trauma”. As a result of the research, conclusions are drawn about the historical, ethnic, and mental features of postcolonial Kazakh prose. The importance of this artistic presentation as a subject of artistic interpretation of postcolonial historical and social trauma is noted. Postcolonial trauma is considered in the literature as a universal psychological factor. The study of this field contributes to the understanding of the theory of trauma in various aspects, contributes to the substantiation of distinctive approaches in artistry, and is used in educational and creative practice.

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Keywords: “trauma” research, memory, narrative, history, experience, modern Kazakh prose, collective trauma, literary trauma.

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Қазіргі қазақ прозасындағы постотарлық жарақаттың көркем бейнеленуі

Аңдатпа. Мақалада Қ.Жұмаділов, Р.Токтаров, М.Қожахметова, Ж.Әбдішова туындылары әдеби жарақат ұғымының қазіргі қазақ прозасындағы тәжірибесінде сараланады. Әдеби жарақат ұғымының қазіргі заманғы жарақат теориясының алғышарттары мен көркемдік тәжірибесінде постотарлық,

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посткеңестік жарақат ұғымының көркемдік кеңістіктегі мәніне зер салынады, ден қойылады. Әдебиеттанудағы Жан-Мартин Шарко, Пьер Жане, Джозеф Брюйер және Зигмунд Фрейд, т.б. жарақат теориясы бойынша жазылған еңбектердегі негіздемелер назарға алынады. Мақаланың негізгі мақсаты – постотарлық прозадағы этникалық, ментальдік трансформация; тарихи жад, жарақат таңбаларының Қ.Жұмаділов, Р.Токтаров, М.Қожахметова, Ж.Әбдішова туындыларындағы көркемдік шешім табу тәсілдерін анықтап, әдеби үрдіс маңыздылығында тану. Зерттеу, талдау барысында мәдениетаралық, тарихи-компаративистикалық талдау әдістері қолданылады. Бұл жарақатты тарихи, көркемдік мәнінде, даму үдерісінде бірнеше айырмашылық сипаттарында арнайы зерттеуге мүмкіндік береді. Зерттеу нәтижесінде жарақат теориясының әдеби мәтінді саралаудағы маңыздылығы, өзектілігі айқындалады. Көркем шығармалардағы, әдеби мәтіндердегі жарақат элементтері отарлық жүйе ықпалындағы ырықсыз «таңдау», деформациялану мәнінде көрініс табатындығы пайымдалады. Зерттеу жарақаттың тарихи, теориялық негіздерін жан-жақты тануға, бұл категорияның қазіргі қазақ прозасындағы өзіндік даралық сипаттардағы көркемдік шешімдеріне қатысты жаңа ұстанымдар қалыптастыруға септігін тигізеді. Жарақат теориясын танымдық, шығармашылық үрдістерде қолдану тәжірибесі тұрғысынан қарастырады.

Алғыс: Мақала AP26197523 «Дін және әдебиет: қазақ поэзиясы мен прозасындағы діни үрдістер (1991-2024)» гранттық жобасы бойынша ұсынылды.

Кілт сөздер: «жарақат» зерттеулері, жад, нарратив, тарих, тәжірибе, қазіргі қазақ прозасы, ұжымдық жарақат, әдеби жарақат.

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Художественная репрезентация постколониальной травмы в современной казахской прозе

Аннотация. Статья рассматривает вопрос постколониальной травмы как литературный метод на основе художественной прозы современных казахских писателей Кабдеша Жумадилова, Рамазана Токтарова, Магиры Кожаметовой и Жанар Абдишовой. Учитываются феномен понятия «травмы»; исторические предпосылки и художественные особенности данного метода; отмечаются и анализируются симптомы травм в прозе названных авторов. Приводятся значительные примеры из мировой литературы; акцентируется ментальные, этнические, исторические различия «симптома травмы» в постколониальной казахской прозе. На основе трудов Жана-Мартина Шарко, Пьера Жане, Джозефа Брюйера, Зигмунда Фрейда и других исследователей раскрываются теоретические и исторические особенности данной категории. Заключительная цель статьи – отличить постколониальную травму как своеобразный художественный прием в современной казахской прозе. В исследовании применены историко-компаративный, межкультурный методы анализа, которые способствуют комплексно изучить теоретические основы и ментальные, этнические особенности «литературной травмы». В результате исследования сделаны выводы об историко-этнических, ментальных особенностях постколониальной казахской прозы. Отмечена важность данного художественного изложения как предмет художественной интерпретации постколониальной историко-социальной травмы. Постколониальная травма в литературе рассматривается как общечеловеческий психологический фактор. Исследование данного направления вносит свою лепту в осмысление теории травмы в различных аспектах, способствует обоснованиям отличительных подходов в художественности, используется в образовательной и творческой практике.

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Ключевые слова: «травматические» исследования, память, нарратив, история, опыт, современная казахская проза, коллективная травма, литературная травма.

1. Introduction

Trauma theory is examined from several perspectives in contemporary literary studies. Trauma studies" conceived as a distinct area of the humanities concerned with interpreting trauma in cultural, ethical, and literary terms, began to emerge in the early 1990s.

"To historicize and contextualize trauma means to acknowledge the fractures inherent in the concept and to recognize its limitations as both a descriptive term and an organizing category" (Theory of Literature: An anthology, Vol.2, Hinrichsen, 2019: 256).

Although the foundation of trauma theory are connected to the legacy of the Oedipus complex and to William Faulkner's notion of the past as something that never truly dies, this article has been revitalized, further improved, and even reconsidered within scholarly discourses on post colonialism trauma and memory in Southern U.S. literature. "Reliance on trauma studies which have passed on their theoretical foundations and methodologies to the core concepts of memory and history in Southern studies has become increasingly common in the theoretically inflected field of "new Southern studies" (Theory of Literature: An Anthology, Vol. 2, Hinrichsen, 2019: 256).

Initially used in a physical sense, the term "trauma" was later conceptualized in a mental dimension in the works of Jean-Martin Charcot, Pierre Janet, Josef Breuer, and Sigmund Freud, where it came to be understood at both the individual and collective levels.

Lisa Hinrichsen, whose research focuses on psychic trauma, imagination, and distortion in modern and contemporary Southern literature, argues that modern understanding of trauma originates in the work of the British researcher John Eric Erichsen, who drew attention to the emotional shock experienced by individuals injured in railway accidents. Later, the German neurologist Paul Oppenheim defined this psychological condition as "Traumatic neurosis". The research of Charcot, Janet, Josef Breuer and Freud hold particular importance in the foundation of trauma theory (Theory of Literature: An Anthology, Vol. 2, Hinrichsen, 2019: 257)

From the 1980s, trauma theory has become established as a prominent research direction in literary studies. In it is ethical, cultural, political and historical dimensions, the study of postcolonial and post-soviet trauma marked by significant differences from western models of colonial experience has emerged as a distinct problem that requires articulation on original and indigenous foundations within the literary studies of the independence period among the people of the former Soviet Union.

Illustration on the history of the foundation of trauma theory, the article undertakes specific analytical examinations from this perspective.

Inside the scope of the study, we intend to conduct a comparative analyze grounded in the theoretical foundations of trauma by politically and ideologically produced trauma that emerged during the Soviet period and its Soviet-period manifestations and its specific manifestations in contemporary postcolonial Kazakh prose, drawing on the works of Q.Zhumadilov, R.Tokhtarov, M.Qozhakhmetova, and Zh.Abdishova.

Underlining trauma theory within the context of Kazakh literature is importance in that it takes the urgent need to introduce into scholarly discourse the political, ideological, ethnic and mental reasons that have remain overlooked in the history of the foundation and the study of this sphere.

The article explore the artistic portrayal of trauma through mental dimensions in the prose work of Q.Zhumadilov, R.Tokhtarov, M.Qozhakhmetova and Zh.Abdishova.

The theory of literary trauma for a long time was not fully studied in Kazakh literary science under the influence of ideological stereotypes. Currently, a comparative analysis of the historical origin and consequences of trauma as a manifestation in Kazakh prose is being carried out, aimed at studying the artistic strategies of the theory of trauma, as well as mental and ethnic characteristics in the borderline context of global literary trends in traumatic works. Particular attention is paid to the indigenous and distinctive features of the trauma motif in the works of the selected authors.

Within the ideological markers of the Soviet period, the study advanced interpretations that foreground national worldview, religious consciousness and individual subjectivity as key dimensions of the trauma problem, substantiating artistic techniques an authorial positions. On this basis, the article clarifies approaches to expanding the concept of trauma in western literary theory through concrete ethnic and historical experience.

The study is also valued for its focused examination of postcolonial markers in Kazakh literature and the influence of trauma preconditions within religious and worldview-oriented narrative frameworks.

2. Research Methods and Materials

2.1 Materials

The study analyzes trauma theory and its artistic grounding in the works of contemporary post-Soviet Kazakh writers Q.Zhumadilov, R.Tokhtarov, M.Qozhakhmetova, and Zh.Abdishova examining the history of the term, its conceptual interpretation, and its significance as both a descriptive and integrative category, as demonstrated through a concrete manifestation of postcolonial orientation in Kazakh prose.

Addressed the relevance of trauma theory, the study illustrates on the concepts and scholarly works of Sigmund Freud, Cathy Caruth, Shoshana Felman, Geoffrey Hartman, Dori Laub, Paul Oppenheim, Dominant La Capran, Marianne Hirsch, Michael Rothberg, Laurie Vickroy, Detora M Horowitz and Lisa Hinrichsen among others. Their contributions addressing such aspects as "traumatic neurosis", trauma as a collective phenomenon, cultural, ethical, literary background, psychoanalytic theory, traumatic experience, mental disorder, crisis of representation, traumatic event and narrative possibility, public culture, were taken into account. In order to understand more deeply the creative processes in the Kazakh literature of the post-Soviet period, which have not been specifically studied in Western literary theory, we resorted to the methods of comparative analysis in literary studies and cultural studies.

As a research object, theoretical and literary creative sources were subjected to comprehensive analysis, with particular attention given to novel perspectives within the conceptual framework of trauma theory, which were further refined at the theoretical level.

2.2 Methods

In conducting a focused analysis of trauma markers in the prose of Q.Zhumadilov, R.Tokhtarov, M.Qozhakhmetova, and Zh.Abdishova, the study employs as its primary analytical method the theoretical frameworks elaborated in the section "Applied Analyses" of the five -volume anthology "Literary Theory" (Ädebiet teoriasy). These frameworks

addresses the historical preconditions of trauma, as well as postmodernism, postcolonialism, trauma, and memory, including theoretical perspectives on postcolonialism, ethnicity, Orientalism, and trauma theory.

The theoretical foundations of trauma theory were applied to the works of Q.Zhumadilov, R.Tokhtarov, M.Qozhakhmetova, and Zh.Abdishova in order to interpret and elucidate trauma markers and their artistic representation in contemporary Kazakh prose.

The trauma symptoms in the prose of the aforementioned authors were examined comparatively in terms of their historical and political-ideological specificity.

The article employs hermeneutic and historical-comparative methods for analyzing the artistic manifestations of trauma in literary works.

An intercultural analysis method was employed to clarify the specific manifestations of postcolonial and post-Soviet trauma markers in literary works.

3. Discussion

In the practice of textual analysis of trauma theory there are practically no specific studies aimed at post-Soviet Kazakh prose in western literary criticism, this grouping is considered within the framework of certain interdisciplinary complex works. Lisa Hinrichsen, in her research "Trauma Studies and the Literature of the U.S. South" makes a comprehensive cognitive review of basic research on "Trauma" and its basic development.

It is noted that renewed attention is given to policies, communities, various institutions, practices, and environments that "inflict suffering on the human psyche and spirit", thereby prioritizing specific forms of pain and trauma.

In these works "trauma studies" present and examine the concept of the trauma across its various aspects.

Cathy Caruth (1995, 1996), Shoshana Felman (1992, 2002), and Geoffrey Hartman (1994, 1996) became pioneering researchers in the study between trauma and literature. They explored ways of staging complex dialogue between psychoanalytic theory and literature concerning how trauma is experienced, remembered, and expressed. The works "Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History" (1992) by Felman and Dori Loeb and "Trauma: Explorations in Memory" (1995) by Caruth were landmark editorial works that sought to transform the work of literary critics, sociologists, archivists, filmmakers and psychiatrists into an interdisciplinary dialogue" (Theory of Literature: An Anthology, Vol. 2, Hinrichsen, 2019: 256).

In literary heritage, time of sorrow reflections developed such as "The end of time", "danger is approaching", "catastrophe, catastrophe has befallen us", and thus the time of sorrow shows it (Omaruly, 2000). Political, social and spiritual crises inherent in the system of the Soviet Union are characteristic. During the period of independence, this types of actions are completely established as a manifestations of moral degeneration humanity.

In the study of literary history, the apocalyptic motif in Zar Zaman (time of sorrow) poetry particularly the concept of "alienation" (zhatbauyrlyk) articulated in the works of Shortanbay Qanayuly, has been underscored by the well-known literary scholar Bauyrzhan Omaruly (Omaruly, 2000: 67) [translated by the authors].

When developing theoretical and methodological frameworks for studying Kazakh literature of the Independence period as an expression of trauma within a specific historical-

literary context, it is crucial to contemplate the apocalyptic Zar Zaman (time of sorrow) motive implanted in the literary tradition.

At the end of XVIII century Kazakh society met difficulties and the subsequent dependence of the Kazakh people on the power of the Tsarist Russia can be seen as a kind of postcolonial trauma. The essence of this question lies in the policies ideological approach adopted by the colonial power. As historical experience gives result similar situation were experienced by South Americans African people who suffered from encumbrance of fate.

In literary studies, the origins, meaning, and roots of the concept of trauma are closely tied to the core of historical narrative. One such artistic work that vividly conveys the trauma of Kazakh society-rendering perceptible the suffering of a people who became victims of nineteenth-century colonial oppression is the novel Abai's Riddle (Abaiding jumbagy) by Ramazan Tokhtarov, written during the years of independence.

The novel embodies trauma shaped by time within the lamentation surrounding Kenesary Khan. Kenesary Khan remained faithful to his oath: "I am last Khan whom the people lifted up on a white felt. Even if I lose my life, I won't back down! I chose this way" (Tokhtarov, 1999: 14) [translated by the authors]. This unwavering fidelity includes personal and collective traumas that are held in the nation's historical memory.

Trauma of the people who lost their leading khan and leaders are so serious. Such postcolonial traumas are analyzed in major contemporary writings scrutinizing civic institutions such as the collective memory of Jeffrey C. Alexander (Alexander, 2012) as central problem.

In Q.Zhumadilov's novel "The Flame of Prometheus" (Prometei alauy) gave artistic explain of traumatic signs, paid special attention to situation Zar Zaman (Times of sorrow), including topic of religious repression, forced Christianization of population and the missionary policy pursued by the colonial power.

The character Basher Molla rejects his fellow tribesman Gainedden for betraying his faith, condemning him as a "beast struck by divine wrath".

"If there are those among the Kazakhs who wish to convert to Christianity, the holy father will baptize them free of charge, without taking anything. Moreover, a monetary reward is even provided per person..."

The novel "The Flame of Prometheus" (Prometei alauy) conveys the realities of colonization in the first half of the nineteenth century, including the practice of offering financial incentives to those willing to convert to Christianity through Agtaylag bi's compassionate concern for Gainidden. The bi's inner monologue functions as one of the principal techniques of artistic interpretation in the narrative.

The Hero of the novel Aqtailak bi is depicted as a person who thinks his own nation adheres to a moral model and its devoted to human dignity and freedom.

"In that massacre I lost half of my people. Do you think the grief of a single child outweighs that devastation?"- the speaker declares, subordinating personal sorrow to collective national trauma (Zhumadilov, 2002: 352) [translated by the authors].

A recurring motif in the works of M. Qozhakhmetova is the enduring Zar Zaman (times of sorrow) strain, originating in the XX century and even earlier historical periods.

"In these works, the character of the modern individual is also depicted through the disintegration of family life and the erosion of respect between generations. Poets portray

the transformation of the traditional Kazakh household by depicting relationships such as the reckless youth who imitates surrounding influences, the elder who has lost authority and moral restraint, the unruly younger brother and the helpless elder sibling, and relatives ready to turn against one another. Such representations, of course, do not depart from the apocalyptic reflections that mark the moral decay of the world “, notes Baurzhan Omaruly (Omaruly, 2000: 78) [translated by the authors].

The tragedy of personal and familial crisis expanding into a broader social condition is powerfully conveyed in “Passing away” (Zhantasilim) by M. Qozhakhmetova, where the “Time of sorrow” (Zar Zaman) tension unfolds across the scale of an entire historical epoch, a whole society, and several family life narratives (Qozhakhmetova, 2002) [translated by the authors].

The writer introduce to his reader about central hero, and its society, their difficulties and emotional trials. The fear of irrevocable suffering that has befallen the country testifies to the violation of the inner peace of its inhabitants. The novel gloomy psychologically reflects the inner experiences of the human spirit hidden in everyday life and the silent struggle of conscience.

A new generation, alien in temperament, emerges gloomy, withdrawn, and estranged faces, both familiar and unfamiliar. Serik the son of Kopjasar, who suffered a sudden misfortune while serving in the army, belongs to this type. The reader is struck with unease, sensing that these figures resemble true mankurts. Compared to the son of Qazangap in Borandy Beket by Chingiz Aitmatov, who appears almost humane, the spiritual desolation of this new generation seems even more severe: and an unexpected calamity inevitably befalls Kopjasar’s family as well.

Why does Kopjasar live in isolation, indifference and burden? The suffering of that era was hard for him. His wife, the mother of ten children, died of drunkenness. The harmony of rural life in alcoholism is violated

During the period, the community became significantly impoverished and spiritually depleted. People who have resisted hunger, war and repression are now unable to find that their moral fiber is broken by alcohol. This is another harsh reality of rural life. In “Zhantasilim” (Passing away), the author places particular emphasis on this destructive affliction.

The concept of “injustice” (qianat) in one of the categories by which humanity is measured Ourman reflects on injustice. At first glance, he considers himself innocent: in his own view, he has justification. He consoles himself with the thought, “I never wished injustice upon anyone.” Yet... can such assurance erase the undeniable truths that stand before him?

Delving into the depths of his thoughts, shifting the burden of calamity onto the times in order to justify himself, Qurman emerges as one of the habitual, ordinary figures of an entire epoch an epoch that spared no one. He is also one of the reluctant victims of political domination. Even if one reflects upon the tyranny of time that prevented him from recognizing his own misguidance, nothing can now be changed. He stayed a life that was scarcely alive an existence marked by falsity.

The Soviet Union system, surpassing even the harshest empires in its trampling of human rights, corrupted and degraded not only individuals but also generations to come,

leaving them impoverished, broken, and deprived of hope The sacrifice as Qurman was violent, and in the next turn the hero moved away from his society. The fate of people who were turned into toys by powers became pain, tired and weakened, morally devastated.

The inner reflections of Qurman "fortunate" enough to live in a land of hollow, puppet-like figures-lay bare the irreversibility of a punitive political system that extinguished the light of an entire lifetime. It is a political image of the Soviet regime: a state of divided selves, where individuals were split in two and compelled to act without conscience. A system in which the reins of life were never truly in one's own hands; where everything was regulated and predetermined from above, producing standardized subjects of a managed society.

This situation breeds a moral reality where corrupt people, lost in their intentions and actions, eventually fail. Severe social and spiritual devastation spread by the Soviet system led to historical consequences that violate human freedom, overturn the world through a demanding and dominant political order. Such power or society has led to human suffering, diminution, moral upheaval and spiritual poverty

Qurman fortunate to live in a land of hollow, puppet-like figures experiences inner realizations that expose the irreversibility of a punitive political system which extinguished the light of an entire life. It is a political image of the Soviet regime: a state of divided selves, where individuals were split from their own essence without hesitation. A system in which the reins of life were never truly in one's hands, where everything was regulated and predetermined from above, producing standardized subjects of a controlled society There is no exaggeration here. It echoes the moral truth described in the Quran, concerning nations that perished due to corruption of intention and action.

"How is it that every ten or twenty years we revise the laws and conditions, scarcely giving ourselves time to regain our senses, only to rise again after another ten or twenty year and invent new laws, new conditions, new rules? Is this not tantamount to deliberately severing people from their villages and communities? Where are the customs and traditions refined over hundreds and thousands of year? Why must the traditions and practices that define your village as a village and your people as a people are changed after ten or twenty years-why?" (Qozhakhmetova, 2002:81) [translated by the authors].

The work describes a full image of the rural community through diverse characters, temperaments, and distinct ethnic and mental particularities.

"The imperial frontier gave rise to a significant body of a literature. The tensions between colonizers and the colonized contributed to the formation of a new literary school shaped by jealousy and flattery, fear and resentment. On one side of the imperial front stand "A Passage to India" by E.M. Forster and "Kim" by Rudyard Kipling: on the other side are "Wide Sargasso Sea" by Jean Rhys and "A Small place" by Jamaica Kincaid. Every colonized nation developed its own literature narrating its imperial fate or seeking to define a post-imperial understanding of nations and cultural identity. Among such works, the writings of Wole Soyinka and Ngugi wa Thiong'o deserve particular mention" (Literary Theory, 2019 : 238).

The study of literatures produced under colonial oppression began to receive systematic attention in English-speaking research institutions in the late 1960s and early 1970s.

During this period, themes of ethnicity and race emerged as significant new methodological approaches. In this context, literary works in Kazakh literature that articulate resistance to colonialism remain to a considerable extent, insufficiently explored as comprehensive and integrated objects of scholarly research.

The study of Native American literature began to gain momentum following the Native American Renaissance, which emerged after the publication of *House Made of Dawn* by N.Scott Momaday in 1968. In the late 1960s and early 1970s, the American Indian Movement drew public attention to the long-standing oppression endured by Native Americans. The hardships faced by Native American communities were largely rooted in the needs and ambitions of Anglo-Americans. Much of the early work by writers such as Kimberly Blaser and Paula Gunn Allen was devoted to the study of Native American culture, religion, mythology and oral traditions" (Literary Theory, 2019: 244).

Although the literary creativity of the Kazakh people an indigenous ethnos living under colonial oppression began to be recorded, published, and studied during the period of the Russian Empire, its fundamental distinctiveness was largely interpreted in a one-sided manner, aligned with the interests of imperial domination. Research on Soviet literature, conducted within the framework of positive and negative character typologies and the rhetoric of socialist "creative construction," constituted a separate and well-established direction, one they cannot conceal whose ideological bias.

The Soviet system did not encourage in-depth research into the origins of the authentic, stable, and fundamentally original artistic space that had taken shape within the literary process of the period. Real modern works remain in need of complete scholarly analysis, as they show values marginalized by slogan-driven literary criticism.

Like Americo Paredes, the author of *With His Pistol in His Hand* (1958), critics emerging from Latin American and Chicano cultural contexts began, in their literary studies, to move beyond the exclusive use of folkloric methods and to employ a broader range of analytical approaches (Literary Theory, 2019: 277)

The section "Ethnic, Indigenous, Postcolonial, and Transnational Perspectives" in the anthology *Literary Theory* contains substantial cognitive and informational material regarding the methodological foundations of these approaches.

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Particular attention is given to research syntheses developed around such concepts as border theory, bilingualism, immigration, territoriality, hybridity, as well as poststructuralist and feminist framework.

Although the findings of research in this direction offer valuable insights, it is essential to give due to attention to the distinctive poetic and indigenous foundations of a Kazakh literature's historical development-features that have no direct equivalents in global postcolonial literature. Furthermore, dedicated consideration must also be given to the relevance of theological approaches within this field of study.

Even during periods of colonial subjugation, the Kazakh nation endured sustained pressure under political regimes such as the Russian Empire and the Soviet system. Within

its literary heritage, the realities of orchestrated catastrophe most notably the cruelty of famine, unjust exile and execution, and dispossession of land have been indelibly inscribed and artistically represented. Although Beimbet Mailin was often regarded as a "bard" of the Soviet system and an advocate of Mirgymbay, he nonetheless revealed to the world, through a single short story, the devastating famine that befell his people. The vision of a population reduced to skeletal remains, abandoned in the crepe and dying of starvation, gives a historical experience that finds few parallels in global postcolonial literary practice.

"In days by gone, only livestock were alived; today, it was people who were slaughtered". (Qozhakhmetova, 2002: 13) [translated by the authors].

M.Qozhakhmetova characterizes the spiritually deconsecrated village and its hollow, restless inhabitants as trapped in pervasive and chaotic unhappiness. Women of the new generation in the countryside are in a different psychological state. The evil bride is not limited to Itemgen's household; on the contrary, it has become a disease that destroy many families. New features arising from the rhythm of the era revealed in the storytelling technique through dynamic, vivid and informative, oriented towards the future and distinguished by modern ways of thinking. Why do most of Bugili's young women look like Sheker "Soviet" type? Why do the village elders carry a heavy, unspoken burden of concealed anxiety? Why do the young men of the village appear restrained, hesitant, and detached?

"We often heard our grandparents say, 'May God take my life, but not my goodwill.' AT times we would also overhear phrases such as, 'Oh dear, what will become of us so-and-so's intentions are narrowing... just look at another's disposition...' When our mother would attribute the changes around her to people's intentions and inner dispositions, saying, 'Everything depends on a person's own intention,' we did not attach much significance to her words. Yet whenever she noticed that close relatives or kin had grown petty or resentful over trivial matters, she would be deeply troubled" (Qozhakhmetova, 1997: 14) [translated by the authors].

According to M.Qozhakhmetova, if a person is mistaken, his or her consequences will be severe and the catastrophe caused by him can harm future generations. Explaining this moral causality within the framework of sacred (Islamic) principles and traditional religious and spiritual foundation that form the ethnic identity of the Kazakh people, the writer concludes that stable spiritual values are returning to the generation from Kazakh literature trying to eradicate the Soviet Union system.

M. Qozhakhmetova draws attention to the consequences of an oppressive colonial system that inevitably transforms human character and disrupts the identity of a particular ethnos.

"Colonialism has never been univocal; however, this multiplicity and relative heterogeneity only intensified its consequences. In pursuit of imperial homogeneity, colonizers imposed their own culture upon entirely different cultural contexts, compelling the colonized to imitate them unquestioningly."

The forced desire of the dominant group gave rise to various forms of resistance to power, since such violence, of course, contradicted personal will and inner conviction. Among representatives of ethnic cultures, ironic facial expressions prevailed and not

a real illusion. Some sought refuge in ancestral traditions based on life experience and native language predominantly spoken language culture and folklore national heritage. The question underlying this answer is that language serves as a reflection of collective worldview thus, the adoption of the language of empire led to the complete adoption of an almost imperial worldview, including its violent and selfish ideological premises (Ryan, 2019: 200)

At this stage, we can see that Michael Ryan did not sufficiently consider Empire's encroachment on imperial and Soviet colonial religion and spiritual autonomy. Western literary science has demonstrated limited communication with the spiritual consequences of the policy of forced on the ancient peoples of the 19th- 20th centuries. It can be assumed that relative negligence is due to the limitation of the problem to an external audience, but other main factors can also affect. In the colonial period, spiritual and artistic aspirations remain one of the relatively undeveloped trends in Kazakh literature. The village had lost its former harmony and prosperity. The language deteriorated, misguided. In place of once-abundant blessings, a restless and spiritually impoverished crowd now occupies the space.

The marked destinies, psychic wounds, and inerasable memories of colonized peoples are portrayed in multifaceted ways. In this context, "Zhantasilim" (Passing away) should be analyzed along with Toni Morrison's novel such as "The bluest Eye", "Desai's", "Legacy of loss", and Louise Erdrich's "Love Medicine", where colonial trauma, personality fractures and historical memory are explored through various storytelling strategies. The novel "Zhantasilim" (Passing away) has reason to be considered as a literary portrait of a Kazakh village lying in the arms of an entire political era. Although the ideological order did not always exert overt pressure, it violated ethnic identity and traditional customs, replacing them with an artificially created hybrid of practice that violates genuine cultural continuity.

In "Zhantasilim" (Passing away), M.Qozhakhmetova describes the consequence of colonial rule through a once integrated community with a violation of lifestyle and traditions. The story depicts a society that is increasingly involved in drunkenness, is ready for the exchange of honor for its status and rank, obeys the orders of a false system and boils down only to the preservation of remnants of respect and politeness, is listed in the "Red Book" of endangered humanism. Religion and language alike appear fragmented and depleted, reflecting the tragedy of a people on the verge of cultural exhaustion.

The novel is a unique example of the novel genre in Kazakh literature. The success of the writer lies in the typical unity of Kazakh being, in its characters, in the main content, which remains, although the figures themselves seem to be in the shadow of historical forces. The author pays great attention to the destructive habits of women who violate the family agreement. The layout has special artistic features that deserve special attention. Its structural, stylistic, and linguistic specificities call for dedicated scholarly examination.

In the story "Kokjiek" (Horizon) (2025), Zhanar Abdishova characterizes Soviet ideology, psychological trauma and fear syndrome, transmitted from generation to generation, as hereditary inheritance of blood. Warm but vague memories of childhood sounded against the background of the father's family, mother's father, older sister and brother, who were unjustly convicted and returned home many years later. The observant and observant views of the young girl capture the life, customs, rhythm of the Kazakh

village at a certain historical moment with its full beauty and reality. The event reveals a series of value crises and family catastrophes, each characterized by individual forms of depression.

Despite the fact that Sagynysh is not considered as an outsider, she understands that she still cannot fully integrate into the everyday habits of her relatives, which reflects a special aspect of the Kazakh mentality. In her characterization, Zhanar Abdishova focuses on genealogy, family ties, the strong institution of the family, talks about them with respect and sadness. After walking long empty rocky mountain paths, she will get to the city, where she will understand that the long-awaited world is heterogeneous, rough and imperfect.

Elderly women wear simple slippers on their bare feet; their hair is cut short. She feels pity. She craves her maternal aunt in her white headscarf and brown jacket. An energetic, observant girl quickly bursts into tears, but quickly forgets and runs away to play, and her memory contains a childhood mark that was once illuminated by constant sunlight and is now overshadowed by the traumas of the era. Individual destinies and fragments of lived experience accumulate to create the impression of having read a novel in which an entire epoch is rendered meaningful.

In 1954, the year Sagynysh first saw a train, she moved to a small kolkhoz near the city of Aulieata (present-day Taraz), where she experienced many formative episodes. The writer places particular emphasis on the fate of peoples deported to Kazakh soil.

Her neighbor, Aunt Lyuba, is an elegant woman. Sagynysh compares her to the full-bodied beauties depicted in famous paintings. She wears flowing crepe-de-chine dresses, curls her hair, and paints her nails.

"I compare her to the beautiful women I saw in those paintings. Around them were expensive objects: lace curtains, carved wooden armchairs with curved backs, tables covered with lace tablecloths. But here, the window is covered with newspaper. In the corner, a spider has spun its web" (Abdishova, 2025: 30) [translated by the authors].

The girl realizes that Luba Apai's life is incompatible with the elegance represented by these painted images. She notices that Lyuba eats her hardened black bread together with the lipstick still on her lips.

Kokjiek has been recognized as one of the fine works of Kazakh prose, the Red Empire's own path manipulating people like dolls, as well as formulating postcolonial consequences through the power of life-affirming storytelling.

Political repression, the constriction of freedom, and the collective subjection of an entire people to a syndrome of fear these become a lingering and incurable affliction embedded in memory.

"No matter how deeply I sleep, when midnight comes, I open my eyes. Whether lying on my back or sitting up, I clearly see two rats fighting at the foot of the bedding where my father, mother, tremble in fear, watching until the two hands of the clock meet at three..." (Abdishova, 2025: 39).

The terrible state of longing can be interpreted as a manifestation of collective trauma caused by hunger, repression and war in cases formed by the ideology of the Soviet Union, the consequences of which are transmitted over generations and even threaten the psychological stability of generations. So how does that relate to trauma theory? In

the conversation, there is a constant and relevant question about moral causation: is it punishment for serious illness or is it a form of mercy? Within this framework, different interpretations appear in the global philosophical and religious worldview. The trauma subtext indicates signs of collective moral degeneration syndrome, formed as a result of the erosion of forced secularity and spiritual foundations. The works of Zhanar Abdishova consistently acquire their significance from the strong connection between literature and religion.

One of the first elements that attract attention is the presence of both individual and collective trauma syndromes among the village inhabitants portrayed in her stories.

A distinctive feature of Zh.Abdishova's innovative approaches lies in her linguistic basis: allegory and metaphor serve as the main expressive devices. The writer's stories prove how intimate dynamics intersect with collective historical forces, entering a wider social framework of family relationships. Literature theory assumes that all stories are structured through deep, partially hidden layers; the writer's narrative style and strategies emerge from precisely such basic layers. Episteme. According to Michel Foucault, each historical era is characterized by a certain educational regime, which forms a certain image of the world in accordance with its categories and methods of building objects. For example, the medieval episteme, based, of course, on religious content, formulated a completely different worldview than in the 18th century, which turned out to be more "rational" (Theory of Literature, 2019: 566). Zhanar Abdishova, with his rich writing skills, aims to bring the social world of the Kazakh village of the twentieth century into the literary space through the category of collective trauma. Despite the differences in the cultural and social environment, certain creative intimacies relatively bring Alice Munro and Zhanar Abdishova together. Munro's fiction was also studied and evaluated in the methodological framework of trauma research.

Prior to the advent of trauma, there were specific historical premises as a descriptive analytical category. Although the term "trauma" originally had a physical meaning from the word "wound," its primary meaning is called the invasive body injury. However, modern scholarship, especially in the writings of Jean-Martin Charcot, Pierre Janet, Josef Breuer and Sigmund Freud, took on a mental dimension as well as a physical one.

It came to denote process extending beyond the individual psyche to encompass collective phenomena (Theory of Literature, 2019: 257).

In the short story "Aqqu Apa" (Sister Aqqu), Zhanar Abdishova narrates, through the voice of a recurring female narrator, the horror of a misguided political system that led to the mass starvation of an entire people.

Famine, though subject to censorship, has been addressed in Kazakh literature since Beimbet Mailin's story "Kulpash". In "Aqqu Appa", the issue is conveyed in its lived immediacy and existential reality. The narrative begins by evoking a sense of impending catastrophe: the hurried and agitated arrival of the narrator's uncle signals the approach of a calamity long before it is explicitly articulated.

"Shongeke cleared his throat and said:

- As I was coming from down from the mountain, I saw that some people had arrived at our house. They say they are "from the interior". They claim they are establishing a

"new order". The local communists and Komsomol members gathered up all the livestock, but failed to manage it properly and lost everything. The people over there are starving to death. Those who have come are descendent of a once-renowned wealthy man. There are three of them the husband, the wife, and their child. They are prepared, rather than die of hunger, to give the wife away for a sack or even half a sack of wheat. I came to tell you that," he said, this eyes wide with alarm (Abdishova, 2014: 12) [translated by the authors].

The man ultimately takes the strikingly beautiful woman. Such incidents were tragically common during the famine of 1932; even more horrifying events occurred. The woman bears him a son. Yet Shongeke, jealous and inwardly tormented, beats his wife daily and eventually kills her.

In Zhanar Abdishova's short story *Nan dami* ("The Taste of Bread") from the collection *Omir sursem ...kesh emes* (It is not too late to live) (2017), the trauma of war is rendered in a manner that leaves the reader unsettled. The narrative centers on the life of young Tolegen, who remains in enemy hands and spends his entire life in a foreign land.

Through a concise and restrained narrative style, the story rapidly traverses unexpected episodes of time and space, portraying a life that survives physical death yet is irretrievably wasted in its existential fullness.

In the short story "The taste of Bread", (*Nan dami*) the existential condition embodied in Tolegen's fate ultimately converges on a basic human question: why did it have to unfold this way?

As Albert Camus observed, the intellectual climate of postwar France was marked by the need "to reflect upon the fate and duty of the individual within the flow of history".

It must therefore be acknowledged that the artistic potential of Kazakh prose contains a depth of content capable of engaging with and withstanding diverse theoretical paradigms.

Third Word prose.

To consider the "Third World prose" not merely as distant cultures that have experienced exploitation, but also as possessing intact and rich literary heritages awaiting re-examination, interpretation, translation into English, and incorporation into academic curricula would, even if it did not significantly expand the scope of literary studies, at least help to overcome entrenched prejudices toward the "Third World prose (Literary theory, 2019: 295)

Within the contradictory positions surrounding the issue, a number of literary works and theoretical propositions have been advanced. Scholars is that within what is broadly labeled "Latin American culture", the civilizations of indigenous peoples such as Maya, Azles, Incas and other minority communities are often overlooked or excluded from discussion.

In this context, the creative dimensions of contemporary Kazakh prose earn analysis well as through the Kazakh - language edition of the five-volume anthology *Literary Theory*. Given that literary art is shaped by constant transformation, its engagement within contemporary theoretical debates remains both relevant and necessary.

At present, specialized monographic studies on postcolonial creativity in Kazakh literary scholarship are beginning to appear and enter academic circulation (e.g., *Central Asian Literature*, 2024 ; Toleu, 2026), signaling a growing institutional recognition of this field.

In examining the postcolonial and post-soviet trauma markers in the prose of the Independence period, the literary significance of the works of Q.Zhumadilov, R.Tokhtarov, M.Qozhakhmetova, and Zh.Abdishova allows for the identification of the following distinctive features.

- the conceptualization of postcolonial and post-Soviet trauma markers as manifestations of collective trauma;
- the articulation of trauma syndrome within postcolonial consciousness through Zar zaman (Time of sorrow) motifs, including religious belief, ethnic specificity, and mental-cultural distinctiveness;
- the historical foregrounding of the spiritual consequences consequence generated by Soviet political-administrative ideology such as revolution, confiscation persecution, political repression, famine genocide, and ethnic restriction;
- the recognition of the importance of enriching global trauma theory through the specific post-Soviet configurations found in Kazakh prose.
- These premise contribute to the formulation of significant and original conclusions concerning the universal manifestations of literary trauma as a symptom of the broader human condition.

For the first time, the research examined the manifestations in Kazakh prose of signs of postcolonial and post-soviet trauma in continuity with each other and determined their nature of collective trauma. In particular, positing, changes in religious and spiritual values, violation of ethnic and mental characteristics are systemized as the main signs reflecting the national nature of literary trauma.

In addition, the features of the artistic application of traumatic signs to the works of Q.Zhumadilov, R.Tokhtarov, M.Qozhakhmetova, Zh.Abdishova were analyzed, the relationship between personal and collective historical trauma was demonstrated.

As a result of the study, the experience of postcolonial and post-soviet trauma in Kazakh prose was based on national historical material that complements the theory of world literary trauma. This determines the directions that allow developing the theory of literary trauma based on the historical and artistic experience of Kazakh literature and supplement the scientific circulation with new theoretical and methodological concepts.

4. Results

The interpretation of postcolonial and post-Soviet trauma markers in selected works of contemporary Kazakh literature was examined with regard to the specific historical contexts of the nineteenth, twentieth, and twenty-first centuries. Particular attention was paid to artistic analysis across such dimensions as colonization the displacement of indigenous populations, missionary agendas, the construction of ethnic and mental identities, and related aspects, as well as to manifestations of individual trauma. The relevance and scientific rationale of these artistic analyses have been critically evaluated. Based on the global approaches to traumatic syndrome and its historical and political background, in order to systematize and integrate scientific discourse interpretations of injuries in Kazakh literature within the framework of its post-colonial and post-Soviet features, a targeted study was conducted with an emphasis on individual author expression. The study also conducted a comparative analysis of the theoretical foundations of the trauma theory in Western literary

styles and its application to modern post-Soviet Kazakh literature, identifying both general and special features.

Trauma theory is an important scientific direction in modern literary criticism, studying the reflection in fiction of historical events, socio-political upheavals and collective memory. In course of the study, the main concepts of the theory of trauma that developed in Western literary criticism and their manifestations in modern Kazakh literature from the point of view of continuity were considered. Particular attention was paid to the artistic interpretation of such historical and social phenomena as colonial policy in post-soviet Kazakh prose, hunger, political repression, decriminalization, weakening of national and cultural values.

It was determined that the traumatic phenomenon in Kazakh literature is not just a narrative of historical events, but a complex phenomenon that artistically reflects their influence on personality consciousness, national memory, ethnic and mental life. In the context the theory of literary trauma can become an effective theoretical and methodological basis for the study of historical memory, national identity and postcolonial consciousness in Kazakh prose.

The results of the study show the relevance of a systematic artistic materials of the history of Kazakh literature. Research in this direction will make it possible to revive historical consciousness, deeply understand the national cultural heritage and analyze the artistic features of modern Kazakh prose on the basis of new theoretical approaches.

5. Conclusion

Trauma theory represents a significant contemporary scientific-cognitive and literary-methodological category in global literature studies, evolving and being investigated across several interconnected paradigms.

The traumatic consequences of global colonial oppression in the history of Kazakhstan, including hunger, political repression, and forced secularization, secularization explored through the prose works of individual author, with particular attention on issues of ethnic and mental identity.

The study achieves significance through scientific justification of the specific artistic foundations of the theory of literary trauma and its relevance in the practice of intercultural and historical analysis. When conducting comprehensive research on literary processes, the study reveals a field of practical application based on theoretical and cognitive features.

By putting the important historical and artistic foundations of this theory first in the educational process within the framework of world literary traditions, concrete results based on knowledge and competence can be achieved.

Drawing on the global experience of literary trauma, focused on research on the postcolonial and post-soviet trajectories of Kazakh literature becomes especially important as it is essential for preserving cultural heritage and for the cognitive understanding of unique ethnic and mental values.

In conclusion, the article presents an important methodological basis for a focused study of postcolonial and post-Soviet motifs in modern Kazakh prose, based on the experience of the formation and development of the theory of trauma.

Within the global development and research trajectories of literary studies, the cognitive analysis of the concept of trauma in literary trauma theory – through which the traces

of complex periods in human history are preserved – has been conducted continuously. Building on the advanced historical methodologies developed to refine and consolidate this theory, the present article continues this line of inquiry by undertaking focused research into trauma markers in contemporary Kazakh prose, particularly in relation to postcolonial and post-Soviet foundations. Also this research contributes to the identification and formulation of the theory of trauma within the framework of the historical experience of modern Kazakh prose.

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