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THE ISSUE OF MODERN KAZAKH POSTMODERNISM AND NEO-MYTHOLOGISM IS IN THE ASPECT OF NATIONAL KNOWLEDGE (BASED ON THE STORIES OF A. KEMELBAYEVA)

Abstract. The article considers the development of the postmodernism in Kazakh, Russian, and French literature. The research is based on M. Epstein's theory about the formation of the direction of post-Soviet postmodernism. The theoretical basis of the study was considered in the light of the opinions of such researchers as N. Kuchina, S. Sheyanova, Ye. Zinurova, M. Gontar, A. Maulenov, S. Takirov, S. Altybayeva, N. Syzdykbayev, D. Kaliakbar, B. Syzdykova, A. Kairbekova, B. Orazova. The practical significance of the article is determined within the framework of studying the direction of postmodernism in modern Kazakh literature. The means of the direction of postmodernism which have social, philosophical significance, were considered through the phenomenon of intertext. The main means of the phenomenon of intertextuality are the transfer of methods of simulacrum, reminiscence and postmodernism through mythical plots. The stories "Konyrkaz (Grey goose)", "Tyrnak (Claw)", "Yesim (Name)", "Kosmos (Space)" by A. Kemelbayeva, who contributed to the development of postmodernism in Kazakh literature, are analyzed. The techniques of flexible postmodernism dictate the writer's ability to portray society. The paper describes the role as a national code and highlights the ethnographic character while examining issues with folk understanding, national knowledge, and legendary beliefs in the stories of A. Kemelbayeva from the perspective of intertextuality. The author's use of mythological knowledge in her novels is examined within the context of contemporary postmodern literature and the neomythologism dilemma. Postmodernism's foundational concepts of mythical cognition and understanding are portrayed in a nostalgic, retrospective light, taking into account the unique characteristics of the narrative form. The article's fundamental thesis is that the theory of the hybrid genre in the contemporary narrative system, transformation, is based on the field of neomythologism.

Keywords: postmodernism, intertext, simulacrum, artistic work, period of independence, neomythologism, national code.

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Қазіргі қазақ постмодернизмі және неомифологизм мәселесі ұлттық таным аспектісінде (А.Кемелбаева әңгімелері негізінде)

Аңдатпа. Мақалада постмодернизм бағытының қазақ, орыс, француз әдебиетіндегі дамуы қарастырылды. Зерттеу мақаланың негізі ретінде М.Эпштейннің кеңестік жүйеден кейінгі постмо-

дернизм бағытының қалыптасуы жөніндегі теориясы алынған. Зерттеудің теориялық негізі Н.Кучина, С.Шеянова, Е.Зинура, М.Гонтар, А.Мауленов, С.Такиров, С.Алтыбаева, Н.Сыздықбаев, Д.Калиакбар, Б.Сыздықова, А.Қайырбекова, Б.Оразова сынды зерттеушілердің пікірлері аясында қарастырылды. Мақаланың практикалық маңызы қазіргі қазақ әдебиетіндегі постмодернизм бағытын зерттеп-зерделеу аясында анықталады. Әлеуметтік, философиялық мәнге ие постмодернизм бағытының құралдары интермәтін феномені арқылы қарастырылды. Интермәтінділік феноменінің негізгі құралдары симулякр, реминисценция және постмодернизм әдістерінің мифтік сюжеттер арқылы берілуі анықталған. Қазақ әдебиетінде постмодернизм бағытының дамуына үлесін қосып жүрген А.Кемелбаеваның «Қоңырқаз», «Тырнақ», «Есім», «Космос» әңгімелері талданған. Қаламгердің қоғам бейнесін берудегі шеберлігі жан-жақты постмодернизм әдістері арқылы анықталған. Мақалада А.Кемелбаева әңгімелеріндегі ұлттық таным, халықтық түсінік, мифтік наным-сенім мәселелері интермәтінділік тұрғысынан қарастырылып, ұлттық код ретіндегі қызметі, этнографиялық сипаты айқындалады. Жазушы әңгімелеріндегі мифологиялық таным қазіргі постмодернистік әдебиет аясында қарастырылып, неомифологизм мәселесі аясында зерделенген. Постмодернизмнің негізі саналатын мифтік таным мен түсінік реминисценциялық, ретроспективті аспектіде беріліп, әңгіме жанрының ерекшелігін танытады. Қазіргі әңгіме жүйесінде трансформация, гибридтік жанр теориясының астарында неомифологизм саласы бастау болатыны мақаланың негізгі идеясы саналады.

Кілт сөздер: постмодернизм, интермәтін, симулякр, көркем шығарма, тәуелсіздік кезеңі, неомифологизм, ұлттық код.

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Проблема современного казахского постмодернизма и неомифологизма в аспекте национального знания (по рассказам А. Кемельбаевой)

Аннотация. В статье рассмотрено развитие направления постмодернизма в казахской, русской и французской литературе. В основу исследовательской статьи легла теория М. Эпштейна о формировании направления постмодернизма после советской системы. Теоретическая основа исследования – Кучина Н., Шеянова С., Зинуров Е., Гонтар М., Мауленов А., Такиров С., Алтыбаева С., Сыздықбаев Н., Калиакбар Д., Сыздықова Б., Хайрбекова А., Б. Оразова, рассматривалась в рамках мнений критических исследователей. Практическая значимость статьи определяется в рамках изучения направления постмодернизма в современной казахской литературе. Инструменты направления постмодернизма, имеющие социальное и философское значение, были рассмотрены через феномен интертекстуальности. Основными инструментами феномена интертекстуальности являются симулякр, реминисценция и постмодернистские методы передачи через мифические сюжеты. Проанализированы рассказы «Қоңырқаз», «Тырнақ», «Есім», «Космос» А. Кемельбаевой, внесшей вклад в развитие постмодернизма в казахской литературе. Мастерство художника в передаче образа общества определяется комплексными методами постмодерна. В статье проблемы национального знания, народного понимания, мифических верований в рассказах А. Кемельбаевой рассматриваются с точки зрения интертекстуальности, определяется их функция как национального кода, этнографического характера. Мифологическое знание в рассказах писателя рассматривается в контексте современной постмодернистской литературы и изучается в рамках проблемы неомифологизма. Мифическое знание и понимание, считающееся основой постмодернизма, представлено в реминисцентном, ретроспективном аспекте и показывает своеобразие повествовательного жанра. Основная идея статьи заключается в том, что область неомифологизма является началом теории трансформации и гибридного жанра в современной повествовательной системе.

Ключевые слова: постмодернизм, интертекст, симулякр, художественное произведение, период независимости, неомифологизм, национальный код.

1 Introduction

The works of A. Altai, Zh. Khorgasbekov, T. Asemkulov, T. Abdikov, M. Omarova, A. Kemelbayeva, A. Zhaksylykov, D. Nakypov, and D. Amantai show the evolution of the postmodern direction in Kazakh literature. The peculiarities of this direction are defined by the phenomena of intertextuality, simulation, rhizoma, chaos, illusion, and reminiscence. Among these authors, A. Kemelbaeva employed postmodern techniques like simulacrum and intertextuality in addition to mythopoetic techniques. The trajectory of postmodernism has historical, political, and social relevance. Using French literature as a basis, M. Gontar defines postmodernism as a narrative discourse, which M. Epstein claims is a resistance to great ideologies. However, it is crucial to take into account the national knowledge component, which is expressed based on the neomiphological direction, when presenting A. Kemelbayeva's artistic universe. There are only three stories in the article, assuming that most of A. Kemelbayeva's works belong to the direction of postmodernism. Since her short stories and novels are not at the level of one article, and require articles in several directions, we took as a basis the stories "Tyrnak" (Grey goose), "Konyrkaz" (Claw), "Yesim" (Name), "Kosmos" (Space). The work is the driving force behind the postmodern movement, which is founded on ideas like magical realism, ethnomistics, Gothic, and neomiphology. In the words of the work, nostalgia sequences serve as a means of expressing folklore, mythological ideas, and ancient wisdom. Cosmogonic myths, mystics, mythonyms, stories found in stories are intertwined with the breath of modernity. In the story "Tyrnak", we can see the mythical background, as well as the search for a detective story. The Story "Konyrkaz" is a vivid example of the method of magical realism. The ethnographic, ritual and folklore leitmotifs embodied in the story "Yesim" form a conceptual environment that reflects the national code, while the story "Cosmos" is based on mythical reminiscences, although it is a story without a narrative character.

2. Research methods and materials

2.1 Research methods

The research article examines the development of postmodernism in Kazakh, Russian and French literature. From this basis, the concept of postmodernism was comprehensively determined by the method of comparing the opinions of researchers. The contribution of A. Kemelbayeva to the development of postmodernism in Kazakh prose was distinguished, the writer's stories were realized through the methods of analysis, narrative analysis. In the article, the author's stories "Konyrkaz", "Tyrnak", "Kosmos" are considered on the basis of myth and knowledge, differentiated in the folklore sense and the story "Name" is studied by the method of ethnographic analysis and synthesis national cognitive features.

2.2 Material description

Since the independence of our country, new directions have been formed in Kazakh literature. Kazakh prose developed in the postmodern style. The phenomena of postmodernism can be seen in the works of such writers as A. Altai, Zh. Korgasbek, T. Asemkulov, T. Abdikov, A. Zhaksylykov, D. Nakypov, M. Omarova, A. Kemelbayeva. In literature, the

following features characteristic of postmodern works are observed: illusion, hallucination, sensitization, intertext, death of the author, uncertainty, chaos, rhizome, pastiche, parody, decanonization. According to D. Satemirova and S. Syzdykov, the author's mystery is determined and created by the author himself, the mystery presented in words is associated with the constant attention of the reader (Satemirova, Syzdyqova, 2021: 748). All works of art are considered intellectual works, for this reason the reading of the work is carried out on the basis of the knowledge and skills of the reader. Researchers such as A. Koregenova, G. Bolatova note that the nature of the works born during independence is complex (Koregenova, Bolatova, 2021: 65). From this basis, we can see that the development of postmodernism in Kazakh literature began during the years of independence.

The research article presents the views of M. Epstein on the formation of postmodernism. The development of the postmodern direction in Russian and French literature was also considered. The opinions of such researchers as N. Kuchina, S. Sheyanova, E. Zinurova, M. Gontar, A. Maulenov, S. Takirov, S. Altybayeva, N. Syzdykbayev, D. Kaliakbar, B. Syzdykova, A. Kairbekova, B. Orazova on postmodernism in Kazakh, Russian and French literature were taken as a basis. The phenomenon of intertextuality was revealed on the basis of the work of A. Kemelbayeva through simulacrum, quotes, mythical plots. The development of postmodernism in Kazakh prose is in direct connection with the work of A. Kemelbayeva. From this basis, the author's stories such as "Konyrkaz (Grey goose)", "Tyrnak (Claw)", "Yesim (Name)", "Kosmos (Space)" are considered.

3. Discussion

Postmodernism has historical, social and philosophical significance. Opposition to big ideologies and contempt for binary opposition is recognized as the main innovation of the postmodernism. Postmodernism, as a direction formed after modernism, is considered to be contrary to the main positions of this direction, including: skepticism towards the author's "self", the presentation of a work in the form of a game, the search for meaning in a chaotic world. At the same time, the main means in creating the direction of postmodernism are such concepts as intertextuality, irony, playing with the reader, as well as the lack of artistic integrity. A feature of this direction are the phenomena of reminiscence, intertextuality, simulacrum. Nevertheless, the two world wars that have occurred in the history of mankind have had a huge impact on culture, art, literature. The concept of "lost generation", introduced by G. Stein, clearly reflects the listed changes. The direction of postmodernism, formed against various ideas about the world, was recognized in the eighties of the 20th century. M. Epstein develops the formation of the direction of postmodernism with the theory of postmodern trauma. Getting psychological trauma is faster than evaluating it and understanding its meaning. The researcher says that the Soviet ideology had a negative impact on the minds of hundreds of people, and the images of "Militsioner" (The Policeman), "Moskvich", "Griboyedov" in the studies of Rubinstein and Prigova are psychologically damaged images (Epstein, 2000: 64). The reason for this is that the party was accepted as reason, dignity and honor of that era.

In the Western world, postmodernism is defined as the result of creative intellectual research and reconsiders the critical elements of the style, concept, and values of the modern era in a democratic spirit. Postmodernism in Russia is formed from socio-cultural,

ideological, moral oppositions, transition of society from totalitarianism to democracy. For example, moral criteria are used in the works of writers such as V. Pelevina, V. Sorokin, L. Petrushevky, V. Yerofeyeva, O. Kulik, A. Brener, O. Mavromatti, who write in the direction of postmodernism in Russian literature. The adaptation of modern culture during the crisis and the anomalous situation of the eternal value system at the present time are defined on the basis of postmodernism.

In the term postmodernism, the phenomenon of intertextuality is of great importance. Researchers such as M. Bakhtin, J. Lacan, R. Barthes, Y. Kristyeva, U. Eco, J. Barthes, I. Hassan explain that the phenomenon of intertextuality is of great importance for the text, the author and the reader. Defining the phenomenon of intertextuality in the work of the Italian writer A. Baricco, N. Cucina says that the characters in his work contain motifs found in the text of the holy book of Christians is the Bible. On this basis, authorship is defined as a feature of the narrative style (Kuchina, 2023: 317). At the same time, each new work of art is defined as an intertextuality phenomenon, as it is formed on the basis of historical, mythological, religious, mental and cultural information. A work of art is recognized as a unity of polyphonic discourse, intercultural communication with works that preceded the author himself and survived different periods and cultures. Researcher such as S. Sheyanova, A. Yusupov, A. Maskayeva mention about the citational system of thinking in their article (Sheianova, Usupov, Maskaeva, 2023: 152).

The citational system of thinking is considered to be the main feature of the direction of postmodernism. At the same time, the features such as the author's own position, pessimistic worldview, depressive mood, recognition of action through existential categories reveal the nature of postmodernism direction. In the aesthetics of postmodernism there are no concepts of ideal, absolute truth. For this reason, the interpretation of the text emphasizes its dialogical, contextual character. The rejection of values, reformation of discourse, rethinking of religious concepts, transcendental, immanent are defined as the values of postmodernism. Researcher M. Gontar, studying the direction of postmodernism in French literature, considers postmodernism as a narrative discourse (Gontar, 2006: 160). Summing up the innovations in modern French literature, the author clarifies the narrative nature of postmodernism.

In an article by researcher A. Maulenov, mythopoetic methods of art are identified as a sign of postmodernism. In particular, the similarities between humans and animals, dissociation of personality, and color elements are considered. At the same time, it becomes increasingly clear the differences between the directions of postmodernism and existentialism. Postmodernism opposes the human self, dignity, and egocentrism in general. Unlike other directions and trends, there is no recognition of stereotypes and established principles.

If we analyze the work "Zharmak (Penny)" by researcher M. Magauin, then the dissociation of personality in it is defined as an ambivalent image of Kazakh spirituality. Historical and real writing of socio-psychological work is characterized mainly by the aspect of postmodernism (Maulenov, 2015: 200). Thus, the author assesses that among the works written in the direction of postmodernism in Kazakh literature, there is a work that raises a national theme.

In her research, S. Altybayeva says that Kazakh prose is a dialogue platform for such trends and methods as realism, modernism, postmodernism, neomythology. The researcher

shows A. Zhaksylykov, A. Kemelbayeva, A. Egeubay, D. Nakypov, D. Amantai as representatives of intellectual prose (Altybayeva, 2011: 28). The works of the mentioned authors use various approaches and literary techniques, possessing a rich treasure of national and world culture, through aesthetic and ideological paradigms.

The study by N. Syzdykbayev identified the main trends in modern world literature. Nevertheless, the researcher claims that modern writers take national history and cultural heritage as the basis for their works, since through the past they know the future of the people (Syzdykbaev, 2021: 141). The variant of the formation of postmodernism in Kazakh prose was embodied in the myth of writers and the neomythological plot of the writer. The mythological plot is found in the works of A. Zhaksylykov, A. Kemelbayeva.

4. Results

Researchers A. Maulenov, D. Kaliakpar identify three types of use of the myth genre in Kazakh prose: the use of mythical subjects in their pure form; use of mythical images; use of mythical archetypes to reveal a character's image. Researchers say that the use of the myth genre in the process of development of Kazakh literature is associated with the artistic world of the writer (Maulenov, Qaliaqpar, 2022: 159). Based on this, we are convinced that the use of myth in a writer's work reveals the author's artistic world. At the same time, we understand that the author bases the new content on the formation of his own thoughts. In Kazakh literature, the work of A. Kemelbayeva, distinguished by its own style and author's position, is recognized as one of the stages in the development of Kazakh prose. The works of A. Kemelbayeva reflect different genres, directions, and styles. The ornithomorphic archetype in the writer's story "Konyrkaz (Grey goose)", written in a mythical plot, has been identified in our previous research (Abdullina, Doskeeva, Tulebaeva, 2023: 180). The author's reflection of the mythical mystical trend in the article is defined as a sign of postmodernism.

The magical worldview is determined by the magic connection of a person with other people, nature, and the environment. The use of the "bird" archetype in the story "Konyrkaz (Grey goose)" also reveals the author's worldview through a magical worldview. Among the people, the motives of turning into a bird and flying are considered not only as a miraculous phenomenon, but also as a real story. In some regions it is a legend and a symbol of fidelity. However, the author's idea is not to use a mythical plot in its pure form, but to introduce the characters to the world and describe the nature of society.

Researcher G. Omirbekova says that the works of A. Kemelbayeva, written in the style of world literature, develop Kazakh prose (Omirbekova, 2015: 200). The mythical plot in the works of A. Kemelbayeva is an original way of conveying the author's opinion about society. Apart from Karshyga, her brother, sister-in-law and the artist, there is an entire folk identity in the background of the work. Society does not forgive mistakes made out of ignorance. The system of collective thinking does not recognize that a mistake has been corrected until the person who made the mistake is reproached and taught to be like everyone else. This is the main idea that the writer wants to convey through the use of a mythical plot in the work, an ornithomorphic archetype of a bird.

The author's position, the totality of the author understands of the world lies on the basis of the mythological plot. If we deepen the theory proposed by M. Epstein, then the collec-

tive consciousness that prevailed in Soviet times does not tolerate the shortcomings and mistakes of others, and at the same time a person who is outstanding or has a special talent cannot find his place in society.

Despite the fact that Karshyga had great talent in the work, she did not receive the recognition she deserved. Through the ideas of "loneliness" and "renunciation" we recognize that the "words" and "thoughts" of individual person cannot fit into society. The colorless image of society has become clearer since a lonely person struggles with an illness alone and cannot find support from others. Although every person accepts his own individuality, he cannot accept the individuality of others. However, this does not mean that others are not unique, but it will become clear that each person has a unique personality. This is a feature of the postmodernism. He opposes the human ego, the concept of "ego", selfishness and realizes that it is quite legitimate to have "special" people in society. We understand the vastness of the world, that it does not obey one theory, principle and consists of many different structures.

In the works of the writer A. Kemelbayeva, the main idea is national knowledge and ethnocultural worldview. Although the author's mastery of artistic techniques and literary devices appears in the background, the national basis is one of the main themes in any of her works. The national basis is defined as the highest value through mythical subjects, intellectual conversation, play with the reader, dialogue, intertextual means of reminiscence, simulacrum.

One of the author's works published in recent years is the story "Tyrnak (Claw)" (Kemelbayeva). The work gives scientific terms and religious ideas about claws, and the reader is given the right to put forward ideas. The main feature of the work is that the incident turned into a large-scale problem. On his deathbed, Boztay tells his relative Yerbolat that he is the only "claw", and this is the beginning of a great mystery. Trying to find the cause of the incident, a policeman from the city goes to the scene and visits the village. He only photographs a small house and captures the real evidence. In conversation with his intellectual companion, he discovers that his argument in the form of a picture actually reveals a great mystery of the human being. During the conversation, the writer emphasizes the essence of the current trend in Kazakh society and says that a person is trying to hide his negative side. The "black spot" is not just an image, but a simulated image. Based on this, to begin to doubt the veracity of ideas about the world is the main meaning of the image of a simulacrum.

Each person has a character, an action that he hides, does not want to share with others, is known only to him. Thus, the author artistically conveys the reason for the existence of the Kazakh identity, which has become the eternal theme of the modern coaching lesson. The fact that a police officer went to the village where the incident took place means confidence in the future. Despite the fact that a mystical event took place in the village, we see the hero's courage and the need not to be afraid of mysticism. And we understand that what happened in the past has nothing to do with today. Thus, we find out that the main tools of postmodernism are used to show the nature and image of society through the author's works, and they raise topical issues.

The story "Yesim (Name)" (Kemelbayeva, 2021) depicts the image of the "mother", who in Kazakh legend became the founder of the dynasty. In the work, national values are

defined through the memory of the past, veneration and respect for elders. The work also describes that the "ancestral house", customs and traditions, the spirit of the ancestors is the highest spirit of the country. It has also been said that God loves people who firmly adhere to the customs of their ancestors.

The mystical detail in the work is based on folk beliefs about twins. Fatima calls her son Yerniyaz's twin daughters Fatima and Zukhra. However, her son Yerniyaz considers these names a relic of antiquity and changes them to Almira and Gulmira. Changing a name affects a person; here it is shown by the death of Gulmira. Yerniyaz, who decided not to listen to the elder's advice and acted in his own way, then experienced mental suffering. Now the villagers and elders began to say that nothing would come of Almira. Mother Fatima tried to find a solution to this problem together with the village mullah. Then, they successfully completed the ritual performed in the name of God, and Almira grew up to be a kind girl. In the work, verses of the Koran are quoted through the phenomenon of intertext. The text of the Koran used as a quotation is a solution to the plot of the work. Through the image of Mother Fatima, the author conveys the images of Mother Domalak, Mother Zere, Mother Aiganym in the direction of postmodernism. The main character of the work, Mother Fatima, is a person who respects her surroundings and her family, and is devoted to her image. According to popular belief, Mother Fatima is the beloved daughter of the last prophet, and it is common for women to pray as "Mother Fatima". Avoiding idle words and actions, the mother did not miss five daily prayers. Mother Fatima was happy as she settled her three sons into three families and admired the happiness of her offspring.

In the work, "Mushel zhas" (a kind of transitional age from one period to another) is specifically mentioned. According to popular belief, the member of the family was careful of dangers and tried to spend the year in a pleasant way. The test that befell the happy family begins with the coming of age of the youngest son Yerniyaz. According to popular belief, young people understood it as a test involving some difficulties and danger, and tried to be careful. In some regions there are such traditions as giving away valuable things and slaughtering livestock as a sacrifice.

In the artistic work, eye contact, naming ceremony, as well as the fact that Mother Fatima felt the deep bond between the twins and made a special ceremony are considered to be a manifestation of folk knowledge. Eye contact is a set of ethnographic concepts of our people. Especially a young baby, a young animal is affected by the strong influence of the attention, it ends tragically. Fatima goes to her mother's birthplace to break the bond between the twins and returns with a beautiful doll. The meaning of doing this can be seen from the following words of the mullah (islamic priest): "It's your twin. Don't look for her anymore. She couldn't apart with you. "Don't look for your umbilical cord, it's right next to you. May your soul rest in peace, my little baby!" From the lines (Kemelbayeva, 2021), the connection between Gulmira and Almira is stopped by a ritual made with a doll.

In the work, it is said that a young boy is afraid of the shadow of a bird. In turn, the fear of the "bird's shadow" is interpreted as the fact that the baby is in the middle of the abode of the dead and the living. A baby up to forty days old is not considered a person of this world. For this reason, special attention is paid to the baby during forty days. After forty days, he is considered a person of this world, and the elders of the family gather and put him in

his cradle. The main meaning of the number "forty" in mythology is formed by showing the connection of three worlds. From the point of view of the genealogical prose, Fatima's daughter-in-law, naming her grandson after her, understands it as "holiness". However, through this, the writer shows the continuity and integrity of generations and conveys the connection of national values with the name.

The religious nature of the work is directly related to nationality. The work clearly states that the national basis of every person is connected with his religious faith. Attention was drawn to the fact that it is important to respect the customs and traditions of each nation. In his research, N. Syzdykbayev says that the works of postmodernism are based on determining the place of man in modern society (Syzdykbaev, 2021: 142). In her work, A. Kemelbayeva explains the meaning of national values, saying that we need to value traditions, the traditions of the people.

In the story "Kosmos (Space)" (Kemelbayeva, 2001: 84), written about the national basis, there is a mystery of the concept "egg". Although this mystery was posed by the author, the solution is known. In her prose, the author brings to the fore the concepts of national basis and national code, wanting to preserve original national customs and traditions. The author shows the skill of Allah by giving examples that the hatched egg is chaos before the creation of the world, that bird that flies in the sky is created from an egg on earth, and even space, the heavenly world is created by the union of the metal elements, and he says that this is cognizable by imagination and in ways created by eggs. In the work, the author and the hero are in one unity. We know that the world survives due to the continuous action of the Moon, like a silver egg, and the Sun, like a golden egg, surrounding the Earth.

With the help of a mythical plot, the reason why in the ancient world beauty was compared to a peeled egg is determined. Researchers A. Maulenov, D. Kaliakpar show in their work the second type of use of myth: the use of mythical images (Maulenov, Kaliakpar, 2022: 159). Zh. Zharylgapov, B. Syzdykova, A. Kairbekova, A. Babashov, K. Shakirova's it is reflected in research as a mythological discourse (Zharylgapov, Syzdykova, Kairbekova, Babashov, Shakirova, 2023). Through the images of Helen of Troy and Orpheus, the author compares beauties, symbols of beauty, with peeled eggs. The mention in the work of "Robinson" by D. Defoe and "Gulliver" by J. Swift is associated with the following two cases. The work "Robinson" tells about the emergence of human civilization on a desert island. It has been established that the existence of all mankind is connected with eggs because Robinson made his living from turtle eggs. K. Zhubanov in his work "About the emergence of the Kui genre in Kazakh music" reveals all the subtleties of the "Kui" (a type of musical work performed on Kazakh national instruments) genre among the General names of art (Zhubanov, 1999: 85). From the point of view of Kazakh mythology, we can judge the genre of "Kui" in a literary form. Because "Kui" is understood not only as an object of music, but even as a single genre system in the structure of literature, including mythological literature.

In the section about the dwarves in Gulliver, it is related to this mythical story that they were killed by the eggs of cranes, that the cranes defended themselves from enemies and turned into the nomadic bird of the year. The work examines the concept of creating humanity from an egg. The mother's uterus is also egg-shaped. Through the motif of "creation

from an egg,” the author conveys that the beginning of life is associated with an egg. It is clear that at the basis of every story there is a mythical plot. On this basis they say that in cosmogonic ideas the image of the world and space has the shape of a curved dome and an egg. However, why the “creation from an egg” motif is used can be revealed through a folk mystery. Through this, the author conveys that every person is born with national values and it is important to continue the traditions of their ancestors. We see that the concepts of “creation from an egg” and “universal egg” found among the Slavic peoples are associated with the idea of the creation of the world.

5. Conclusion

A. Kemelbabeva, making her contribution to the development of postmodernism in Kazakh prose with her works on various topics, artistically conveys to her readers the image and essence of society. Events in the history of human development have changed views of the world. World wars and environmental problems influenced the rethinking of the understanding of the world. Kazakh prose, formed on the basis of Soviet ideology, also moved away from socialist realism from the period of independence, and the value system was revised. In the practice of Kazakh literature, the formation and development of postmodernism lies in opposition to the Soviet system, a reassessment of past history. In modern Kazakh prose, the works of A. Kemelbayeva reflect national, universal values, in each of her works they raise global problems and contribute to the development of postmodernism.

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