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SIGNS OF POSTMODERNIST STYLE AND POETIC SKILL IN THE POEMS OF SERIK AKSUNKARULY

Abstract: *this paper explores the postmodern features in the poetry of Serik Aksunkaruly, one of the most spiritual figures in modern Kazakh literature. It examines how his work blends deep national symbolism, historical and cultural allusions, and elements such as fragmentariness, reminiscence, and pluralism. Through poems like Hey, Baibori, Baibori,"Mozart and Salieri (Modern Version),"and Homo Soveticus,"the paper analyzes how Aksunkaruly expresses resistance, identity, and artistic integrity. His poetic style, rooted in classical tradition yet shaped by postmodernist methods, reveals a strong civic stance and spiritual depth, making him a significant representative of postmodern Kazakh poetry.*

Keywords: *Kazakh poetry, postmodernism, fragmentariness, allusion, reminiscence, pluralism, national identity, spirituality, literary symbolism.*

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ПРИЗНАКИ ПОСТМОДЕРНИСТСКОГО СТИЛЯ И ПОЭТИЧЕСКОГО МАСТЕРСТВА В СТИХОТВОРЕНИЯХ СЕРИКА АКСУНКАРУЛЫ

***Аннотация:** в статье исследуются постмодернистские черты в поэзии Серика Аксункарулы, одного из самых духовно богатых фигур в современной казахской литературе. Рассматривается то, как его творчество сочетает в себе глубокий национальный символизм, исторические и культурные аллюзии и такие элементы, как фрагментарность, реминисценция и плюрализм. В таких стихотворениях, как «Эй, Байбори, Байбори», «Моцарт и Сальери (современная версия)» и «Номо Soveticus», анализируется, как автор показывает борьбу, идентичность и художественную целостность. Его поэтический стиль, сформированный постмодернистскими методами, раскрывает сильную гражданскую позицию и духовную глубину, что делает его значимым представителем постмодернистской казахской поэзии.*

***Ключевые слова:** казахская поэзия, постмодернизм, фрагментарность, аллюзия, реминисценция, плюрализм, национальная идентичность, духовность, литературный символизм.*

One of the most spiritual poets of modern Kazakh literature is Serik Aksunkaruly, who was born in Aktogay district, Zhezkazgan region. The poet and translator worked as a correspondent, department head in the newspapers "Arka Enbekkeri" of Aktogay district, "Kommunizm Tany" of Karkaraly district, and as the executive secretary of the Karaganda Zhezkazgan interregional branch of the Writers' Union of Kazakhstan. S. Aksunkaruly's creative path began at the end of the 20th century. The change of times, the transition period, and then the establishment of an independent period influenced the emergence of a postmodernist tone in the poet's work. The author of an article published in the "Literature Portal", recalling Serik Aksunkaruly's quote "Poetry is the lightning of Allah", called him "a poet who shone like lightning in Kazakh poetry" [6].

This comparison accurately describes S. Aksunkaruly's skill. The artistic and meaningful nature of his poems, their spirituality and the high level of use of postmodern elements are probably evidence of the poet's skill.

Postmodern is a philosophical concept that arose as a continuation of modernism in the fields of culture, art, and literature. Its branch in literature is postmodernism [5]. Although the exact definition of the style and the history of its emergence are controversial issues, postmodern features can be observed in a number of representatives of Kazakh literature. One of these elements is fragmentariness. Serik Aksunkaruly's first work, the poem "Twenty Moments of the 20th Century", is an example of fragmentariness, depicting Kazakh history from the Scythians to the 20th century in episode by episode. In addition, the fact that in the poem «Hey, Baibori, Baibori» from the collection of poems Uzan, Baibori is imagined during the khanate period next to Khans Yesim and Kasym, next to representatives of Kenesary and Alash, that is, the play is presented in parts through different historical periods, is also an element of postmodernism. In addition to the above works, we can see that the poet often refers to history in his poems "Kenesarynyn basy", "Sovet Odaki", "Men – Khas Sakpyn" and others. Another feature of this postmodernism is the display of allusion. Allusion (from Latin "joke", "hint") is a reference to historical, socio-cultural situations, a sequence of thoughts [4]. One of the examples of allusion could be the poem:

*"My heart sickens from the godless slave,
Yet my soul sings with pride of my Turan,
In those grim days of the Soviet reign,
I howled to the sky as a Blue Wolf again."* [6].

It is known that the ideology of the Soviet Union government, which alludes to the oppression during the Soviet era in these lines, tried to separate the Kazakhs from their culture, religion, and spirit for years. Since the Blue Wolf is the flag and totem of the Turks, the author wanted to convey through the image of the Blue Wolf in his poem that our people did not succumb to oppression and preserved their spirit. However, the Wolf in these verses can also be considered as the author himself. And his soar to the sky during the Soviet Union can also be understood as his refusal to recognize the

system, his personal opposition to it. So, on the one hand, the poet uses the method of allusion while presenting historical circumstances, and on the other hand, he writes a work that encourages the reader to think and creates several interpretations. The multifaceted nature of understanding a work of art is another characteristic of postmodernism [5]. The theme that opens the possibility of various interpretations in Serik Aksunkaruly's poetry is the symbol of the Wolf and the God. Each person understands the meaning of these concepts, which occupy a special place in the poet's work, in his own way. As an example, we can cite the poem «Hey, Baiböri, Baiböri»:

"Where is that True Figure on horseback?

...Why are you on your knees?!!"

Some interpret the Wolf as a symbol of our people's spiritual values and see that the author raises the issue of preserving them. In the following lines:

«The Khan has fallen from the Throne!

The Kazakh has fallen from the Horse... [3], the Wolf can be understood as a symbol of freedom, and its wounding – as a metaphor for the Kazakh people being deprived of their khan and becoming colonized. This multifaceted nature, reflected in this and other poems by the poet, is not only a hallmark of Serik Aksunkaruly's postmodernist style in literature, but also a sign of the artistic richness of his creative work.

The next element associated with the direction of postmodernism is reminiscence. If an allusion is a reference to history, then reminiscence (from the Latin "remember") is a reference to literature, a similarity in the words of another work, a remembrance of a work [4]. Since the works of Pushkin, Yesenin, Mayakovsky, Abai, Makhambet, Mukagali had a great influence on Serik Aksunkaruly's poems, he is an innovative poet who was able to form his own point of view as a result of absorbing the experience of great figures. Perhaps that is why, in S. Aksunkaruly's poetry – such as in the poems "When Reading M. Magauin's 13-Volume Works", "Mukagali", and "I Lay Five Black Flowers on Your Grave" – one can observe the use of reminiscence when the poet recalls writers and their works [3]. In addition, the poet's connection with other literary figures can be seen in another element of postmodernism – the creation of a new product using ready-made models. This aspiration arose from the understanding that it is

impossible to invent something new in the world at large. In general, the use of excerpts from others at all levels (including quotations) is a sign of postmodernism [4]. Serik Aksunkaruly used quotations from several figures in his collection "Uzan". In addition, his work "Mozart and Salieri. (Modern version)", which he wrote for 27 years, is a demonstration of the postmodernist updating the old. In this work, the poet interprets the well-known legend about Mozart and Salieri, linking it to Kazakh literature, and dedicates it to the fate of S. Seifullin [2].

According to scientists, the main characteristic of postmodernism is pluralism. Pluralism is a rejection of methodology, a rejection of canons [5]. The pluralistic tone in Serik Aksunkaruly's poems is closely related to his character. Serik is a man of principles. His poetic path is a struggle. It began at the end of the Soviet period and continues to this day. In his new poem *Homo Soveticus*, the author criticizes those who are devoted to Soviet ideology as *Homo Soveticus* instead of *Homo Sapiens*, a conscious person [1]. In an interview with the *Nayzatas Alebi* art magazine, S. Aksunkaruly said about his work "Mozart and Salieri. (Modern version)": "Literature is a battle between Mozart and Salieri. A battle between talents and scoundrels. I have seen scoundrels a lot. My life in Karaganda was a struggle with scoundrels". And about the character of a poet: "A poet must die in the path of honesty. If there is a trick to breaking the rules and bypassing society, then he is not a poet. All the classics in history are principled poets, people with a clear civic position" [7]. In his poem "Borili – my national flag", the author writes about Kok Bori's return as a poet. If we take Kok Bori as a symbol of the Kazakh spirit and freedom, then Serik Aksunkaruly probably wanted to say with this word that he would fight for the spirit and freedom through his poems [3]. This opposition, proud character, and poetic nature of the poet are visible in each of his works. This is what distinguishes S. Aksunkaruly's work in terms of thematic and ideological aspects.

In conclusion, Serik Aksunkaruly is a prominent figure of Kazakh literature, a poet with a soul. The mastery of his poetry is reflected in both genre-stylistic features and thematic-ideological aspects and is closely related to the features of postmodernism. Although the poet learns from traditional classics, he skillfully uses postmodern

elements in his poems. According to the stylistic features of his work, the author uses elements such as detail, allusion, and reminiscence, while his ideological features include the renewal of previously discussed themes, pluralism, and opposition to laws. The postmodern features in the poet's poems and his poetic character are in harmony with each other. Thanks to the spiritual and principled nature of S. Aksunkaruly, the reader trusts the author of the poem he reads, and the right element of postmodernism increases the impact of the poem on the reader. The secret of Serik Aksunkaruly's achievements is probably in the continuity of the features of postmodernism and spirituality.

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