



Transformation of Family Norms in Modern Literature of Kazakhstan

Dina A. Sabirova, Saule D. Abisheva, Zinaida N. Polyak, Dina M. Polyak, & Karligash B. Kubdasheva

Abai Kazakh National Pedagogical University, Republic of Kazakhstan, 050010, Almaty, Dostyk Ave., 13

Abstract

Kazakh literature is spreading from Kazakhstan's present territory, including the age of the Kazakh Soviet Socialist Republic, the territory acknowledged by Kazakhstan under the Russian Empire, and the Kazakh Khanate. Throughout the history and literature written by ethnic Kazakhs, there is some overlap with other complementary themes, including the literature of Turkic tribes that populated Kazakhstan. In the modern literature of Kazakhstan, the family theme has a compound development. It aims to reflect all the pressing problems associated with the institution of the family. Discord in the family, betrayal as unfaithfulness, the negative impact on children of conflicts between adults – all these problems of the modern family are reflected in the literature. Especially in the women's novel, the trend of mastering such a phenomenon of our society as polygamy is becoming more and more popular. The problems of relations between tokal (the second wife) and baibishe (the first wife), the reasons for men's infidelity and their frequent desire to create a second family are the subject of artistic interpretation in modern Kazakh prose.

Keywords: Women's Prose; Transformation; Genre; Poetics; Modern Literature.

1. Introduction

The last quarter of the 20th century – the first decade of the XXI century is considered the main vectors and reference points of modern Kazakhstan prose, her genre features, problematic and style forms (Abdullina, 2013; Abisheva, Polyak, Serikova, et al., 2018; Sabirova et al., 2020; A. B. Temirbolat, 2016). The works embodying the artistic world of a family are a noticeable part of the modern literary process and genre system of Kazakhstan literature (Yerdembekov et al., 2018). The modern Kazakhstan novel is a genre, many-sided on the theme and poetics (Tattimbetova, 2015; Alua Berikbaykyzy Temirbolat et al., 2015). Notes complexity of the definition of a genre framework for the modern novel. In the Kazakhstan literature of a boundary of the 20-21st century's intensive searches of new genre forms of the novel are observed (Abisheva, Polyak, Seidullaeva, et al., 2018; Abisheva, Polyak, Serikova, et al., 2018).

All this is possible only through the comprehension of such universal values like love, good, the truth, beauty, morality, spirituality. Modern Kazakhstan society demands from the person not only polytechnic education, high cultural level, deep specialization in various fields of science and technology, but also ability to live, coexist in society (Abisheva, Polyak, Seidullaeva, et al., 2018; Abisheva, Polyak, Serikova, et al., 2018).

Kazakh writer A. Kudaykulova addressed the current topic of “second family”. The character of her story “The ring with carnelian” (2012) Diana has achieved a lot in life. She is smart and educated, and her business is going strong, she has business abilities and skills to take a stand for herself. However, for seven years now, she has had to fight for her husband, Marlene, the father of her children, with a young rival, Zarema. Jealousy, resentment, a sense of rejection undermines the character inside and out. But she doesn't give up. In her soul, there is still a glimmer of love for her husband, because there were bright moments in their life together. No wonder Diana keeps the very first gift of her husband – a ring with a carnelian (Kudaykulova, 2011).

1.1. Research Objective

Family discord, betrayal as unfaithfulness, the negative effect of disputes between adults on children-all these issues of the modern family are expressed in the literature.



2. Material and Methods

In accordance with the requirements of modern science, the methodological basis of the research is of a synthetic nature. Modelling and systematization of art material are carried out through an interdisciplinary “mix” (Ramilevna Kayumova, Abel’chaerovna Safina, & Arkadjewna Nefedova, 2019; M Khabutdinova, I Mingazova, & Mashakova, 2019). The historical and typological foundation was laid by classical works relating to the issues of general and private poetics of such researchers as M.M. Bakhtin, R. Jakobson, Yu.M. Lotman, M.L. Gasparovs (Bakhtin, 2013; Gasparov, 1997; Jakobson, 1968; Lotman, 1996) and others. In order to the objectivity of the research, the methodology of multifaceted approaches to analysis was used based on such research methods as comparative, comparative, structural and analytical methods.

Victory over the rival will be won, Marlene parted with tokal (second wife). But for the heroine of the story, this is a “Feast victory”: love has not returned to the family, the husband continues to look for entertainment from another woman, and Diana is exhausted by the senseless struggle and reaps the bitter fruits of loneliness.

The writer manages to create recognizable characters in her works. Her characters have a lot of traits and psychological details written off from our contemporaries. Hence – the popularity of A. Kudaykulova’s prose, who managed to find an important “nerve” of modern society.

The problems of the writer’s works “A Handbag from Coco” and “ring with carnelian” can be described in the literary categories proposed by researchers of the F. M. Dostoevsky works. We see – “unexpected family” (Gert, 1976).

The processes of the traditional family transformation, the formation of the second family as an “unexpected family”, the suffering of children in such a marriage - these topics go beyond the boundaries of ethical and acquire a social connotation.

The discord of relations not only of spouses but also of fathers and children, the opposition of a prosperous past and an unhappy present, the motive of the guilt of an unfaithful father before children, the image of an offended child – all these thematic blocks are present in both classical and modern literature.

Determining for the author is the motive of overcoming the “accidental” of the family, expressed in the search for a solution, a way out of the situation. The possibility or impossibility of co-existence of two wives in a family determines the dynamics of the artistic embodiment of the theme of “unexpected family”.

In work “A Handbag from Coco” the idea of all-human brotherhood is shown as a ghostly possibility, society is realized not ready for a spiritual form of bigamous marriage; the idea of two family’s unity is unacceptable in society, in individuals, in “special cases”. The convincingly artistic solution of Marlene’s image, who lost his high purpose of the father, who is assigned the main blame for the destruction of the family. At the same time, the category of “accidental” applies to images of children who are victims of “insufficient” fatherhood. A. Kudaykulova’s children are left to themselves, are left for any “case”.

3. Results and Discussion

The main criterion of morality is the attitude to the child. The world is “unrighteous” in which children suffer. A. Kudaykulova creates an image of a “destroyed family”, which reveals an undoubted typological similarity with “a random family”. The main questions that the author puts before us are the irresponsibility of men, the elimination of fathers from the upbringing of children, in particular – ideological, value, and from supporting them in crisis situations (Lomova, 2016).

The topic of bigamy raises another representative of the Kazakhstan women's prose – G. Kurgulina. Her books “Tokal (younger wife)” and “Baibishe (older wife)” were very popular among Kazakh readers and were among 13 the most notable books of Kazakh literature in 2013 (Kudaykulova, 2011).

The story “Baibishe (older wife)” is built mainly as an internal monologue of the main character Kulyan. This woman is immersed in a dense household environment, described in detail and with a taste for expressive details. From the monologue of the character gradually emerges her image. This is an intelligent person; she knows how to think and feel. She has a lot of spiritual strength and kindness to others: Kulyan, for example, pathetically cares for his relatives,



supports family and national traditions. And such a woman is forced to put up with her husband's unfaithfulness, with the existence of tokal (younger wife).

The author shows the nobility and feminine wisdom of the heroine, her ability to be grateful to life and fate in spite of adversity. Maybe these qualities allow Kulyan not to despair and fight for the love of her husband.

The plot structure of the story is not rich in bright events, and the author refers primarily not to the external, eventful line, but to the internal, psychological movement of the plot. In addition, the author does not skimp on the details of the heroine's chosen method of returning her husband to the family. This approach to the narrative allows you to make a convincing ending of the work when the patience and wisdom of the wife are rewarded.

In the story told by A. Kudaykulova, there are more resentment and bitterness. In the story of Kurgulina, there is more comforting moment. But in both works, the sympathy of authors is on the side of the abandoned wife. This author's assessment of the moral situation is also transmitted to the reader. A transformed, flawed family can hardly be an alternative to a traditional family – this is the conclusion of modern Kazakh writers. The problem of fathers and children has existed for as long as humanity has existed. Philosophers of antiquity and enlighteners of the XVIII century, sociologists of the XIX century and modern authors discussed various aspects of this problem, relevant in a new way for each era (Gurevich, 2020; Hagengruber, 2020; Losurdo, 2019; Robertson, 2020; Thompson, 2020).

According to the laws of verbal creativity, fiction literature reflected this problem through the creation of the artistic world of the work. For example, the biblical parable of the prodigal son has been interpreted many times by writers of different eras and national cultures. This theme belongs to the category of “eternal” subjects of art and literature. Every time, every writer offers their own solutions to the conflict of generations (Corballis, 2018; Furman et al., 2020; Maheshwari & Werd, 2020).

The family as a multiple-aged social cell has become a kind of “testing area” for checking the ethical and domestic stability in relation to the destructive forces of the conflict of fathers and children.

When the views and interests of different generations clash in the family, the task of establishing a moral balance arises. It may be difficult, difficult to achieve, but it is not impossible to solve it at all. The search for mutual understanding can be based on natural feelings for family members: parents' love for children, sincere care for them on the one hand, and children's attachment to their parents, respect and expectation of protection and understanding on the other. However, this ideal scheme is not always carried out in real families. The literature is interested in just such cases of family disharmony, to expose to society the urgent problems, to raise acute questions and to look for answers to them.

Discussion Modern Kazakh writer Alexander Kan is the author of prose books “Family age”, “Dreams of the unborn people”, “Gained shaman (a person who had good practice in Shamanism)”, “Triangular Earth”, “a Book of White Day” and others. One of the Central themes of his work is the life of the family class in the historical and geopolitical space of the modern world. This topic is devoted to the trilogy of A. Kahn “family metaphysics”, where the history of one clan is set in three-time dimensions: past, present, and future time.

The second part of the trilogy “Family age” (1992) tells about the era of the 90-ies of the XX century when tectonic shifts occurred in society, which affected the fate of people. In these years, not only states were breaking up, but also small communities of people – families, were breaking up too. Not all people were able to adapt to the changes, to find their place in the new world. Such is the hero of the story “Family age” Shin, who at the age of thirty remained “out of work”: a career in Boxing failed, and he does not find another way in life. There is only one way out – solitary life under lock and key where he lives with an old, sick mother. The beginning of the family collapse was made by the father of Shin, who escapes from problems of real life, “throwing his cap over the mill” - alcoholism and gambling games.

In the artistic world of the story by A. Kan, an important place is taken by extended metaphors. One of them is the image of a door that separates the hero from the world outside. Even the people around him seem to be as “walking doors”: they look at Shin through the door spies, they estimate him, push, and eventually – threw out, because they all do not have enough space under the sun.

Another meaning-generating metaphor is the image of a punching ball. This object became the embodiment of the hero's fears and miseries. After all, he has given so many years to useless, painful “training” of his body, and now the punching ball turns into a kind of symbolic anchor that does not allow a person to break free. Another character in the



story – Shin's neighbour Golovanov – embodies an even greater alienation of generations: he is indifferent not only to his father but also to his children.

The tragic separation of family ties, largely determined by social processes (“the connection of times has broken up”), the writer A. Kan shows with artistic verisimilitude and persuasiveness.

The development of the author's creative ideas takes place in a work of another genre – the play “Corridor” by A. Kan. The characters of the play also fell under the millstone of history in the crucial era of the '90s. They suffer from loneliness and despair, but instead of searching for ways to get closer to their relatives, they sink into the darkness of alienation. The corridor is a symbol of the intermediate space in which the characters of the play have to exist.

Boris and Rimma are parents of a schoolboy Anton – do not feel the need for intimacy with their son. The author finds one of the explanations for this indifference and induration in the family tradition: after all, Boris's father, Anton's grandfather, left the family whenever, not to be fondly-remembered. The response of the younger generation of the family to the indifference of the older ones is also a departure, a break of all ties. The result is painful because the author makes it clear that fathers and children of this family are still linked by invisible threads of affinity.

Among modern Kazakh prose writers Gennady Nikolayevich Doronin stands out for the maturity of talent and originality of poetics, the poet says, - “faces are not a common expression”. A new wave in modern Kazakh literature has acquired a writer like him who owns the skill of a prose writer in different genres – from the traditional realistic novel to fiction and phantasmagoria.

The author of several books of prose, which received a warm response from readers in the 1980s and 1990s and a positive assessment of literary criticism, G. Doronin continues to surprise and delight fans of his work in the XXI century. In recent years, his new works “Bersharal” (2006), “life and death of Pinocchio” (2006), “The Island” (2012), “Lucky break for all time” (2015) and others have appeared. Among other problems that concern the writer, the problem of the spiritual life of a man, his relationship with society and family. The writer notices negative trends in the field of personal and family ties of a modern man and fixes them in his work with artistic precision and vivid expressiveness. Difficult relationships between people, their conflicts and dramas, moral problems in the family, caused by social cataclysms – all these signs of modern reality are embodied in the writer's prose in an original and unexpected artistic form. The author is interested in recreating the thoughts and feelings of the characters, referring to their inner world.

In our opinion, G. Doronin's talent was the most clearly manifested in his story “Discovery”. What draws attention to the story “Discovery” is its touching confession, which is felt from the very first lines.

“I love her. But, she doesn't. Nothing special, the same thing happens in life more often. Only one of the two beloved people always can love”.

In the story “Discovery” there is no traditional Patriarchal way of a family which the reader remembers on folklore and works of Kazakh literature pioneers. Female obedience to the will of the husband is forgotten, spoiling a married woman's relationship with men, although it is generally not approved by society, but no longer has the indelible sin.

“Stupid guy,' she said, ' you are a man, you must guard me against others. If you want – go and fight with them, if you are not afraid.

She was calm, and she was right. I was wrong”.

With the change of time, family relations between households were transformed. Petrova plays the main role in the family, who considers herself high in all relationships with her husband and does not tolerate any objections from him. In the interpersonal relationships between people, as in the laws of nature, everything is balanced and commensurate. Very curiously presented in the story Petrova's image, the author does not try to attribute to her negative qualities of a traitress and unequivocally condemn, but on the contrary, describes its magnetic effect on everyone.

“Just everyone loved Petrova.

Even a rarely sober yard-keeper. He said: “You are Petrova, I a Petrovich-you're my daughter!” - and gave a piece of sugar, strewn with crumbs of tobacco”.

Against the background of a painful existence for the hero-narrator, the last ray of hope for love and genuine warm relations with Petrova appears. The tragedy of two people develops into a non-classical love triangle (he, she). Petrova makes many wrong, erroneous steps (flirts with adult men, repeatedly marries, is unfaithful to her husband), but the author does not impose his thoughts on the reader, does not evaluate her actions unambiguously. G. Doronin offers to reflect on this difficult moral choice and draw appropriate conclusions for the reader himself.

Revealing the image of the hero, the author repeatedly refers to the stream of consciousness (internal monologues), which allows more deeply and fully reflect his state of mind: jealousy, confusion, uncertainty: "I was jealous. I was always jealous of her. And she knew it".

Touching on the actual theme of the destruction of the usual norms of morality in a family atmosphere, Doronin tries to show the problem from different points of view. The writer presents an exposition of characters' views of different ages and social statuses, among this polyphony the author offers the reader to find for themselves the truth that should lead to the desired conclusion about the phenomena occurring in the modern family (Doronin, 2006).

In the Preface to the book by U. M. Lotman "Conversations about Russian culture", which was published after the author's death, his words are quoted that the story passes through the person's home, through his private life (Lotman, 2000).

The problem of theoretical and practical justification of the content of the House – Homeless archetype was solved in the works of U. M. Lotman, V. Ya. Lakshin (Lakshin, 1993, p. 18-22), A. Yu. Gryaznova (Gryaznova, 2013), E. V. Shutova (Shutova, 2011), B. V. Nichiporova (Nichiporov, 1994) and others.

Nowadays, there are various classifications of archetypes, in the scientific literature, there is no strict classification of them, so the study of archetypes presented in literary works of art is perspective. Archetypes in literature act as role models, as a kind of model that changes over time, deepening the semantic content of the text through the appeal to the deep layers of culture. E. V. Shutova in the article "Home" and "homelessness" of a person: terminal status and forms of being in a culture considered these concepts as basic archetypes, on the basis of which a set of archetypal images is created, revealing their variety of ontological, gnoseological, axiological, anthropological and cultural meanings.

In the modern prose of Kazakhstan, the theme of House has become closely connected with the man's tragic homelessness. Among the writers who addressed this topic, we can distinguish N. Verevchkin. Starting with magazine publications of his works, the writer has already published several books, which included dozens of stories and short stories. In 2006, N. Verevchkin with the book "The man without a name" became the winner of the Russian prize. This prize is awarded for the best work of literature written in Russian by writers of Transcaucasia, Central Asia and Kazakhstan.

The book includes four stories: "The man without a name", "Emergency assembly area in an earthquake", "the Iron door without a key" and "Vykhudra", which tells about the fate of people who lived in an era of change. In each work, in addition to the superficial, open semantic level, the attentive reader will find a hidden philosophical meaning.

In the story "The man without a name" we read: "the Common country was split like an object in a domestic quarrel. The homeless man was just one of the millions of tiny fragments that no one cared about". The very name of the city in which the symbolic hero lives in Nenuzhensk.

The hero of the story-a homeless man who lost his memory and left without a home, without family and close people. "There was a nameless man in the Park of Heroes of the Great War. In its most remote place, unkempt corner. There, where under the branches of the giant-Karagach broken by raw snow stuck into the ground, the hatch of the sewer well, forgotten by the municipal services of the city of Nenuzhensk, was hidden".

"When they returned to the fallen elm tree, they looked at the stars for a long time and philosophized. The ragged man was comforted by the thought of his planet's orphan share. Earth, if you look at it, is also a homeless man in these shining cold lights metropolis of space".

A cosmopolitan philosopher without a name imagined himself to be part of the universe.

In the story “The man without a name” the archetype “Home-Homeless” is actualized in the alienation and loneliness of the hero – a man without a name, surname and home. According to B. V. Nichiporov, homelessness is “not only the material absence of walls and roofs, but it is often metaphysical homelessness”.

In the story, the situation of loneliness is modelled. A homeless person who, like any single person, needs a companion, conducts a dialogue with a dog. According to A. Jundubayeva, “Mitek becomes for a homeless person not only and not so much a conditional listener of his statements, as a confessional instance, to which he addresses his internal thoughts and feelings. For example: “And that night he did not find himself in the past, but remembered a heavy sense of guilt. He didn't know what it was, but he couldn't live with it. If I remember that guilt, I would remember everything. But it was on this road that the barrier was placed”.

If a house is associated with a place where a person feels protected from childhood and can prepare without a loss for the trials of life, then the place of lodging of a person without a name in its functions is the direct opposite of home. All life priorities are shifted, the assessment of reality is turned upside down if a public toilet is recognized as a Paradise and cozy home: “Recently, he still lived in general as a gentleman, in a public toilet near the oak alley. But the entrepreneurs who privatized this property converted the toilet into a cafe, dubbing the institution with the fragrant name “Jasmine”. The homeless man was banished from Paradise, but he did not regret the warm rookery for long.” The author's irony is not directed to the hero, whom the author sympathizes with, but to the world around him, cruel and indifferent to the unfortunate man. The Wanderers' boredom for justice, perfection, and the desire for freedom give the work a humanistic meaning. Thus, in the story, the author realizes the archetype “homeless” through two main concepts – wandering and roaming, coloured by tragic motives of loneliness, boredom, unrecognized, symbolizing social chaos. The incompatibility of the anti-house with life is emphasized by the fact that space has a deliberately uninhabited appearance: the author repeatedly emphasizes such signs of desolation as dirt, dim lighting, the mustiness of place.

“The wind of change closer to autumn tore this human garbage from the cold plains and crowded out them picturesque foothills of Nenuzhensk. Collided near the lair with ragged clothes, evil-smelling, overgrown and lousy creature, the parking homeless man ruthlessly banished it from the borders of its territory. He wasn't going to share his living space with anyone. Everything here belonged to him”.

The image of the anti-house is created not only by signs of negligence, manginess but also by the lack of comfort, which characterizes “own” space, fenced off, separated from the external world, protected “corner”.

Along with the archetype of homelessness, which appears as a place in the bottom of the lair, there is an image of a person in the time of understanding their position in the world. The complete image of homelessness as a lost Paradise is recreated in the hero's desire to die here, in his lair-well:

“Every time a homeless person fell asleep with the hope of never waking up.

At first, he was confused by the thought of his own decaying body.

But what is a year, a century, a Millennium for a dead man? For a dead person, both second and eternity are equivalent – meaningless concepts”.

N. Verevokhin's homeless hero becomes not only an artistic image of a specific character but also a symbolic figure for the transitional era, when the family, home, traditional moral ideals have lost their value for society and turned into their contrast.

O. Markova (1963-2008) performed with her literary works under the pseudonym O. Mark. In Kazakhstan, she was a well-known writer, the Creator of the literary society “Musaget” and the magazine “Apollinarius”. The story “lighter” brought O. Mark fame in Russia, was reprinted in the magazine “Friendship of peoples” (2007, No. 6) and was discussed in Russian criticism. Here is how the Russian critic A. P. Davydov defined the meaning of this story: “to be Afraid of a social theme means sooner or later to find oneself on the periphery of the world literary process. The best literary and film prizes are awarded for social generalizations” (Davydov, 2016).

“Lighter” along with other works breaks through the “conspiracy” of fear of acute topics. O. Mark often refers to the topic of childhood. The problem of orphans is relevant in her work. “Lighter” is a story about modern street children,

runaways from an orphanage, about the life of children in an unfinished house that replaced their real Home (Mark, 2007, p. 192-195).

The story touches with its mercilessly sharp look at the social defects of a society that allows the existence of homeless children, child prostitution, indifferently and helplessly submits with parentheses of other people's children.

“- Pity the orphan, kind people! - a ringing girl's voice carried through the bus cabin, beat to the Windows, out of the stuffiness away, outside (Mark, 2007, p. 192-195).

Passengers shuddered from the unexpected intrusion into their already troublesome New Year's Eve in a voice being, and some indignantly looked at the low figure wrapped in a warm, not bad coat...”.

Doubtless in the work and allusions to the story of F. M. Dostoevsky “the Boy at Christ on the new year tree”. The genre of this work can be defined as “Christmas story”, characteristic of Russian literature. Its main features: a description of a good and wonderful event that changed life for the better, the presence of a little boy among the heroes - a reminder of the newborn Jesus. Time of action-Christmas or Yuletide. A story should have a happy ending. The story of O. Mark, it would seem, meets the basic conditions of the genre. But there is no happy ending for the modern writer. The author makes an attempt to warn about the terrible end that awaits these teenagers, about the hopelessness of their destinies.

“Verka came to the very edge. The city winked at her with dozens of glowing Windows, new year's garlands of streets...”.

Compositionally, “Lighter”, as well as “the Boy in Christ's bosom” is built on contrasts. The terrible basement is replaced by expensive new high-rises, brightly lit pre-holiday streets, where everything is rich, beautiful and causes children's delight.

In the basement, where the children settled, they felt a certain community, and almost family warmth: “after Passing everything, Verka climbed out the window herself. The boy picked her up, helped her down, then closed the window in a hurry. They took the bags and went into the next room, where it was hot from the burning stove and noisy. Five teenagers, long ago, apparently, settled in it. Blankets were scattered in the corners, dishes were displayed on makeshift tables made up of boxes, and a dark, clogged window was decorated with a curtain”.

The curtain reflects the desire of teenagers to have a home, a family. Symbolically, the name of the main character is – Vera. In the hearts of these children, there is still a glimmer of hope for finding their family and love.

The nature of the present parentlessness and vagrancy of children is sad and not at all like that of former years. Then children starved, lost a roof over their heads, lost relatives because of revolutions, wars, repressions. These reasons are not present today. But the trouble is that today's abandoned children are not like their predecessors. The theme of innocence and experience also appears in the story is a complex, multifaceted way. It is frightening to see the sophistication and refinement of Faith, which in fact turn into almost naivety, thanks to which the main character is so successfully enriched. The childish innocence of Faith becomes an accusation of the promiscuity of modern society.

The heroine of A. Skripnikova's story “The one” is a young and successful woman. But Julia does not feel happy, every evening I sit alone in front of the TV. Even the cat Tishka who accidentally got to it became for some days rescue from the feeling of isolation from the world. Julia's nature strives for warmth, love, and family. But the heroine is deprived of all this. The author invites the reader to think about the reasons for such loneliness.

An incomplete family, where the spouses are strangers to each other, where marriage is a fiction, and the heroine, who deserves happiness, remains in the final in complete uncertainty – these are the content coordinates of the novel by the famous Kazakh writer L. Kalas “the last hope Fund”.

4. Conclusion

Life without a family, which has become a common way of existence of a modern man, is shown by Kazakh writers as dark, flawed and ultimately immoral-both in relation to the individual and in relation to society broadly.

A number of works by Kazakh authors demonstrate in their stories a harmonious and prosperous family Union: U. Tazhikenova “Axis of existence”, N. Chernov “When the brier blooms... Genealogy in family myths”, T. Pavlenko “My Light!...”. The image of the family home is a symbol of historical memory, a sign of peace of mind, stable confidence in the personal life sphere in the poetry of S. Usenbekova. The image in the Kazakh literature for children of the artistic world of the family in autobiographical works through the perception of the child. The works of Kazakh writers depict a family in constant search of harmony. Lack of mutual understanding of family members, violation of vertical connections between generations, change of a moral paradigm – all these phenomena negatively affect the lives of the family community. However, writers show that the reserves of the family as a community of people close in blood and spirit are not exhausted. The family, still able to get out of crises and see their prospects, is depicted by H. Adibaev, K. Sarsenova and U. Gert. Reflection in modern literature of Kazakhstan of discord in a family, change as treachery, negative influence on children of conflicts between adults. Transformed, the flawed family of modern Kazakh writers A. Kudaykulova and G. Kurgulina. Tragic separation of family ties by A. Kan. The actual theme of the destruction of the usual norms of morality in a family setting in G. Doronin’s prose. Homeless hero N. Verevchkin becomes a symbolic figure for the transition era, when the family, home, traditional moral ideals have lost their value for society and turned into their contrast. Life without a family, which has become a common way of existence of a modern man, is shown by Kazakh writers as dark, flawed and ultimately immoral – both in relation to the individual and in relation to society broadly.

4.1. Contribution

The works that represent a family's creative universe are a visible part of Kazakhstan's literature's modern literary mechanism and genre structure. All forms of art are presently undergoing transformation and reconsideration, including literature. In an age of postmodernism, the entire complex of social, economic, political and cultural urological processes contributed to worldwide changes in art. Kazakhstan's linguistic innovation of the Independence period endured the alteration of art forms. If you want to talk about Kazakhstan's literature, it should be noted that national and Russian-speaking prose is actively developing in Kazakhstan. The literary criticism of Kazakhstan deals with the study of the key trends in the growth of modern literature. In works from Kazakhstan's recent literature, it shows that there are profound changes during a period of a postmodern era.

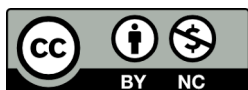
References

- Abdullina, L. I. (2013). Modern paradigm of the Kazakhstan science of literature. *Международный Журнал Экспериментального Образования*, 12, 74–76.
- Abisheva, S., Polyak, D., Seidullaeva, G., Kermeshova, Z., & Sabirova, D. (2018). Meaning of fiction in formation of students identity. *Opción: Revista de Ciencias Humanas y Sociales*, 85, 186–204.
- Abisheva, S., Polyak, Z., Serikova, S., Kermeshova, Z., & Sabirova, D. (2018). Poetics of modern literature of Kazakhstan. *Opción: Revista de Ciencias Humanas y Sociales*, 85, 344–361.
- Bakhtin, M. (2013). *Problems of Dostoevsky’s poetics* (Vol. 8). Minnesota/ United States: University of Minnesota Press.
- Corballis, M. C. (2018). Laterality and creativity: A false trail. *The Cambridge Handbook of the Neuroscience of Creativity*, 50–57.
- Davydov A.P. (2016). *The hard way to yourself is another. Reflections on the literary hero and the essence of social literature after reading O. Mark's story “The Lighter”*. [In Russian]
- Doronin G.N. (2006). *The life and death of Pinocchio*. Pavlodar. 328 p. [In Russian]
- Furman, A., Kutsepal, S., Prykhodko, T., Krylova, S., Gliznutsa, M., & Vykhovanets, Z. (2020). Intelligence, Creativity, Psychological and Personal Qualities of Employees As Factors of Real Achievements. *International Journal of Management*, 11(4), 33-46.
- Gasparov, M. L. (1997). *Izbrannye trudy [Selected works]*. Moscow: *Yazyki Russkoy Literatury*, 1, 660-669.
- Gert Y. (1976). *Sun and cat; The third is superfluous: a story*. Alma-Ata: Zhazushi, 267 p. [In Russian]



- Gryaznova A.Yu. (2013). Categories of orphanhood and kinship in the artistic world of Andrei Platonov (Candidate dissertation). Voronezh: Voronezh. state Univ. 176 p. [In Russian]
- Gurevich, P. (2020). The Theme of Man in Russian Philosophy. In *Russian Philosophy in the Twenty-First Century* (pp. 169–188). Brill Rodopi.
- Hagengruber, R. E. (2020). The Stolen History—Retrieving the History of Women Philosophers and its Methodical Implications. In *Methodological Reflections on Women’s Contribution and Influence in the History of Philosophy* (pp. 43–64). Springer.
- Jakobson, R. (1968). Poetry of grammar and grammar of poetry. *Lingua*, 21, 597–609.
- Kudaykulova A. (2011). *Handbag from Coco*. Almaty: Publishing House IP Kudaykulova. 152 p. [In Russian]
- Lomova, E. A. (2016). “Family Issue” In The Reception Russian-Anglo-American Slavic Studies. *World Science*, 5(4 (8)), 27–30.
- Losurdo, D. (2019). Philosophers, Historians and Sociologists: The Conflict of Interpretations. In *Nietzsche, the Aristocratic Rebel* (pp. 711–745). Brill.
- Lotman, Y. M. (1996). About Poets and Poetry: Analysis of Poetic Texts. *M: St. P.: Iskusstvo-St. P.*
- M Khabutdinova, M., I Mingazova, L., & Mashakova, A. (2019). The System of Genres in Modern Tatar Children’s Drama. *Journal of Research in Applied Linguistics*, 10(Proceedings of the 6th International Conference on Applied Linguistics Issues (ALI 2019) July 19-20, 2019, Saint Petersburg, Russia), 993–1000.
- Mark O. Lighter (2007). Peoples' Friendship. (6), 192-195. [In Russian]
- Maheshwari, A., & Werd, M. R. P. (2020). Creativity and workforce development: A preliminary empirical study of Maharishi Vedic Architecture. *Journal of Maharishi Vedic Research Institute*, 13, 113–137.
- Nichiporov B.V. (1994). *The house and its mysticism*. In the book: Introduction to Christian psychology. M.: "Shela Press". 150 p. [In Russian]
- Ramilevna Kayumova, A., Abel’chaerovna Safina, R., & Arkadjewna Nefedova, L. (2019). Issues and Trends in Phraseodidactics. *Research in Applied Linguistics*, 10(Proceedings of the 6th International Conference on Applied Linguistics Issues (ALI 2019) July 19-20, 2019, Saint Petersburg, Russia), 694–701.
- Robertson, J. (2020). Enlightenment and Modernity, Historians and Philosophers. *International Journal for History, Culture and Modernity*, 1(aop), 1–44.
- Sabirova, D. A., Abisheva, S. D., Polyak, Z. N., Polyak, D. M., & Kubdasheva, K. B. (2020). Transformation of Family Norms in Modern Literature of Kazakhstan. *Talent Development & Excellence*, 12(1).
- Shutova, E. V. (2011). “Home” And “Homelessness” Of A Human: Terminal Status And Forms Of Being In Culture. *Logos et Praxis*, 1 (13).
- Tattimbetova, K. O. (2015). Novel Genre In The Russian Literature Of Kazakhstan (The end of the XX-beginning of the XXI centuries). *Polylinguality and Transcultural Practices*, 5, 360–365.
- Temirbolat, A. B. (2016). Tendencies Of Development Of Kazakhstan’s Modern Novel. *Wschodnioeuropejskie Czasopismo Naukowe*, 7(2), 122–126.
- Temirbolat, Alua Berikbaykyzy, Abdikulova, R. M., Kalkabaeva, S. A., Ospanova, A. A., & Ospanova, A. A. (2015). Transformation of Novel’s Genre in Modern Literature. *Mediterranean Journal of Social Sciences*, 6(4), 333–333.
- Thompson, C. (2020). Debating academic freedom. Educational-philosophical premises and problems. *Educational Philosophy and Theory*, 1–11.
- Yerdembekov, B. A., Tleuova, A. Z., Baltymova, M. R., Abdirgazieva, A. B., & Sapakhova, Z. A. (2018). The Poetical Genre Of Kazakh Literature-The Dedication (Arnau). *Www. Mjltm. Com Info@ Mjltm. Org*, 352.





© 2020 by the authors. Licensee Shahid Chamran University of Ahvaz, Iran. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution–NonCommercial 4.0 International (CC BY-NC 4.0 license). (<http://creativecommons.org/licenses/by-nc/4.0/>).

