

прозы Юрия Нагибина. В отражении языковой картины мира художественного пространства писателя бикорневые композиты с семантикой «чувства», «эмоции» являются окказиональными, что подтверждает авторское переосмысление изображаемого, проникновение во внутренний мир героев. Сложные эпитеты («разрушительно-могучее» чувство, «навек съжившееся» сердце, «честно-горестные признания») передают психологические особенности личности, наполняют пространство текста особыми психологическими оттенками.

Эпитетный комплекс в прозе Юрия Нагибина представляет многообразие бикорневых композитов разных номинаций, создает эффект присутствия автора, является особенностью идиостиля писателя, передает его субъективно-индивидуальное видение мира.

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### RESEARCH OF POSTMODERNISM IN THE LITERATURE

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#### ANNOTATION.

The article deals with the phenomenon of postmodernism. The diversity of postmodernism has caused a huge number of interpretations of its meaning, as well as its definitions. Therefore, the purpose of the article is to reveal the essence of the direction of postmodernism, to consider the ways of their occurrence, and to determine the nature of postmodern trends in Kazakh literature, especially in Kazakh poetry. The task of the article is to study the role of postmodernism in the National spiritual space, to determine the views of our writers on a new direction. Scientific methods such as analysis and comparison were used to achieve this goal.

**Keywords:** Postmodernism, literature, literary movement, science, globalization.

Postmodernism as a literary movement dates back to the end of the XX century. It arises as a protest to the foundations, excluding any limitation of actions and techniques, blurs the boundaries between styles and gives the authors absolute creative freedom. The main vector of the development of postmodernism is the overthrow of any established norms, the mixing of "high" values and "base" needs.

The exact dates of this style are uncertain. However, its origin is a reaction of society to the results of the era of modernism, the end of the Second World War, the horrors that took place in the concentration camps and the bombing of Hiroshima and Nagasaki. In the view of American researchers, postmodernism takes origin from the United States. However, the French critic S.G.Gibo thinks differently. In his book «How New York Stole the Idea of Modern Art» (1983), he wrote that the main ideas of literature and art in the second half of the twentieth century passed from Europe to America. One of the first works to distinguish the "Dismemberment of Orpheus" (Ihab Hassan),

"Cannibal" (John Hawkes) and "Howl" (Allen Ginsberg).

The theoretical definition of postmodernism was obtained only in the 1980s. This was promoted, first of all, by the insights of J.F.Lyotard «The Oktober» magazine, published in the United States, actively promoted the postmodern ideas of prominent representatives of cultural science, philosophy, and literature.

Today, the concept of postmodernism is widely used, but it has not yet been given a clear and complete definition. Therefore, it is important to determine the history of postmodernism, its general meaning, place in society.

Dick Hebdige calls postmodernism the "successful term" post-modernism "... he himself creates his own problems" [1, p. 55]. Further, the scientist says that it is difficult to give a concrete definition of postmodernism.

The postmodern writer John Barth, who talked a lot about the phenomenon of postmodernism, wrote in 1967 an essay entitled "Literature of exhaustion"; in

1979 he published a new essay "Replenishment Literature", in which he explained his previous article. The "literature of exhaustion" was about the need for a new era in literature after modernism has exhausted itself. In the Literature of Replenishment, Bart wrote: «In my opinion, the ideal postmodern writer does not copy, but does not reject his fathers from the twentieth century and his grandfathers from the nineteenth. The first half of the century, he drags not on the hump, but in the stomach: he managed to digest it» [2, p. 31].

Given that we cannot stand aside from the world of literature, postmodern phenomena influence our national poetry.

Postmodernism in Kazakh literature began in the years of independence. In the works of poets like Maraltay Raiymbekuly, Akberen Elgezek, Yerlan Zhunus, Ularbek Nurgalym, Yrysbek Dabey, Azamat Taskarauly have a theme postmodernism.

Nevertheless, postmodernism in Kazakh literature remains one of the most difficult issues. Is there postmodernism in Kazakh literature? - There are different answers to this question. He has no consistent connection.

Doctor of Philology, professor, critic B. Maitanov writes: «Modernism and postmodernism in the modern era in Kazakh literature are not at the level as directions, because they are not separated from each other, today they live as artistic and literary tendencies. Instead, we can use traditions, trends, styles. We cannot speed up or delay this process. Only time and literary experience will show» [3, p. 4].

Thus, the scientist leaves the development of postmodernism in the Kazakh literature for an irreversible flow of time and says that our culture and literature cannot be refrained from this phenomenon.

A doctor of philological sciences, professor Dandai Iskakuly, considers postmodernism as an enemy of national literature and worldview. To prove the veracity of our words, let's take a look at his opinion: "Today, modern Kazakh literature pays special attention to a new trend like postmodernism, which came from the west. "Postmodernism" is not able to give a person aesthetic, artistic pleasure, moral education. In my opinion, postmodernism is the only tool for denying the spiritual values of the nation. Today, people are increasingly skeptical of all great ideas, such as "serving the nation, the literary tradition, the preservation of national spiritual values, the humane education of the people." Although this is all guided fiction. This contributes to the weakening of the pace of development of our literature. And this again proves that Western globalization is a threat to our national spiritual wealth"[4, p. 4].

Doctor of Philology, academician S.Kaskabasov expresses his thoughts on postmodernism as follows: "Postmodernism is widespread in postindustrial countries with highly developed production. Because they are interrupted from the former classical literature. As for us, we do not interrupt from classical realism, classical literature. The reason we cannot overcome it is that we have not yet created a post-industrial society. Therefore, we cannot describe the life of a post-indus-

trial society, since we do not have such a society. However, the creation of some of our authors who have mastered the postmodernist approach is only an appearance" [5, p. 4].

Of course, postmodernism in Kazakh poetry did not have time to become a powerful current, supplanting traditional poetic structures. However, it cannot be denied that this phenomenon can accelerate spiritual influence.

In articles by scholars and literary scholars as A.I. Ismakova, "Today's Postmodernism", "Problems of Today's Science of World Literary Studies", B.Maitanov "Modern Kazakh Prose and Poetry of Modernist and Postmodern Trends", "Modern Kazakh Poetry and Postmodernism", J.Zharylgapov "What is the postmodernism phenomenon" by G.Eleukenova "On the issue of postmodernism in the Kazakh literature of the 1950–1980s of the XXth century", A.Kodar "A few words about postmodernism", S.Kasym "Postmodernist views in the Kazakh poetry", A.Aliakbar "Postmodern gp in the Kazakh literature ", we see that postmodernism is reflected in our national literature.

L.Safronova believes that: "The process of postmodernization of American and Russian traditional cultures influences our Kazakh literary language, but it is a symbol of Kazakh identity" [6, p. 24]. "Based on the archaic Asian elements" we have the national character of postmodernization, this is the birth of a new species.

In conclusion, Postmodernism in literature is a literary movement that replaces modernism, and which has its own characteristics, reflecting the reality of society, complexity, chaos.

"Modern Kazakh poetry needs to be reversed, created. We need to modernize our poetry as soon as possible. Kazakh poetry, especially young poets, should not lose sight of world poetry and remember the old, take the path of modernization, young people should strive to write in a new way. This is possible. We have all. We need to make a shift. The most important thing we must remember when modernizing our poetry is that we need to adhere to our national traditions, especially national peculiarities in verse, national identity, our national philosophy. "Every poet should gradually move in its own way to a new form, a new dimension, a new logic. This will be the most correct decision", says scientist Aubakir Nilbayev [7, p. 10]. But we must not forget that to imitate the best examples of world literature and make it under our national worldview not only the task of today's youth, but also the goal of literature.

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