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Poetics of modern literature of Kazakhstan

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Abstract

Presently all art forms endure transformation and reconsideration including literature. The whole complex of social, economic, political and cultural processes led to global changes in art of an era of postmodernism. Verbal creativity of Kazakhstan of the period of Independence endures modification of art forms. If to speak about literature of Kazakhstan, it should be noted that in Kazakhstan the national and Russian-speaking prose actively develops. The Kazakhstan literary criticism addresses the research of main tendencies of development of modern literature – the genre. In works of the latest literature of Kazakhstan demonstrates that during an era of a postmodern there are profound changes.

Keywords: Poetics, modern literature, Independence period, postmodernism, genre.

La poética en la literatura moderna de Kazajstán

Resumen

En la actualidad, todas las formas de arte soportan la transformación y la reconsideración, incluida la literatura. Todo el complejo de procesos urológicos sociales, económicos, políticos y de culto condujo a cambios globales en el arte de una era de posmodernidad. La creatividad verbal de Kazajstán del período de la Independencia soporta la modificación de las formas artísticas. Al hablar sobre la literatura de Kazajstán, se debe notar que en Kazajstán se desarrolla activamente la prosa nacional y de habla rusa. La crítica literaria de Kazajstán aborda la investigación de las principales tendencias del desarrollo de la literatura moderna: el género. En las obras de la última literatura de Kazajstán se demuestra que durante una época de posmodernidad hay cambios profundos.

Palabras clave: Poética, literatura moderna, período de independencia, posmodernidad, género.

1. INTRODUCTION

Literary modernism or Modern Literature is rooted in the late 19th and early 20th centuries in Europe and North America, and its main feature is the deliberate breakdown of traditional writing techniques, both in poetry and in the story. The new revolutionaries experienced literary form and expression in order to join the words of Ezra Pound to "make her new". This literary movement was driven by the conscious mimes to overthrow the traditional modes and represent a new form of expressing the feelings of the time. The horrors of the First World War revived the

predominant assumptions about society in the minds of the modernists, and the New Revolutionaries were co-mingled with and affected by all those who challenged the rationality of the human mind, among them Sigmund Freud and Karl Marx (SCHMITZ, 2008). In the collective monograph "Literature of the People of Kazakhstan" (SADYKOV, et al., 2013) the major stages and regularities of literary process are investigated. In S. Ananyeva's monograph "Russian prose of Kazakhstan. The last quarter of the 20th century – the first decade of the XXI century" (KUANYSHBAYEVA and ZHIYENBAYEV, 2017) are considered the main vectors and reference points of modern Kazakhstan prose, her genre features, problematic and style forms. The works embodying the artistic world of a family are a noticeable part of modern literary process and genre system of Kazakhstan literature. The modern Kazakhstan novel is a genre, many-sided on the theme and poetics. SAVELYEVA (1970) notes complexity of 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. At the same time authors, calling their works novels, consider the existing literary tradition. Genre kinds of the novel in modern Kazakhstan literature are various. It is historical and publicist ALLWORTH (1964) "The chronicle of great jute" and the documentary novel.

2. MAIN PART

The ontological aspect of contents of many novels defines philosophical approach of authors to disclosure of the artistic idea. Here is – complexity of a novelistic form: the narration is under construction of

different level and multidimensional text combining various styles. The intertextuality and the addressing the myth as to an archetype and the parallel text – these lines of the modern Kazakhstan novel make related it with creative searches of postmodernists. One of the important subjects hardening of problematics of these works is the family theme, home, relationship of generations. Various novelistic forms define properly new approach to the solution of this theme in each novel. The genre of the story is traditionally popular with authors and readers. The Kazakhstan story of the last decades develops intensively and multi-faceted. Topicality of this genre is determined by its mobility and laconicism. The modern Kazakhstan story keeps the main genre lines of the classical story: the limited volume, a small amount of characters, a plot concentration around several events, etc. At the same time, it is possible to allocate several kinds of this genre in the latest domestic literature, having created its typology.

Genre types of stories: social and psychological story (ABDULLINA, 2013, MCGUIRE, 2014, TLEUOVA, et al., 2016); philosophical and psychological story (DURANT, 1961, POLUKHINA, 2008, FAHRUTDINOVA, et al., 2016); humor story; story-apologue; story-miniature; fantastic story (Eyre, 1961); novelistic story; fantastic stories; autobiographical. (Kuanyshbayeva and Zhiyenbayev, 2017) adds to this typology some more versions: stories of classical type, surrealist stories, stories with elements of absurd and grotesque. Therefore, in creativity of certain authors it is also possible to differentiate genre varieties of the story. So, the following types are distinguished from U. Tazhikenova's stories: stories-apologues, philosophical stories, stories-sketches, stories-situations, stories-miniatures, stories-dreams or visions,

stories-outlines and traveling notes. These versions in a certain measure reflect the main tendencies of development of small genres of epic prose in modern literature of Kazakhstan. The family theme implementation in a genre of the story differs in compactness of composition and concentration of structure of the work. The image of relationship of family members is under construction on use of several bright events of a plot, laconic dialogue and exact expressive details. The genre of the story holds median position between the novel and the story. The typology of this genre in the Kazakhstan literature is built according to the general tendencies of development of this genre. It is possible to subdivide the story into social and psychological, biographic and autobiographical, memoirs, fantastic, philosophical, lyrical, historical and publicistic, etc. Special situation and in stories of writers of the senior generation (DAVE, 2007), and in works of those who have come to the reader at the end of the 20th century (FIERMAN, 1998) is allocated for a family theme.

The special place among stories of Kazakhstan writers takes N. Chernova's works. The poet who has addressed prose, it is inventive in definition of genre subtitles of the stories: a short novel in stories ("The steppe town", "Great wanderings"); cycle of plots ("Song of cicada"); imaginations about poets ("Maria's star (imaginations about Pushkin)", "The burned angel (imaginations about Lermontov)". The love, trust, family bonds, inexcusable mistakes and small personal feats – these motive threads connect together the documentary story of N. Chernova – "Let's talk about inexpressible" (imaginations about Irina Knorring and Yury Sofiyev's love)". One more genre which has gained prevalence in modern prose of Kazakhstan is the literary fairy-tale. The children's reader audience defines the thematic and problem layers of reality lifted by

authors of fairy-tales. The theme of the family relations, a question of mutual understanding of children and parents, drama consequences of moral mistakes in education of children in a family – all these motives are traced in fantastic plots and system of characters. The fantastic prose for children is presented in Kazakhstan by the (MATUSZKIEWICZ, 2010). Among the called works genre varieties of fairy- tales are defined: mythological tales of the Kazakh traditions and customs; regional tales of the area; tales of an origin of lakes, rivers, mountains, bakhans, flowers, birds; bedtime stories, tales of animals, magic fairy tales; psychotherapeutic fairy tales (POLUKHINA, 2008).

The modern Kazakhstan poetry also includes a family theme in a circle of the substantial motives. In lyrics of the senior generation N. Chernova's poetry is allocated. The image of the lyrical heroine – women, mothers, and the beloved – is created with poetic skill and philosophical depth. Many modern poets bring the contribution in creation of an image of a family in Kazakhstan lyrics. V. Mikhaylov's poetry, graceful lyrical miniatures of Yu. Serebryansky, an image of the family house in the lyric poet (SHADYMANOVA and AMSLER, 2017), poems of family relationship in poetry for children – all these works enrich a diversified picture of the artistic world of a family in literature of Kazakhstan. The artistic world of a family in modern literature of Kazakhstan is embodied in works of various genres: this and large epic cloths in a novel genre, both stories, and small prose – the story, the short story, the fairy-tale, and lyrical works. Each of these genres has varieties. The richness of art means and width of coverage of reality in this multi-color palette allow to show a family subject in various foreshortenings, with different extent of penetration into its social and moral aspects. Genre borders in many

respects determine poetics of the work of art. Therefore the most completely and multilaterally the artistic world of a family reveals in novels. However the story and the story use the genre benefits (compactness, a concentration, attention to a detail) and at least successfully show the opportunities in the image of a family perspective. The lyrical embodiment of the world of a family differs in emotionality, penetrating intonation and impressive figurativeness.

Mentioning the newest period of literary creativity of Kazakhstan, it is possible to speak about a new view on traditional values in which center, undoubtedly, there is an institution of family and marriage, the world of a family. Through a concept of the world of a family those enormous changes which happened in our society and the world in general are well monitored. The period of formation of literature of the period of independent Kazakhstan coincides with a number of the global changes which have exerted a great influence on it and reflected in works of domestic authors. First of all, this is the change of a geopolitical situation in the world: collapse of the USSR, secession of "a big Soviet family", falling of the Iron Curtain, urbanization, Americanization and western station of Post-Soviet society. At the on thologic level there is "loss" of a big Soviet family and search of the national roots, sources. (WEBBER and WEBBER, 1994), characterizing this period, in the collective monograph "Postmodern literature of Kazakhstan: the poetics and semantics" writes the following: "The collage of the world becomes a basis of postmodern vision today, and the "big" history gives the way to "small" one. It can be observed as on the example of social network Facebook (everyone represents the point of view of the events, "makes" the history), and, in more global plan, on the example of the independent sovereign states

which arose on fragments of the USSR. Each newly made country which was once a part of 15 republics represents the vision of the events with it in the past today. The same process proceeds also in foreign countries – review of results of World War II, revaluation of the American democratic values, insolvency of the European idea of multiculturalism, etc. Ethnoses of the whole world address search of the roots, the "small" history. It is some kind of shady side of globalization. In peak to this big process directed to next "bright future" for all the people address the past reflected sometimes in a curve mirror of a reflection". Questions like who we are, where we come from, and where we go, of course, concern young authors of an era of independent Kazakhstan. In this interval of time there is a process of a reconstruction and reconstruction of established historic facts, the recent Soviet past is comprehended and even attempts of modeling of alternative options of reality appear. After "farewell" to the big "Soviet family" Russian-speaking literature of Kazakhstan absorbs some genetic features of literature of the past era and it is a quite natural process. What get the Kazakhstan writers who have been born in the USSR and trained in the spirit of the Soviet traditions (or can be in a paradigm of their denial and rejection), in inheritance from the big Soviet empire:

- Russian language is not only as the language of international communication of independent Kazakhstan, but also as the language of creative self-expression;
- Heritage of the Russian literature, its spiritual wealth (the Russian literature was studied at schools as compulsory);
- The ideals of a traditional (patriarchal) family and examples of spirituality broadcast by the Russian literature;

- Subject of fathers and children;
- Subject of continuity of generations;
- "splinters" of the Soviet myth as material for construction of the new artistic/possible worlds;
- The Eurasians type of thinking in which east type of thinking and attitude more prevails.

The separation from "the Soviet family" is often marked in works of Russian-speaking authors of the period of independence by nostalgia on the Soviet past in which, authors, in fact, did not manage to live. As a rule, authors of the period of independence have found a decline of the USSR. From here they also have a feeling of understatement and lustiness, a certain complex of the disappointed hopes and promises develops. The Kazakhstan literature of the latest period at the level of poetics partly is based on fragments of the Soviet myth and adopts certain spiritual traditions not only Russian, but also Soviet culture. In works of the Kazakhstan writers certain cultural codes of the Soviet era are broadcast, there is a nostalgia on a past, reception of a retrospective look is entered, and attempts of judgment of the past and the present through a family subject are made. The subject of a family and the house as protection against outside world, against failures in life of the small child and adult in the creativity is actively developed by the modern Kazakhstan poet and the writer (YURE, 1946). In the cycle "I Have Lifted a Stone" in the poem "The Boy climbs on a Stool ..." the six-year-old child, trying to climb on a stool, hears a well-known sentence which adults often use: "you will fall and will be hit". In this situation latently there is a metaphor that in life

there are dangers: "just there are already so many people". And to protect the little person from the real and future falling and failures the house, the home world (try to get into an armchair "Igor" of the firm "Zeta") and parents can ("Try / get ("or to sit down on father`s knees, / let him read you"). The family and family reading from time immemorial making idea of a family cosiness, security, of education of good manners and familiarizing with culture are a guarantee of future wellbeing here. In Serebryansky's cycle "The guide from Thailand" enters the mini-cycle consisting of 4 poems: 1. Hong Kong; 2. A Daughter; 3. A Mother; 4. A Ferry. Here the realities of today connected with a possibility of departure of an average family to the city of a dream Hong Kong are represented. In this paradise the lyrical hero even stronger also is more shrill feels vital family bonds. In the first poem the family of two parents and the daughter (a traditional family) travels by two-storeyed tram around Hong Kong. The flashing houses, the street, a market – this is the variety of external beauty won't be compared to feeling of love and attachment, overflowing the lyrical hero, to the girls: "A daughter and a wife are sitting next to me". Both of them for him make whole, the integrated whole as the phrase "I take her by hand" can concern to both people equally. The author as if the reader suggests to play guessing. In the second poem the world of the girl capricious child and lassie daughter appears: "You have told today "leave" mothers, has called me to sit down on beds nearby". How to find a common language with the modern child? The adult will be helped by magically operating chocolate and animated films in this: "After, I am standing and knocking to the daughter through cartoons", and also the hidden irony, transfer of attention to other semantic register connected with emergence of impartial Room Service.

(YURE, 1946) small poems where the minimum of artistic means reaches a maximum of figurative and semantic expressiveness, possesses a poetic polysemy (according to Yu. Tynyanov – "flickering meanings"), they represent psychological and philosophical miniatures. Here the image of the modern family which is constantly on the way in a condition of travel appears. Three persons in a family are a universal family composition, redistribution of members in which happens by the principle "parents – the child" or on sexual: "girls – boys". The poem is called "Mother", i.e. the family triple can make one more important social configuration: "mother – children" as so there is an ordinary opinion that men are big children (they still stay children). In this case the small and big child are under protection of mother, woman, keeper of a family and center. Certainly that the style of poetry of (YURE, 1946) is closely connected with a postmodernism esthetics with domination of a phenomenon of the small world, the game beginning, irony. Graphic and rhythmic-international execution, style minimalism and minimalism of a form also are in the course of current verse trends. But, as shows the carried-out analysis of a number of his poems, in semantic realization of a family subject it is rather traditional. The arisen effect of surprise is connected with the fact that, playing with a form, he concludes well-known old in new. Traditional interpretation of subject of family is probably covered in the aspiration of the poet to recreate the world, the world of the childhood and to get a response in souls of those with whom it is connected by the memoirs, certificate to that poetic cycle Yu. Serebryansky "The city which grew in the glass uncle" where a concept of family promotes the embodiment of motive of return, important for the poet, home, to the hometown of Almaty – to the city of the childhood. This the devil of an initial geographical object when deleting all others

assume "an intensification of one (real or legendary, but without fail the most valuable to the creator of other world)" (YURE, 1946).

One more Almaty author A. Bayanov pays a tribute, first of all, to a memoir genre. The narration in the book "An informal Alma-Ata" (2006) is similar to the memorable photo where on each photo it is possible to see the author and his environment in the 70-80th of the last century. The flashback which became to an urgent stylistic component of modern culture is artly productive and in this case. The book is divided into 11 thematic parts, in each of which one of aspects of life of informal youth in days of the author's youth is described. The parts "Boy's Alma-Ata", "Hazardous Alma-Ata", "Bohemian Alma-Ata" and others with a documentary accuracy recreate a conduct of life, laws of coexistence, family and moral rules, details of life of different layers of urban population of the end of the 20th century. Judging by these memoirs, traditional moral values began to lose the attractiveness to youth these years. Each new generation begins the entry into life with a peculiar revolt against moral foundations of seniors. The friendly brotherhood of youth groups becomes replacement of family support for many teenagers. A. Bayanov in the part "Boy's Alma-Ata" writes about it: "And in that Alma-Ata all of us were one blood, were only divided into areas" (BAYANOV, 2017). Not accidentally the author turns the flashback where the word "friend" was identical to the word "brother": "In case of any deal you shall "be responsible for your words", to fight with anyone who offended you or to be protection for the boys" (BAYANOV, 2017). Along with such words as "homeland", "work", "revolution", the words "friendship" and "family" are devaluated in its meaning too and is very notable. In the newest literature of Kazakhstan the concept of "family" can appear and in

deformed-hypertrophied, surrealistic sense. The novel of the Kazakhstan writer D. Shishkin "Revolt" in which there is an image of the leader of the people, father and primogenitor of the Soviet family – Vladimir Ilyich Lenin is indicative in this way. Here not only subconscious thirst for return to the past, in a bosom of the "Soviet" family, but also attempt of modeling of alternative history, attempt to correct and change history, to rewrite it "one more time" – to take an active creative position is seen.

3. DISCUSSION

The result of these changes become the appearance of such phenomenon as: novel-essay, novel-leader, novel revelation, family tree in family myths, the diary, the documentary novel, the novel-symphony, the lyrical novel, oneiric novels, novels-dreams, the historical novel, the novel-family tree, the existential epos, lyrico-philosophical novels, etc. The motive of the way, motive of returning home, search of the new house is quite often closed with the concept "family". And this thematic syncretism is inherent in a large number of young Kazakhstan authors. Among them it is possible to call (ODEGOV, et al., 2007, ADAMS, 2011, YESSENBEKOVA, 2016) and many others. Signs of the postmodern letter are characteristic of many texts of the period of independence.

Modern Kazakhstan poets were mostly influenced by the French literature. This effect was direct and sometimes through the literature of Russia and Turkey. The modern poets of Kazakhstan were influenced by modern-day western poets, the romantics and symbolists. Poets, who was heavily influenced by French symbols, in his glorious analysis of the

world literature and inevitable expression of the aesthetic change of Kazakhstan poetry, points to Western symbols. The family in modern realities is subjected to serious tests. In this world there isn't always a place to not only representatives of the senior generation, but also to a child (children). Obligatory is a presence of both parents and in general the child's birth, without creation of a family is quite admissible. Universal canons of education of children and continuity of generations are replaced with individual behavior models where any options which will be possible (have to be!), accepted by society as reasonable. It is interesting to observe as in the modern Kazakhstan society traditional in essence, two types of thinking, two poles, two behavioral paradigms fight. One part moralizing it indicates due behavior in society, a family, and the second – lives happily, trampling on moral standards, resists pressure of social doctrines.

Authors open logic of the Kazakhstan inhabitant according to which it is a shame not to buy estimates at school and if the child graduated from school not with a gold medal when "the father has three hundred fifty horses". And it is not a shame at all when your chief is your native uncle: "Naturally, the uncle Bermagan without whom Baskayd could not see a desired position. That is now the beloved nephew was the direct relative of the chief. This status was to both not new as and on former places of employment the uncle was Baskayd's chief always. Such migrations are characteristic of modern Kazakhstan, and nobody is surprised any more to how other family and clan crowd wanders on organizations after for the most penetrative relative like Chingyz Khan's hordes, quite often leaving behind ashes and ruins". It becomes obvious that moral standards of a traditional Kazakh family become upside down

and it leads to establishment of double standards in the Kazakhstan society. And there is shameful at all not what it is necessary to be ashamed of. On the example of the appearance of the Internet superhero Uyatmen, we see that the role of the exposé of vices is not so grateful. Realizing that the image of Uyatmen is a collective image of all those who like to moralize and decide what is embarrassing and what is not, we come to the conclusion that modern Kazakh literature today acts as a kind of diatribe. In modern works, as in a distorted mirror, the vices of Kazakhstan society are reflected, the world of the family also looks very unattractive here. Of course, the literature of the postmodern era as a whole is characterized by self-irony, which does not abolish the rules of the "mirror effect", when literature responds sensitively to everything that happens in society and ruthlessly reflects it on paper.

4. CONCLUSION

Summing up, it would be desirable to mark separately that in polyphony of the modern literary life also female voices noticeably got stronger. In the period of independence of the women take enough active position. Demonstrative names of feminists M. Vilkovskaya and A. Kadyrova will be at the fiction level. Both girls are brilliantly educated, both do not only write artistic texts, but also actively advocate feminism ideals, and also have blogs on social networks, A. Kadyrova has also the channel on YouTube. It is difficult to predict development of this direction, however, already today it is possible to say that in texts, similar "Yes, I am a feminist", perception of the woman and the role in society, the role in the world of a family changes. It is obvious that the woman in a

family does not feel superfluous or unclaimed any more, she only does not want to see herself as the victim and the housewife. Today priorities from "it was always that way" till "and I do not want that way" and on an example with the feminist of literature those deep ontological processes and changes which happen in a modern Kazakhstan family are especially noticeable. So, the nuclear family of an era of a postmodernism is transformed to new type of a family or, rather, to its absence.

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