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SIMULACRUM IN MODERN KAZAKH PROSE

Abstract. The article deals with the emergence, formation and study of the category «simulacrum» in postmodern literature. The development of the concept «simulacrum» originated in antiquity and is reflected in the works of Plato and Epicurus, which later entered scientific circulation in the era of postmodernism with the establishment of the French philosopher J. Bataille. Studies of this concept are analyzed from a new perspective in the scientific works of the French philosophers J. Deleuze, J. Derrida and J. Baudrillard and placed in the broad context of describing the modern philosophical and socio-political situation. The activity of the simulacrum in society, politics, culture and literature is considered.

The article analyzes the artistic activity of the simulacrum in modern Kazakh prose on the basis of the story «The Treasures of Bektor» by T. Asemkulov and the stories «The Eyes of Gioconda» by J. Korgasbek, «The Matrix» by D. Zhylkybai.

Keywords: postmodern literature, simulacrum in literature, poetic features of simulacrum, simulacra and simulation, simulacrum in prose, modern Kazakh prose.

Introduction. The independence of the nation – our daily life - has left deep traces in our work, culture and literature. Kazakh word art has developed both in the direction of the channel and in terms of themes and new ideological and artistic search. Although the thematic and ideological directions of the works of writers from the period of independence are different, the common goal for all of them is the desire to gain new artistic experience. Among the characteristic features of postmodern literature, open to various experiments, are intersexuality, schizoanalysis, deconstruction, rhizomatism, irony, and simulacra. A special place is given to the theory of «simulation and simulacra», which has recently come under the spotlight of research.

Young prose writers from the stories of E. Nurakhmet «Tarakandar» («Cockroaches»), «Jurnalist, molda, killer zhane zhokokshe» («Journalist, priest, murderer and prostitute»), A. Rakhat «Uzdiksiz auez» («Continuous melody»), M. Kosyn «Nerd», Zh. Nartai «Men on tortke tolganda» («When I turn fourteen»), D. Zhilkybay «Matrix», «Quantum» are in search of a new form of reflection of problems in society.

Terms and methods of research. The modern world is the world of information. Its endless stream practically «destroys» reality, creating many copies and simulacra. The research of the causes of the emergence of simulacra, a term also used in philosophy and sociology, is one of the most pressing problems of society at the moment. Well, literature is a mirror of the life of society. Simulacra have their own place and function in the work of art.

The word «simulacrum» has been translated into different languages for thousands of years and used as a philosophical term that has always changed its shades of meaning. «Simulacrum» comes from the Latin word «simulo», which

means «to create a kind», «to become a character» [1]. That is, we can group the semantic features of simulacrum as follows:

1. Synonym: likeness, imitation, fake, mannequin, pretence, dummy, illusion, makeup, mask, deception, mirage, camouflage, and more

2. Philology: an image without the original, an image of something that does not really exist [2].

A digital photograph can be considered as the simplest example of a simulacrum. However, the object depicted in the photo is not necessarily the original. Such a fake is created using special software.

The real meaning of the simulacrum is a copy image, a form, a cognitive image of the truth or creation, the creator. But not an exact, indeterminate image. There are many opinions about the concept of simulacrum in the world. However, in postmodern literature, simulacrum is often used.

In the era of ancient literature, thoughts about the first «simulacrum» can be found in the works of Plato. Plato is the first to mention the problem of the existence of phantom simulacra, which distort reality, in the dialogue «Sophist».

Georges Batay introduced the concept in the cycle of postmodernism, and later it was explained in detail by such scholars as P. Klossovsky, Jean Baudrillard, J. Delez, J. Derrida, etc.

The French philosopher Gilles Deleuze, in his 1969 article Plato and the Simulacrum, points to the simulacrum as a sign that neither recognises nor accepts the original or the copy. He explains that an image without identity is an image without likeness[3].

The French thinker Jean Baudrillard introduced the concept of a simulacrum in the broad context of describing the modern philosophical, socio-political situation in the civilized world. Jean Baudrillard wrote his «Simulations and simulacra» (1981), «The spirit of terrorism. There was no Gulf War» (1995) in research papers, the scientist writes that the whole world was simulated. According to the philosopher, power, social institutions, political parties, cultural institutions, including the sphere of art, are complex, do not deal with real Affairs, problems, but only imitate such actions, play a simulation game on a global scale [4].

The philosopher allocates 4 stages of the development of the simulacrum-image:

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The philosopher assigns 4 stages of development of the simulacrum image:

Stage 1. a real image, a copy we believe in, can be called a reflection of the basic reality. According to Baudrillard, it has a «sacramental character» (detachment from reality). For example, the video in the mirror, photographs, etc.

Stage 2. a malignant reflection of reality, which «obscures and distorts the basic reality» or is a harmful, unreliable copy (study of reality). Here, the signs and the image may indicate the existence of an unknown reality that the sign itself is incapable of grasping.

Stage 3. It covers the absence of a fundamental truth, where the sign appears as a reliable copy, even if it is a copy without the original (not the original). Symbols can represent something real, but not really the original. According to Baudrillard, the image here has a «magical character», the whole meaning is artificially bewitched and turns out to be a reference to an alchemical reality.

Stage 4. Pure simulation, a copy of the copy (simulacrum in plain language). The simulacrum reproduces only a copy of the fictitious hyperreal world. The era of modeling begins with the disappearance of all correlations, all referents and their subsequent artificial revival in the sign system. The transition from signs that mask something to signs that have nothing behind them represents a decisive turning point [4].

A simulacrum notes that they are reflected not only in our daily lives, but also in art, culture and literature. The conclusions of the scientist contain the truth of life.

In postmodern aesthetics, simulacrum refers to the artistic image in the system of classical aesthetics. If the video (copy) has a resemblance to the original, the simulacrum is much further from its original source: in a work of art, the author describes his worldview about life, people, the environment, etc. The simulacrum shows the imperfection of knowledge about the world and the truth, the limited possibilities of man to understand the true nature of things.

Research results. The use of the simulacrum in world literature by J. Oruel «1984», «Cuckoo's Nest» by K. Kizi, «The Name of the Rose» by U. Eco, in Russian literature «Kys» by T. Tolstaya, «Chapaev and Empty Space» by V. Pelevin, «Generation P», in Tatar literature «Fear» by Z. Hakim, M. Kabirov's «The Mystery of the Yellow Houses», «The Name of the Rose» by U. Eco.

The discussion of research results. In the story «Bektorin kazynasy» by T. Asemkulov, the image of Bektor shifts to modern times through a mythopoeic element from the fairy tale «Er Tostik» and serves to mislead the hero of that time. In reality, there is no Bektor in this life. Bektor – mythological simulacrum video. But the intentions of the people who make it, exist and the desires of the world. That is, the people themselves who make what is not there. Once the intentions of the hero are corrected, the power of the Bektor decreases and the heart of the hero is easily restored. In the work written by the author in the genre of met prose, by presenting the sequence of events in the manner of a composition within the composition, a rather long story is extracted from the space of time and placed before the reader [5].

In the story of Zhusupbek Khorgosbek «Zhakondanyn zhanary» the game with the reader is carried out with the help of a simulator. The main character-Atagul receives an order to murder. But when he learns that the victim is his beloved teacher, who once taught his beloved Bagila, he takes pity, gets out of the car and lets her survive. Soon after, he comes to Bagila, explains to him the essence of what happened and promises to change his life [6]. Thus, at the very beginning of the story, the author convinces the reader that the story told is correct. It is only at the end of the plot that the reader learns that this version of the story was created only in Bagila's imagination. At the end of the work, Atagul gets into a car accident. At the end, all the events of the day (how he met his victim, mercilessly got out of his car, drove and shot him in the forehead) will pass. The world in the reader's imagination is destroyed, and the original version of events is refuted. The hero's feelings for Bagila, the rejection of the criminal path, the sacrifice of the fazenda - everything turns out to be a lie, just an illusion. The author performs the game with a simulacrum and creates a false psychologism in the reader's mind.

Doskhan Zhylykybay artistically reflects the state of modern society in his work «The Matrix». The main character of the story is Doszhan, who works in one of the research centers. The author compares Doszhan to a man in a capsule, whose face is thickened before a dream, lost in the direction of the goal he once set for himself [7]. The reason for this painful state of Doszhan is the lack of life. The hero collapses from within and creates his own world. According to Doszhan from life, material and social difficulties, insufficient wages, money loans, bribery – all this affects the intellectual potential of scientists, slows down their scientific research and the ability to make discoveries. By describing problems that are recognized as relevant in society, the writer gets the opportunity to explain to the reader the motives, inner feelings and thoughts of the hero's actions.

In the work, the inability of the young scientist to get into the mayor's remuneration, which he desperately hoped for to create his own financial situation, and his other debts – over due loans from two banks, the inability of three micro-credit organizations to repay debts, and conflicts with colleagues - are the impetus for parting with Doszhan's inevitable life. The fact that a person is stuck and cannot get out leads to stress, which is manifested in his inability to make the right decision. A long contemplation brings what is in the game to life. On the way to the dam, the car goes under. But, to his surprise, he sees a guy in a coat on the bridge, on which he wants to jump. It was Doszhan himself who stuck his cigarette in his mouth and leaned back against the iron on the edge of the dam [7]. The protagonist thus falls into the forged matrix of the research organization and is faced with a "doomed" fate, an unsuccessful copy of his own. Two spaces knit at the same time.

According to the philosopher Jean Baudrillard, the perception of the world as a complete illusion, questioning the reality of life, took place in the history of all great cultures. People in the early and middle periods turned to art to solve this problem, trying to underline and transform their fantasies and dreams through symbolic images, and in the XX century, they invented the «Matrix» [4]. A stuck person tries to enter the virtual world, escaping from the negative emotions he is going through: psychological stress, anxiety, and fear. As a result, this world replaces real life. A person perceives the virtual world. Addiction to gadgets and smart phones, the digitized world, films describing the world of fantasy and wonder, the world of social networks and reality, and the daily hustle and bustle of each other lead to different thoughts.

We have advanced to the point that people's sight, feel, hear, taste, and smell all convey information to the brain in electronic form. That is, we said that a person sees not his surroundings but an electronic copy of that environment. In conclusion, we concluded that the world is a hologram inside the human brain," said the second Doszhan, shooting a glance at this. The passage makes it clear that the author's idea was born from a postmodern point of view. Despite the fact that Doszhan committed suicide and wanted to get out of trouble on the periphery, the author notes that his death did not pass without a trace: «People do not die. Only the human spirit moves from the first phase of the divine matrix to the second. We call it the «afterlife». That is, the author uses the «matrix» in an allegorical and metaphorical sense in describing the world, saying that Doszhan and his copy live in a computer matrix, where all the inhabitants of the Earth's universe live in a higher «divine» matrix [6].

Conclusion. Many researchers associate the emergence of simulacra in the literature with the formation of a consumer society, scientific and technical progress, and the constant updating of the information flow without interruption.

Consumer society, using finished products, becomes a slave to producer society. People try to choose easy ways to solve problems without using their creative potential. That is why J. Bodriyar points out that «the simulacrum is the monster that devours the head of humanity» [4].

Summarizing our thoughts, we come to the conclusion that any work of art is a copy of life. The image of life and society described in the work is the fruit of the author's imagination and artistic skills. We can use a simulacrum as a new way to describe reality in a work of art.

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ҚАЗІРГІ ҚАЗАҚ ПРОЗАСЫНДАҒЫ СИМУЛЯКР

Аңдатпа. Мақалада постмодерндік әдебиеттегі «Симулякр» категориясының генезисі, қалыптасуы және зерттелуі қарастырылады. «Симулякр» ұғымының дамуы ежелгі дәуірден бастау алады және кейінірек француз философы Ж.Батайдың негіздемесімен Постмодернизм дәуірінде ғылыми айналымға енген. Сондай-ақ Платон мен Эпикурдың еңбектерінде көрініс тапты. Бұл терминге қатысты зерттеулер француз ойшылдары, философтары Ж.Делез, Ж. Деррида, Ж. Бодриллардтың ғылыми еңбектерінде жаңа қырынан талданады және қазіргі философиялық, әлеуметтік-саяси жағдайды сипаттаудың кең контекстінде берілген. Мақалада симулякрдың қоғамдағы, саясаттағы, мәдениеттегі және әдебиеттегі қызметі қарастырылады.

Ғылыми мақалада Т.Әсемқұловтың «Бекторының қазынасы» повесі және Ж. Қорғасбектің «Джаконданың бейнесі», Д. Жылқыбайдың «Матрица» повестері негізінде қазіргі қазақ прозасындағы симулякрдың көркемдік қызметі талданады.

Тірек сөздер: постмодерндік әдебиет, әдебиеттегі симулякр, симулякр мен симуляцияның поэтикалық ерекшеліктері, прозадағы симулякр, қазіргі қазақ прозасы.

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СИМУЛЯКР В СОВРЕМЕННОЙ КАЗАХСКОЙ ПРОЗЕ

Аннотация. В статье рассматривается генезис, формирование и изучение категории «Симулякр» в постмодернистской литературе. Развитие понятия «Симулякр» берет свое начало в античный период и нашло отражение в трудах Платона, и Эпикура, позднее вошедших в научный оборот в эпоху постмодернизма с обоснованием французского философа Ж. Батая. Исследования , относящиеся к этому термину, анализируются с нового ракурса в научных работах французских мыслителей, философов Ж. Делеза, Ж. Дерриды, Ж. Бодрийера и даются в широком контексте описания современной философской, социально-политической ситуации. Рассматривается деятельность симулякра в обществе, политике, культуре и литературе.

Анализируется художественная деятельность симулякра в современной казахской прозе на основе повести «Сокровища Бекторы» Т. Асемкулова, и рассказов «Очи Джоконды» Ж.Коргасбека, «Матрица» Д. Жылкыбая.

Ключевые слова: постмодернистская литература, симулякр в литературе, поэтические особенности симулякра, симулякры и симуляции, симулякр в прозе, современная казахская проза.