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NOMADISM AS A PHENOMENON OF MODERN CULTURE: ASPECTS AND APPROACHES

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Abstract. This article is devoted to the topic of nomadism. In the mainstream of post-non-classical rationality, nomadism should be considered in three aspects: socio-cultural, philosophical, and transcultural. The purpose of this article is to consider three approaches to understanding the phenomenon of nomadism in the context of post-non-classical rationality. In the first case, nomadism is considered as a special type of organization of a social super-system with a specific type of management and existence. In the second case, it is a reassembly of the scientific picture of the world, in accordance with which the rhizomatic potential of knowledge is built up. In the third case, we are dealing with the phenomenon of translingualism as one of the manifestations of the cultural mobility of a writer who is in a transposition between two linguacultures. The methods we used, such as descriptive analysis, text sampling, translingual analysis of a literary text, became relevant tools for the work, thanks to which we were able to confirm the hypothesis we put forward. Each of these methods can become a productive way of experiencing and interpreting a literary work. The results of the work are that three vectors of nomadism research in the context of the interpretation of the artistic text have been identified, which significantly enriches our understanding of the phenomenon under study. For the first time in a scientific work, the term “nomadism” is not only considered as a historical or philosophical category but is also used to decipher translingual and post-structural texts. The results of this approach will help to overcome the immanence of classical literary analysis, as its instrumentarium is expanded. The practical value of the work is also due to the fact that in the analysis of the empirical material the key principle is the rhizomaticity of both the text itself and the arsenal of its decipherment.

Keywords: post-non-classical rationality, nomadism, rhizome, transculturation, culturally mobile writers, translingualism, nomadic text, analysis of nomadic text

Introduction

1. Modern science, in particular, the humanities, develops in the context of the theory of post-non-classical rationality, which is based on the basic premise that knowledge (and truth as a philosophical category) is not determined only by

external factors. It is polysubjective, has many interpretations and is rhizomatic.

2. According to this theory, the category of “nomadism”, which we use in the literary aspect, can be considered from three positions: as a definition of a special type of social structure of society and its management; as a “program” of a new life order developed by poststructuralists in the context of postmodern discourse; as cultural mobility of authors who create their works on the “border” of languages and cultures.

3. Nomadism as a special type of management influenced not only the elements of the material culture of the ethnic group, but also its perception of the world: scenarios of social behavior, prescriptions, taboos, standards. These ideas, in turn, are expressed in the literary text at the level of key motives, basic concepts, and subject organization.

4. Nomadism as a postmodernist concept appeals to the author as a creative subject and puts forward a new type of hero – deviant, antisocial or not inscribed in the regulated framework of society. It is such a heroine – “inner nomad”, “passer-by” – is represented in the novel by the modern writer Madina Tlostanova (Dina Damian) “In your world I am a passer-by” [1].

5. Nomadism as cultural mobility is associated with the concept of translinguism – that is, the creative practice of the author of a certain ethnic origin, which is implemented in the language learned. Extensive material for the study of this phenomenon is presented in the prose and poetry of Russian-speaking (translingual) writers of Kazakhstan. In particular, the translingual poetry of Bakhyt Kairbekov [2], created in Russian, translates the archetypal substratum of an authentic national picture of the world, which allows us to talk about the creation of a special type of text.

6. Three methodological approaches to nomadism allow the literary critic to go beyond the monodisciplinary paradigm and provide him with a broader hermeneutic context for the interpretation of a literary text.

The humanities of the 21st century are developing not only in line with anthropocentrism, when a person becomes a starting point in various research discourses, but also in a new socio-philosophical context, which researchers call post-non-classical rational. What caused this tectonic shift from the point of view of extralinguistic factors? First of all, transformations in the field of global society, which required new approaches to reprogramming the mental orientations of a person in his spiritual and cultural life position. A person, immersed in the space of multi-vector, often intersecting realities, enters a new eon, which develops a different type of paideia. Accordingly, it (paydeya) can no longer be based on the former principles of rationality, when the mind is considered to be dominant, capable of explaining and determining the external world. Rationality, however, remains the cornerstone of modern metascience; however, its qualitative features change, and a literary scholar who seeks to comprehend certain concepts and existentials of a cognizable conceptual field must properly differentiate them.

The defining principle of rationality is still expediency (the teleological principle of thinking). Any intentions – moral, spiritual, activity – must meet the criterion of effectiveness. Rationality is the construction of meaning-forming structures, thanks to which a person forms certain “world-forming” relationships that ensure his inclusion in the social space. The question of rationality in philosophy is always a question of the birth of a new meaning, of a qualitative change in the axiological system of the individual and society. Such a transition from one type of thinking to another implies the replacement of one program of the individual’s biosociocultural existence with another. Modernity presented us with a sufficient number of presuppositions that led to the transition from classical to post-non-classical rationality.

First, we live in a world of topologically diverse spatial relationships; secondly, the very concept of social time has acquired multidimensionality; thirdly, the number of invariants in various states of social reality has increased; fourthly, the growing potential of technically improving artificial systems has left its mark on the quality and nature of interpersonal relationships; finally, the difference between mental structures and spiritual formations in public life has intensified.

The desubstantialization of human thinking has led to the cultural determinism of rationality itself. Significant changes in society, the dependence of the act of cognition on social and cultural influences led to the formulation of problems of post-nonclassical rationality. The processes of humanization of society have led to significant transformations in the understanding of epistemological models, in accordance with which society develops. These epistemological changes are described in detail by V.S. Shvyrev [3].

In this article, within the framework of post-nonclassical rationality, the term “nomadism” will be considered. We are primarily interested in its heuristic potential for literary criticism: it is advisable to consider nomadism not only as a socio-economic type of management and areal movement, but also as a concept of interdiscursive and transcultural movements, in accordance with which a new type of «culturally mobile writers» is currently being formed, not limited in their practices to the framework of one culture or a specific historical locale.

Materials and methods

The purpose of this work is to describe three vectors of the development of the concept of nomadism in the works of writers, which cannot be strictly attributed to certain “ethno-domes”. Our hypothesis is as follows: modern writers (both Kazakhstani and world) are linguistic personalities of a new formation, which it is natural to define as transcultural. As a result, it is legitimate to consider nomadism not only as a certain type of lifestyle (recall D.G. Gachev’s concept of nomadism [4]), but also as an internal setting of a linguistic personality towards internal (and sometimes external) transcultural migrations, as a result of which a

literary text of a new level of complexity is born – semiotically complementary, open, a priori dialogized, not determined by the monolingual paradigm.

In order to confirm or refute the proposed hypothesis, we will perform a series of research operations using the following methods:

- descriptive analysis of the conceptual field of the term «nomadism»; by this method we mean the description of the terminological core of the phenomenon under study using a number of concepts that reveal its essence.

- a selection of texts on the basis of which the reconstruction of the conceptual foundations of nomadism is possible.

- translingual analysis of a literary text, taking into account its semiotic specificity.

The texts of Kazakh (B. Kairbekov) and Russian (M. Tlostanova) writers served as the material of our work.

The selection of texts made by us is by no means accidental. Each of these authors can be called culturally mobile, which implies the presence in their works of a synergistic fusion of several cultures, in which new formations - constellations of elements from heterogeneous linguistic systems – are not equal to the sum of these elements, but are qualitatively new phenomena.

In such works, as the researcher Z.G. Proshina, there is a merging of different types of thinking, world outlook and literary traditions. Writers of this kind become spokesmen for transcultural experience [5, p. 170].

Results

1. Nomadism as a socio-economic system.

In the 19th century, interest in the social history of nomadism began to intensify. Russian scientists of this period consider the level of development of nomadic peoples as tribal; at the same time, the very emergence of statehood was associated with the military and political abilities of the leaders. The power of the leaders is based on the interest of various groups of nomads in them. One of the popular theories of this period was the “conquest”: according to it, a political organization could arise only in conditions of forced subordination of some societies by others.

Within the framework of the world-historical process, two issues remain important:

- could the nomads overcome the barrier of statehood on their own;
- whether they were characterized by an independent path of evolution.

Any pressure on a nomad (who was also a warrior) could lead either to migration or to the manifestation of retaliatory violence. The consolidation of nomads is conditioned if

- there is a war for resources;
- there is a need for expansion into the territory of farmers;
- we need control over trade routes.

In this case, the formation of nomadic empires is considered both as a product of integration and as a consequence of the conflict between nomads and farmers. Nomads act here as an ethnos class with a xenocratic political system, and the creation of nomadic empires is the implementation of the conquering theory we mentioned above. Why did nomads move in space and wage destructive wars against settled civilizations?

There are several important reasons:

- global climate change;
- the warlike nature of nomads as hypercharacteristics;
- overpopulation of the steppe;
- the weakening of feudal societies due to internal fragmentation;
- the extensiveness of the pastoral economy, which had to be replenished by raids on stable societies;
- unstable economic ties of nomads with farmers;
- intentions of the leaders of steppe communities;
- ethnointegrating impulses.

Despite the rationality of these factors, some of them seem groundless today: for example, there is no correlation between the drying up of the steppe and the periods of decline of nomadic empires.

At the same time, the increase in livestock occurred faster than the increase in population, which, in turn, could lead to an ecosystem crisis. A nomadic lifestyle can form certain qualities of character, but there were numerically more farmers and they had a complex economy with a developed infrastructure. Nomads needed handicraft products that they did not produce themselves. These resources could be obtained both by peaceful (trade) and non-peaceful ways (looting, tributary, expansion and resettlement). Despite the peaceful ties between nomads and farmers, one should also remember the militarized nature of nomadic communities. Military organization was necessary for waging wars; it is noteworthy that the degree of centralization of nomads, as the researchers note, is directly proportional to the size of the neighboring agricultural civilization: in Central Asia, the nomadic empire became such a form of centralization.

According to the leading researchers of nomadism D.M. Bondarenko, A.V. Korotayev, N.N. Kradin, the basic laws of the emergence, flourishing and death of complex human systems can be explained by four types of theories [6]. The first of them is based on the idea of unilinear development of societies, according to which mankind has gone from primitive hunters to a post-industrial society. Proponents of the second theory – civilizational – believe that civilizations are like living organisms: they are born, grow, transform and die. There is an intermediate approach - world-systems [7], according to which there are mini-systems, world-empires and world-economy. The fourth theory is the theory of multi-vector development of societies. Particularly heated discussions touched upon the phenomenon of nomadism and its nature. What determines the

specificity of this type of existence of collectives: pastoralism, which underlies the nomadic mode of production, or the ability of nomads to adapt to settled world-empires? There was a tendency to justify the existence of a special nomadic civilization. Another question of concern to researchers - could the nomads create their own statehood - gave rise to two vectors of research: conflict and integrative theories. Both boil down to the fact that statehood was not seen as obligatory by the nomads: economic processes proceeded, according to scientists, within the framework of individual households. Consequently, there was no managerial-retributive apparatus regulating the life of society. Contradictions were resolved within the framework of traditional institutions. Any pressure on the nomad and his entourage could lead to migration or conflict, since every free nomad was also a warrior [8]. Consolidation of nomads is possible when appropriate external causes arise: a war for resources, expansion on the territory of farmers, the establishment of control over trade routes. Thus, the complex organization of nomads into a "nomadic empire" is a product of integration and the result of a conflict between nomads and farmers. In this case, the nomads represented a xenocratic system: this is a special case of the conquering theory of politogenesis. Nomadic societies were ambivalent organizations: based on their aggressive intentions to take away the "surplus" of an economic nature from the farmers, they were perceived as despotic state-like systems, but from the inside, as a system, they were based on tribal ties without taxation and exploitation of pastoralists. The power of the ruler was not consensual; it depended on his ability to distribute income from trade, raids, and military expansion. This is a highly complex society without a bureaucratic control center. The territory of super-complex chiefdoms of nomads was hundreds of times larger than the area needed by chiefdoms of farmers: the management of such spaces was facilitated by the specifics of the steppe landscape and the presence of mobile animals. Special features of such communities – the dual-triad principle of the administrative division of empires, tribal relations within ethnic groups, the policy of robbery of settled communities. Nomadism is a special variant of social evolution. Nomads had a huge impact on the development of settled communities.

Some researchers interpret nomadism in the broad sense of this term, including wandering hunters, gatherers, trackers, sea hunters. Other scientists believe that this is a special socio-cultural system, which is characterized by unique principles of worldview, lifestyle, values, and economic attitudes. First of all, nomadism is a special type of producing economy. The most important form of economic activity is cattle breeding. The role of agriculture is insignificant. The extensive nature of cattle breeding is associated with year-round grazing (the stall form of keeping animals is not practiced, feed is not harvested). Such an economy requires mobility between grazing areas. At the same time, as a rule, the entire team is involved in the migration. Profit is not the primary economic benefit: the type of management is exchange-oriented. Social organization is

based on segmental systems and genealogies. A mobile lifestyle leaves its mark on the culture. Thus, the social division of labor was undeveloped. The nomadic economy depended on the settled «Ecumene».

As T. Barfield writes, “Horses were vital to the success of nomadic communities in Inner Asia, since they allowed rapid movement over vast distances, allowing communication and cooperation among peoples and tribes that, of necessity, were widely dispersed. Steppe horses were small and strong, lived in the open air all winter, usually without fodder” [9].

The nomads’ movements took place in the range of pastures available to the nomad group. They returned to the fixed pastures every year. Since there was no external power, this range was determined by the strength of the collective. The strongest clans claimed the best pastures; the weaker ones could use them only after the first ones had migrated. Winter camps (kystau) remained unchanged during the season.

The nomadic way of life left a special imprint on the type of national worldview: the attitude to the cyclical nature of life, the special organization of interpersonal relations, the gonic (as opposed to the urgen, according to D.G. Gachev [4]) nature of ethnoculture found artistic representation in a number of literary works, in particular, the Kazakh people (remember the dilogy “Saki” by Zh. Dzhandarbekov, “Nomads” by I. Yessenberlin, etc.).

It is no coincidence that respect for elders, reverence for the Aruahs (deceased ancestors), the interests of the family belong to the nomads to the spiritual and moral values. If the cult of ancestors disappears with time among sedentary peoples, then among nomads it remains system-forming to this day. It is determined by their small number, harsh climatic conditions, the presence of external threats, which have formed a special corporate identity in the ethnocollective, brought to the absolute.

Despite the fact that in the process of historical development, the nation develops diverse cultural identities, it retains its “bearing core axis”. For the nomads of Kazakhstan, it became Tengrianism. The original Tengrian identity is universal for Turkic ethnic groups.

Tengrianism, the ancient religion of the nomads of Central Asia, is a unique phenomenon of the spiritual culture of mankind. It originated in the era of the Huns and went a long way to becoming in the era of the Turkic khaganates. Through a specific system of cultural codes, for many centuries, Tengrianism has formed ethnopsychological constants among nomads, influencing their mentality and preparing the ground for religions such as Buddhism and Islam. Today it is primarily ethnophilosophy, the distinctive features of which are its openness, environmental friendliness, tolerance, and love of life.

An important feature of the Tengrian culture is its syncretism: myth, religion, philosophy, ethics are in the context of this worldview in an inseparable

unity. The idea of Tengrianism did not seek its own institutionalization, which was due to the peculiarities of the Turkic worldview.

The most important precept of Tengrianism is to live according to the laws of nature; man does not oppose himself to nature, he is an integral element of “living life”. As in shamanism, nature in Tengrianism was deified and spiritualized. Natural phenomena, as well as objects of the outside world, were associated with local deities and spirits; at the same time, the system of Tengrianism itself remained monotheistic. There were no such concepts as sin or righteousness in religious practice: a system of theology and ethics had not yet been developed. The nomad is focused on earthly life: he is calm about death, but he is afraid of the wrath of the great Heaven, which is capable of punishing not only himself, but also his entire family for the offense. It was possible to atone for the guilt before Heaven only with rich sacrifices.

Through the translation of cultural codes, such as a holistic perception of the heavenly and earthly, unity with nature, the cult of ancestors and heroes, respect for women, Tengrianism formed a special mental space of nomads. So, a man, according to the “Tengrian code”, had to be distinguished by courage, fortitude, self-esteem. The attitude towards the woman was respectful: she was revered as the keeper of the hearth and the mistress of the house, and therefore occupied a significant place in society. The inner spiritual world and national identity of any people are reflected in its character. Therefore, by studying the concepts of national character, we learn the history, worldview, and culture of this people [10].

The second vector of studying nomadism is the project of a new world order put forward by J. Deleuze and F. Guattari [11]. Its main feature is the rejection of the very idea of a rigid structure and strict determinism (as we remember from a historical digression, this is typical for nomadism as a type of socio-economic system). The concept of rhizome has become the basic symbol of the new conceptology. The “tribal psychology” of nomadism as a new social concept implies the formation of social groups that oppose themselves to society and develop their own authentic symbols and rituals. Deleuze suggests that the new “tribes” reconstruct the subsystems of antiquity and challenge the apparatus of civilization. In this sense, nomadism is very similar to the concept of postmodernism.

For modern nomadism, the idea of a chimera is symptomatic - a man-horse, “desiring a machine”, which, together with other subjects, gathers in a horde. For a nomad, there are no boundaries. Its path is the path of evolutionary expansion, in contrast to the state with its idea of segmentation and strict fixation on a strictly designated territory. Through endless movement, the nomad rediscovers spaces; however, movement is an existential characteristic of the nomad, and in this sense, he does not move from point to point. If a settled person moves from home or to home, then the nomad moves with the house: he is ontologically motionless.

Being a warrior, the nomad is not subject to a regulated charter [11].

Literature created by an author belonging to one cultural field, in the language of another cultural field, is called translingual [12]. It is fiction that gives the modern reader the opportunity to experience transcultural experience, since the process of identifying oneself with representatives of other cultures and geographical spaces is quite intense.

“Culturally mobile writers” who are not attached to a specific ethno-cultural territory also act as nomads of semiotic spaces. On the one hand, these are writers who are faced with the need for real geographical movements (emigration due to various reasons). On the other hand, these are internal “others” that do not recognize the rigid determinants of monolingual and monocultural paradigms. This is especially true for post- and metamodernist creative discourses.

A culturally mobile author is a person of the semiotic “borderland” (it is no coincidence that B. Kairbekov defines himself as a mythical “carrier”), an intermediary between cultures, and a translingual text is a kind of crossover that incorporates the features of several cultures, but does not correspond to any of them completely [13].

Cultural mobility often involves turning to a different language (not ethnically primary). In the CIS, Russian has become such a language. In this case, the Russian language acts as an intermediary between cultural “fields”, introducing the reader to a new linguistic picture of the world. In this case, it is the language that becomes a communicative bridge to the cultural resources of the peoples of the entire post-Soviet locale) [14]. Of great importance is the analysis of artistic texts that comprehensively reveal the value and significance of the word, expressing the national code of the language [15].

Discussion

Let's consider some works of culturally mobile writers as confirmation of our theses.

The well-known Kazakh poet, director, essayist B. Kairbekov writes in his poem:

The steppe is a multi-grass expanse,

Horizons hikes grass.

The steppe is the trunk of the immense breath of the earth.

Steppe - songs of the larynx,

Pillar vertebral outlet.

The resonant earthly hole resounded.

How can I praise you, my cosmic age?

What are your toys to me – if I forgot

Your knowledge of the grass, and the steppes, and the heavenly tree?

[2, p.179].

The first notable feature of the poem is its externalization by means of the Russian language, while the arch-genre form “*ozhuk dazhy*” (“hearth stones”) is completely preserved. Kairbekov acts here as a nomad of semiotic spaces: he migrates between two ethnic cultures, but even on the territory of “migrations” he carries within himself “his own home” (remember Deleuze’s metaphor) – the substratum of his native culture, which is crystallized in the genre solution of the work. The Russian language as a communicative outlet to the space of wide reception – and the permeation of the text with the codes of the original cultural ontology generate those nomadologies that we discussed above.

When an author who is ethnically from one culture writes in the language of another culture, we are talking about the phenomenon of translingualism. Three stanzas, organized according to the genre principle “*ozhuk dazhy*”, go back to the Tengrian idea of the trinity of the universe: the Middle, Upper and Lower worlds. However, the interpenetration of elements and the synergetic space of nomadism is born not only at the level of the architectonics of the whole. Each of the elements of the poem is a reproduction of the “frame” of nomadic life. The steppe is the topos of the existence of nomadic civilizations, attributed with the epithet “multi-grass” (protor) – an allusion to the stable element “*ala*” (“variegated”), which in the worldview of a nomad is a symbol of abundance and blessing. “Horizons of Grass Campaigns” is another important element of the poem. Kairbekov did not make a mistake in choosing a lexeme from a derivational chain of words with the same root: it is precisely “campaigns”, and not “risings” of grass that give the reader the image of an army of many thousands across the entire horizon (“darkness, and darkness, and darkness”). A horde appears in front of us – a single, integral, mobile, boundless formation, ready to continue its expansion in the breadth of known and still unknown worlds. Thus, in several lines of the poem, the principle of nomadism is implemented in all three vectors: real socio-cultural, metamodern, cultural-mobile.

This is how a nomad goes on the road
To know the world that I forgot about,
To get some mental vice,
To stir up your faded ardor!
That’s how they get lost at the hour of the flight
Birds in flocks, chattering, chattering...
May freedom inspire us again,
Let’s test ourselves dear! [2, p. 234]

The very first lines of the poem pose a question to the reader: why did the nomad forget the world, and what is this world like? The motives of loss, memory and spiritual search become key for us, as well as the motive of returning to the depth of the abyss that leads him through life. The nomad has forgotten his world, which is as infinitely open as the movement of great herds and faithful horses through it. The historical situation in which the Great Steppe became

compulsively “settled” is to this day the tragedy of the nomads, who have now become internalized nomads. Kairbekov does not deprive his lyrical hero of the name “nomad”, but paradoxically this is a self-feeling almost forgotten by the hero, stored in memory, but not going beyond (for the time being) its limits. The great nomad became a typical urban dweller. He suffers from his “nomadism”, his spiritual fervor has faded, and there is no use in it. Only the road, only the path, can return to the son of the Steppes the Nomad’s own name. The road is a test; it is something that returns to the origins of the soul and the world. The nomad of modernity, indecisive and closed, suddenly decides on the road of change – and the Great Steppe opens up to him again. Now this world cannot be forgotten. For he is stern and beautiful. In the poem “Snowdrop” we read:

It’s not for nothing that his name is kandyk,
It sounds resolute and bold,
the “Dog’s tooth” is used to being a hero:
Instantly bite through the tight body of winter
And show her, shamefully, your tongue! [2, p. 213].

Here, as we can see, the signs of translingualism have already been clarified: the word “kandyk” appears – a dog’s tooth, and it becomes clear to the reader that even the most delicate flower is a fighter and a denominator of the arrival of a new natural cycle.

I know he’s a harbinger of the holiday,
When the people are tired of winter,
From the first, let it be liquid milk,
He will arrange a holiday – we will drown in it. [2, p. 214]

Those who have survived the harsh winter are preparing for it – we see here another transcultural marker, immersing us in the celebration of the arrival of spring. And the steppe, an open space, as before, is full of life, honors its laws, its ancestral memory:

Deities inhabit spaces:
In the bosom of the sky – Tengri,
In the womb – Die!
I wish I could guess where our travels are going
Will they take you beyond the mind?
The Abodes of the eternal Gods
Tagging and calling names,
But the ritual catch is invisible,
Unfortunately, we don’t know what we caught [2, p. 215].

The Tengrian motif shows us a remarkable and very significant fact: the great deities of nature still live in the heart of the nomad. However, this is not enough: the hero must not only remember this, but also realize his “catch”, give a name to everything that is in memory – and this is not only a return, it is already a rebirth of the hero.

We find the standards of Kazakh culture in the diptych:
Between heaven and earth – into the wide expanse
of Hills a humpbacked caravan
Lucky again from distant countries
A pink mist is rising.
Hills, hills to the horizon.
It's here around the earth's axis
He looks from all sides at your thin face,
Like a horse, its eye –
the vault of heaven – is oblique [2, p. 234].

The comparison with the horse, the sacred symbol of Kazakh culture, is subordinated not to the aesthetic, but to the numinous: the horse acquires the features of a Deity here, and it is no coincidence (see section 2): a sacred animal, a faithful companion, a breadwinner, a comrade-in-arms - all these potential senses of the concept "horse" can appear only in the unique creative consciousness of the son of a native culture.

Another example of cultural (in particular, literary) nomadism is the novel in short stories "I am a passer-by in your world" [1] by the Kabardian writer M. Tlostanova. Her reader is transcultural and multilingual, having passed through the modernist, postmodernist and postcolonial to some extent a borderline and transcultural, and therefore a restless person, who knows more than any monocultural individual, since a constant double translation and, inevitably, double criticism takes place inside him.

The discourse of the novel is polycode, palimpsest: the reader is immersed in a whirlpool of a huge number of voices of other authors, alternative histories (in particular, literary ones), and quotations. This is a wide intertextual field that pulsates with semantic modifications and new shades of meanings, which only those who heard the original voices of the authors in the "echo chamber of texts" can unravel. Tlostanova repeatedly emphasizes her own "nomadic nature". One of the recurrent images of the novel is the image of a bird ("I am a bird, not a tree"). The bird is reported to be highly mobile; unlike a tree (and this, as we remember from Deleuze, is the root of classical rationality, a strictly regulated structure of life position), it does not belong to one space. Despite the fact that birds, as biological beings, inherit the coordination programs of movements of their relatives, they are mobile and reside in several topoi. The tree, on the contrary, symbolizes in this case the static nature of the rational, mono-paradigm world. The metatextual complex of the title – "In your world I am a passerby" – a reference to the poem by M. Voloshin, who also implements the "nomadic" principle of attitude:

Yes, I remember the other world –
Half-worn, dissimilar,

In your world I am a passer-by
Close to everyone, alien to everything.

Madina Tlostanova (Dina Damian) creates an image of a heroine who takes a position of being outside of the world around her. The formula of her existence is “I am a bird, not a tree”. Detachment from the real geographical locale, the loss of a sense of historical rootedness in her native land constitute the motive of her early work.

According to A.V. Kasparova, the novel by D. Damian raises complex ontological issues related to the national identity of a person, her “internal” coordinates, the concepts of “home” and “language”. All this reflects the special state of a person in the era of globalization, whose cultural code can have a variety of forms and levels of correlation with other cultural codes [18].

Madina Tlostanova (Dina Damian) opens up the boundaries of the knowable world, creating the image of a heroine who is always on the move as an eternal – but paradoxically lonely – nomad. She faces a lifelong journey.

Conclusion

Nomadism, as we tried to show in the framework of this article, should be considered in three aspects – and taking into account the broad context of post-nonclassical rationality. Under post-non-classical rationality, it is customary to understand a new epistemological vector of the development of science, which is rhizomatic, departs from monocentric ideas about cognizable phenomena and proposes to consider the conceptual field of the object under study not as a predetermined space of coordinates, but as a wide search field, within which there are no once and for all established values. Using this or that term, the researcher considers it as an opportunity, but not as a “compass”: the content and volume of the information received depends on those settings that are priority for the scientist.

Nomadism can be considered in three aspects. In the first case, we study a sociocultural phenomenon, a special type of economic management and political organization of society, a super-system that develops according to specific laws. As shown by our diachronic analysis, nomadism is a special way of development of society, which is characterized by polycentrism, lack of consensual power, mobility due to the authentic type of management.

The second approach to nomadism was developed by Deleuze, who tried to reconstruct the basic principles of the existence of nomadic super-systems in the postmodern world. Thanks to the concept of the philosopher, the concept of rhizome as the principle of the existence of self-organizing semiotic systems entered the scientific discourse.

It was the second approach that gave impetus to the development of the third concept – culturally mobile writers who go beyond monolingual paradigms and create their works in line with the transcultural direction.

As an illustration of the theses put forward, we analyzed individual elements of the works of B. Kairbekov and M. Tlostanova.

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НОМАДИЗМ ҚАЗІРГІ ЗАМАНҒЫ МӘДЕНИ ФЕНОМЕНІ РЕТІНДЕ: АСПЕКТІЛЕРІ МЕН ТӘСІЛДЕРІ

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Аңдатпа. Бұл мақала көшпенділік тақырыбына арналған. Постклассикалық емес рационалдылыққа сәйкес көшпенділікті үш аспектіде қарастырған жөн: әлеуметтік-мәдени, философиялық, трансмәдениет. Мақаланың мақсаты – классикалық емес рационалдылық контекстінде көшпенділік феноменін түсінудің үш тәсілін қарастыру. Бірінші жағдайда көшпенділік басқару мен тіршілік етудің белгілі бір түрі бар әлеуметтік супержүйені ұйымдастырудың ерекше түрі ретінде қарастырылады. Екіншіден, бұл дүниенің ғылыми суретін қайта жинақтау, оған сәйкес білімнің ризоматикалық әлеуеті қалыптасады. Үшінші жағдайда біз екі тілдік мәдениет арасында транспозицияда жүрген жазушының мәдени ұтқырлығының бір көрінісі ретінде транслингвизм құбылысын қарастырамыз. Біз пайдаланған әдістер – сипаттамалық талдау, мәтін үлгісін алу, көркем мәтінді транслингвалдық талдау – жұмыс үшін өзекті құралдарға айналды, соның арқасында біз алға қойған гипотезаны растай алдық. Бұл әдістердің әрқайсысы әдеби шығарманы тану мен түсіндірудің өнімді тәсілі бола алады. Жұмыстың нәтижесі – әдеби мәтінді түсіндіруге

сәйкес көшпенділікке қатысты зерттеулердің үш векторы анықталды, бұл зерттелетін құбылыс туралы түсінігімізді айтарлықтай байытады. Алғаш рет ғылыми еңбекте «көшпенділік» термині тек тарихи немесе философиялық категория ретінде қарастырылып қана қоймай, транслингвальды және постструктуралық мәтіндерді ашу үшін де қолданылады. Бұл тәсілдің нәтижелері классикалық әдеби талдаудың имманенттігін жеңуге көмектеседі, өйткені оның құралдары кеңейеді. Жұмыстың практикалық құндылығы сонымен қатар эмпирикалық материалға негізделген талдауда мәтіннің өзінің де, оны декодтау арсеналының да ризоматикалық сипатына негізгі принципке айналуымен байланысты.

Тірек сөздер: постклассикалық емес рационалдылық, номадизм, ризома, транскультурация, мәдени мобильды жазушылар, транслингвизм, номадтық мәтін, номадтық мәтінді талдау

НОМАДИЗМ КАК ФЕНОМЕН КУЛЬТУРЫ НОВЕЙШЕГО ВРЕМЕНИ: АСПЕКТЫ И ПОДХОДЫ

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Аннотация. Данная статья посвящена на тему номадизм. В русле постнеклассической рациональности номадизм целесообразно рассматривать в трех аспектах: социокультурном, философском, транскультурном. Цель настоящей статьи – рассмотреть три подхода к осмыслению феномена номадизма в контексте постнеклассической рациональности. В первом случае номадизм рассматривается как особый тип организации социальной супер-системы со специфическим типом хозяйствования и бытийствования. Во втором – это пересборка научной картины мира, в соответствии с которой происходит наращивание ризоматического потенциала знания. В третьем случае мы имеем дело с феноменом транслингвизма как одного из проявлений культурной мобильности писателя, находящегося в транспозиции между двумя лингвокультурами. Используемые нами методы – дескриптивный анализ, текстовая выборка, транслингвальный анализ художественного текста – стали релевантными работе инструментами, благодаря которым удалось подтвердить выдвинутую нами гипотезу. Каждый из этих методов способен стать продуктивным способом познания и интерпретации литературного произведения. Результаты работы заключаются в том, что выявлено три вектора исследования номадизма в русле интерпретации художественного текста, что существенно обогащает наши представления об изучаемом

феномене. Впервые в научной работе термин «номадизм» рассматривается не только как историческая или философская категория, но и применяется для дешифровки транслингвальных и пост-структурных текстов. Результаты такого подхода помогут преодолеть имманентность классического литературоведческого анализа, так как расширяется его инструментарий. Практическая ценность работы обусловлена также и тем, что в анализе, на эмпирическом материале, ключевым принципом становится ризоматичность как самого текста, так и арсенала его дешифровки.

Ключевые слова: постнеклассическая рациональность, номадизм, ризома, транскультурация, культурно мобильные писатели, транслингвизм, номадический текст, анализ номадического текста

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