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POSTCOLONIAL TRENDS IN POST-SOVIET CULTURE AND LITERATURE

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Abstract. Post-colonialism has become a popular and important theory for literary studies today. Culture is not only a key factor in defining this literary theory, but also an important point in distinguishing post-colonialism from imperialism, colonialism, and neocolonialism. As we know, postcolonialism is mainly concerned with the study of colonized cultures, intercultural struggle, and the intersection of cultures. Culture has been an important concept for research since the beginning of this literary theory. Postcolonialism has three predecessors and important theoretical foundations. These are Antonio Gramsci (1891-1937) and his cultural hegemony, Frans Fanon (1925-1961) and his voice of racist culture, and Michel Foucault (1926-1984) and his theory of power and discourse. Gramsci's cultural hegemony argues that a culturally diverse society can be controlled or dominated by one social class. Fanon's personal experience as a black intellectual in a white world, especially the confusion he felt from his first encounter with racism, strongly shaped his psychological theories of colonial culture, which are mainly expressed in *Black Skin, White Masks* (1952). And Foucault's theory of power and discourse often serves as the basis for the dominance of one culture over another, a theory that Edward Said uses extensively in his *Orientalism and Cultural Imperialism*.

Postcolonialism, as a literary criticism, differs from imperialism, colonialism, and neocolonialism in its focus on culture. It is a combination of literary studies and cultural studies, and offers new perspectives for rereading literary works from a cultural perspective. The appropriation of postcolonialism, especially its cultural factors, will in turn have a long-term impact on the study of world literature.

Keywords: postcolonialism, colonialism, culture, imperialism, post-Soviet, literature, USSR, world literature, emigration, national identity, center-periphery, cultural imperialism.

Introduction

Postcolonialism examines how colonialism has transformed people's cultural lives over time and the search for belonging and identity in societies defined by the West as "other." In other words, postcolonialism is a critical thought that encompasses not only the political and economic problems created by Western colonial policies, but also the traces of suppressed voices.

Since the late 1970s, postcolonialism has become not only a political critical concept, but also a literary concept and a more comprehensive cultural analysis.

In the 1980s and 1990s, Homi K. Bhabha (hybridity, imitation, third space) and Gayatri Chakravorty Spivak (*Can the subaltern speak?*) deepened postcolonial theory. From this point on, postcolonial literature became not only the literature of the colonized, but also of immigrants, diasporas, and hybrid identities.

Before the term postcolonial literature became widely used, this genre was called "community literature". These writings were written in English from British colonies, but this was also controversial, because they maintained a monocentric perspective and wrote from a narrow perspective. Therefore, the term "community literature" was replaced by the term "postcolonial literature".

Postcolonial theory is both a literary genre and a critical approach. It encompasses literature originating from a particular period or currently colonized countries. This theory is shaped around the concepts of otherness and resistance. In other words, postcolonial literature is a search for identity - in other words, colonized peoples, as well as peoples themselves, are trying to find their own identity. Postcolonial literature represents all of these conditions and draws on a variety of sources

and sources of inspiration. Another important theme in this literature is language, as it is both an example of cultural conflict and a symbol of the dilemmas that years of oppression imposed by colonial languages have created in the lives of societies.

In the mid-twentieth century, especially after 1945, as waves of independence spread, postcolonial literature gained a new impetus. In countries that gained independence, local stories were rewritten around themes of national identity, resistance, and cultural reconstruction. Over time, this literature was not limited to countries that had experienced colonial rule; Immigrant, diasporic, and mixed-race writers from Europe and America have also contributed to postcolonial literature. For example, Zadie Smith's novel *White Teeth* (2000) [10] focuses on Bangladeshi and British families in England, exploring the complexities of immigrant identities and the difficulties of social integration.

Postcolonial novels became a means of rewriting histories suppressed by colonialism and giving voice to unheard voices. In other words, literature played an active role in the reconstruction of cultural identity and collective memory. In short, we see centuries-old oppressions in postcolonial literary works.

On the other hand, postcolonial literature is not simply literature that emerged after the colonialization of the "empire", but a literature that critically examines colonial relations. Postcolonial writings aim to resist the colonial perspective. Decolonization requires not only a change in power, but also a symbolic reconstruction and reshaping of the dominant ideology. It is postcolonial literature that contributes to this process of reconstruction. Postcolonial literature, which aims to give voice to colonial discourses, to the experiences of cultural isolation and division of the colonized, resists. In doing so, they seek to "thematically and formally undermine the discourses that support colonialism - myths of power, racial classifications, images of subordination". Postcolonial writing is not only characterized by experiences of division and cultural exclusion, but also sometimes appears as nationalist writing. Postcolonialism can thus be understood as a situation in which colonized peoples attempt to reclaim their place in an increasingly globalized world.

Leading figures in postcolonial theory include writers and literary critics such as Edward Said, Gayatri Chakravorty Spivak, Homi Bhabha, Jean-Paul Sartre, Chinua Achebe, Salman Rushdie, and Arundhati Roy. These theorists and writers analyze the cultural, social, and psychological effects of colonialism in their literary works and theoretical texts.

Postcolonial literature refers to the body of work written by writers from formerly colonized regions of the world, as well as works written about people living in those regions. Much of this literature has emerged since the 1950s and 1960s, when the last major European colonies in Africa, Asia, Latin America, and the Caribbean gained independence. At the height of European imperialism in the late 1800s, European officials were eager to celebrate their countries' global dominance and extol the so-called "white man's responsibility" to civilize the uncivilized. The English writer Rudyard Kipling took this profession to the point of writing openly racist poems and novels. His poem "The White Man's Burden," written during the 1899 war between the Philippines and the United States, in which 250,000 Filipinos died, expressed the racist sentiments of both those who were in the colonized regions to "tame the savages" and those who found comfort in watching this difficult task from the city, saying: "The primitives are being modernized, the filth is being cleaned up." However, Joseph Conrad's *Heart of Darkness* (1899) and E.M. Forster's *Passage to India* (1924) offered a more critical view of European colonialism. After the colonial independence that swept Asia and Africa after World War II, writers in the newly independent regions began to write histories of cultural, social, and psychological fragmentation. Many focused on issues of race, ethnicity, and national identity. They explored the political and religious tensions that arose as a result of Europe's imposition of artificial national boundaries on indigenous peoples. Critics have noted that postcolonial works often focus on the concept of "otherness."

After the collapse of the USSR, post-Soviet culture was fragmented into 15 national cultures, which in turn denied both the common culture of the Soviet era and each other's cultural traditions. The disappearance of a unified cultural policy had a profound impact on culture.

The post-Soviet space had to choose a completely new path of development, and this choice caused heated discussions. After the removal of ideological barriers, opportunities arose for the development of spiritual culture. Although postcolonialism was first used by political scientists and economists to express the postcolonial era, Edward Said's "Orientalism" [7] is considered a fundamental work in this field. E. Said claims that the West, in order to strengthen its superiority, portrays the East (especially the Middle East, Asia and Africa) as exotic, irrational and backward. This discourse is reflected not only in political but also in literary texts. Among the points that E. Said criticized were the depiction of India in English fiction and Algeria in French literature.

Post-Soviet literature refers to literary works that emerged after the collapse of the Soviet Union in 1991. This literature often grapples with the moral and material collapse of the Soviet era, crises of national identity, and the search for a new place in the world. It includes many new genres and a wide range of genres of peoples who gained independence and can be characterized by paying attention to the changing social and political landscapes and the legacy of the past.

The names of Ch. Aitmatov, F. Iskander, O. Suleymanov, V. Nabokov, B. Okun, etc., representatives of Soviet literature who opposed the Soviet regime, can be listed. An important factor should be noted that the literature of the Soviet era is at the forefront of the factors that led to the collapse of the Soviet system. This factor is confirmed by the leaders of the national liberation movement and independent state building, and most importantly, by the public opinion. The foundation of national thought, the idea of independence, the sovereign state worldview, and the democratic vision system are primarily related to literature.

In this sense, the works of M. F. Akhundzade, A. Huseynzade, Mirza Jalil, Sabir, U. Hajibeyov, H. Javid, J. Jabbarli, S. Surgun, B. Vahabzade, S. Rahimov, R. Rza, I. The works of Efendiyev, M. Araz, Azeroglu, Anar, Y. Samadoglu, A. Aylisli, Elchin are the foundation and foundation of the Azerbaijani national liberation movement and the independent Azerbaijani state. The new generation of Azerbaijani literature also attracts attention with its considerable richness and diversity. The situation of new literature after 1991, the new literary generation, and the contemporary literary process are called post-Soviet literature. After the collapse of the USSR in the 20th century, a partial spirit of freedom emerged in the post-Soviet space. Literature that has escaped Soviet fear is post-colonial post-Soviet literature. Examples of the formation of the post-Soviet post-colonial environment in Azerbaijan include Movlud Suleymanli's "The Tale of the Mill", Isa Huseynov's (Mughanna) novels "The Last Judgment", "The Ideal", etc.

A famous postcolonial novel written against the Soviet colonial regime is the novel "A Day Is Equal to an Age" (1980) by the Kyrgyz writer Chingiz Aitmatov [2]. Chingiz Aitmatov, like most of the world, lived in a colonized region and wrote novels about that region. In particular, in the novel "A Day Is Equal to an Age", he presents the colonized culture through the prism of a small village and describes the deep tragedies experienced by this culture as a result of the assimilation policy implemented by the colonial powers.

Although the concepts of imperialism and colonialism, which are often used in political science, seem very close to each other, there are serious qualitative differences between them. Edward Said, emphasizing the difference between the two terms, says: "Imperialism is a theory and practice, and is the attitude of a metropolitan center ruling distant lands; colonialism, on the other hand, is almost always the result of imperialism, the establishment of settlements in distant lands" [6; 8]. Colonialism does not mean dominating native peoples or exploiting their resources, but rather the relocation of communities who wish to remain faithful to their original culture while leading a better life politically, religiously, and economically. It aims to settle wherever possible rather than dominate other peoples [9]. Imperialism, on the other hand, "is characterized by the exercise of power either through direct conquest or through political and economic influence, and in fact both imply similar forms of control. Both involve the exercise of power by facilitating institutions and ideologies."

Despite the fundamental differences between the two concepts, both are functional in explaining the historical process of Central Asia. However, there is another important issue that needs to be resolved. Despite the fact that the histories of Western colonial powers such as Spain, England, and France are evaluated within the framework of postcolonial theory, it remains a matter of debate

whether Russia or the Soviets can be considered colonial powers. One reason for this debate is the ambiguity created by the approach laid down by the founder of Orientalism, Edward Said: while Russia occupied neighboring countries, France and England traveled thousands of kilometers abroad to establish their dominance [6;10].

Ch. Aitmatov aims to create a space of resistance for Central Asian societies by using oral culture in this novel. Here, oral culture, due to its deep roots, plays an important role in strengthening the resistance by linking it with the history of this people, as well as in reinterpreting this history, and in enabling the local people to achieve an autonomous identity after the resistance thanks to the opportunities offered by oral culture.

Ch. Aitmatov's novel "A Day is Like an Age" is one of the most profound works in terms of artistic and philosophical analysis of imperialism, cultural alienation and loss of national identity in the post-Soviet space.

Postcolonial literature is an important literary genre that makes these 'silenced' voices visible and restores national identities and suppressed cultures.

Ch. Aitmatov's novel "When the Mountain Falls or the Eternal Bride" is also a novel about the pain of the 90s, when all post-Soviet republics were experiencing the historical development path.

Hamid Ismailov and Shamshad Abdullaev occupy an important place among postcolonial writers in Uzbek literature. They worked on postcolonial themes such as language, identity, emigration, center-periphery, and cultural memory.

Vladimir Nabokov is famous in world literature as an intellectual representative of the 20th century Russian exile. From Russia, England, Germany, France, America to Switzerland, Nabokov was exiled in many countries throughout his life. The pain of losing his homeland and longing for his homeland aroused in him a strong cultural identity anxiety. However, having spent many years living in exile among different cultures, he formed his own unique creative methods and a broad cultural thought.

Diana T. Kudaybergenova, a literary critic and cultural researcher in Kazakhstan, notes that contemporary art is one of the few forums that is, first, suitable for active discussions on the phenomenon of postcolonialism (as well as its critical study), and second, can enrich political and public debates on Soviet trauma and the Soviet past with new conceptual approaches. In this ongoing debate on identity and post-Soviet self-determination in contemporary art, three themes can be identified: the loss of old identities and the formation of new ones, reconciliation with colonialism and globalization, and the acquisition of new rights and opportunities through recourse to artistic discourses.

Unfortunately, these discussions are often intertwined with the political agenda and rhetoric of the nationalizing regime. However, the struggle in the field of art is not limited to the narrow framework of discursive or cultural nationalization. Paradoxically, the only possible way out of post-Soviet postcolonialism is to immerse oneself in the chaotic process of assimilating the heritage of national politics and at the same time place this heritage in the context of globalist perspectives. [1]

Professor M. Tlostanova, who studies the cultural, social, and ideological influences of the post-Soviet space (the former Soviet Union republics, the Eurasian space), emphasizes that the former Soviet republics fell into an ideological and cultural "vacuum" — after the collapse of Soviet ideology, a new cultural and ideological structure has not been fully formed. This is both a postcolonial and post-Soviet situation. [8]

In conclusion, postcolonial literature not only recalls the colonial past, it also challenges us to reflect on identity, culture, and social injustices. Postcolonial literature is an important literary genre that makes these "silent" visible, reclaiming national identities and buried cultures.

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ПОСТКОЛОНИАЛЬНЫЕ ТЕНДЕНЦИИ В ПОСТСОВЕТСКОЙ КУЛЬТУРЕ И ЛИТЕРАТУРЕ

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Аннотация. Постколониализм стал популярной и важной теорией в современных литературных исследованиях. Культура – не только ключевой фактор в определении этой литературной теории, но и важный момент в различении постколониализма от империализма, колониализма и неоколониализма. Как известно, постколониализм в основном занимается изучением колонизированных культур, межкультурной борьбы и взаимопроникновения культур. Культура была важным исследовательским понятием с самого начала развития этой литературной теории. У постколониализма есть три предшественника и важные теоретические основы. Это Антонио Грамши (1891–1937) и его культурная гегемония, Франс Фанон (1925–1961) и его голос расистской культуры, а также Мишель Фуко (1926–1984) и его теория власти и дискурса. Культурная гегемония Грамши утверждает, что культурно разнообразное общество может контролироваться или доминироваться одним социальным классом. Личный опыт Фанона как чернокожего интеллектуала в белом мире, особенно смятение, которое он испытал при первом столкновении с расизмом, оказали сильное влияние на его психологические теории колониальной культуры, которые в основном изложены в книге «Черная кожа, белые маски» (1952). Теория власти и дискурса Фуко часто служит основой для доминирования одной культуры над другой, которую Эдвард Саид широко использует в своей работе «Ориентализм и культурный империализм».

Постколониализм как литературная критика отличается от империализма, колониализма и неоколониализма своей ориентацией на культуру. Он представляет собой сочетание литературоведения и культурологии и открывает новые перспективы для переосмысления литературных произведений с точки зрения культуры. Усвоение постколониализма, особенно его культурных факторов, в свою очередь, окажет долгосрочное влияние на изучение мировой литературы.

Ключевые слова: постколониализм, колониализм, культура, империализм, постсоветский, литература, СССР, мировая литература, эмиграция, национальная идентичность, центр-периферия, культурный империализм.

ПОСТКОЛОНИАЛДЫҚ ТЕНДЕНЦИЯЛАР ПОСТКЕҢЕСТІК МӘДЕНИЕТ ПЕН ӘДЕБИЕТТЕ

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Аңдатпа. Постколониализм қазіргі әдеби зерттеулерде танымал және маңызды теорияға айналды. Мәдениет бұл әдеби теорияны анықтаудағы негізгі фактор ғана емес, сонымен қатар постколониализмді империализмнен, отаршылдықтан және неоколониализмнен ажыратудағы маңызды сәт болып табылады. Өздеріңіз білетіндей, постколониализм негізінен отарланған мәдениеттерді, мәдениетаралық күресті және мәдениеттердің өзара енуін зерттеумен айналысады. Мәдениет осы әдеби теорияның дамуының басынан бастап маңызды зерттеу тұжырымдамасы болды. Постколониализмнің үш прекурсоры және маңызды теориялық негіздері бар. Бұл Антонио Грамши (1891-1937) және оның мәдени гегемониясы, Франс Фанон (1925-1961) және оның нәсілшіл мәдениеттің дауысы, сонымен қатар Мишель Фуко (1926-1984) және оның билік пен Дискурс теориясы. Грамшидің мәдени гегемониясы мәдени әр түрлі қоғамды бір әлеуметтік тап басқара алады немесе үстемдік ете алады деп тұжырымдайды. Фанонның ақ әлемдегі қара интеллектуал ретіндегі жеке тәжірибесі, әсіресе нәсілшілдікке бірінші рет тап болған шатасуы оның отарлық мәдениеттің психологиялық теорияларына қатты әсер етті, олар негізінен "қара тері, ақ маскалар" (1952) кітабында көрсетілген. Фуконың билік және Дискурс теориясы көбінесе Эдвард Саид өзінің "Шығыстану және мәдени империализм" еңбегінде кеңінен қолданатын бір мәдениеттің екіншісіне үстемдігінің негізі болып табылады.

Постколониализм әдеби сын ретінде империализмнен, отаршылдықтан және неоколониализмнен мәдениетке бағдарлануымен ерекшеленеді. Бұл әдебиеттану мен мәдениеттанудың үйлесімі және әдеби шығармаларды мәдениет тұрғысынан қайта қараудың жаңа перспективаларын ашады. Постколониализмді, әсіресе оның мәдени факторларын игеру, өз кезегінде, әлемдік әдебиетті зерттеуге ұзақ мерзімді әсер етеді.

Түйін сөздер: постколониализм, отаршылдық, мәдениет, империализм, посткеңестік, әдебиет, КСРО, әлемдік әдебиет, эмиграция, ұлттық бірегейлік, орталық-периферия, мәдени империализм.