

ҒТАХР 18.19.00

ӘОЖ 7.01.011

DOI: 10.65199/2617-6823-2025-1-1

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XX ҒАСЫРДЫҢ БІРІНШІ ЖАРТЫСЫНДАҒЫ ҚАЗАҚ ЗИЯЛЫЛАРЫНЫҢ ӨНЕРІНІҢ ДИСКУРСЫ: УТОПИЯЛЫҚ НАРРАТИВ

Аңдатпа: XX ғасырдың бірінші жартысындағы қазақ интеллигенциясының өнер дискурсында тарихи ретроспективаның оптикасындағы қазақ дүниетанымының шекарасындағы утопиялық нарратив орын алады.

Кеңес дәуірінде рухани, жасампаздық күш салынбағандықтан оң арсеналға да, әсерге де жете алмаған утопиялық эксперименттер жүргізілді, идеяның өзі, теорияның жер бетіндегі нұрлы жұмаққа жетуі қажет болатындай етіп таңдалды, бірақ тарих көрсеткендей, іс жүзінде тәжірибе одан да сорақы болып шықты, орасан зор механизмде қазақ халқының ғасырлар бойы қалыптасқан мәдениеті, дүниетанымы, дала философиясы, көзқарас табиғаты ескерілмеді.

Зерттеуде утопиялық нарративтер призмасы арқылы идеалға назар аударады. Ол еркін, рухани қоғам мен тұлғаны қалыптастырудағы сенім, арман, үміт ретінде қарастырылады. XX ғасырдың бірінші жартысындағы жағдайларда қоғам осындай идеалға мұқтаж болды. Бұл рөлді мемлекет ұстанған көзқарастар, идеология және құндылықтар жүйесі атқарды.

Түйінді сөздер: өнер,
утопиялық баяндау,
идеал,
тарих,
қоғам,
әділет,
руханият,
қазақтардың дүниетанымы,
утопиялық эксперименттер,
бостандық,
идеология.

Дәйексөз үшін:

Дадырова, Әсел. “XX ғасырдың бірінші жартысындағы қазақ зиялыларының өнерінің дискурсы: утопиялық нарратив.” *Eurasian Science and Arts*, т. I, № 16, 2025, 6–17 б. DOI: 10.65199/2617-6823-2025-1-1. (Ағылшынша)

IRSTI 18.19.00

UDK 7.01.011

DOI: 10.65199/2617-6823-2025-1-1

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THE ART DISCOURSE OF KAZAKH INTELLIGENTSIA IN THE FIRST HALF OF THE 20th CENTURY: UTOPIAN NARRATIVES

Abstract: Utopia represents a socio-cultural paradigm of an idealized human state. The art discourse of the Kazakh intelligentsia in the first half of the 20th century contains utopian narratives within the boundaries of Kazakh worldview through the optics of historical retrospection.

This is due to, during the Soviet period, utopian experiments were conducted that did not yield positive arsenals or effects, due to the lack of spiritual and creative efforts applied. The very idea and theory were chosen in such a way that it was necessary to achieve a bright paradise on earth, but as history has shown, practice turned out to be even worse. The enormous mechanism did not take into account the centuries-old culture of the Kazakh people, their worldview, the philosophy of the steppe, and the nature of their perspective.

It is widely recognized that, this work draws attention to the ideal through the optics of utopian narratives, as faith, dream, and hope in acquiring a free, spiritual society and personality. In the conditions of the first half of the 20th century, society needed to acquire an ideal. Such was the system of views, ideology, and values that guided the state.

Keywords: arts,
utopian narrative,
ideal,
history,
society,
justice,
spirituality,
Kazakh worldview,
utopian experiments,
freedom,
ideology.

Cite:

Dadyrova, Assel. "The Art Discourse Of Kazakh Intelligentsia In The First Half Of The 20th Century: Utopian Narratives." *Eurasian Science and Arts*, vol. 1, no. 16, 2025, pp. 6–17. DOI: 10.65199/2617-6823-2025-1-1. (in English)

ГРНТИ 18.19.00
УДК 7.01.011
DOI: 10.65199/2617-6823-2025-1-1

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ДИСКУРС ИСКУССТВА КАЗАХСКОЙ ИНТЕЛЛИГЕНЦИИ ПЕРВОЙ ПОЛОВИНЫ XX ВЕКА: УТОПИЧЕСКИЕ НАРРАТИВЫ

Аннотация: В дискурсе искусства казахской интеллигенции I половины XX века имеются утопические нарративы в границах казахского миропонимания в оптике исторической ретроспективы.

В советское время были поставлены утопические эксперименты, не получившие положительного арсенала, эффекта, в силу того, что не было приложено духовных, созидательных усилий, сама идея, теория были избраны так, что необходимо было достичь светлого рая на земле, но, как показала история, практика на деле оказалась еще хуже, в огромном механизме не учитывались многовековая культура казахского народа, миропонимание, философия степи, природа взгляда.

В работе обращается внимание на идеал через оптику утопических нарративов, как на веру, мечту, надежду в обретении свободного, духовного общества и личности, в условиях I половины XX столетия общество нуждалось в обретении идеала. Такой была система взглядов, идеологии, ценностей которым руководствовалось государство.

Ключевые слова: искусство,
утопический нарратив,
идеал,
история,
общество,
справедливость,
духовность,
миропонимание казахов,
утопические эксперименты,
свобода,
идеология.

Для цитирования:

Дадырова, Асель. «Дискурс искусства казахской интеллигенции первой половины XX века: утопические нарративы». *Eurasian Science and Arts*, т. I, No 1, 2025, с. 6–17. DOI: 10.65199/2617-6823-2025-1-1. (На английском)

Introduction. The problems of utopian narratives are closely connected with issues of ideology, historical dynamics, and human nature. The events that occurred in Kazakhstan's life during the first decades of the 20th century were closely linked to socio-economic and political changes not only in the country but worldwide. In the sphere of art and culture, the Soviet authorities defined a strategic task: disregarding the way of life and customs of Kazakh society, thereby departing from the traditional way of life, atheism, and educating a new elite necessary for the new state and party apparatus.

In addition to, the primary objective of this paper is to investigate, the source base and literature corresponding to this period absorbed all the complexity of historical development with all its contradictions, peculiarities, and distinctiveness. This period is marked by epochal phenomena such as the intensive involvement of Kazakh society in the entire

Furthermore, soviet development system, the acceleration of capitalist relations penetration, accompanied on one hand by extremely harsh colonial oppression of the masses, and on the other by the exacerbation of social contradictions in society, strengthening friendship between peoples, expanding the sphere of influence of advanced Soviet culture, and the vigorous awakening of public consciousness after the first Russian revolution.

The universal value orientation is the aspiration to eliminate social injustice and form a world of harmony, peace, and abundance. The creators of the doctrine of proletarian revolution clearly formulated the thesis about the possible construction of a society of social justice as an earthly, not illusory "millennial kingdom".

The diverse features of utopian discourse and analogous moods are directly connected with the detailed study of reactions to political-social crises, which reveals the confusion of fantastic, uncritical, and other views about relations between different members of society. The prerequisites and

causal circumstances of this visibility nullify the significance of historical foundations of socio-political complexities requiring clear definition and conclusion. Evasiveness and disagreement to see past events rarely helped present the present as tabula rasa. Bolshevik Soviet political-philosophical culture represents a typical and at the same time extraordinary case. Somewhere one observes something like a tug-of-war: on one hand, a complete break with past times, and on the other, so-called hidden continuity, a phenomenon marking a striking contradiction between ideological discourse and political practice (Sydykov).

Methodology. In the relevant, actualized research, we used the following scientific methods: comparative analysis method, comparative-historical method, interpretation method, theoretical methods, semiotic analysis method, monographic literature analysis, and historiographic source review.

Discussion. Structure a flourishing and harmonious society, a true paradise on earth such was the promise given to people by the Bolsheviks at the moment of their rise to power in 1917. The Great Utopia generated numerous fantastic projects designed to solve all problems facing Soviet society. Today, the chronicles of those mythical times are not only remarkable but also constitute interesting evidence of the fairy-tale thinking of Soviet people, which led millions to their goal the most utopian experiment in history. Art and representatives of creative, artistic intelligentsia were assigned the most advanced role, as greater hopes were placed on this stratum, the elite of art.

Therefore, soviet history is the history of endless city construction cities in the taiga, cities on virgin lands, cities on planet Mars and the Bolsheviks, proclaiming their goal of building paradise on earth, built this utopia at the cost of human lives.

Furthermore, the representation of a bright future became ever more distant and unrealistic. "Fear utopias", said Nikolai Berdyaev, "for the worst of them are realized". This is exactly what happened in the Soviet

Union: the city of Soviets first became a free labor commune, then a collective farm, later a concentration camp. The construction of this city was shown by Andrei Platonov in the novel "The Foundation Pit" (Platonov). Four hundred years after the appearance of "Utopia", the terrifying predictions made by the wise Englishman Thomas More became reality in the Soviet Union.

Moreover, the Communists initially made enormous efforts to reduce society to the level of Utopia. Communist utopia intended not to improve man but to create him anew. This concerns changing anthropological constants, which is naturally extremely significant in terms of possible symbolization of utopian perspectives for adherents of communist utopia, which literally removes all possible boundaries.

This is accomplished not only on a symbolic level but is supported by a serious program of biological experiments that began literally immediately after the Bolsheviks came to power (Berg). Communist utopia in the Soviet Union was defeated not by dissidents and Sovietologists but, speaking aphoristically, by three programmers in a kitchen and a tube television, that is, by the introduction of mass television and radio transmission networks, which as a result of evolution was supplemented by the possibility of recording sound and image on audio and video recorders, and then transformed into satellite antennas and the Internet.

The XV Congress of the Communist Party proclaimed a course toward collectivization of agriculture. The task was also set to "cover with planned measures for settlement in 1932 all remaining nomadic and semi-nomadic working economies so that the complete process of settlement would be completed in 1933". Thus, a directive was given to accelerate the pace of collectivization and settlement. Revolutionary impatience and revolutionary utopianism, mixed with the yeast of totalitarian political thinking, once again triumphed (Kozybaev History of Kazakhstan).

The second great utopia was formed at the turn of the sixties and seventies. For educated, thinking, and talented people of the "1960s generation", the world, just as for their older brothers and sisters (and to a much greater extent than for their older brothers and sisters!), was divided into "Soviet" and "non-Soviet" zones. But in the confrontation of these zones, the main opposition was not "freedom-slavery" but "culture-barbarism". Freedom was perceived not as an end in itself but as a condition for the existence of culture. A person of culture (which is by no means identical, and sometimes perhaps even opposite to the concept of "intelligentsia") was automatically perceived as a "non-Soviet" person.

In addition, what was new in communism was that it proposed to build an ideal society not with the help of heavenly forces but relying on quite rational means and political mechanisms. This concept goes back to Plato with his "Republic". In his "Atlantis", features of an ideal prosperous society can also be discerned. Each concept bore the imprint of its epoch and corresponding socio-political representations.

Thus, in Plato, each citizen of the ancient communist society should have been fully provided for, since he was entitled to at least three slaves. In T. Campanella's "City of the Sun", where equality and harmony were supposed to flourish, it was assumed to arrive at communism through a harsh repressive apparatus. Similar measures were proposed by Thomas More in his "Utopia", another variant of ideal social arrangement. The concept of the great Englishman subsequently gave communism an important prefix utopian, that is, something impossible to achieve. Robert Conquest in his "Reflections on a Ravaged Century" argues that the collapse of the USSR is irrefutable proof that socialism is an insane utopian dream. He condemns the "archaic idea that utopia can be embodied on earth" (Shishulkin).

It was believed that the socialist society built in the USSR would ensure accelerated advancement toward communism. Thus, the

problem of transition to communism was built on utopian reasoning and reduced mainly to achieving certain quantitative indicators in some branches of industry. The Land of Soviets at the initial stage began to postulate idealistic principles in the spirit of Thomas More's "Utopia" or Tommaso Campanella's "City of the Sun" (Sydykov).

The era of urban planning began, called the Soviet period. It was then that utopian ideas of "ideal cities" surfaced again, and a new urban planning model was created, designed to make Soviet people happy (Utkin). Good intentions to build a new society were accompanied by the destruction of everything perceived as a legacy of the past (Akiner). In the practice of "socialist construction", neither material well-being nor social justice was actually achieved. Economic successes, real or imaginary, were often attributed to the colossal, miraculous, almost magical power of the communist idea and the concrete activities of party leaders' conductors of this idea, thanks to which truly «paradisiacal» construction projects-oases-edens were created, for example, in steppes and deserts. These representations were reflected in the works of Soviet "akyns" (Kozybaev Great October).

The comparison of Lenin with Luther made by Yu. Furmanov appears fruitful: «Luther and Lenin are united by that indestructible, almost mystical religious energy with which they embodied the 'truth' of the teachings of Christ and Marx in life.

But neither one nor the other even noticed in the heat of permanent discussions that this 'truth' is only an expression of their own doctrinality. Both elevated the maximalism of their own doctrines to a code of worldview, and then to the social activity of millions of people. Their faith was sincere, although built on different foundations: for Luther 'I know because I believe,' and for Lenin 'I believe because I know' (Chernysheva).

Utopian for the exclusive Kazakhstani reality of past years were both the revolutionary romanticism of heated political passions and the most repulsive side of social

upheavals. The Bolsheviks (at least their first generations) were utopians who strove to implement (in Russia and throughout the world) the unimplementable communist project.

Prominent Kazakh figures of art and culture, high cultural and creative intelligentsia, found themselves drawn into these mechanisms where utopian narratives began to fulfill their designated burden.

A consequence of this is, Kazakhstanis spoke in their time about the utopian views of Bolshevik leaders – Mustafa Shokai, Smagul Sadvakasov, and others. Mustafa Shokai (1890-1941). He did not accept the October Revolution. After the dissolution of the Kokand Autonomy, he emigrated abroad. He was a prominent representative of anti-Soviet agitation. Abroad, he published journals. In his numerous publications, especially in the book "Turkestan under Soviet Rule", Mustafa Shokai called the socio-economic and national policy of Soviet power a utopian project, wrote about the utopian ideas of the Bolshevik party in Kazakhstan and the republics of Central Asia (Kozybaev History of Kazakhstan).

The most striking figure of Kazakh national-communism was Turar Ryskulov. Turar Ryskulov (1864-1938) was a Kazakh political leader. T. Ryskulov took active part in the uprising of nomadic tribes in 1916 and joined the Communist Party in September 1917. His party career was more than impressive.

Being a member of the regional committee of the Communist Party of Turkestan, Chairman of the Central Executive Committee of the Turkestan Republic (1920), member of the People's Commissariat for Nationalities in 1921 (under Stalin's chairmanship), chairman of the Council of People's Commissars of Turkestan in 1923-1924, candidate member of the Central Committee of the RCP(b) in 1923, T.Ryskulov remained a nationalist and pan-Turkist.

In 1920, he advocated for the creation of a Turkic Communist Party, a national Muslim army, and a Great Turkic Republic in Central Asia. From 1926 to 1937, he was in semi-

disgrace, arrested in 1937 and executed in February 1938. Ryskulov was posthumously rehabilitated after the XX Congress of the CPSU (however, some of his works continue to remain closed to the general reader)" (Abuseitova). T. Ryskulov spoke on behalf of the indigenous population of Central Asia, operating with concepts of unified Turkic origin. Moreover, in his views on the state arrangement of the region, he began to orient toward a community narrowed in geographical scope but more cohesive (Abuseitova).

Such ideas were a direct alternative to the regime's plans to create a multinational state where fragmentation into a number of socialist nations and nationalities would minimize the influence of pan-Islamic and pan-Turkist ideas.

The resolution of the III conference of party organizations of Muslim districts in January 1920, in which T. Ryskulov was an active participant, stated: "In the interests of international unity of working and oppressed peoples... we, with the help of communist agitation means... will resist the division of Turkic peoples into Tatars, Kyrgyz, Bashkirs, Uzbeks, etc". Sometimes in anti-expansionist fervor, national-communists even proposed reviving the dead Chagatai language of the XIII-XVI centuries to somehow unite peoples of Turkic and Iranian origin.

They also envisioned the possibility of transition from feudalism to socialism regardless of class affiliation, openly declared that the revolution did not change the nature of the Russian imperial state and that the revolution in Europe was dead, while Asia was the world's powder keg (Abuseitova).

We recognize that the most important condition of utopian thought in the art discourse of Kazakh poets, writers, and akyns is the inadmissibility of oppression of the Kazakh people, limitation of their rights and freedoms, and therefore the ideals of Soviet power were for them the strongest argument in justifying the slogan of a communist, just society.

The research revealed that, however, the program proclaimed by the Bolsheviks for

the long term to "help the working masses of non-Great Russian peoples catch up with Central Russia, which has gone ahead" was largely utopian. First of all, the "medium-weak" level of industrial development, representing the second, catching-up echelon of capitalism, was not able to ensure a breakthrough in the economic development of national peripheries.

In turn, in national colonial regions, industrial development before the revolution was extremely limited. Monopoly capital at that time went to the raw material base, where it used old semi-feudal forms of exploitation. Multi-million masses of workers, crushed by need, colonial robbery, oppression, subjected to genocide, were absolutely not ready for socialist-type experiments. Again, the calculation for help from international proletarian revolution proved utopian.

Another representative of art, Kazakh intelligentsia, Sultanmakhmut Toraigyrov (1892-1920) a talented poet, original thinker, public figure. In 1918, Sultanmakhmut Toraigyrov wrote the socio-philosophical poem "Life in Wandering", which represents the author's philosophical reflections on society, on man's place in it, on the meaning of life. The poet shares his thoughts about ways to rid society of disasters, violence, and injustice (Beisembiev).

The poem consists of five chapters: "Infancy", "Youth", "Maturity", "Old Age", "End". Progressive are the poet's demands on the new world: he awaits the destruction of vice that destroys humanity, private property; he wants people of the future not to say to each other "this is mine, and this is yours"; he yearns for people to work and not experience fear of tomorrow.

The Kazakh poet S. Toraigyrov's dream of a new world sometimes appears as a vision of socialism. In the poem, he says that in the new world there will be no deception, power, money, no enmity, talents will not perish, everyone will live by their own labor, will not bow to the rich; the view of labor will change, it will become a matter of honor, and no one will dare exploit their neighbor.

The lines of the first chapter are deeply humanistic, filled with a feeling of love for humanity. The author speaks of the fact that all people from birth equally have the right to a free life, to happiness. The genuine interests of man correspond to such a social environment that knows no social, national, and religious differences and where people are equal. Here Toraigyrov clearly repeats the widely spread former socio-utopian thoughts in Europe about the natural equality of people from birth, that social differences among people, the oppression of one person by another, their inequality are generated not by laws of nature but by social injustice.

S. Toraigyrov embarks on utopian reasoning. Sultanmakhmut Toraigyrov sees the source of all evils in the absence of justice necessary for the reasonable use of knowledge and wealth in the interests of the people. Justice is «the key to happiness and power» of the people (Toraigyrov). Toraigyrov considers it the sacred duty of every person to bring closer with their deeds the day of triumph of justice and brotherhood (Beisembiev).

Toraigyrov wrote that the most important factor in the victory of justice and brotherhood should be the “destruction of concepts” “this is yours” and “this is mine”, i.e., the destruction of private property, which he considered the main cause of social inequality. In a just society, the writer confidently said, “labor will no longer be humiliation” and will turn into a source of well-being and happiness.

Truly bright prospects will open before man, “envy, deception, hypocrisy, treachery” will be excluded, “dependence of the poor on the rich” will be liquidated. A just society will create conditions for the development of personal abilities of its members, for the manifestation of their “initiative, inventiveness, talent”. The flowering of science will also come.

Scientific research will open the laws (“causes”) of nature, and people will create “artificially with their own hands” everything they consider necessary. Science will serve man. As can be seen, Sultanmakhmut

Toraigyrov reasons about a just society from the positions of utopian socialism.

Notably, just as Thomas More in “Utopia” S. Toraigyrov condemns private property, and just as Francis Bacon in “New Atlantis”, advocates for the progress of science. In the poem “Life in Wandering”, Sultanmakhmut Toraigyrov decisively condemns the government that unleashes bloody wars between peoples. He also condemns soldiers who unconsciously fulfill the will of their superiors and kill each other on the battlefield. Let us remember that more also condemned wars and was their ardent opponent.

S. Toraigyrov compares wars to machines automata invented for destroying people; he calls wars a silent “club in the hands of the rich and government”. Sultanmakhmut Toraigyrov raised the question of a just social order in the already mentioned article “Socialism” (Beisembiev). The poet describes the future of a just society. Here, all capable of work should work and unite their efforts “to obtain from the earth” everything necessary for man, jointly create material values. And society should care for the old, young, and disabled, for they «equally have the right» to means of life.

In the artistic poem “Life in Wandering”, Sultanmakhmut Toraigyrov, describing the just society of the future, calls upon his compatriots to do everything possible to bring closer the time of establishing a new order (Beisembiev). Already in the poem “To Life”, the poet openly expresses his dreams of a better life, his progressive ideals. He believes that a time of justice, equality, and universal good will come, that is, his appeals in verse are completely utopian in essence.

In the poem “The Poor Man”, written by S. Toraigyrov in 1919, the narrative concerns heavy bonded labor, an unfulfilled human destiny. The poor man reflected on his fate, which evokes in him protest against the surrounding injustice. His search for normal human life, without hunger and deprivation, was never crowned with success. Sultanmakhmut Toraigyrov reveals the

spiritual world of his hero a simple village poor man. His thoughts are so understandable and close to him after all, he tried to find his dream a happy human life where there is no grief and misfortune, where all people would be happy and respect each other. He understands that the culprit of his sufferings is social injustice (Satpaeva).

S. Toraigyrov's social ideal was socialism, but utopian socialism. He believed that socialism would bring a bright future to the Kazakh people, and therefore he welcomed the victory of the Great October Socialist Revolution. Sultanmakhmut Toraigyrov's creativity is imbued with passionate dreams of a free society, a society of good and justice, in which there is no place for injustice and inequality; in a free society, all are equal.

In 1918, Sultanmakhmut Toraigyrov wrote the article «Socialism». In the published part of the article, S. Toraigyrov sets a task before the Kazakh people: to adopt the achievements of European countries and in the shortest time (20-30 years) turn Kazakhstan into a cultural region so that Kazakhs could use all achievements of science and technology. S. Toraigyrov raises the question of how society can rid itself of social injustice to create conditions for universal human happiness (Beisembiev).

The next representative of Kazakh Soviet art and literature is Sabit Donentaev. In a number of the poet's political poems, a new, joyful, and happy life in the Soviet epoch is presented. The cry of the soul shook the universe, and all the sorrowful came to the call. Destroying the foundations of wretched life, October—the dawn of history—shone forth.

The poet speaks of Lenin as a man who brought liberation from centuries-old oppression to the Kazakh people and showed them the path to a bright future (Auezov). In Sabit Donentaev's lyrics, the central theme is the coming triumph of communism throughout the earth. In Donentaev's poetry, the life of the Kazakh people building a new, socialist society is vividly reflected.

Another famous Kazakh poet is Sabit Donentaev propagated the policy of the Communist Party and Soviet government, explained the meaning of the most important measures of Soviet power. Undoubtedly, Sabit Donentaev's views are deeply utopian; he believes in Soviet power, in the fact that with the arrival of Soviet power, an era of freedom, bright future, and communism will come for all workers on Soviet soil.

The optics of art through the poetic voice of Saken Seifullin, who understood that the people's happiness, their bright future, is in the hands of the working people, gained fresh strength in turbulent days. The poet filled his revolutionary verses with new breath, new rhythms. Ilyas Jansugurov, Sultanmakhmut Toraigyrov, Sabit Donentaev, Beimbet Mailin placed great hopes on the accomplished revolution. Z.A. Akhmetov believes that: "With the victory of the Great October Revolution, the theme of life renewal, people's revival, becomes the main, leading theme for many works of Kazakh literature. The victory of revolution in the works of Kazakh poets is often conveyed by the picture of a flowering morning" (Akhmetov).

It is important to emphasize that, the idea of virgin land development, put forward by the March (1954) plenum of the CPSU Central Committee, was actually an attempt to reanimate socialist agriculture, an attempt to feed the Soviet people with cheap bread through exploitation of natural resources. Exploiting the people's faith in the party and playing on the enthusiasm of the broad masses, all forces and attention of the entire country were thrown at virgin and fallow lands.

The CPSU Central Committee believed that Kazakhstan had enormous possibilities for a sharp increase in grain production and other agricultural products. The timid voices of scientists that such development of new lands might prove completely unjustified were not taken into account. Guided by CPSU Central Committee directives, the VII Congress of the Communist Party of Kazakhstan set before the working people of the republic a «grandiose task» to expand sowings of grain crops through

the development of 6.3 million hectares of virgin and fallow lands (Kozybaev Great October).

V.I. Lenin in his tractates of the Soviet period repeatedly returned to the idea of virgin land development, developing principles of land use, forms and methods of involving new lands in agricultural circulation. He pointed to the most important conditions for planned use of virgin lands and fallow creation of a powerful tractor fleet, construction of railways.

In 1960 alone, in the northern regions of Kazakhstan, wind erosion destroyed 9 million hectares of land, which equaled the entire agricultural area of such a country as France at that time (Janaidarov). In the pursuit of indicators, large territories were plowed. Violation of ecological balance led to severe results. Soil erosion developed, fertile humus was weathered. Moreover, plowing millions of hectares of land for crops led to a reduction in hayfields and pasture lands.

In our view, the utopian ideals of the Soviet era were accompanied by demonstrations of various slogans, appeals, numerical indicators designed to confirm that the process of overcoming backwardness in socio-economic and spiritual spheres was going in the right direction.

The socialist homeland embodies the image of the "Garden of Happiness" (joy) ("Shattyk bagy"). Characteristic is the selection of epithets connected with the words zaman (epoch), omir, turmys (life): jana zaman (new epoch), altyn zaman (golden epoch), bakyty zaman (happy epoch), shattyk zaman (epoch of joy), nurly zaman (radiant epoch), jana omir (new life), bakyty omir (happy life), shat omir (joyful life), etc. (Akhmetov).

Thus, the Soviet regime attempted to embody utopia in reality, and in art, creativity, culture, and artistic works of Kazakh writers of the Soviet period, ideological dogmas and stereotypes were present. In their works, Kazakh writers extolled the successes and achievements of Soviet power, but also reflected the realistic view of the people on the world, protest against customs and prejudices,

their criticism of social injustice, rejection of social oppression.

There are no accidental processes in being. The Soviet regime was not accidental. The era of Soviet power came when society needed ideological and moral support, and communist ideology, in this case, represented an enormous set of philosophical, spiritual, and cultural stereotypes, thereby freeing people from searching for another path of development, as a ready set of proclaimed ideals maximally simplified life but also morally and spiritually corrupted people. Therefore, a truly global view of history, more precisely the prehistory of humanity, was necessary.

Martin Heidegger called the person of the 20th century "homeless". The critical state of society leads to the spread of the state of "homelessness" into the social sphere. Conscious appeal to the ideal gives hope for overcoming the state of "homelessness", for finding one's environment. In overcoming this situation, utopia and the ideal are called to play a determining role.

In utopia, the ideal appears not only as a regulative principle but, above all, as an achievable goal, moreover, as the only real task for the sake of which it is worth living, which gives purpose and meaning to human existence.

The affirmation of the ideal constitutes the essence of utopia. In it, the specificity of understanding the nature of the ideal is manifested, distinguishing utopia from other forms of value consciousness. The ideal as a value orientation is transformed in utopia into an ideal-project, into a plan of perfect society, into a guide to action. Utopia-ideal acts as one of the ways of rational mastery of the world.

Conclusion. Overall, it is important to note that, such concepts as ideal, stability, harmony, rule of law, civilized market relations, property rights and human rights, freedom of social communications, national idea, and other components today constitute the "symbol of faith" of those who continue to orient themselves in their worldview representations and social practice toward prospects of country renewal and its worthy

future. For the most part, these are used only in the context of various aspects of establishing a civilized, just society in Kazakhstan.

Additionally, appeal to the sources of spirituality is, in our view, a command of the contemporary, dynamic era of globalization. Someone will say this is utopia, but the ideal and utopia are the final answers to questions about the future, to questions of free personality.

It should be noted that, the Soviet regime attempted to create a Great Utopia, a society without private property where social justice would reign. Utopian experiments were established that failed because spiritual efforts were not applied; the theory was chosen—to achieve paradise on earth, but practice turned out worse; the centuries-old culture of the Kazakh people and mentality were not taken into account.

We can observe that, the era of Soviet power came when society needed ideological and moral support, and communist ideology, in this case, represented an enormous set of philosophical, spiritual, and cultural stereotypes, thereby freeing people from searching for another path of development, as a ready set of proclaimed ideals maximally simplified life but also morally and spiritually corrupted people.

It is worth noting that, the ideal is hope for acquiring a free, spiritual society and personality. In contemporary conditions, it is necessary to acquire an ideal, as an era of consumerism and market has arrived, and by addressing the problem of the ideal, there is a possibility to achieve a humane, civilized society. An ideal based on spirituality and humanism affirms the positive meaning of human existence and the construction of the city to come. When an attractive national idea encompasses the entire people, then it acquires the phenomenon of national spirit. When a people lives by one high ideal, it becomes all-powerful.

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