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THE PHENOMENA OF POSTMODERNISM IN THE CULTURE OF KAZAKHSTAN AND ITS INFLUENCE ON THE CULTURAL-RELIGIOUS SITUATION

In the article the authors consider the conditions for the formation of postmodernism by the example of the formation of a new style in architecture in Europe, conducts characteristics of the features of postmodern culture. At the same time, the authors describe the conditions of formation and penetration of postmodern ideas in the Kazakh socio-cultural environment. In the article the authors analyze and compare the manifestations of postmodernism in architecture, reveal the most characteristic features of postmodern architecture. The authors pay attention to how postmodern architecture and, with it postmodern culture have an impact on the change in the perception of the urban environment. In the article the authors reveal the change of the idea of urban development in the Kazakh society during the period of socialism, also the change of the concept of urban life in the conditions of the formation of postmodern culture. In the article the authors pay attention to the specifics of the religious situation in the postmodern era. The authors note the change of the place and role of religion in the postmodern conditions. The authors describe alternative forms of religiosity (spirituality) and religious fundamentalism. According to the authors of the article, both trends represent options for responding to the cultural challenge of postmodernity and are affected by its influence.

Key words: postmodernism, postmodern architecture, urban space, globalization, industrialization, capitalism, socialism, urban planning, alternative religion, spirituality, religion, fundamentalism, media culture, Internet.

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Қазақстан мәдениетіндегі постмодернизм құбылыстары және оның мәдени-діни жағдайға тигізген әсері

Мақалада авторлар постмодернизмнің пайда болу шарттарын Еуропаның жаңа стиліндегі постмодернизмдік сәулет өнерінің негізінде қарастырады және постмодернизмдік мәдениеттің негізгі белгілеріне сипаттама жүргізеді. Сонымен қатар мақалада авторлар постмодерндік идеялардың пайда болу шарттарының сипаттамасы мен олардың қазақстандық әлеуметтік-мәдени ортаға енуіне сипаттама береді. Авторлар постмодернизмнің сәулет өнерінде пайда болуын салыстыра отырып, анализ жүргізеді және постмодерндік сәулет өнерінің негізгі белгілерін анықтайды. Мақалада авторлар постмодерндік сәулет өнері мен постмодерндік мәдениет қалалық ортаға деген көзқарастың өзгерісін анықтайды. Авторлар социализм кезіндегі қазақстандық ортадағы қалалық жоспарлау идеясының өзгерісін және де постмодерндік мәдениет қалыптасу шартына орай қалалық өмір концепциясының өзгерісін атап өтеді. Мақалада постмодерн дәуіріндегі діни жағдайлар ерекшелігіне назар аударады. Постмодерн жағдайында діннің ролі мен орны өзгергенін анықтайды. Мақалада авторлар діни фундаментализм мен балама діни (рухани) нысандарға сипаттама береді. Авторлардың пікірінше екі үрдіс те өзгеріске тап болып, постмодерннің мәдени өзгерісіне деген жауабы ретінде қарастырылады.

Түйін сөздер: постмодерн, постмодернизм, постмодерндік сәулет өнері, қалалық кеңістік, глобализация, индустриализация, капитализм, социализм, қалалық жоспарлау, балама діни сенімдер, руханилық, дін, фундаментализм, медиа-мәдениет, Интернет.

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Явления постмодернизма в культуре Казахстана и его влияние на культурно-религиозную ситуацию

В статье рассматриваются условия формирования постмодернизма на примере формирования нового стиля в архитектуре в Европе, проводится характеристика особенностей черт постмодернистской культуры. Вместе с тем авторы дают характеристику условиям становления и проникновения постмодернистских идей в казахстанскую социокультурную обстановку, анализируют и сравнивают проявления постмодернизма в архитектуре, раскрывают наиболее характерные черты постмодернистской архитектуры. Обращается внимание на то, как постмодернистская архитектура, а вместе с ней постмодернистская культура оказывают влияние на изменение представления о городской среде. Исследуются изменения идей градостроительства в казахстанском обществе в период социализма, а также изменения концепций городской жизни в условиях формирования постмодернистской культуры.

Особо уделяется внимание специфике религиозной ситуации в эпоху постмодерна. Авторы статьи отмечают изменение места и роли религии в условиях постмодерна, дают характеристику альтернативным формам религиозности (духовности) и религиозному фундаментализму. Как считают авторы статьи, обе тенденции представляют собой варианты ответа на культурный вызов постмодерна и затронуты его влиянием.

Ключевые слова: постмодерн, постмодернизм, постмодернистская архитектура, городское пространство, глобализация, индустриализация, капитализм, социализм, градостроительство, альтернативная религиозность, духовность, религия, фундаментализм, медиа-культура, Интернет.

Introduction

Postmodernism (FR. postmodernisme-after modernism) – a term that denotes structurally similar phenomena in the world of social life and culture of the second half of the XX century: it is used both to characterize the post-non-classical type of philosophy, and for a complex of styles in art. Postmodern is a state of modern culture, which includes a peculiar philosophical position, pre-postmodern art, as well as mass culture of this era (Dianova, 2003:125).

In the early XX century, the classical type of thinking of the modern era changed to non-classical, and at the end of the century-to post-non-classical. To fix the mental specificity of the new era, which was radically different from the previous one, a new term was introduced. This modern state of science, culture and society as a whole in the 70s of the XX century was characterized by J.F. Liotar as “the state of postmodern” (Liotar, 1998: 97). The origin of postmodernism took place in 60-70 years of the twenties century, it is connected and logically follows from the processes of the modern era as a reaction to the crisis of its ideas, as well as to the so-called “death” of super-innovations: God (Nietzsche), author (Bart), man (humanitarianism) (Adzhigaliev, 1994: 11).

At present, there are a number of postmodernism concepts as a phenomenon of culture, which

are sometimes mutually exclusive: Jurgen Habermastruktuet postmodernism as a result of politics and ideology of neo-conservatism (Habermas, 1992: 40), which is characterized by aesthetic eclecticism, fetishization of consumer goods and other distinctive features of post-industrial society.

In the interpretation of Umberto Eco postmodernism in the broadest sense is the mechanism of change from one cultural epoch to another, which every time comes to replace the avant-garde (modernism) (“Postmodernism is a response to modernism: since the past cannot be destroyed, because its destruction leads to silence, it should Postmodernism – a common cultural denominator for the second half of the twentieth century, a unique period, which is based on a specific paradigm installation on the perception of the world as chaos “of postmodern sensibility” (Eco, 2011: 35)

Postmodernism is an independent trend in art (art style), which means a radical break with the paradigm of modernism (Glazychev, 1983: 28). According to X. Leten and S. Suleiman postmodernism as a whole artistic phenomenon does not exist. We can speak of it as a reassessment of the postulates of modernism, but the postmodern reaction itself is considered by them as a myth (Leten, 1986; Suleiman, 1986: 56).

Despite various approaches and discussions, the phenomenon of postmodernism as a cultural phenomenon is still not sufficiently studied. The

relevance of understanding the essence of postmodern culture remains today one of the most relevant and little studied problems of cultural science. Despite the fact that interest in this phenomenon in the West – the Home of postmodernism – has somewhat weakened, however, in modern conditions, especially in relation to Kazakhstan and those modern changes that are taking place today in our society under the influence of globalization, modernization, media communication, “network society”, the Internet – this problem is still relevant.

Methods and methodology of research.

The study of complex socio-cultural processes that arise under the influence of radical changes in the last third of the twentieth century and the first quarter of the twenty one’s century, is difficult. However, scientists, theorists of postmodernism have developed a number of innovative methods and methodologies for the study of postmodern phenomena in modern culture.

In this article, the authors relied on the method of comparative studies, which allowed them to compare and contrast a number of similar phenomena that occurred in the West with the changes that occur in our society and culture. Another equally important method of this work is the principle of historical and logical, the principle of historicism, on the basis and with the help of which the authors of the article describe the distance in a logical form the most radical changes that have occurred in culture in their historical retrospect.

Results and discussion

Modern Kazakhstan society and culture are experiencing in the eyes of his contemporaries a number of radical changes and transformations, which scientists give a common name – postmodern culture. These transformations have affected many aspects, first of all, changing in the eyes of the value orientation, system of values, forms and models of behavior and communication.

In the Western world, significant profound changes began to occur in the late 60-ies of the twentieth century, which resulted in the emergence of a fundamentally new type of society and culture, a new way of thinking and behavior. Many theorists and researchers of the phenomenon of postmodernism note the radical changes in the sphere of production and consumption, which is indicated by post-industrialization, mediatization, globalization, information, simultaneously accompanied by “fragmentation”, “hybridization”, “localization”, “regionalization”, which ultimately

leads to the recombination of power and knowledge, “superficiality” of culture, accompanied by the activation of media communications (Nurzhanov, 2011:12). At the same time, many foundations and principles of social life, social and cultural strategies are changing, the whole system of everyday culture, the value orientation and morality of society are undergoing a significant transformation, the whole system of health care, education, social infrastructure is being transformed, the principles and values of the legal and political culture of society are changing, along with them science, philosophy, and public consciousness are changing (Bek, 2000: 3).

One of the first signals of a new cultural phenomenon is the significant changes that have occurred in architecture. The emergence of the term “postmodernism” is associated with architecture, according to the apt remark of the Kazakh philosopher of culture B. Nurzhanov (Nurzhanov, 2011: 294). Postmodern architecture is a style or movement that emerged in the 1960s as a reaction to austerity, formality, and the lack of diversity of modern architecture, especially in the international style defended by Le Corbusier and Ludwig Mies van der Rohe. The movement was given the doctrine of architect Robert Venturi in his book “Complexity and contradiction in architecture” (1966 years). The style flourished from the 1980s to the 1990s, especially in the works of Venturi, Philip Johnson, Charles Moore and Michael Graves. In the late 1990s, it split into many new trends, including high-tech architecture, neoclassicism and deconstruction.

Postmodern architecture emerged in the 1960s as a reaction to perceived shortcomings of modern architecture, especially its rigid doctrines, its uniformity, lack of ornamentation and the habits of ignoring the history and culture of the cities where it appeared” (Efimov, 1990: 95).

In Italy, the revolt against the canons and principles of strict modernism began with the architect Aldo Rossi, who criticized the restoration of Italian cities and buildings destroyed during the war in a modernist style that had nothing to do with the history of architecture, original street plans or the culture of cities. Russia insisted that the cities be rebuilt in such a way as to preserve their historical structure and local traditions. Similar ideas and projects were also put forward at the Venice Biennale in 1980. The appeal to postmodern style is joined by Christian de Portzamparc in France and Ricardo Bofill in Spain, and in Japan – Arata Isozaki (Grigoryev, 2006: 99).

In Europe, V. Venturi was an innovator in architecture. It completed the Seinsbury wing of the

National gallery in London, which was modernized and at the same time in harmony with neoclassical architecture in and around Trafalgar square. German architect Helmut Jahn has built a skyscraper Messeturm in Frankfurt, Germany, and skyscraper, adorned with a pointed spire of a medieval tower (Rabuchin, 1990: 152).

One of the first postmodern architects in Europe was James Sterling (1926-1992). He was the first critic of modernist architecture, accusing modernism of destroying British cities during and after Second World War. He developed a colorful public housing project in the postmodern style, as well as NeueStaats galerie in Stuttgart, Germany (1977-1983) and the Kammertheater in Stuttgart (1977-1982) as well as the museum of the Arthur M. Sackler at Harvard University in the United States.

Under the influence of postmodernism is changing not only the urbanization and the omnipresence of European cities, there is also a change in the style of architectural ensembles. However, radically changing the strategy of the treatment of space, fundamentally changing the significance of local places, landscape, focuses on the design, changing the focus from the monumental to custom built fragment local areas, giving them the effect of eclecticism, diversity, otherness, exaggerating the significance of the diversity of different combinations. Umberto Eco in his period paid attention to this variability of the historical context. Comparing and contrasting the architectural appearance of the modern and postmodern era, U. Eco notes that modernist architecture is literally torn between architectural codes and the emphasis on the importance of the demiurge, the creator, on the objectification of the architectural appearance. But in the end, as noted by U. Eco, it could not cope with a specific social reality, as the attraction to universalism could not take into account the variability of the historical context (Eco, 2006: 324). In contrast, postmodern architecture subjectivization space. In the form of a game combining, arbitrarily changing different styles of the past, the present, focusing on satisfying the desire, arbitrarily changing and filling with new historical meanings, which are generously provided by modern media and new forms of culture.

One of the most notable examples of postmodern style in Europe is the SIS Building in London by Terry Farrell (Terry Farrell, 1994). The building, next to the Thames, is the headquarters of British secret intelligence. Critic Deyan Sudjic in *The Guardian* in 1992, described it as “the epitaph for the architecture of the eighties. This design, which combines the

high seriousness in a classic composition with the possible unwitting sense of humor is as plausible as a Mayan temple or a piece of a ringing art Deco machine.”

A notable example of the formation of post-modern architecture in Kazakhstan is the formation of a new urbanized appearance of cities such as Astana, Almaty, Shymkent and other mega-cities. In contrast to the early urban forms on the territory of Kazakhstan, which initially focused on the religious and sacred side, we see how gradually changing the meaning and importance of architectural structures from the habitat of ancestral spirits to the place of residence, improvement of the spatial environment, which consisted in the cultivation and humanization of urban space. In the future, there is a change in the model of the city, formed and established the power of man over urban space, there is a change in the configuration and organization of urban space. Many cities in Kazakhstan have a long history, the flourishing of others occurs during the Silk Road, active urban development and the formation of a new model of the architectural form of the city takes place in the 20^s and in the mid-50s of the twentieth century. The most intensive construction of housing developed in the areas of location of large territorial-industrial complexes such as Karaganda-Temirtau, Pavlodar-Ekibastuz, Karatau-Dzhambul, Mangyshlak and others. This was facilitated by the development of virgin and fallow lands, the development of new large deposits of minerals and fuel – energy resources, the development on this basis of new sectors of the economy and the commissioning of industrial enterprises (Mendikulov, 1987: 60).

In contrast to the Western European cities formed during the period of capitalism, many Kazakh cities are created during the construction of socialism. If the main period of development of European cities evolved in the period of the Renaissance, namely in the period of capitalism, but in our society, this period coincides with the heyday of the Turkish culture and the growth of large industrial cities as centers of culture, education and science occurs in the period of the 50^s-60^{ts} years (period of socialism) of the twentieth century.

If capitalism has significantly changed not only the ontological concept of the city, but also the ontological concept of time, establishing the superiority of the present over the past, laying the priority vector of time for the future (Harvey, 1991), that’s why socialism also radically changes not only the configuration but also the organization of urban space of Kazakhstan cities. Socialism also

influenced the change of space-time coordinates, justifying the idea of superiority of the socialist system over capitalism. This is especially evident in the scale of urban development in Kazakhstan during the heyday of socialism. So, by the end of 1959 in Kazakhstan – 47 cities, 23 of them had master plans; by 1963 – 76 cities, 62 of them had master plans. In 1960 – 1965 the General plans of Almaty, Dzhambul, Karatau, Turkestan, Kokchetav, Guryev, Tselinograd and Balkhash were developed and approved. In the late 1950s, the largest urban changes in Kazakhstan took place in the capital of Tselinograd region – Tselinograd (until 1961 Akmolinsk) (Karpukov, 1976: 126).

In 1975 in Karaganda as a whole liquidation of the Old city was completed, construction of the planning area of the New city with the population of 250 thousand people is completed. For the first time in the city of Karaganda was created a system of public centers, compositionally used modern urban trends (Karpukov, 1976: 122). One of the major urban development works is the new master plan for the development of Almaty, approved in 1978 (headed by architect V. Gershberg). Much attention was paid to the public center of the city (then formed a new composite core – the Central square) and the development of the city in the West, which was accompanied by the construction of residential area “Aksai”, neighborhoods and other residential areas in Almaty.

The growth of European cities was due to the need for capitalism, which needed not only the growth of a huge amount of labor, but also its concentration in large cities, as well as the formation of a huge group of consumers of capitalist products. Socialism also required the formation of the working class, the centralization of the intellectual, skilled layer of employees, the solution of this problem was accompanied by the creation of the necessary habitat. This period is characterized by the fact that the concept of the city is increasing its emphasis on ideas of industrialization, scale, universalization, urban population. An important feature of the concept of the city in the period of socialism is the account of climatic and natural conditions. Among the most important urban problems in this regard are: water supply and landscaping; the choice of rational methods of construction; development and construction of residential and public buildings that meet typological requirements; protection of the urban environment from industrial pollution, the development of local construction organizations; the creation of suburban agricultural base, etc. (Zheleznyak, 2001; Karpukov, 1974).

Both in the West and in socialist Kazakhstan, urban development is “an integral part of the social and political projects of rulers and political figures”, especially in socialism, “an important tool of political influence and manipulation of mass consciousness” (Nurzhanov, 2011:277). The growth of cities both in the West during the period of modernism and in the territory of the Kazakhstan during the period of socialism has a General trend: the growth of the urban population, housing and transport problems, and, in the 90^s and the first quarter of the XXI century – a problem of sanitation and hygiene, improvement of housing conditions (quality of housing), it is also the construction of transport interchanges, the creation of new forms of urban environment: objects and spaces of the social sphere. Despite a number of positive aspects of socialism, which largely influenced the capitalist way of life, in particular the treatment and attention to the social sphere, health, sanitation, urban hygiene, the comfort of urban life, it had a number of negative aspects. This is the problem of the marginalization of local urban areas (neighborhoods in the Western part of Almaty, Ainabulak district, etc.), high-quality and comfortable housing in the Central part of the city (“Golden square” of Almaty). Another problem is the coding of urban architecture (marginality and unification of housing structures of working areas, improved planning of the Central part, etc.), standardization of urban life, the importance of the rhythm of urban life, which is contrasted with the regularity, slowness of rural life. All these are signs of such a complex process as industrialization and modernization of urban life.

New cardinal transformations that take place in the Kazakh society in the late 90-ies of XX century and in the first quarter of XXI century, mark the emergence of new coordinates: the formation of mega-policies (Almaty, Karaganda, Shymkent, etc.), changes in the first place of their architectural appearance, high mobility and migration of the population, the formation of telecommunications, etc. All this is a result of globalization, industrialization, new waves of modernization, development of market economy, which are accompanied by the growth of urban population and population-related, the development of television and mass communications.

All these complex manifestations occurring in the socio-cultural life of Kazakhstan’s society are presented in architectural ensembles that have significantly transformed the urban appearance of Almaty, Astana, Shymkent. Surprisingly and sometimes in the phantasmagoric form combining ethno-national features with elements of avant-

garde, constructivism, industrial and post-industrial design, combining in a bizarre form the architectural styles of the past, today, modern and post-modernity. Such eclecticism of different styles and trends is a characteristic feature of postmodern architecture. This feature acts as a kind of result and a logical consequence of the previous ones. She is due primarily to the desire of postvanguard practical to implement dual coding to combine the tastes and values of ordinary people with the professional language of the architect. In postmodernism, as Jencks notes, the two codes co-exist: “first, popular, traditional, slow-changing, like spoken language, full of clichés and rooted in everyday life, and, second, modern, full of neologisms and responsive to the rapid changes in technology, art and fashion, as well as the avant-garde architecture” (Jencks, 1996: 472).

“Ghost” of postmodernism in Kazakhstan’s architecture is represented by the formation of suburban cities, the emergence of new styles in the architecture of Kazakhstan’s mega-policies, urban cottages, long highways, in parallel and at the same time next to large urban multifunctional buildings such as housing and communal services arise on the outskirts of the city, in a number of Western and Eastern districts of Almaty, personal-construction of rural migrants. The city is clearly beginning to form contrasts of urban life. Against the background of prosperity and growth in the quality of urban life, poverty and the marginality of life of rural migrants, huddled in small “temporary” built in a hurry, clearly contrasts. These contrasts of urban life coexist peacefully and fit into the intense pace of the metropolis. Against the background of high-quality urban life, a new form of organization and configuration of urban space, small buildings are actively growing, far from differing in shape or design, but clearly contrasting with the avant-garde and the desire for a new quality of life, its focus on the civilized future, at the same time confirms loyalty to the past, “archaic”, commitment to traditionalism and the preservation of its marginal identity.

Kazakhstan’s megacities mark the entry of our society into a new stage of culture – the culture of postmodernism, which is accompanied by the formation of a new type of city. One of its indicators is a digital city. The city life of Almaty, Astana, Shymkent, Karaganda is actively characterized by the main features of postmodern architecture: the development of the media environment, television and transport communications, universal services, the formation of the entertainment industry. All

these changes are accompanied by the change and functioning of a new system of providing a new type of services – educational services. The ongoing transformation of the education system itself, which is now accompanied by the breaking of the traditional University system of education, is characterized by the fact that the former is replaced by distance education, the formation of a new educational paradigm.

The new postmodern architecture has brought new ideas: a new strategy, a new look at the understanding of urban life, a new concept of the meaning of human life in the new organized urban space. While modernist architecture sought to improve and provide housing, postmodern architecture opens up entirely new forms of organization of the individual’s everyday culture of life. The new architecture is both elitist and popular, it plays with combinations of different architectural styles, gives priority to the place, locus, it fragmented and at the same time internationalized the urban space, diversified and “simulated” different materials, creating many architectural pastures, simulations – “under the stone”, “under the marble”, “under the tree” and etc.

New trends in Kazakhstan’s architecture are marked by the reorganization of the city’s design: we are witnessing such transformations as the formation of a new urban paradigm – from the city of industrial Almaty and other mega-policies are turning into cultural, tourist, shopping centers, they are increasingly prevails the idea of forming a Park, forest zone. So around the city of Astana, a powerful green belt is gradually being created, the priority is growing, and with it the interest to live in the suburbs, surrounded by a green array.

Another condition for the formation of post-modern culture is the significant changes that occur in such a sensitive form of culture as religion. According to the Kazakh cultural studies scholar B. Nurzhanov, religion is the most anti-postmodern sphere (Nurzhanov, 2012: 286). It is known that the postmodern cult is characterized by the establishment of new rules of the intellectual game: the world is understood as a text, fictitious meaning, recognition of fragmentation, identity crisis, deconstruction, superficiality of culture, combination, simulation, anti-narratives, marginality, irony, indeterminism, heppinism, performance, participation, psychology, ontology, loss of reality (meaning), etc. (Decomb, 2000: 26). As follows from the research of postmodernism theorists, the place and purpose of religion change dramatically in the conditions of a new phenomenon of culture.

Modernism refers to religion as an outdated institution of culture or another variant of attitude – as an opium, as something that interferes with progress, innovation, civilization, science. This attitude in the modern era was presented in the thesis – “the Death of God”.

Unlike modernism, religion in postmodern conditions appears in three main forms:

- simulation of religious revival;
- new religiosity (cults, sects, syncretism, occultism);
- Satanism (Dugin, 2010).

In postmodern conditions, the visibility of religious revival of traditional confessions is associated with the weakening of the pressure of the principles of modernity. For postmodernism, unlike the ideals of modernism, religion is not dangerous. If in the modern era religious institutions and religious movements, new formations would be subject to restriction, prohibition, manifestation of intolerance to religious teachings on the basis of the proclamation of the cult of reason, science, education (Habermas, 1998), in the postmodern attitude to religion is changing fundamentally. In the context of all the sociocultural transformations that religion has undergone in its various confessional forms and associations in the modernist era, we can observe such changes as the desire to modernize religion, faith from the existential, deep feeling is increasingly turning into a formality, ritual, eclecticism and a mixture of different religious ideas, practices, the emergence of syncretic religious teachings such as “the society of Krishna Consciousness”, the bizarre combination of voodoo with Christianity, etc. In a number of associations, emphasis is placed on profit, manipulation of consciousness, the use of various eclectic spiritual practices such as “Scientology”, the activation of fundamentalism, especially its Islamic version.

It should be noted that such transformations occurred in religion, means that such a religion from the point of view of its fundamental structure is nothing, but a simulacrum. A new religion is another form of manifestation of religion in the postmodern environment. The new religiosity represents either the desire for exoticism (Krishna, Yoga, the Moon sect and etc.), either confused disparate individuals intuitively gather in random and unreasonable groups (occultism, theosophist, New age), or develop into artificial syncretic systems, where there is only a little: fragments of traditional religions, exotic cults, witchcraft, divination, breathing practices, promises to correct karma, etc. The new emerging religiosity corresponds to the style and practice of

postmodernism with its attraction to a combination of incongruous, taste to the paradox, to an absurd jumble of disparate elements.

A new variant of Satanism in terms of postmodernism has nothing to do with the product of modernity and the middle ages. A new version of Satanism appears in the era of postmodern. A new version of Satanism is close to postmodern due to its installation on the:

- parody (the devil is a Mockingbird, sometimes he is called “monkey God”);
- renunciation of authorities (Lucifer fell because of pride, and unconditional freedom is the norm of liberalism);
- liberation of desires (Satan-the seducer par excellence);
- rehabilitation of freaks and inverters (Beelzebub – king of freaks) and etc. (Welsch, 1998).

In postmodern conditions, the emergence of alternative forms of religiosity and various spiritual practices is particularly active, but along with them there is an activation of fundamentalism (Armstrong, 2013). As a modernist phenomenon of fundamentalism, as noted by A. Malecka, in the post-modern condition is characterized by its explicit anti-modernist orientation. According to Matecki, fundamentalism is characterized by “a double negative and modernity, and postmodernism, which has not affected the socio-economic Foundation of modernity, and in cultural terms, developing some of the trends inherent in the modernist project” (Matecka, 2017: 125-128). In modern conditions, fundamentalists widely use the tools of media and mass culture to spread their views and promote their achievements. As noted by A. Matetskaya, “the main goal of fundamentalism – the return to a certain true original state of religion and society relies more on fantasies about this state than on historical reality, as well as on individual interpretations of certain texts, presented as an undoubted truth” (Matetskaya, 2017: 126-128).

Thus, within the framework of postmodern religiosity, two trends can be distinguished, one of which is associated with the change of religiosity in accordance with the cultural logic of the era, and the other with the opposition to this logic.

Conclusion

Based on the analysis of the experience of the definition of postmodernism, its origins, concept and specific artistic practice, it can be noted that postmodernism is a direction of art and architecture

in developed Western countries, which reflects the frustration of the artistic intelligentsia in the ideals, dogmas and methods of modernism. At the same time, postmodern culture has radically changed many worldview principles and views in the evaluation of social and cultural reality, has formed a new system of values, principles of criticism, new socio-cultural strategies, behaviors, cultural communications, changed moral principles and

aesthetic ideals. In the conditions of postmodernism, many spheres of culture are radically revised and overestimated, and the place and role of religion, architecture, art, philosophy in society and culture are rethought. Many of the considered aspects, especially the change of religion, architecture, art and other cultural institutions in the postmodern context of Kazakhstan are waiting for their further research.

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