

TRANSFORMATION OF VALUES IN THE ZAR ZAMAN WORLDVIEW: THE CONFLICT BETWEEN TRADITION AND MODERNITY

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Abstract: This article provides a comprehensive philosophical analysis of value transformations during the Zar Zaman period, one of the significant stages in the spiritual history of the Kazakh people. This era is characterized as a time when the traditional worldview of Kazakh society experienced a profound crisis, accompanied by a process of restructuring historical and cultural orientations. The Zar Zaman period represents a historical and spiritual stage in which national consciousness existed in a complex transitional state between crisis and renewal, as well as between tradition and emerging modern influences. Within the framework of the study, particular attention is given to the weakening of the spiritual and moral foundations of traditional nomadic society, the transformation of social relations, and the emergence of new value orientations shaped by increasing external civilizational influences. In the course of these processes, the stability of the former axiological system was disrupted, while new socio-cultural norms and worldview principles gradually began to take shape. This phenomenon clearly reflects the value conflicts and worldview crises that arose from the interaction between traditional culture and new civilizational influences. The article also examines the works of Zar Zaman poets as an important spiritual source reflecting the historical state of public consciousness during this period. In their poetry, the growing complexity of the relationships between the individual, society, and the era is revealed, along with the spiritual crisis and the collapse of established value orientations caused by transformations in historical time. Thus, Zar Zaman poetry is interpreted not merely as a literary movement but as a distinctive form of worldview reflection that reveals the deeper meaning of historical transformations in society.

Keywords: Zar Zaman, value conflict, worldview, national consciousness, spiritual crisis, zaman.

Introduction

The problem of *zaman* (epoch) in the Kazakh worldview represents a profound, structurally complex, and multifaceted philosophical issue. This concept cannot be reduced merely to a chronological measure that denotes the passage of time. Rather, it functions as a worldview category that reflects the unity of social space, cultural experience, and spiritual conditions within a particular historical period. In the Kazakh intellectual tradition, *zaman* has developed as an integrative concept that considers the temporal dimension of human existence in close connection with the historical and social being of society. Therefore, understanding the phenomenon of *zaman* requires not only defining its external temporal framework but also analyzing the internal structure of the social relations, cultural practices, and value orientations that characterize a given historical period.

From a philosophical perspective, each epoch reveals itself through its internal structural system. This system encompasses the axiological orientations, social relations, cultural traditions, and worldview principles that define a particular historical period. The interaction and functioning of these elements shape the essence of an epoch and determine its historical image. Changes or transformations within these structural components contribute to the renewal of social consciousness and the emergence of a new historical stage. Consequently, the transition from one epoch to another should be understood not merely as the natural passage of time, but as a complex historical and cultural process determined by transformations within the internal spiritual and cultural system of society.

In the historical development of Kazakh society, one of the most evident manifestations of such profound transformations is associated with the period of colonial rule. The colonial policies of the Russian Empire had a significant impact on the traditional social structure, cultural norms, and spiritual values of Kazakh society. This process led to the destabilization of the worldview foundations characteristic of the nomadic civilization, the crisis of the traditional value system, and the transformation of the forms through which historical time was perceived. As a result, the perception of change in the epoch intensified within public consciousness, and the problem of *zaman* acquired a new conceptual significance.

Under the influence of these historical and social transformations, the concept of “*Zar Zaman*” emerged within the Kazakh worldview as a distinctive philosophical and cultural phenomenon. *Zar Zaman* should not be understood merely as the designation of a particular historical period; rather, it represents a worldview concept that reflects the spiritual and emotional response of the people to the dramatic changes in their historical destiny and the crisis of traditional values. This phenomenon clearly expresses the social distress, cultural discontinuities, and spiritual reflections present in the historical consciousness of the Kazakh people. Therefore, a philosophical examination of the concept of *Zar Zaman* allows for a deeper understanding of the historical memory and the intellectual foundations of the Kazakh spiritual tradition.

The relevance of this research is determined by the fundamental worldview and philosophical significance of the topic. The concept of *zaman* represents one of the

universal philosophical categories that reveal the relationship between cognition and reality, as well as the historical character of human and social existence. Through the analysis of an epoch, it becomes possible not only to identify the socio-cultural features of a particular historical period but also to understand the place of the human being within historical time, the meaning of human existence, and the orientation of spiritual values. In this sense, the concept of *zaman* functions as an important worldview category that gives meaning to historical experience and reveals the logic of society's spiritual development, thereby requiring particular scholarly attention.

The results of this study contribute to clarifying the historical continuity of value transformations within Kazakh society and provide deeper insight into contemporary spiritual processes through the lens of historical experience. In particular, the research demonstrates the significance of the intellectual reflections and historical experience of the *Zar Zaman* period for understanding the ongoing processes of spiritual modernization and the re-evaluation of national values in contemporary Kazakhstan.

Methodology

The methodological framework of this article is based on a comprehensive analysis of poetic heritage and literary works of the period that make it possible to reveal the phenomenon of *Zar Zaman*. In the course of the research, poems and creative works of poets associated with the *Zar Zaman* era are examined within their historical and cultural context, with particular attention paid to their thematic content and worldview characteristics. In order to achieve a deeper understanding of the concept of *Zar Zaman*, this phenomenon is considered within the framework of a historical and cultural continuum, understood as a holistic ontological system shaped by the interaction of time and space.

From this perspective, the study analyzes the phenomenon through the interrelation of social, political, cultural, and worldview processes characteristic of the period. Such an approach allows *Zar Zaman* to be interpreted not merely as a literary trend, but as a reflection of public consciousness within a specific historical context. Accordingly, the research examines historical circumstances, cultural transformations, and shifts in value systems in their synthetic unity.

To ensure the scientific validity of the research, a set of complementary methodological approaches was employed. In particular, the study applies historical-comparative analysis grounded in the principle of objectivity, as well as historical-political analysis, linguistic analysis, and hermeneutic interpretation. In addition, textual analysis and general analytical methods are used within a systematic framework. These methodological tools enable a comprehensive exploration of the thematic content, ideological orientation, and worldview foundations of *Zar Zaman* poetry.

A comprehensive examination of *Zar Zaman* literary creativity makes it possible to reveal how individuals living within a particular historical epoch perceived and interpreted the transformation of their time. Through this approach, the study identifies manifestations of historical continuity and shared worldview patterns within society, as

well as the spiritual processes that explain the decline of one epoch and the emergence of another.

Furthermore, the historical and systemic analysis of the *Zar Zaman* phenomenon demonstrates that it should not be regarded solely as a phenomenon of the past. Rather, it represents a universal worldview issue that can acquire renewed relevance in different historical periods. Therefore, clarifying the conceptual meaning of *Zar Zaman* contributes to a deeper understanding of the spiritual condition of the present era and provides an important scholarly basis for interpreting the cultural and historical trajectories of social development.

Transformation of Values in the Zar Zaman Worldview

The *Zar Zaman* period represents one of the most complex and transitional stages in the spiritual and cultural history of the Kazakh people. During this era, significant political, social, and cultural transformations occurred, which substantially affected the integrity of the national identity. The colonial policies of the Russian Empire, the weakening of traditional social structures, and the erosion of communal cohesion profoundly influenced the worldview foundations of Kazakh society. As a result, new phenomena and contradictions emerged within the historical consciousness and spiritual life of the people.

The concept of *Zar Zaman*, primarily examined within literary studies through the works of poets and bards, in fact constitutes a broad cultural-historical phenomenon encompassing the spiritual identity and lived experiences of the Kazakh people. This concept is deeply intertwined with the everyday life, worldview, historical destiny, hopes, aspirations, and anxieties of the nation, giving it a particularly profound and multifaceted significance.

From a literary perspective, *Zar Zaman* serves as a collective designation for the body of work produced by poets and bards who lived during this historical period and expressed, through shared lyrical forms, the burdens of national fate and the hardships of the era. From a historical-philosophical standpoint, the term functions as a worldview category reflecting the Kazakh people's experience of colonial subjugation, the disruption of traditional lifestyles, and the arduous transition to a new historical epoch.

The colonial policies and socio-economic reforms implemented by the Russian Empire introduced significant changes into the established way of life of traditional Kazakh society. For a nomadic population accustomed to freedom and autonomy, these transformations were particularly disruptive. The weakening of national spiritual foundations and the threat to cultural cohesion generated profound anxiety within the collective consciousness. Consequently, the sages and poet-bards of the period anticipated the spiritual crisis facing their society and articulated concerns about the nation's future. Their works reflect apprehension over the national destiny, the loss of freedom, and spiritual decline. Over time, this collective grief and distress crystallized into the lyrical motif of lamentation, intertwining nostalgia for the disappearing past with uncertainty about an unclear future.

According to researchers, the peculiarity of these processes in Kazakh society lies in the fact that colonization was implemented not only through military force but also via political-administrative and socio-economic mechanisms. This complex strategy brought unforeseen and severe transformations to a population accustomed to the nomadic lifestyle. As a result, poetry imbued with lament and grief emerged across the Steppe, expressing not only despair but also a spiritual resistance to the new historical conditions. Unlike the literatures of some other peoples, in which centuries of subjugation had formed a cumulative experience of oppression, Kazakh literature lacked such historical precedent. Consequently, even the era of grief and lamentation in Kazakh poetry is distinguished by a pronounced sense of resistance and national pride [1, 180 p.].

The realignment of socio-political life significantly affected people's worldview, behavior, and social values. Maladaptive behaviors such as careerism, ambition for rank, duplicity, injustice, and corruption became increasingly widespread. This moral decline, combined with colonial pressures, weakened societal ethical norms and diminished public confidence in the future.

The introduction of Western-inspired reforms by colonial authorities, juxtaposed with the deeply rooted traditional culture of Kazakh society, created a complex crisis within public life. This process was marked by restrictions on freedom, the contraction of historical space, and the intensification of socio-political pressures. Such historical conditions reveal that these societal changes were not merely the result of natural social evolution but rather the product of deliberate actions by political authorities and aligned social groups. The direction of the epoch and the deepening of social crisis are vividly reflected in the works of the *Zar Zaman* poets, whose poetry provides an artistic and philosophical representation of the spiritual distress and historical transformations caused by colonial rule.

In the poetry of the *Zar Zaman* period, a critical perspective on both the spiritual crises and historical transformations affecting society is clearly manifested. These works lament the decline of the long-held ideal of a peaceful and just era - symbolized by the metaphor of "larks laying eggs on sheep" - which has become an unattainable aspiration, alongside the weakening of hope for the future. The poets nostalgically recall the relative stability and traditional way of life of the preceding era while expressing doubt and anxiety about what lies ahead. Consequently, the motifs of longing for the past and despair regarding the future became central to the worldview embedded in *Zar Zaman* poetry.

At the same time, although these poets sought to critique societal injustice and spiritual decline and to provoke reflection among the people, the social environment capable of receiving and responding to their message was largely absent, intensifying their concern. The fate of a population, estranged from its homeland under colonial pressure and increasingly distanced from traditional culture and spiritual foundations, is portrayed with profound apprehension in their works. The threat to the people's religion, language, and customs during this period contributed to the pervasive tone of sorrow in society, fostering an atmosphere of doubt and moral fatigue in the collective

consciousness. From this perspective, *Zar Zaman* poetry should be understood not merely as a literary phenomenon but as a significant cultural-philosophical expression of the spiritual condition, worldview crises, and shifting value systems of Kazakh society during this historical epoch [2].

These historical processes intensified the conflict between traditional values and emerging Western-inspired norms. The poets of *Zar Zaman* keenly perceived these tensions and artistically represented the spiritual character of the era through their works. Their verses sharply critique the decline of fundamental values such as freedom and justice, honor and morality, faith and virtue, and attachment to the homeland. As one scholar notes: “The Kazakh people were stripped of their khanate, their political independence, and their freedom, and were firmly subjected to subjugation... This was the first political and spiritual resistance against colonial domination” [3, 137 p.].

Accordingly, the *Zar Zaman* period should be regarded not only as a literary era but also as a historical phenomenon warranting philosophical and worldview analysis. Its central ideological focus was the preservation of national unity, the strengthening of collective identity, and the cultivation of a spiritual resilience capable of withstanding colonial influence without sacrificing core cultural and moral values. Such a complex historical and spiritual context underpins the designation of this period as *Zar Zaman*.

A philosophical examination of the *Zar Zaman* theme illuminates not only the historical lessons of the past but also provides insight into the trajectories of spiritual development in contemporary Kazakh society. The social and cultural foundations of the *Zar Zaman* era were closely linked to the population’s way of life and worldview. Transformations in social structures undermined the established system of traditional values, resulting in a profound spiritual crisis. The concept of value conflict became particularly evident during this period: on one side stood a conservative worldview rooted in ancestral customs and spiritual integrity, and on the other, the new rules and social norms introduced by the colonial administration.

The representatives of the *Zar Zaman* period vividly and unflinchingly articulated the social realities of their era, openly portraying the political and spiritual climate of their time. They critically condemned the insidious policies of colonial authorities, highlighting the incompatibility of Western-oriented reforms and novel doctrines with the natural character of the Steppe people and their traditional worldview. They keenly perceived that these reforms were not leading the nation toward progress but rather toward spiritual decline. Among these poets and bards were Dulat Babatayuly (1802–1871), Shortanbai Qanayuly (1818–1881), Murat Mönkeuly (1843–1906), Abubakir Shokanuly (1861–1905), and other prominent figures who, sensing the plight of the people and the condition of society with deep empathy, expressed it at both an artistic and philosophical level.

The conflict between Western-influenced innovation imposed from outside and long-established traditions precipitated a profound spiritual crisis in society. The restriction of freedom and the narrowing of historical space constituted the gravest blows to the people. Observers of the era recognized that these circumstances were not the result of fate but stemmed from the manipulative strategies of colonial authorities and the arbitrary actions of the ruling elite.

In the works of poets and bards, nostalgia for the past and doubt about the future are consistently evident. They mourned the disappearance of the idealized, peaceful era symbolized as the “larks laying eggs on sheep,” while lamenting the spiritual decay of the new age. Although these poets raised their voices against injustice and sought to awaken the public conscience, they were disheartened by the absence of a social audience capable of hearing and responding to their message. The spiritual distress of a people gradually alienated from their national religion, traditions, and cultural roots is conveyed in their works through profound sorrow and a somber tone.

One of the first to voice opposition to the Tsarist colonial policies was Dulat Babatayuly, who emphasized the sacredness of ancestral lands and the centrality of the homeland in human life. He depicted his era as a “turbulent age,” “corrupted time,” “troubled period,” and “lamentable age,” equating the instability of society with the relentless turmoil of ocean waves. Dissatisfied with the moral and political state of his contemporaries, Dulat lamented the absence of just leaders and the prevalence of malicious rulers. In his lines:

“In a bygone *zaman*,
The khan was revered,
In this corrupted *zaman*,
Corrupt are the lords, the khan is vile,

The hero lies headlow...” (*Author’s own translation*) - he vividly portrays the moral decline of society. His rhetorical question, “Where shall I go now?” does not express the despair of an isolated individual but the anguish of a thinker mourning a dark age that crushes the spirit of the people, reflecting deep concern for the fate of the nation. The severe trials and spiritual distress experienced by the populace left a lasting imprint on the national consciousness through the heartfelt expressions of such intellectuals.

Shortanbai Qanayuly’s poem “*Zar Zaman*” constitutes a profound philosophical work that clearly reflects the spiritual climate and societal crisis of his time. While lamenting the painful character of the era and questioning whether it might ever end, he traces its root causes to the deterioration of human morality and the weakening of spiritual values. He sharply criticizes the rise to power of the corrupt and ignorant, the erosion of ethical principles in a populace alienated from religion and faith, and the breakdown of social cohesion, including the alienation among kin and community. Concerned for the future of a people deprived of freedom and forced to adapt to foreign customs, Shortanbai’s work portrays the perils of moral and cultural decline.

In lines such as:

“The form of the *zaman* is broken,

Like the tattered felt mat,” (*Author’s own translation*) - he illustrates the instability of Kazakh society, which has lost its cohesion and collective prosperity. By describing the period as “a *zaman* harsh to the strong, a *zaman* narrow for the meek,” he depicts a society dominated by injustice, where self-interest prevails, and moral decay permeates public life.

Representatives of the *Zar Zaman* era, such as Shortanbai Qanayuly and Murat Mönkeuly, perceived the perilous influence of foreign customs on traditional Kazakh

life and worldview with exceptional acuity. Shortanbai, in particular, recognized that social phenomena such as extramarital relationships, the erosion of shame, the decline in respect for elders, and conflicts between daughters-in-law and mothers-in-law reflected not merely societal deviations but the erosion of the national foundation and the spiritual deterioration of the people. His critique arose not from mere condemnation but from profound concern for the future of the nation.

The poet warned his compatriots against blindly imitating external influences, emphasizing that such behavior would estrange the people from their cultural roots and diminish their moral and spiritual vitality. Shortanbai openly denounced the incompatibility of colonial policies with the Kazakh language, culture, and traditions, foreseeing the severe spiritual consequences of such domination. According to him, the only salvaging force lay in preserving traditional values and human virtues. In an era marked by widespread corruption, theft, and moral decay, the poet suggested that adherence to faith and ethical conduct represented the sole means of safeguarding the community.

In his lines:

“Departing from the saints is wondrous,
Departing from the khan is justice,

The final hour of the *zaman* approaches!” (*Author’s own translation*) - Shortanbai evokes not a universal apocalypse but a spiritual end-time, signaling the threat of national moral decay and the disintegration of social cohesion. He conveys the sense of helplessness experienced by society in lines such as:

“The soul rejoices with nothing,

There is no joy in goodness” (*Author’s own translation*) - expressing the despair and spiritual distress of his era.

Another prominent figure, Murat Mönkeuly (1843–1906), intimately experienced the social transformations and spiritual crises of his time, conceptualizing the notion of *zaman* as a philosophical category closely linked with individual destiny and national identity. In his opening lines,

“Observe, young men, once more the *zaman*,

Struck again by misfortune,” (*Author’s own translation*) - he depicts the severe social conditions and crises of his period, situating them within the broader concept of *zaman*. For Murat, *zaman* was not merely a chronological measurement but a holistic phenomenon reflecting the spiritual and social realities of the people.

Murat keenly mourned the degradation of ancestral lands and the desecration of sacred spaces, interpreting these as signs of spiritual decline and the disruption of harmony between individuals and society. He recognized the homeland as a symbol of collective identity, courage, and nobility; its deterioration was inseparable from the moral decay of the community. In his verses:

“I have composed this word,
Suffering from the *zaman*.
What can the dwindling *zaman* do?
The moon rises from its place,
The sun emerges from its place,

All of this stems from man” (*Author’s own translation*) - Murat emphasizes that the deterioration of the *zaman* results not from natural forces but from human action. He identifies corruption, materialism, injustice, impiety, and dissatisfaction as the principal causes of societal decay, linking these traits directly to the erosion of national cohesion and moral foundations.

Murat provides concrete illustrations of this spiritual decline: bribery replacing reconciliation, disregard for ethical conduct despite Islamic faith, reduction in familial compassion, governance by unworthy individuals, and the humiliation of virtuous men. For him, these examples collectively demonstrate the weakening of societal morality and the erosion of human values. He concludes:

“The man of the *zaman*,

Such was the cruelty of your *zaman!*” - highlighting the interdependence of individual character and the nature of the era itself. Through his poetry, Murat presents *zaman* not merely as a temporal or spatial measure but as a spiritual category reflecting human behavior and the moral and social state of society. The condition of the era mirrors the condition of the people: as human virtues decline, so too does the essence of the time.

According to Murat Mönkeuly, the misguidance of the present constitutes the suffering of the future; thus, the spiritual weakness of contemporary society directly shapes the destiny of subsequent generations. This concern is vividly articulated in his poem “*Ush Qiyan*”:

“I speak of what I fear:

Like a bent white ear of wheat,

Will the next born child

Hold firm in the arm,

Or in the heart falter,

Will the hair and nose be settled,

Fed with bitter water,

Will it be deformed in hue?

I shall not let the fleeting *zaman*

Destroy its form!” (*Author’s own translation*) [4, 312 p].

These lines reveal the poet’s profound concern for future generations and his sense of responsibility toward the nation’s fate. For Murat Monkeuly, *zaman* is a living concept, inseparable from human existence, reflecting and shaping the spiritual condition of individuals.

Another prominent figure who philosophically reflected on the concept of *zaman* while critically examining the social and spiritual conditions of his era is Kerderi Abubakir (1861–1905). In his works, he explored the interrelation between human beings and the era, between governance and society, and between spirit and time, portraying these connections with depth and literary sophistication.

In Kerderi Abubakir’s perspective, it is the exercise of power that corrupts the *zaman*, while human behavior can either sustain or undermine that power. He directly links the state of the *zaman* to human actions and morality, presenting societal

immorality and spiritual decline as the primary causes of temporal suffering. According to him, instability within the *zaman* leads to the fragility of human destiny and the disintegration of communal cohesion.

The poet characterizes his *zaman* through the erosion of virtue and humaneness: the breakdown of brotherly and filial bonds, deviation from ancestral paths, disrespect from children toward parents, deterioration of kinship ties, the loss of shame among women, dishonorable conduct among men, and defiance in spousal relations - all serve as manifestations of spiritual decay. Under such conditions, Kerderi argues, “when books and wisdom are neglected, and impatience and gossip prevail, the era declines,” signifying the regression of society.

Kerderi conceptualizes this moral and societal decline as the *qil sagat* - the critical hour - when the corruption of the era approaches a climactic and irreversible threshold. He further suggests that the estrangement from faith and the embrace of impiety by a people who once followed the principle “prepare for the Hereafter in this world” exemplifies the tragic condition of the *zaman*. Through the inversion of values - where the wicked prevail over the virtuous and the virtuous suffer at the hands of the wicked - Kerderi illustrates that the instability of the *zaman* is inseparable from the moral volatility inherent in human character.

Kerderi Abubakir’s assertion that “*Zamanakyr* stands over the wicked” encapsulates a profound philosophical insight: the measure and culmination of an era must be sought within human nature itself. For the poet, time and humanity constitute an inseparable whole: as the moral and spiritual integrity of people declines, so too does the character of the era; conversely, the improvement of human conduct restores the vitality of time itself.

In his poetry, Kerderi specifies six indicators of societal degradation: a corrupt government; religious leadership in the hands of the ignorant; indulgence in worldly pleasures such as sweets and tea; ostentatious display symbolized by footwear and ceremonial items; the moral corruption of rulers such as sultans and chiefs; and the decay of wisdom among spiritual guides. Each of these elements functions as a symbolic marker of the community’s spiritual weakening. By identifying these as defining features, Kerderi asserts that any social, religious, cultural, or domestic transformation shapes the essence and perception of the *zaman*.

While acknowledging the continuous flux of time, Kerderi also emphasizes that this change is not entirely under human control. His line, “*Baqa bi qalgan kolge*” [4, 324 p.], evokes the helplessness and despair of individuals confronting the limitations of their influence. Recognizing the transience and impermanence of worldly affairs, the poet finds a measure of consolation in accepting reality.

In Kerderi’s worldview, humans act as both agents and subjects of the *zaman*: active participants shaping its character, yet ultimately bound by the inexorable flow of time. His poetry situates the concept of *zaman* in dynamic relation to human perception, ethical orientation, spiritual consciousness, and religious life, granting his work a distinctly philosophical dimension.

When humanity loses its moral compass and the world created for human flourishing is deprived of meaning, despair and spiritual desolation spread, and the

future loses its radiance. This period of spiritual stagnation and disorientation becomes a defining hallmark of the *Zar Zaman* era. The poets and bards of this period depict it as the *qil sagat* - a decisive, critical juncture - through which the moral decay of society and the disruption of harmony between humans and time are vividly conveyed.

Conclusion

From this perspective, *Zar Zaman* should not be interpreted merely as a period of social collapse or lamentation, but as a profound trial of the spirit and a process of collective self-reflection. The grief expressed by the poets is not hopelessness; rather, it is a call to moral vigilance and societal maturation.

Thus, Abai's maxim, "Do not despair at the state of the *zaman*" [5], and the folk wisdom principle, "It is man who corrects and perfects the *zaman*" [6], articulate the essential philosophy of *Zar Zaman*: the ethical quality of an era depends on human action. Within the flow of time and society, the enduring measure remains the elevation of the human spirit.

The conflict of values is an eternal phenomenon in human history, and its resolution lies in the spiritual maturity and cultural cohesion of the nation. The experience of the *Zar Zaman* period remains highly relevant for contemporary society: it compels us to recognize our historical responsibility, to preserve spiritual integrity, and to approach the future with confidence and moral resolve.

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Зар заман дүниетанымындағы құндылықтар өзгерісі: дәстүр мен жаңашылдық қайшылығы

Аңдатпа. Мақалада қазақ халқының рухани тарихындағы маңызды кезеңдердің бірі – Зар заман дәуіріндегі құндылықтық өзгерістер философиялық тұрғыдан кешенді талданады. Бұл кезең қазақ қоғамының дәстүрлі дүниетанымдық жүйесі терең дағдарысқа ұшырап, тарихи-мәдени бағдарлардың қайта құрылу үдерісі жүріп жатқан уақыт ретінде сипатталады. Зар заман дәуірі ұлттық сананың күйзеліс пен жаңғыру, дәстүр мен жаңашылдық арасындағы күрделі шекаралық жағдайда тұрған тарихи-рухани кезеңін білдіреді. Зерттеу аясында дәстүрлі көшпелі қоғамның рухани-адамгершілік негіздерінің әлсіреуі, қоғамдық қатынастардың өзгеруі және сыртқы өркениеттік ықпалдардың күшеюі нәтижесінде қалыптасқан жаңа құндылықтық бағдарлар сарапталады. Осы үдерістер барысында қоғамдағы бұрынғы аксиологиялық жүйенің тұрақтылығы бұзылып, оның орнына жаңа әлеуметтік-мәдени нормалар мен дүниетанымдық ұстанымдардың қалыптаса бастағаны байқалады. Бұл құбылыс өз кезегінде дәстүрлі мәдениет пен жаңашыл өркениеттік ықпалдардың тоғысуынан туындаған құндылықтық қайшылықтар мен дүниетанымдық дағдарыстарды айқын көрсетеді. Мақалада Зар заман ақындарының шығармашылығы қоғамдық сананың осы тарихи күйін бейнелейтін маңызды рухани дереккөз ретінде қарастырылады. Ақындардың поэзиясында адам, қоғам және заман арасындағы өзара қатынастардың күрделенуі, тарихи уақыттың өзгеруімен байланысты рухани күйзеліс пен құндылықтық бағдарлардың дағдарысы философиялық тұрғыдан бейнеленеді. Осы арқылы Зар заман поэзиясы белгілі бір әдеби бағыт ғана емес, қоғамдағы тарихи өзгерістердің мәнін түсіндіретін дүниетанымдық рефлексияның ерекше формасы ретінде пайымдалады.

Түйін сөздер: Зар заман, құндылықтар қақтығысы, дүниетаным, ұлттық сана, рухани күйзеліс, заман.

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Трансформация ценностей в мировоззрении «зар заман»: противоречие традиции и новаторства

Аннотация. В статье с философской точки зрения комплексно анализируются ценностные изменения эпохи «Зар заман» - одного из значимых периодов духовной истории казахского народа. Данный этап характеризуется как время, когда традиционная мировоззренческая система казахского общества переживала глубокий кризис, сопровождавшийся процессом переосмысления и перестройки историко-культурных

ориентиров. Эпоха «Зар заман» представляет собой историко-духовный период, в котором национальное сознание оказалось в сложной пограничной ситуации между кризисом и обновлением, традицией и новаторством. В рамках исследования рассматриваются процессы ослабления духовно-нравственных основ традиционного кочевого общества, трансформации общественных отношений и формирования новых ценностных ориентиров под воздействием усиливающихся внешних цивилизационных влияний. В ходе этих процессов нарушается устойчивость прежней аксиологической системы общества, на смену которой начинают формироваться новые социально-культурные нормы и мировоззренческие установки. Данное явление наглядно демонстрирует ценностные противоречия и мировоззренческие кризисы, возникшие на стыке традиционной культуры и новых цивилизационных влияний. В статье творчество поэтов эпохи «Зар заман» рассматривается как важный духовный источник, отражающий историческое состояние общественного сознания. В их поэзии философски осмысливаются усложнение взаимоотношений между человеком, обществом и временем, духовные переживания, вызванные изменением исторической эпохи, а также кризис ценностных ориентиров. Таким образом, поэзия «Зар заман» интерпретируется не только как определённое литературное направление, но и как особая форма мировоззренческой рефлексии, раскрывающая смысл исторических изменений в обществе.

Ключевые слова: «Зар заман», конфликт ценностей, мировоззрение, национальное сознание, духовный кризис, «заман».

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