

S.V. Ananyeva<sup>1</sup> , K.O. Tattimbetova<sup>2\*</sup> , Zh.O. Tattimbetova<sup>2</sup> 

<sup>1</sup>M.O. Auezov Institute of Literature and Art, Kazakhstan, Almaty

<sup>2</sup>Al-Farabi Kazakh National University, Kazakhstan, Almaty

\*e-mail: [tattimbetovak@gmail.com](mailto:tattimbetovak@gmail.com)

## CONTEMPORARY KAZAKH LITERATURE: POST-SOCIALIST CONTEXTS AND ARTISTIC TRANSLATIONS

The change of the modern world determines the transformation of the principles of dialogicity under the influence of a single global communicative space. The literature of Kazakhstan continues intercultural interaction and develops a productive dialogue with the national literatures of the world in the XXI century. The development of the latest scientific research in the study of Kazakh literature and the literature of the ethnic groups of the country, their perception in international contexts in line with the post-non-classical period of science and postcolonial theory in literary studies are relevant and in demand today.

The authors of the article consider the study of the spiritual image of the Kazakh people and culture in the perception of the foreign environment and multicultural space to be relevant and important. There were, as is known, international and interethnic interactions important for Kazakh literature in the past. There are new factors and communications affecting the state of literature in Kazakhstan today. The audiovisual and computer industry determine the expansion of discourses of the study of Russian culture and literature in the axiological aspect of modern philological research. The range of reception of Kazakh literature abroad is constantly expanding. The dynamic and progressive development of foreign relations is justified by the fact that Kazakh-English, Azerbaijani, American, Belarusian, Bulgarian, Czech and Georgian cooperation opens up new prospects for the study of Kazakh literature in international contexts in the aspect of post-non-classical epistemology and plurality.

The research methodology is based on a combination of historical-typological and hermeneutic methods. The method of culturological interpretation of texts in the native literary environment and in a foreign one, in which it is included in the process of literary translation, is also important. The results of the article will be of some scientific interest in the country and abroad.

**Key words:** literary dialogue, national literatures, inter-literary communication, world context, developmental trends, post-socialist optics

С.В. Ананьева<sup>1</sup>, Қ.Ө. Тәттімбетова<sup>2\*</sup>, Ж.Ө. Тәттімбетова<sup>2</sup>

<sup>1</sup>М.О. Әуезов атындағы әдебиет және өнер институты, Қазақстан, Алматы қ.

<sup>2</sup>Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.

\*e-mail: [tattimbetovak@gmail.com](mailto:tattimbetovak@gmail.com)

### Жаңа қазақ әдебиеті: постсоциалистік контексттер және көркем аудармалар

Қазіргі әлемдегі өзгерістер біртұтас жаһандық қатысымдық кеңістіктің әсерінен сұхбат түріндегі принциптерінің өзгеруін анықтайды. ХХІ ғасырда Қазақстан әдебиеті мәдениетаралық өзара іс-қимылды жалғастыра отырып, әлемнің ұлттық әдебиеттерімен бірдей деңгейде дамуда. Еліміздегі этностар әдебиеті мен қазақ әдебиетіндегі зерттеулердің дамуы бүгінгі таңда халықаралық контекстте ғылымның классикалық кезеңі мен әдебиеттанудағы отаршылдықтан кейінгі теорияға өзекті болып табылады.

Мақала авторлары қазақ халқының рухани келбеті мен мәдениетін шетелдік орта мен көпмәдениетті кеңістікті қабылдауда зерттеуді өзекті әрі маңызды деп санайды. Қазақ әдебиеті үшін маңызды халықаралық және этносаралық байланыстар да болған. Қазақстан әдебиетінің жай-күйіне әсер ететін бүгінгі таңда жаңа факторлар мен коммуникациялар пайда болуда. Аудиовизуалды және компьютерлік индустрия заманауи филологиялық зерттеулердің аксиологиялық аспектісінде отандық мәдениет пен әдебиетін зерттеуге арналған дискурстардың кеңеюіне себеп болады. Қазақ әдебиетін қабылдау шеңбері шет елдерде кеңейіп келеді (Абай шығармаларының ағылшын тіліне, М.О. Әуезов прозасының белорус тіліне жаңа аудармалары, чех тілінде «Алаш және Ахмет Байтұрсынов» кітабы, швециядағы Д. Исабековтің шығармалар жинағы, т.б. жарияланды). Сыртқы байланыстардың динамикалық ілгерілемелі дамуы қазақ-ағылшын, әзірбайжан, америкалық, беларусь, болгар, чех және грузин ынтымақтастығы қазақ

әдебиетін халықаралық контекстте зерттеуге постнеклассикалық эпистемологияның және плюриверсальдылық аспектісінде негізделеді.

Зерттеу әдістемесі тарихи-типологиялық және герменевтикалық әдістердің жиынтығына негізделген. Көркем аударма процесінде енгізілген жергілікті әдеби ортадағы және ұлтаралық мәтіндерді көркем аударма процесіне түсіндіру әдісі де маңызды. Мақаланың нәтижесі өзіміздің елде және шетелде белгілі бір ғылыми қызығушылық тудырады.

**Түйін сөзгер:** әдеби диалог, ұлттық әдебиеттер, әдебиетаралық байланыс, жаһандық контекст, даму тенденциялары, постсоциалистік оптика.

С.В. Ананьева<sup>1</sup>, К.О. Таттимбетова<sup>2\*</sup>, Ж.О. Таттимбетова<sup>2</sup>

<sup>1</sup>Института литературы и искусство им. М.О. Ауэзова, Казахстан, г. Алматы

<sup>2</sup>Казахский национальный университет им. аль-Фараби, Казахстан, г. Алматы

\*e-mail: tattimbetovak@gmail.com

### **Новейшая казахская литература: постсоциалистические контексты и художественные переводы**

Изменение современного мира детерминирует трансформацию принципов диалогичности под влиянием единого глобального коммуникативного пространства. Литература Казахстана продолжает межкультурное взаимодействие и развивает продуктивный диалог с национальными литературами мира в XXI веке. Разработка новейших научных исследований в изучении казахской литературы и литератур этносов страны, их восприятия в международных контекстах в русле постнеклассического периода науки и постколониальной теории в литературоведении являются на сегодня актуальными и востребованными.

Актуальным и важным авторы статьи считают изучение духовного образа казахского народа и культуры в восприятии инонациональной среды и поликультурного пространства. Существовали, как известно, в прошлом международные и межэтнические взаимодействия, важные для казахской литературы. Появляются новые факторы и коммуникации, влияющие на состояние литературы Казахстана сегодня. Аудиовизуальная и компьютерная индустрия обуславливают расширение дискурсов изучения отечественной культуры и литературы в аксиологическом аспекте современных филологических исследований. Круг рецепции казахской литературы за рубежом расширяется постоянно (изданы новые переводы произведений Абая на английский язык, прозы М.О. Ауэзова на белорусский язык, книги «Алаш и Ахмет Байтурсынов» на чешский язык, сборника произведений Д. Исабекова в Швеции и т.д.). Динамичное и поступательное развитие зарубежных связей обосновывается тем, что казахско-английское, азербайджанское, американское, белорусское, болгарское, чешское и грузинское сотрудничество открывает новые перспективы для изучения казахской литературы в международных контекстах в аспекте постнеклассической эпистемологии и плюриверсальности.

Методология исследования основана на сочетании историко-типологического и герменевтического методов. Метод культурологической интерпретации текстов в родной литературной среде и в инонациональной, в которую он включается в процессе художественного перевода, также важен. Результаты статьи представят определенный научный интерес в стране и за рубежом.

**Ключевые слова:** литературный диалог, национальные литературы, межлитературная коммуникация, мировой контекст, тенденции развития, постсоциалистическая оптика.

## **Introduction**

The global geopolitics of knowledge has determined the nature of comparative research in literary studies. In recent history, Kazakh literature not only maintained contacts with Turkic, Arabic, Persian and European literatures, but also enriched them with new forms and modern content. A major role in this is played by literary translation, which is considered in this publication as an aspect of comparativism. Domestic comparative studies are embedded in the main development trends of the

world schools of comparative literature: the French Society of Comparative Literature, the Association of Comparativists of Georgia, major research centres in Germany (Centre for East European and International Studies, Berlin), Romania, Hungary, Bulgaria, Slovakia, the USA. The problems of interliterary interactions, tradition and innovation, poetics and genology, transcultural literature are topical in contemporary national literatures. Much attention is paid to the theory of national literary-historical process and various aspects of schools of literary studies. A discussion environment is

being formed on the problems of studying national literatures. The participants of the international round table in online format "Methodology of literary interaction: problems and prospects" (Moscow – Almaty, April 30, 2021), talking about the paradigm of modern literary studies, expressed confidence that the scientific, philological, literary reading of the works of masters of fiction of Kazakhstan and Russia will continue.

The relevance of the article is to summarize the achievements of the Kazakh literature for the first quarter of the XXI century, to identify the leading trends in the development of prose and poetry, to study the role of international cooperation in the promotion of the national literature in the world.

The aim of the research is to reveal the status of the literature of Kazakhstan by means of objective and analytical and comparative literary analysis as an equal part of the world literary process.

The objectives of the article: revealing the panorama of development and perception of the latest literature of Kazakhstan in international contexts; analysis of artistic translation as a means of mutual enrichment of national cultures and literatures. The objectives and their successful implementation aim to promote intercultural dialogue through scientific research, knowledge production and capacity building to achieve intercultural understanding and effectively respond to the many challenges facing the world today.

### Material and methods

The interdisciplinary approach to the problems of humanitarian cooperation combines the latest scientific developments in philosophy and cultural anthropology with their ideas that in the modern world not ethnic but rather cultural identity becomes determinative in human communicative behaviour, with their purely philological and sociocultural elaboration. The methods chosen stimulate the long-term and systematic cooperation of Kazakh and foreign researchers in the humanitarian sphere. The material of the research is the literary texts of domestic masters of the art word and foreign authors, for whom the theme of Kazakhstan is of undoubted interest. The study of the modern literary process in Kazakhstan is directed, to a certain extent, at the promotion of the Kazakhstani model of inter-ethnic tolerance and social harmony, when the dual nature of identity is embodied in the binary opposition "native – alien", which is characteristic for multiculturalism. This makes this article relevant

in the context of increasing cultural cooperation between Kazakhstan and the countries of the near and far abroad.

The scientific novelty of this article lies not only in the generalization of international relations of Kazakh literature, but also in the fact that the responses of foreign researchers on the literature of Kazakhstan represent a kind of paratexts in the system of counter cultural and literary movements and conceptualization as a process of generating new meanings. Additional extra-textual information is perceived as an opportunity to understand all the nuances of the text and to discover its intertextual connections.

### Literature review

The leading lines of the world literary process are the combination of a realist style of writing and experimentation with form and style, the lyrical and autobiographical nature of the narrative. Authors cross the boundaries of genres, they try their hand at different spheres of creativity, writing poetry and prose, adult literature and literature for children, getting involved with the oriental traditions of symbolism, magical realism and post-postmodernism. To the axiological reality of the fiction and translated text, the modern as a problem are devoted international scientific conferences ("Axiological aspects of modern philological research", Yekaterinburg, 15-17 October 2019; "'Modern' as a problem in the history of literature and culture", Samara, 4-5 December 2020). The analysis of existing similar studies abroad, educational communities on problems of multicultural communication, polylingualism of pedagogical community, multicultural communication in the era of globalization and the lack of similar scientific research in Kazakhstan, causing the lack of knowledge in the field of epistemology, hermeneutics and pluriversality, "works" for the novelty of this article. The Oxford Interdisciplinary Desert conference, organised by the School of Geography and the Environment (University of Oxford), brings together scholars specialising in research on desert and semi-desert regions, covering 40% of the globe, and enables an exchange of views on geopolitics, climate change, land degradation, population growth, conflict, migration, health and the environment. An important aspect: how fiction (in original and translation) conveys the diversity of the earth's landscape.

The international round table "Art Literature as a Way Towards Each Other" is held in Minsk during the Days of Belarusian Literature for the

third year in a row. On June 8, 2020, the round table "Global Trends in Contemporary World Literature and Modelling the Image of the Future World" was held as part of the VI Book Festival "Red Square" in Moscow. But the International Scientific Conferences on Multiculturalism and Multi-ethnicity ASN World Convention (Columbia, Harriman Institute, 4-6 may 2017), "Russian Speaking Voices: Words and Worlds of Russian Literature" (ZOiS, Berlin, 13 September 2020), "Post-Soviet Anxiety: Trauma, Nostalgia, and Postcolonial Discourse in Contemporary Kazakhstani Literature and Art" (Washington DC, 5-8 November 2020), the international symposia "Bi, Poly, Translingualism and Linguistic Education" (PFUR, Moscow, 3-5 December 2021) and "Writer and Time" (Minsk, 23 March 2022), as well as the functioning Stanford University literary laboratory F. Moretti on "distant reading", the academic works by Miriam Finkelstein (University of Graz), Marco Puleri (University of Bologna) on hybrid identities and narratives in post-Soviet culture provide only point-by-point comments on cultural history and cultural integration. The processes of globalisation, oriented towards the dissemination of homogenous cultural patterns (mass media, westernisation) and towards the creation of a single world space, lead to the erasure of borders, which is aggravated by the intensification of international migrations.

The scientific collection "The Literature of Kazakhstan in Foreign Sources" (in Russian and Kazakh), published and widely presented in the scientific centres of the world, demonstrates multi-ethnicity as the leading component of the literary process in the Republic. The development of humanities, culture and education on the basis of humanization in the contemporary environment of global cultural transfer stipulates the action of integrative tendencies in philological science. The authors of the article agree with contemporary scholar M. Tlostanova, Professor of Gender Studies at Linköping University (Sweden), in her conclusions about critical borderline thinking. M. Tlostanova proposes to maintain "an open critical space that takes into account the parallels between overlapping concepts and epistemological traditions of postcolonial and decolonial discourses in order to construct a transdisciplinary language to express oppositional being, thinking, activity that crosses transcultural and transepistemological pluriversal spaces" (Tlostanova, 2020: 34).

The authors consider the Soviet culture as a totalitarian type of culture to be methodologically

unproductive and does not allow us to explain the complexity, richness and paradoxes of the phenomenon in question. We are sympathetic to the views on Kazakh Soviet and modern literature of foreign researchers, translators S. Geygan, S. Hollingsworth (Great Britain), L. Kossuth, Z. Kleinmikhel, M. Pshera, N. Friss (Germany), I. Ratiani (Georgia), D. Lazarevich (Serbia), J. Omeroglu (Turkey), A. Fischler, L. Denis, A. Philip, A. Vancheva de Trassy (France), who explore it as a controversial and complex phenomenon of the global cultural process, not yet fully understood within the framework of domestic scientific thought, from a modern point of view. Contemporary scholars move away from ideological ritualism and focus on "responses to the Soviet imperial past and its imposed constructions of ethno-national cultures or, in some cases, even a dissociation from modernity as such ... <...>. The reassertion of reinterpreted models of local cultures not in the modern/colonial sense of a return to something frozen and dead, but as a denial of vectorial temporality and the promotion of a complex interpenetration of traditional and modern features, a reshuffling of times with an awareness of what exists simultaneously and does not exclude but complements one another" (Tlostanova, 2020: 123). The literary and ideological context of the created works of fiction and their translation into foreign languages is important. Educator and student have found themselves in the face of on-line education technologies in recent years. With the use of e-learning and distance learning technologies, the demand for scholarly publications is increasing and the perceived audience is also expanding (forums, on-line courses, etc.).

## Results and discussion

Expansion of cultural horizons of foreign researchers is confirmed by the modern Serbian translator D. Lazarevich: "We will expand our cultural horizons, and maybe even find long love and inspiration in the culture and literature of Kazakhstan" (Lazarevich, 2021: 90).

K. Sultanov sees one of the challenges of the 21st century "in intense polemical complementarity of tradition as a system of moral and ethical precepts and globalization as an absolutized technological progress" (Sultanov, 2020: 283). The reflections of M.M. Auevov, a modern cultural scientist and diplomat, on the attraction – repulsion of the two cultural worlds, on the philosophy of man's return to the human in himself – over detachment and

wariness towards the Other, are filled with profound meaning. M.M. Auezov, building the logical pattern: historical and cultural continuity, process of interrelations in the modern and historical terms, modern pursuits of culture, with the focus on its dialogue with modernity, sums up: "The world of nomadic archaics, which penetrated into modern and humanitarian consciousness, is one of the main factors giving the features of originality and uniqueness to the Kazakh culture of today. It encompasses the specific historical experience of the people, its traditional worldview, ethics and aesthetics, and its art. And all of this is marked by constant movement, displacement and the peculiar attitude to space and time generated by it" (Auezov, 2016: 208).

The concept of time is a defining one in M.M. Auezov's works. In the evening Caspian steppe M.M. Auezov, immersed into the space of work, experiences something that reminds him of the word "freedom". This is soaring, ascending, flying, when blank sheets of paper of paper are filled by his hand, heart and mind. The nomad lives in the rhythm of nature, catching the "beat of the earth's pulse more clearly. Gumilev is close to the truth, linking the blossom and decline of nomadic culture to the breath of the seas, the influence of downpours, and solar activity" (Auezov, 2016: 69). The contrasts of the steppe become clearer. The vast sky, the vast steppe is a tiny yurt, and in it a man of grandiose self-perception.

The problems of "man and space", "man and nature" remain topical in the 21st century. The idea of the path, "which spiritualized the artistic creativity of nomads, cannot be archaic in an age when the problem of choice and change, new throws into space are so acute and multifaceted" (Auezov, 2016: 209).

Publications of recent years – an anthology of Kazakh literature "Adam zhane tabigat. Man and Nature. Human and nature", the anthology "Kazakhstan in my fate", and the scientific collections "Culture in the global world" and "Literature of Kazakhstan in foreign sources" by M.O. Auezov Institute of Literature and Art of SC MSHE RK, confirm the opinion of Goretity that "in the course of narration not only the voice of the narrator/demiurge is changed or supplemented, the voices of all characters are combined into a single point, the effect of a common polyphonic sound is created" (Goretity, 2018: 122).

The interest in the anthology "Kazakhstan in My Destiny" is high not only in Kazakhstan but also in

many countries of the world, since its pages contain prose, poetry, and journalism by authors of different generations from Kazakhstan, Belarus, Brazil, Germany, Kabardino-Balkaria, Russia, the USA, and Tatarstan. The boundaries of the national literatures of the ethnic groups of Kazakhstan are fluid. "The national code and national identity are preserved in the image of the world created by the writer, where each character, like the author, has its own voice" (Ananyeva, 2018: 21). But globalisation threatens to erode identity. The new model of post-culture allows us to talk about modern and post-modern literary studies. The logic of scientific research in philology as a leading trend implies a movement from the problem through hypothesis to theoretical and practical result. Epistemology and hermeneutics in Western genealogy "explore and regulate the principles of knowing on the one hand and the principles of interpretation on the other" (Mignolo, 2018: 10). As a consequence of decoloniality after decolonisation and de-establishment, "plurality and multipolarity are perceived as the outcome of the collapse of Eurocentrism" (Mignolo, 2018: 13).

Communicative interactions between representatives and leading scientists of academic and university science in the process of scientific cognition are important and relevant, as they aim to produce new scientific knowledge and its epistemological evaluation. Literature as a phenomenon of humanism, constant problems of spiritual and moral values, world ethics, dialogue and cooperation oppose Western concepts of creative distortion and fear of influence. We emphasize the importance of preserving traditions, cherishing classical heritage and advocate giving new impetus to literary cooperation for the sake of intercultural understanding and effective response to the challenges the modern world is facing.

Certainly important, in our view, is a systems-synergetic paradigm for the study of the original and translated text that includes a rejection of the postcolonial view of the hegemony of Western notions of knowledge as universal and superior to local sources and manifestations, and thus justified in marginalising local sources and manifestations (Bhabha, 1994: 12). The knowledge of domestic philological science should be brought to the forefront of knowledge. Receptive aesthetics aims at a broad representation of the post-socialist literature of Kazakhstan in a global context and in the field of inter-lingual Kazakh-European interference. Sharing the view of interdependence and enrichment of cultures, their diversity, which "is a source of

strength and transformation for humanity" (Ramos, 2022, 7), we support the idea of UNESCO creating an "evidence base to measure intercultural dialogue and promote peace" (Ramos, 2022, 7). The role of the International Centre for the Rapprochement of Cultures under the auspices of UNESCO 'in promoting intercultural dialogue and a culture of peace through research, knowledge production and capacity building' is great (Ramos, 2022, 7).

Traditionally in the Kazakh literature of the period of independence the interest to the historical theme is strong. The glorious history of the Kazakh people is rich in many events. A. Altai writes about it vividly and imaginatively in his novel "Tuajat", and B. Alimzhanov in his novel "The Tale of the Hundred Year Steppe". About everyday heroism on the home front, about the contribution of every citizen to the Great Victory, about the hard work of fishermen and millers in the novels and stories of Nurpeisov, Smataev, Isabekov, Magauin, Kopishev, Masimov and many other masters of the fiction. The essays and philosophical reflections of M. Aueзов and D. Amanov are profound and philosophically rich. B. Kairbekov and B. Amantai create their works about the world of nomadism. Gabdullin. The love to the motherland and home are glorified by M. Sariev ("My State"), K. Akhmetova ("My Land"), N. Orazalin ("Time"), A. Akhetov ("Cradle of the Nation", "My Fatherland", "Zerenda"), U. Esdaulet ("Kazakhstan", "Capitals", "The Song about Astana"), N. Aituly ("Native Land"), N. Chernova ("Altyn dala", "Above my Motherland" and "Bayanaul"), B. Kairbekov ("The Mystery of the Golden Warrior" and "Bayterek"), B. Nazir ("My Kazakhstan"), K. Bakbergenov ("Koche"), G. Zhailybai ("Bayantau"), N. Zaitsev ("Talgar"), R. Musin ("Zheltoksan"), St. Lee ("Zhetysu"), A. Prator ("My Sayram"), S. Kamshyger ("Song of Independence") and others.

The protection of all life on Earth is a leitmotif in many of his works. The hero is a contemporary concerned about the neglectful, callous attitude to nature. This is illustrated in "The Brass Hoof" by S. Yelubay. The legends and tales, the stories of the native land are skillfully woven into the narrative structure of the works of G. Bogdayev, N. Chernova, A. Kemelbaeva, R. Mukanova, U. Tazhken, A. Altay, Y. Serebryansky, O. Fomina, V. King (USA). The native home, the hearth, the light of home, moral and family values, memory as a responsibility – are in the centre of reflection of poets, writers and publicists of different ethnic groups representing the modern literary process in Kazakhstan. The great

nomadism and the poetization of the homeland are the defining conceptual centres of Kazakh literature (N. Orazalin, G. Zhailybai, E. Raushanov, B. Zhakyp). The memory of the past lives on among the people and is passed from generation to generation ("Monument" by A. Ashiri, "Tulpar" by R. Burkitbaeva-Nukenova, "Kokshetau in the fate of famous people" by A. Akhitova).

The modern literary critic from Bulgaria Y. Lyutskanov, in his report at the seminar "Interliterary socialization of "small" literature in theory and practice", which resulted in the article "Interliterary socialization of "small" literature in theory and practice: the results of one seminar", introduces scientific circulation the concept of literary literature. "Producers of literary literature do not take into account either the rules of the market or political heteronomy ("other order"); similarly, they are not interested in the agenda of the discourse closest to the literary – literary-critical" (Lyutskanov, 2014: 180). The genre of "small" literature also includes the essay by E. Stelmakh "The Light of an Undiscovered Star" about the traveler, ethnographer, poet A. Yanushkevich.

Man and time are the central motif of the narrative in E. Stelmakh's essay, which is of particular research interest, since the modern Belarusian prose writer reconstructs pictures of A. Yanushkevich's visit to the Kazakh steppe, his meeting with Abai Kunanbaev. "O wondrous human destinies!" – A. Yanushkevich will exclaim in his hearts when he has to "sail on the dry ocean of the Kyrgyz steppe" and study a completely unknown world, "lying on the very edge of European civilization" (Stelmakh, 2020: 177). In the summer of 1843, A. Yanushkevich, having set foot on Kazakh soil, "experienced the same feelings," suggests E. Stelmakh, "as A. Pushkin did, when the poet visited Western Kazakhstan in search of materials for *The Captain's Daughter*" (Stelmakh, 2020: 181). He discovers the centuries-old secrets of an unfamiliar universe – the steppe, suddenly realizing that "little by little I turn into a Kazakh, and the yurt becomes my habitual dwelling" (Stelmakh, 2020: 181). It also becomes its own for the Kazakhs, feeling the inner heartbeat of the Kazakh steppe. In 1845 and 1846, the exiled revolutionary reached the border of Kazakhstan with China, reached the Alatau mountains and Alakol lake. He wrote down his impressions of what he saw in the "Road Diary". "Diaries and letters from a journey through the Kazakh steppes" are built on internal conflicts and go far beyond travel notes, and their author has the gift of foresight: "Akmola, for example, is the future

capital of the entire steppe” (Stelmakh, 2020: 183).

The imagological discourse was evident in the portrait and personality of Kunanbai: "Gifted by nature with sound intellect, amazing memory and gift of speech, practical, caring about the good of his tribesmen, a great connoisseur of the steppe law and the Koran regulations, perfectly knowing all Russian statutes concerning Kazakhs, judge of incorruptible honesty and a model Muslim, Kunanbai acquired a glory of a prophet, to whom young and old, poor and rich rush for advice from the most distant auls... Each of his commands, each word is executed by a nod of his head"... On the pages of the "Diary" one can find picturesque pictures of the nature created by a naturalist. The author writes admirably about the magnificent Lake Alakol, the beauty of the Tarbagatai and the greatness of the Alatau" (Stelmakh, 2020: 182).

The essay of the Deputy Chairman of the Union of Writers of Belarus E. Stelmakh "The Light of an Undiscovered Star" was published on the pages of the first literary almanac "Kazakhstan-Belarus", which was published in 2020. The almanac was the result of the active literary, translation, publishing relations between Kazakhstan and Belarus, the positive dynamics of international cooperation between the two countries.

The heroes of the contemporary Kazakh novelist R. Seisenbayev are moral maximalists, dissenters who seek to live and create according to their conscience. The main thing for them is "love, the gift of forgiveness and the generosity of the soul. The writer is close to the genre of the existential publicistic novel, which remains a document of its time" (Ananyeva, 2019: 304). Existential issues are also important for Coelho. In the novel *Zaire*, which was created in Paris, St Maarten, Madrid, Barcelona, Amsterdam, Almaty and the Kazakh steppes, the author reflects on Tengri: 'The word itself translates as 'the cult of heaven', that is, religion without religion. Buddhists, Hindus, Catholics, Muslims, adherents of different sects and beliefs passed through here. The nomads pretended to accept the faith imposed upon them, but both before and now at the heart of their religion is the idea that the Divine is everywhere and everywhere, it cannot be taken out of nature and placed in books between the four walls...' (Coelho, 2020: 433).

Mythopoetics is an integral part in P. Coelho's texts, whether he is telling us that weaving is an entire science ('dyes are made from certain plants, which must be cut at a certain hour, otherwise they will lose their properties. Sheep's wool is spread

on the floor, moistened with warm water and the threads are prepared while the wool is still wet") or the myth of the creation. The author is convinced that by telling stories "seemingly devoid of meaning and by gathering facts that do not fit into the general way of perceiving reality... if not for us, then for our children or grandchildren, another way will be revealed" (Coelho, 2020: 437).

The memory is alive among the people. In the old days, "The Aral Sea was called the Blue Sea because of the colour of the water. Now there is no water at all, but people do not want to leave their homes and move to a new place: they still dream of waves, of fish, they still keep rods and tackle and talk about boats and bait" (Coelho, 2020: 433).

The concept of memory remains leading in the prose of A. Kim and M. Pak, whose life and destiny included Kazakhstan, Alma-Ata. M. Pak recreates a folk crafts fair in his essay "Alma-Ata – My Love" written specifically for the anthology "Kazakhstan in My Destiny". What was not to be seen in the open space in the lobby of the ground floor of the Zhetysu hotel and in the white yurt standing in the courtyard: carpets, rugs, tus-kizy – felt mats; pottery; ceramic painted crockery; copper jugs; samovars; leather goods with embossed Kazakh national ornaments; clothes; handbags; jewelry items – rings, bracelets, beads, necklaces; toys for children; souvenirs – white felt camels, donkeys, woven leather whips, and so on, and so on. The kaleidoscope of colours, the master's love for his work, and the careful preservation of traditional craftsmanship are all conveyed with great respect by M. Pak, for whom Kazakhstan, Russia and the Republic of Korea are near and dear.

The problem of the human being and, therefore, "globalism on the informational plane

a problem that defines the development of both literature and literary studies' (Andreyeu, 2014: 42). The steppe and yellow hills of Kazakhstan became the first picture of A. Kim's soul. Being an artist, the famous novelist, translator, poet thinks with colour, line and artistic images. The world of the soul is a museum of divine art, each of us carries within us an entire gallery of paintings... Huge scarlet clouds of wild tulips in Kim's homeland and in places where he grew up. Kim's birthplace and the places where he spent his childhood years seem to descend from the heavens to the earth transforming unrecognizably the woodless hillsides into painted silks. In the soul of the internationally renowned novelist is a vast expanse that accommodates the circular flight eagles, the foothill plain, the yellow hills of Kazakhstan.

The most important thing in the story "My Past" is that the author is not only a narrator, a narrator, but also an explorer, proclaiming his plural, polymental character, for one's soul is shaped by the landscapes of the country for the soul is shaped by the landscapes of the country he first saw in his earliest childhood. This is how the intermediality of Kim's work manifests itself.

Transnational theory pays special attention to "issues of translation (not so much from language to language, but intercultural, inter-semiotic translation) and, moreover, to the category of translatability as such" (Rubins, 2012: 280). M. Rubins (University of London, UK) comes to this conclusion in his article "Literature in the Context of Transnational Theory". Transnational theory as "formulated in the works of Western scholars Homi Bhabha, Azade Seyhan, Kwame Anthony Appiah, Nikos Papastergiadis, Rachel Trousdale, operates with such notions as hybridity, fragmentary identity, pluralism of cultural and linguistic codes, extraterritoriality, bilingualism. Particular importance is attached to the construction of reader's reception: the texts of transnational writers are addressed primarily to a certain transnational audience, capable of interpreting them not from the perspective of one national tradition or one literary canon, but simultaneously on different levels and from different perspectives" (Rubins, 2012: 276).

In the anniversary year, the prose of M.O. Auezov saw the light in Lithuanian, Tatar languages. Thanks to new translations into English, the early works of M.O. Auezov became available to the English-speaking readership, which, of course, is relevant in the context of modern comparative issues and "the role of the reader as a subject interliterary dialogue" (Shamsutdinova, Ananyeva, 2020: 58).

In 2017, the early works of M.O. Auezov, the classic of Kazakh and world literature, were published in English. Z. Auezova concludes that the English translation of M.O. Auezov's "Dashing Horde" by S. Geygan to the text of Russian translation. "Every translation is an interpretation. The translator becomes to some extent co-author of the text, translating its content into the language of a new audience, deliberately or subconsciously adding his or her own accents. At the same time, the reader expects from translation the closeness to the original and the clarity of exposition, which, if necessary, can be reached with notes and comments, explaining the contexts", – said Z. Auezova in her research report at the International scientific conference "Heritage of Mukhtar Auezov and global civilization", dedicated to 125 anniversary of M.O. Auezov, held

at the M.O. Auezov Institute of literature and Art on 28 September 2022.

The novels and stories of M.O. Auezov, A. Nurpeisov, D. Isabekov, S. Muratbekov, B. Alimzhanov, V. Mikhailov, F. Tamendarov and other Kazakh authors translated into English were highly praised by critics and literary critics. In Brussels at the VIII Open Eurasian Festival of Literature and Book Forum OEBF 2019, S. Hollingsworth was awarded the prestigious literary prize for the translation into English of Tamendarov's book "Hound Dogs". Collaboration in the translation process", said Hollingsworth in his speech at the award ceremony, "is the only correct and reliable way to convey the uniqueness of the author's worldview and to capture the author's unique voice" (Hollingsworth, 2021: 26).

In the twenty-first century, the writer's word sounds like a call for peace and cooperation. Each nation brings its own vibrant colours and shades to the kaleidoscope of the world. "Literature educates feelings, they are not so much indicated by words as they are evoked by words. Literature is the primary foundation of art. Literature makes a man out of a man", – stressed during the meeting with students, undergraduates and doctoral candidates of Al-Farabi Kazakh National University on September 29, 2022 editor-in-chief of publishing house "Art Literature", academician of Academy of Russian Literature, famous writer Georgy Pryakhin. "Kazakhstan sets an example to the whole world of how examples of folklore and oral literature should be preserved. We used to say: national literatures entered the world through the Russian language. But national literatures have enriched and are enriching the Russian language with new colours. And now, more than ever, it is crucial to revive the peace-making movement of writers of peace", Mr Pryakhin summed up.

Literature and culture create a space for understanding and dialogue, which in the current context is influenced by intellectual technology and "new subjectivity" in the text and behind the text. Pluriversality aims to change beliefs and understanding of the world through fiction and the transformative power of art. Thinking plurotypically, according to U. Mignolo, means "living on the border. Staying on the border is not crossing the border, much less examining and studying borders from the territorial perspective of disciplines... <...>... Border thinking and action (or, in this case, writing) became a way (as in Buddhism) or a method (as in the Western sciences, social and not



only) of decolonial thinking and action, a way and method with infinite possibilities... The combination of frontier thinking and frontier action was key in getting rid of the ideological trap separating theory from practice' (Mignolo, 2018: XI).

Kazakh literature plays a special role in the arena of world culture in the era of transnationalism and digitalization. Writers have resorted to ideological and semantic deconstruction of the image of the hero established in the Soviet era, and are in search of a new ideological dominant and new meanings. Poststructuralist traditions are linked to postcolonialism, which is evident in its emphasis on the fluidity and hybridity of the hero's identity and history. Post-Soviet, post-socialist, postcolonial writer demonstrates a double, divided identity, which is confirmed by accurate observations of the English translator S. Hollingsworth: "G. Belger saw himself first as a German and then as a Kazakh. In the process, he specifically studied the deportation of Germans from the Volga region to Central Asia during the Second World War, their integration with the local population, especially in Kazakhstan. His best-known works include the essay "Goethe and Abay" (1989), in which he compares the work and philosophy of the two great figures. In his study 'Titans of the Spirit', also presented in this collection, Belger places Goethe, Pushkin and Abai on the same plane' (Hollingsworth, 2021: 23].

An analysis of the works through the dialogical unity of artistic means and the prism of the identity

crisis allows a new perspective on the relationship of the hero with the author-narrator and himself.

### Conclusion

The problem of translation and the limits of untranslatable remain in the centre of attention of schools of translation and schools of comparative literature. The new translations of Kazakh authors' works into the world languages are important in terms of receptive aesthetics and post-non-classical epistemology. In our opinion, the communicative-cognitive approach to the study of new literary material on the perception of Kazakh literature abroad is especially significant.

Post-socialist educational trends in philological knowledge have traditionally been overlooked by Western postcolonial scholarship. Educational trends in postsocialist countries, especially in the humanities, have their own characteristics. Postcolonial theory, according to British researcher M. Chankseliani, "will shed light on the formation of international educational policy in the geopolitical space of Kazakhstan and Central Asia" (Chankseliani, 2017: 23). This will allow to move away from the Western academic discourse, the normative status of Anglo-American and Western European scholarship, including literary studies and literary criticism, which will facilitate the integration of classical Kazakh poetry, prose and the works of contemporary authors into the world literary process.

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