

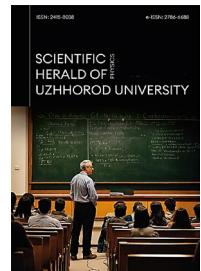
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## Reception of contemporary Kazakh prose in the global cultural space

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### Abstract

**Relevance.** With the ever-changing cultural component of society, which includes a multifaceted field of literary creation, this topic is relevant to modern linguists and literary scholars because of its versatility and wide horizons for development in Kazakh literature.

**Purpose.** The purpose of this study was to investigate the phenomenon of reception of contemporary Kazakh prose in the global cultural space, which is reflected in many literary works of Kazakh writers. Therefore, the main task of the study was to analyse the reception of Kazakh prose within the framework of its impact on the entire cultural space of the world. Literature analysis is a complex task based on a number of interrelated factors, such as the cultural characteristics of the work and its author, aspects of genre stylistics or personal style of the writer, and pragmatic aspects of Kazakh literature in general, which are very diverse and very ambiguous.

**Methodology.** The main research methods include: content analysis of literary texts of Kazakh writers, analysis of various socio-cultural aspects and receptive factors of Abish Kekilbayev's creativity, the method of analogy, and the historical method.

**Results.** Prose works that include all the genre diversity represented by novels, short stories, and other genres that convey an inexhaustible layer for the study of reception, which is somehow present in any of them. The central figure in this paper was Abish Kekilbayev and his historical novel "End of a Legend".

**Conclusions.** The findings can be utilised as a methodological guide to the literary work of Abish Kekilbayev, and used as information about the reception of Kazakh prose in independent scientific research.

**Keywords:** Kazakhstan; literary aspect; artistic reception; linguistic features; literary creation.

### Introduction

Literary creation of Kazakh writers is a unique layer of fusion of cultural features characteristic of a single people and authentic freedom of specific individuals with their

own and sometimes very difficult life path [1]. This paper examines the reception of the prose works of Kazakh authors, its necessity, and the degree of influence on the international cultural community. In most cases, the works

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of even the most famous authors who have not been honoured to be published in leading publishing houses in England or America remain insufficiently disclosed to readers from most countries of the world. The global cultural community, due to its often excessive prejudices that have been formed for many decades and even centuries, is not always open to new authors, unless they were born in the largest and most promising countries of the world [2-4]. It is for such reasons that the works of Kazakh writers remain unnoticed.

In this paper, the history marked by a historical tale called "End of a Legend", authored by Abish Kekilbayev [5], was investigated. The central event was chosen by the famous legend about the military commander Tamerlane, who decided to punish the master who completed the construction of a mosque in Samarkand by blinding him. In this work, there are both real historical events and fictional storylines that are hardly related to history. Admittedly, the love line also took its rightful place, causing a reader's response in most cases, even with mediocre execution.

In this paper, it is the factor called reception that is being investigated. It represents a kind of reader response. According to the reception, each reader can interpret the events in the book absolutely authentically, giving it a completely different look than it initially develops [6; 7]. Due to this phenomenon, a manuscript is only able to reach its full potential after the fruitful work of the publishers. Before a book is given life, it is read by two or three critics, who can set the accents differently and ask the author questions that even he does not know the answer to [8; 9].

The global cultural community may have different attitudes to literature that comes to the world from not the largest regions of the world [10-12]. According to researchers over the past ten years, authors living in small countries are published many times less often than authors writing in the same thematic grid, but from prosperous regions [13; 14]. It is for this reason that reception becomes an incredibly important aspect for any writer. The success of an author in one way or another depends on the response of readers, on criticism, and evaluation. At the moment, in the era of social media, there is active support for favourite authors who have not been noticed in the cultural community for various reasons [15-18].

There are also less positive aspects in the reception, because the interpretation can change in a negative way. The translation of prose by Kazakh authors, including Abish Kekilbayev, is always a difficult work of adaptation [19]. The ability to preserve the original meaning of all the scenes and plot twists, especially in an ethnic and historical context, - is a huge work. The reception by readers is very strongly correlated depending on the literacy and professionalism of the translator. The whole big picture can be lost by omitting a couple of subjectively insignificant details. Therefore, many creative works from world literature were misunderstood.

## Materials and Methods

For the most fruitful and qualitative investigation in this paper, various methods were used to obtain and process information. Using the combination of various approaches it was possible to obtain the clearest and most complete picture of the role of the reception of contemporary Kazakh

prose in the global cultural space. At the initial stage, it was important to investigate the works of various world-class writers and regional Kazakh writers. This allowed the study to see the variety of forms of prose narration and correlate the categories of analysis. Based on this content analysis, it was possible to trace similarities and differences when writing prose texts in the polar corners of the world. Thus, genre diversity has also become apparent, which in turn expands the boundaries of reception and is more widely viewed by critics and readers [20].

In addition, within the framework of the study, the method of interpretation was very useful, based on which it was possible to trace the correlation of the author's idea with the thoughts and impressions of the reader, critic, reviewer. As evidenced by practice, the reception that inevitably arises when reading a complex and multifaceted literary text can distort the author's thought or simply mirror it differently [21]. That is why the interpretation of the author's words with the help of readers' feedback or various scientific reviews of the work emphasises the inherent nature of the emerging reception and its very significant role in relation to the global cultural space.

This category inevitably includes a psychological method, due to which it is possible to see or set the age category. It is often underestimated and completely dismissed. It can play a very significant role in the development of the school curriculum, since rarely children can appreciate the full variety of meanings of a book due to their psychological vulnerability. The more obscure the author's intricacies in a book, the more likely it is to leave the main message misunderstood. For this reason, many authors and publishers have suggested using the age limit not only within the framework of acceptable and unacceptable information for persons of minor age, but also through the limitations in psychological resources on the part of adolescents. The difficulty is, of course, the inability to find an "acceptable" age among readers.

The historical method and its obvious benefits for the presented study are determined by the genre of the work, which is taken as the basis of Kazakh literature. "End of a Legend" is a historical novel that focuses on a specific historical period – the conquest of the world by Tamerlane. Those who are not familiar with this historical figure can project the actions of the protagonist on the history of their country, which leads to the emergence of cultural reception, or simply not get carried away with the story due to the lack of coincidence of this historical epoch and the idea of the world by a specific person [22]. This method allows understanding the nature of reception and attribute it to a useful aspect, or to endow it with negative features that prevent the reader from reproducing the text in mind as clearly as possible, at least in historical details.

The analogy method, which is the final one, allows drawing parallels as freely as possible. To this can also be added the method of association, whereby events stand in parallel with familiar situations and enrich the reader's inner world. In this case, there are few or no negative moments left, and the study of historical events in the decoration helps to broaden the horizons and draw useful receptive parallels.

## Results

The concept of the global cultural space is based on certain moral and aesthetic principles characteristic of a person. For the most part, they represent a single structure and are generally accepted for all peoples of the world and countries. Admittedly, there are quite a lot of spheres of the cultural stratum of society, but the literary aspect considered in this paper is of the greatest interest for the study. The importance of accepting various authors or specific works within the framework of this global concept has always been necessary for a number of writers from both the ancient and modern world. Recognition, which one way or another should be present in the author's life at least at a small level, allows tracking the path and developing in a certain progression. The values that unite all the peoples of the world, of which there are so many, are the basic category of culture. This foundation defines a person as an individual who needs an aesthetic, moral, and cultural perception of the world, unlike any other beings. Therefore, the recognition received by authoritative members of the entire cultural stratum is a huge public encouragement. Due to the extensive groups of cultural ramifications and equally extensive nationalities and ethnicities, there is a need to distinguish a more fruitful group of creators from a less useful one within the framework of cultural enrichment. In such realities, the world has existed for a long time, praising only French and English poets, writers, or journalists. With the development of global culture and the transformation of regions, truly valuable books began to be published in America, Spain, and other countries. By the end of the 1990s, the world saw masterpieces produced in countries as unfamiliar in literary terms as the Czech Republic or Lithuania [23]. Admittedly, even now authors who are published in major publishing houses of world powers have special privileges, but art has become much more accessible to all segments of the population.

Kazakhstan has become just such a fruitful country, not giving much hope at the beginning of its creative path. Only when Kazakhstan became independent from the USSR after its collapse, writers and poets of this country rich in talents began to go out and publish their manuscripts [24; 25]. For the most part, this factor is conditioned by the large censorship that existed within the Soviet Union for a long time and affected everyone who allowed themselves to say what was considered illegal. It was with independence that the literature of Kazakhstan moved to an absolutely new and unprecedented level. Totalitarianism is a thing of the past, and all the thoughts of writers who were constrained in their minds were able to be born due to the extensive freedom of speech. At the same time, people began to notice the special charm inherent in the historical novels of Kazakh writers, although earlier they were considered too insipid and one-sided. In the 1970s, such major writers of Kazakhstan as Anuarbek Alimzhanov, Ilyas Esenberlin, Sofy Smatayev, Abish Kekilbayev already actively covered the history of their country and people, and achieved great fame even then [26; 27]. After the independence of the country, they began to write many times more, brighter and more lively, as if a new path had been opened to them.

The historical aspect can rightfully be considered the main theme of the Kazakh authors. It was the ancient

events of the Turkic people and various intricate plots of their history that actively appeared on the pages of books, in poems and ballads. To focus on one work and show the importance of reception for Kazakh literature, it is worth turning to the work of Abish Kekilbayev, who became a legendary figure in the literary world of Kazakhstan and had a great influence on many authors from other countries [5]. The creative path of Abish Kekilbayev was full of various stages, as he held the post of Minister of Culture, headed the communications committee, and was also the editor-in-chief of the large newspaper Egemen Kazakstan. Even before the collapse of the Soviet Union, he gained credibility among colleagues and readers, became a major figure. When Kekilbayev delved into writing, his choice fell on historical prose, as he greatly respected the history of his people and wanted to present historical facts so that readers would feel not just the history of heroes, but also the history of the Kazakh people. The most famous and beloved novel "End of the Legend" has become a truly legendary work, including both elements of fabulosity and events that took place in reality. This work is interesting due to the large reception from readers and colleagues from all over the world, so in this work its analysis is central to Kekilbayev's work. As the author himself said, "End of the Legend" is a novel about creative torments, about a love story, about injustice and power, which makes up the history of the people. It is based on the legend of how the famous Tamerlane blinded the architect who built the most beautiful minaret in the name of his beloved, who did not get to the lord [28]. Here love is opposed to hate, and tenderness to cruelty. The narrative of this historical novel is based on such a fault. Like most of Kekilbayev's novels, "End of the Legend" was published in German, since it was in Germany that the author was able to achieve the greatest recognition of his work and the development of foreign reception.

The phenomenon of literary reception occupies a central place because it is thanks to it that one can understand the true value of any prose or poetic work. According to the classical definition, reception in the literary world is the reader's reaction and perception of a work of art [22]. Admittedly, this concept exists not only in the literary or spiritual world. Every sphere of life needs a reception, be it literature or painting, chemistry or biology. Reception follows from the natural and inherent desire of a person to be recognised by society. Without the evaluation of their works by readers, the author will never be able to adequately treat their own work. Often, those authors who write without publication prospects consider themselves untalented and unworthy of universal recognition. But the truth is that without a reception, any work will be doomed to perish. According to the research of various linguistic schools that promote the method of receptive aesthetics in their teaching, a work becomes truly valuable and realised only after contact with the reader [22; 29; 30].

Reception regarding the works of Abish Kekilbayev was maximum in Germany, for a number of different reasons, ranging from language to philosophy of thinking. A huge number of reviews from readers were written on his work, and he also received letters of gratitude from them. The greatest recognition and respect was given to the historical novel "End of the Legend", which was

recognised as the most successful work in the history of the author's writing. The book was awarded reviews from such artists as Leonard Kossuth, Sabine Karrad, Carmen Shelhard and others [5]. Perhaps the most important type of reception was the afterword written by Siegrid Kleinmichel for the novel. He skillfully focused attention on the unity of the writer's thoughts and highlighted the skill of Kekilabev, with which he masterfully told about the history of an entire epoch by conveying the personality and intentions of the character. This approach, which was based on the significance of every detail, was close to German writers. Kleinmichel called this novel a skilful interpretation of life, which is embellished by the appearance of dramatic prosaic semantics, due to which people can look differently at already known legends [13].

The reception, which came directly from readers, was so extensive that it surprised even the writer himself. People living in a European country were really genuinely passionate about the history of the Turkic people and Kazakhstan due to the well-presented information. Such a phenomenon expands the boundaries in people's worldview, since historical events belong not just to one nationality, but to an entire world that is willing to explore them [31-33].

## **Discussion**

The topic of the importance and inseparability of the reception of Kazakh prose in the cultural space of the modern world has excited a large number of linguists and literary scholars from various countries of Europe and Asia. Reception, as not only a linguistic phenomenon but also cultural, could often be observed in the works of modern researchers who were closely interested in the works of the literary society of writers or those who generally regarded reception as a phenomenon of exceptional importance for the whole life of society. Thus, A. N Kovylkin [24] in his study examines the importance of literary education in the global cultural space and pays great attention to the emergence of reception in its evaluation. According to the researcher, supported by all kinds of ideas of literary schools of the world, a work of fiction that originates from the distant past reflects the era as clearly as possible, even if it is not historical prose. Any book of an artistic format is a story of a specific person on a certain problem that worries such a person. Therefore, the reader can see the individual's opinion regarding the nature of its changes, historical catharsis, wars, love, and many other topics. A. Kovylkin suggests that it is in such a personal reflection that the main value of any fiction book lies, since, despite the often fictional plot, there is a very real image of the writer, their real thoughts and postulates in the story.

Reception in this case creates the appearance of a dialogue between the writer and readers, who will somehow have their own opinion correlated with the work of fiction. The way it will be accepted and evaluated after publication is the significance of human thought and is the result of the work, according to the researcher, with which one cannot disagree. All major works of art, which have acquired the title of a layer of classical literature and are respected in all countries of the world, have become such due to the unique thoughts contained in them [34-36]. The more extraordinary questions the author asks, the more

readers will be involved in answering them or at least rethinking certain areas of life. In this case, the reception will consist not only of reviews of the work, but also of essays by schoolchildren, articles by other writers or researchers, and various words of gratitude towards the author.

Reception as a versatile phenomenon that exists not only in literature, but also in various other sciences was highlighted by N.N. Levakin [6], who suggests that artistic reception has become a product of philosophical, sociological, and psychological reception. This thesis is conditioned upon the very history of the sciences and their development, which was parallel to the social one. According to the researcher, reception can be attributed to the earliest terms that were not exposed in a single system due to lack of knowledge. Reception is the most important aspect in any science. Initially, the reception originated in ancient Greek rhetoric, according to N. Levakin [6], where the audience could cast their votes or simply give a reaction to the speech of a particular speaker. Then, with the development of sociology, various surveys appeared, in which people's responses were also the most important aspect. Psychology as a whole is built exclusively on the reception of a patient who, through sincere answers to the questions posed, can find a way out of difficult situations. It is in the naturalness and inherent nature that the need for reception in any activity of society consists. In the literary concept, reception is the idea that a literary work can be considered complete and fully realised only after readers' responses and their positive or critical reaction. This term has become central in criticism and literary criticism, taking the place of the most important category. Therefore, when analysing any literary work, whether it is prose, as in the case of the Kazakh prose discussed above, or poetic, reception will be present in any case.

The features of Kazakh prose, which become very important when considering both receptive factors and just literary analysis, were reflected in the research paper by A. Mashakova [37]. The paper includes the main differences of Kazakh prose and establishes the importance of reception in it. As it becomes obvious after familiarisation with the presented work, reception plays an almost paramount role for Kazakhstan due to the lack of popularity of this country in the literary market. This happened because of the country's not too long-standing independence from the Soviet Union. Being a part of it, Kazakhstan and its writers were subject to certain censorship affecting all the creative components of the country and its inhabitants. Therefore, Kazakh writers could not take a place next to British or French writers and began to be content with the position that was prepared for them. Only after the 1990s, the most important leaders of the literary world of Kazakhstan were able to publish in other countries and create in full force. A big role in this process was played by the publishing of books outside Kazakhstan, so it was with Abish Kekelbayev, who preferred Germany and its loyal and more responsive audience. This category also includes the mentality of the Kazakh people, which until then seemed to be merged with all other countries of the former Soviet Union. Only after Kazakhstan began to be accepted as an independent republic, and its people were absolutely different from neighbouring Russia, Belarus, or Ukraine, readers of

foreign countries saw the peculiarities of the culture of this people, its belonging to a completely different historical stratum and cultural heritage. It was an amazing discovery that expanded horizons [38; 39].

The analysis of the works and holistic success of the famous contemporary Kazakh writer Abish Kekilbayev was undertaken by N.K. Sarsekeeva [5], who illuminated the historical prose of Kekilbayev through the prism of global recognition. N.K. Sarsekeeva explored the creative path of a writer known not only in Kazakhstan and the CIS with the help of historical background, which partly appeared in all his works. Even during the existence of the Soviet Union, Abish Kekilbayev occupied an honourable place among the elite of the writing world. An important position for him was the position of editor-in-chief of the newspaper *Egemen Kazakstan*, in which he managed quite a few excellent projects before proceeding to write [5; 40; 41]. Therefore, the name of the future author was already well-known and it became easier to get authority. After the independence of Kazakhstan, Kekilbayev began to actively write historical prose, which extolled the history of the Turkic people and the peculiarities of life in Kazakhstan. Admittedly, such fundamental themes as love and duty did not go unnoticed.

In his most famous historical novel "End of the Legend", Kekilbayev masterfully told the story of his people and all the legends known through human feelings. N. Sarsekeeva also noted the importance of publications abroad. Published mostly in Germany, Kekilbayev received a surprising and positive response to his novels. His work was appreciated not only by well-known critics, but also by colleagues. Most of the writers who were in a related subject with the author wrote with great respect about the professionalism of the Kazakh author and his unique vision of the problems of history. The peculiarity of this acceptance lies in the non-obvious connection between the European people and historical novels about Turkic history. According to N.K. Sarsekeeva, world history belongs to all peoples and worries everyone who is not indifferent to the changes and causes of certain events in the world. Reception, which originated in Germany, played a key role in the dissemination of the author's creative texts and became a guiding star for him in the world of public recognition.

Many researchers engaged in the study of Abish Kekelbayev's creativity consider his best work to be the historical novel "End of the Legend", but everyone calls the reasons for success different. Thus, A.Z. Tleuova [28] suggests that there are a number of serious drawbacks in the above novel, because of which it cannot be considered a standard of historical prose. According to researcher, there are gross errors in the novel in terms of chronotope. The events described by the author are too often written in not the most logical order, and for those who are not related to the Kazakh culture, it will be difficult to navigate the flow of historical events. In addition, too many events that seem familiar and obvious to the author will not be able to become the same for the European group of readers. The success of the novel, according to A. Tleuova [28] is substantiated directly by the wide response among the writer's colleagues in Europe. Readers often trust reviews, and therefore the foreign reception opened a "window to Europe" for the Kazakh writer [28].

U.V. Ovcherenko [2], in turn, suggests that translation plays an important role in the success of the story. Multiculturalism has become part of the global trend and it is conditioned by the lack of great knowledge of the people or the country outside their field of awareness. That is why books are translated into a huge number of languages, but not always successfully. When authors can adapt their prose on their own, success becomes much greater. If a publisher does this, then the chances of success are not always great. Therefore, the theory that the "End of the Legend" has gained such a large foreign reception lies precisely in the competent transmission of thought, which is sometimes lacking in the framework of German literature. U. V. Ovcherenko also includes here the various afterwords that were written for the book under discussion. This allows establishing a balance between the author's linguistic peculiarities and the original afterword left by the German writer. The relationship is always noticeable even to those who are not engaged in linguistic research on a professional basis.

Another important feature that led to the successful reception and generally recognized success of Kazakh prose was the symbolism characteristic of this kind of literature. This aspect is reflected in the work of A.V. Mashakova [22], which defined symbolism as the starting point of the works of many Kazakh writers, including Kekelbayev. According to the researcher, Kazakh literature is distinguished from any other by the presence of interesting solutions in terms of symbolism, built on a wide variety of legends and myths from Turkic history. Due to the abundance of historical factors, which in turn determine the choice of the historical novel as the main genre of Kazakh literature, all the symbols organically fit into the text. Due to the good language of Kazakhstan's authors and the unflappable structure of the text, these stories are loved in Europe. In the historical novel "End of the Legend", the variety of characters does not overload the story, but makes it more multifaceted and interesting for all those who are not familiar or not too interested in the history of the Asian region. Metaphors are often intertwined with global facts, and the development of a love line allows making a useful historical narrative more emotionally affecting than it usually happens in such books. Fairy-tale motifs, which can be seen so often, give lightness and develop the reader's imagination.

Based on the papers of the above-mentioned authors, it can be concluded that the investigation and discussion of the phenomenon of reception, the global cultural space, and Kazakh prose in general, has proved very fruitful and useful both for future literary research and for writers who wish to take the works of their compatriots or idols as a basis

## **Conclusions**

Thus, having studied the reception of contemporary Kazakh prose and its place in the global cultural space, it can be concluded that it is of integral importance both for individual authors and for the literature of Kazakhstan as a whole. The cultural layer, which has changed and developed over the course of natural historical time, has become much more tolerant and loyal to authors from different countries of the world. It is due to the chance to become part of the cultural heritage that Kazakh authors

try to get as much attention from readers as possible, which is actively promoted by the literary reception. After gaining independence, Kazakhstan began to speak and write more openly about all topics of concern. Therefore, the response of people from other countries and continents was so diverse and significant.

The reception of Kekilbayev's novels from foreign countries is incredibly significant and very fruitful. This kind of literary response directly affects the entire Kazakh literature and is of great value both for specific authors and for the entire sphere of literary art. The world community has accepted the literature of Kazakhstan precisely due to the wide recognition among colleagues and readers of Germany. Therefore, the reception of contemporary Kazakh prose in the global cultural space occupies a central place for authors and is a guide to the global cultural space.

The respect received by Kekilbayev and many other authors of Kazakhstan has become much more significant

for them than the commercial rating. The foreign reception was able to unite many authors into groups, to give them the opportunity to feel part of a single system that does not oppress, but motivates and nourishes. This research of the phenomenon of reception has helped to shape a literate attitude towards the work, both among the writers themselves and the audience. The main result was the thesis that any novel, poem, or elegy will not be able to become a world masterpiece without public recognition. This recognition is conditioned upon the most important role of reception in literature.

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## Conflict of Interest

None.

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## Рецепція сучасної казахської прози у світовому культурному просторі

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### Анотація

**Актуальність.** В умовах постійної зміни культурної складової суспільства, яка включає в себе багатогранну сферу літературної творчості, ця тема є актуальною для сучасних лінгвістів і літературознавців через свою багатогранність і широкі горизонти для розвитку в казахській літературі.

**Мета.** Метою цього дослідження є вивчення феномену рецепції сучасної казахської прози у світовому культурному просторі, який знайшов своє відображення у багатьох літературних творах казахських письменників. Тому основним завданням дослідження було проаналізувати рецепцію казахської прози в рамках її впливу на весь культурний простір світу. Аналіз літератури є комплексним завданням, що базується на низці взаємопов'язаних факторів, таких як культурні особливості твору та його автора, аспекти жанрової стилістики або особистого стилю письменника, а також прагматичні аспекти казахської літератури в цілому, які є дуже різноманітними і дуже неоднозначними.

**Методологія.** Основними методами дослідження є: контент-аналіз художніх текстів казахських письменників, аналіз різних соціокультурних аспектів і рецептивних чинників творчості Абіша Кекілбаса, метод аналогії, історичний метод.

**Результати.** Прозові твори, що включають усе жанрове розмаїття, представлене романами, оповіданнями та іншими жанрами, є невичерпним пластом для вивчення рецепції, яка так чи інакше присутня в будь-якому з них. Центральною фігурою в цій роботі став Абіш Кекілбаєв та його історичний роман "Кінець легенді".

**Висновки.** Отримані результати можуть бути використані як методологічний посібник з літературної творчості Абіша Кекілбаса, а також як інформація про рецепцію казахської прози в самостійних наукових дослідженнях.

**Ключові слова:** Казахстан; літературознавчий аспект; художня рецепція; мовні особливості; літературна творчість.