

**ABSTRACT**  
**to Orazbayeva Narkes Serikbayevna's doctoral dissertation**  
**titled "National identity of Kazakhstan in literary and documentary texts**  
**of the late XIX century – first half of the XX century"**  
**for the degree of (PhD) Doctor of Philosophy**  
**on the specialty 6D010300 – Philology**

The thesis is focused on revealing the extent and particularities of the artistic comprehension of the image of Kazakhstan in Russian and European literatures. Within this topic, the research substantiates the typology of the international image of space, specifics of comprehension of time and images of the nature of space of Central Asia, functioning of the Kazakh folklore and the Kazakh discourse in the works of Russian and European (predominantly French) writers and poets of the late XIX century – first half of the XX century. Analysis of artistic, documentary and journalistic texts allows tracing the genesis of perception of the image of Kazakhstan by Russian and European public within the stated period. Also, within literary theory, the term "bimentality" is substantiated. That is achieved through application to the mentality of certain Russian authors whose world view is close to the Kazakh one. Such closeness was revealed in the course of comparison of such authors' works with the works of the Kazakh people.

**Topicality of the research.** In a multiethnic society, the literature goes through a distinctive development, characterizing the image of a country in the works of the authors from different nations/ethnicities. The theme obtains a particular significance in view of the multilateral understanding of the image of Kazakhstan by Russian, Kazakh and European writers and poets in the XIX-XX centuries. The belles-lettres has a special significance in shaping of historical consciousness and social memory of people [1, p. 247]. That is why the research of particularities of such perceptions leads to the exploration in literary texts of another nation's world whose image is dictated by concepts of other nations.

Thus, the topicality of research lies in the image of another country and another nation in the works of writers and poets artistically reflecting the main trends of perception of another nation's world. Besides, the literature, as a reflection of the author's individual and stereotypical views of the culture of various nations, is by itself able to shape respective convictions in readers.

Setting the search of the common particularities of description of another nation's world in various national literatures as the general task, the predominant attention was paid to the image of Kazakhstan in the Russian literature. Given the historical ties between Kazakh and Russian nations and, thereby, the great amount of sources concerning the topic of the research, it is the image of Kazakhstan in the works of Russian writers and poets that became the basis of the research since it allows revealing not only particularities but also the genesis of the perception of Kazakhstan within a certain time period. The powerful boost set by the classic authors of the Russian literature in their reflection of another nation's world has found its creative embodiment in the Russian poetry of early XX century and has its continuation of the modern literary process in Russia.

Process of research on the given topic with application of interdisciplinary approaches made it possible to trace the ways and particularities of Russian and European literatures exploring the new literary space which in this research is represented by the image of Kazakhstan. Revelation of such particularities outlines the set of the themes concerning another nation and inciting the interest of the cultural medium to which the author belongs. Such set of themes includes natural philosophy concepts of the Kazakh people, social and everyday arrangements, and degree of integration with other nations, Kazakh language and folklore as well as mythological paradigms. Insertion to literary, documentary or journalistic texts characterizes the extent of re-thinking of the image of Kazakhstan while exploring the penetration of stereotypical concepts of Kazakhstan into the national literatures determines the genesis of its perception by the Russian and European public.

**The aim of the thesis research** lies in revelation of the ways, techniques and particularities of creating another nation's literary space at the example of exploration of the image of Kazakhstan in Russian and European literatures. On the basis of literary and documentary texts, the genesis of the image of Kazakhstan is traced, as well as historical, social and political factors of the created perception by the Russian and European public within the determined time period. Theoretical foundation of the term "bimentality" and derivatives thereof limits the range of practical materials to the works of certain Russian authors contributing to the shaping of objective perception of another nation's world in their target audience.

The aim of the research defined statement and tackling of the following **objectives**:

1) analysis of works in the field of literary theory, including comparative linguistics studies, intertextual analysis studies, linguistic analysis of literary texts, international/interethnic relations studies and studies in other fields;

2) definition and theoretical substantiation of the choice of the practical materials on the basis of the authors' perception of another culture;

3) search and processing of critical materials concerning the works of the authors under consideration;

4) diversified analysis of texts from the point of view of revealing particularities the system of another nation's world's images as well as particularities of such world's perception;

5) defining the role of literary and imaging tools, functioning of another language, poetics of the title, genre peculiarities and structural elements in the process of creating another nation's literary space;

6) revealing the genesis of the image of Kazakhstan in literary and documentary texts of Russian and European literatures of the late XIX century – early XX century.

The **object** of the thesis: the texts demonstrating the perception of Kazakhstan as another nation's image represented by literary and journalistic texts of Russian literature of the first half of the XX century, literary and documentary texts of European (predominantly French) literature of the XIX-XX centuries. Pieces of the Kazakh literature are taken for a comparative analysis.

The **subject** of the research: elements of stylistic, linguistic, structural transformation and adaptation of a literary text describing another nation's space in

the mentioned materials; system of images of another nation's world, predominantly that of Kazakhstan; personalities and biographies of the writers and poets under consideration.

The **scientific novelty** of the thesis research lies in, firstly, exploration of the genesis of the image of Kazakhstan in Russian and European (predominantly French) literatures in the stated time period (late XIX century – early XX century), in particular, the ways of introducing the image of Kazakhstan to literary, documentary and journalistic texts. In this connection, the ways of adaptation of a text to the literary space of another nation's world are also explored: reflection of natural-philosophic conceptions, mythological paradigms, national values, social and political environment as well as the reliability and transformation of the same aspects. That reflects the extent of perception of another nation's world, up to its full literary reception by representatives of literatures of various nations.

Also, for the first time, the use of the term “bimentality” in the literary studies is substantiated, along with revelation of particularities of depicting another nation's world in the works of the authors pertaining to two national and cultural spaces. This concept, considered at the example of exploration of the image of Kazakhstan in Russian literature, includes the system of images of the nation, the nature, specific features of understanding time and space, functioning of folklore, mythology and another language in literary texts of Russian poets. The prospects of the term's use in shaping the readers' multicultural competence are also analyzed.

The major part of practical materials was analyzed in such aspects for the first time, including some archive materials and journalistic articles of L.N.Martynov about Kazakhstan, in particular, about the legal status of Kazakh women in 1920s, about construction of the Turkestan–Siberian Railway as well as social and geopolitical changes that took place after establishment of the Soviet power on the territory of Kazakhstan.

**The theoretical and methodological base** of the thesis research: the works defining theoretical foundations of creating another nation's image (that of a country, a territory, the people, the culture) in poetic texts, where such works explore the international/interethnic literary relations and revealing the specifics of the literary presentation of the image of Kazakhstan in the lyric poetry of Russian poets.

The aspects of the stated topic are tackled in the works pertaining to various fields of literary studies since the thesis attempts to synthesize various aspects of perception of Kazakhstan in literature at interdisciplinary level, taking into account the quantitative advantage of a literary text analysis. The considered aspects and areas of research include reflection in the literature of an ethnographic component, functioning of Kazakh language and mythology in Russian texts, analysis of literary texts, exploration of documents and documentary components in literary texts as well as other aspects. Therefore, the materials studied by us as theoretical and practical basis of the thesis also belong to various disciplines and fields of study.

In particular, the works of the following authors in the literary theory and the methodology of research served as a basis of the research: A.N.Veselovsky, V.E.Halizev, M.M.Bakhtin, J.M.Lotman, V.M.Jirmunskiy, E.M.Meletinsky,

J.Kristeva, J.I.Mineralov, E.G.Etkind, S.N.Povartsov, O.G.Revzin, M.Kh.Madanova etc.

The fundamental works devoted to the Kazakh-Russian and Kazakh-European literary relations were studied, including the works of M.O.Auezov, K.Sh.Kereyeva-Kanafiyeva, Sh.K.Satpayeva, M.Kh.Madanova, M.I.Fetissof, contemporary works of S.S.Tsaregorotseva, F.S.Efendiyev, G.S.Umarova, O.E.Sukhikh, M.D.Shraer, L.N.Sarbash, V.E.Molodyakov and the others; works of French researchers S.M.Gorshenina, A.F.Stroyev, S.Moussa who study various aspects of activity and texts of European authors and travelers to Siberia and Central Asia, and other works.

Such aspects as practical significance and ways of teaching literature as a factor of shaping a multicultural competence in students were considered in fundamental theoretical works of a British scholar M.Byram, American researchers P.Funke, D.I.Hanauer, M.Martin, B.Vaughn and N.Mullin, practice-oriented works of Russian professors N.Fioktistova, L.V.Pechnikova. In the works of R.F.Mukhemetshina and A.F.Galimullina, the notion of the bicultural personality in the methodology of teaching in conditions of multilingual education is substantiated for the first time [2].

The research implemented at an interdisciplinary level allows enhancing the field of theoretical and practical application of the thesis. In this connection, the process of solving the set objectives includes the use of the following **methods**: comparative, biographic, contextual-hermeneutic, methods of integral analysis and philological analysis of a literary text, intertextual analysis, linguistic approach, statistical method of quantity and percentage characteristics.

Within our research, it will be pertinent to use the following definition in respect of the comparative method by M.Kh.Madanova: “comparative literary studies are a comprehensive and multidimensional study of the dynamics of the entering of the national literature to the global artistic process [3, p.23]. By multidimensionality, M.Kh.Madanova understands revelation of contacts, development of the myths problem, establishment of typological contacts, “consideration of the national image of the culture, the country”, which has the primordial meaning for our thesis.

The contextual-hermeneutic method interprets any historical-literary fact and phenomenon in the system of contexts incorporating a literary work to the maximally possible number of philosophical and culturological planes. According to V.V.Zamanskaya, “the ultimate priority of the contextual-hermeneutic method is a reconstruction of the unique continental cultural space of an epoch, which allows revealing the specifics and dynamics of the artistic awareness of a national culture in the context of the European and the world cultures [4].” Thanks to that method, the consideration of the history of relations of different national literatures in a number of aspects aspires to an integral nature.

**Practical base.** The research was implemented using the materials of the works of the Russian (Vs.V.Ivanov, L.N.Martynov, P.N.Vassiliyev, A.G.Volos), Kazakh (M.O.Auezov, S.M.Mukanov, O.O.Suleimenov, A.K.Kekilbayev) and European (A.Vambery, T.Atkinson, G.Capus, J.Vernes) literatures. The practical base comprises literary texts (poetic and prosaic), journalistic (predominantly newspaper articles) and documentary materials from library and museum archives. In result of the detailed study of the works of the considered authors we have gathered a great

volume of materials which is explored within the subject in a detailed and a multidimensional manner.

The chronological frames of the research are fixed by the late XIX century – early XX century since that period is marked by the turning point in perception of Kazakhstan by representatives of other cultures in the light of new social and political developments on its territory. The literature, on the one hand, reflects the change of such perceptions of another nation's world and, on the other hand, in case of the materials chosen by us, shapes such perceptions in their readers. Choice of the texts of certain Russian writers and poets is determined by a respective analysis of such authors' personalities and biographies provided in the theoretical and practical substantiation. The works of O.O.Suleimenov and A.G.Volos which do not fall into the chronological limits of the thesis are considered with the view to define later trends in perception of the image of Kazakhstan and correspondence thereof to the period chosen by us.

In the part of exploring our topic in the works of chosen writers and poets, certain pieces of critical and research nature were considered. The most important of them include the works of V.F.Ognev, A.A.Urban, Yu.A.Andreyev, Ye.S.Kalmanovskiy that describe the works of L.N.Martynov, the book of V.V.Dementiyev "Leoind Martynov: poet i vremya" ("Leoind Martynov: the poet and the time"), analysis of the documents confirming the presence of certain Siberian themes in the works of Vs.V.Ivanov, Ye.A.Papkova. Such researchers as S.P.Zalygin and S.N.Povartsov showed in great detail the significance of Kazakhstan in the works of P.N.Vassiliyev. As for the studies of S.Yu.Kunyayev about the works and life of a number of Siberian writers, they bear a fundamental nature.

In the mentioned titles, the theme of Kazakhstan in the works of Russian writers and poets is tackled in a form of notes to the analysis of poems that explain presence of certain images and stylistic features that are not characteristic for the Russian poetics. With that, we have not found the works that would systematically address the degree of closeness of the poets' world view to that of the Kazakh people and encompassing a maximal circle of themes and categories artistically reflecting such world view and also revealing the genesis of the image of Kazakhstan in Russian and European texts of the stated period in a comparative aspect.

#### **The following principal provisions a brought to the defense:**

1) Introduction to the literary studies of the terms "bimentality" and derivatives thereof allows choosing the literature aiding the objective perception of another nation's world by the readers. Such literature, by virtue of closeness of the author's worldview to the that of both the target audience and the depicted nation, contains a required cognitive layer (cultural, ethnographic, linguistic) and a minimal number of stereotypes that may be present in the works focusing of the exotics of a little-known culture or a superficial representation.

2) Analysis of images of another nation's world allows revealing common features in the ways of conveying particularities of another culture by the authors, including the following: solving of the issue of identification of the image of the author or a character of a literary work; stylistic and linguistic particularities; presence of both generalized and individual images of another nation; particularities

of literary comprehension of time and space. Comparison with the texts of the Kazakh literature is able to determine the degree of closeness of the author's thinking to the world view of the Kazakh nation as well as the reasons thereof.

3) The natural philosophy serves as one of the most important ways of comprehending another culture, being the factor that reflects the foundations of the world view and affecting the national character. Such imaginative elements as nature- and anthropomorphism characterize numerous characters of the works of Russian authors about Central Asia and represent a distinctive feature of the Turkic literary space.

4) Certain images of the nature in a literary text are the markers defining the space and time. Besides, the bimental thinking dictates the special perception of time and space which is characterized by aspiration to the erosion of borders between the European and Asian continents, cultures, categories of time – the past, the present and the future. What represents a certain interest is a perception of stable binary oppositions which characterize a nation and the space, in conditions of the literary reality of another nation's world.

5) Journalistic articles and travel notes of L.Martynov about Kazakhstan, novels of J.Vernes about Siberia and Central Asia as well as travel essays about Kazakhstan by European travelers allow tracing a synthesis of documentary and literary aspects in description of the Turkic world as that of another nation. The extent of the documentary component and the ways of the artistic refraction thereof depend on the target audience, on the need of the author to make another nation's world recognizable and, ideally, understandable, which determines the use in the text of historical facts, another language, realities of a culture and often stereotypical conceptions. The description of another nation's space also includes such important element as a poetics of the title that provides an artistic interpretation.

6) The studied materials allow defining national identity of Kazakhstan in Russian and European literatures of late XIX century – first half of the XX century and correlating the obtained results with the general trends in the literary presentation of another nation's world.

**Theoretical significance** lies in revelation of specifics of the national identity of Kazakhstan in Russian and European literatures, genesis of the image of Kazakhstan in the period of XIX-XX centuries in the consciousness of Russian and European public. The obtained conclusions correlate with the general trends in artistic perception of another nation's world and are interpreted in a systematic manner. Besides, in the framework of the literary theory, the term and concept of "bimentality" are substantiated, which in turn may be implemented in conditions of a multiethnic society.

**The practical significance of the obtained results.** In practice, the thesis may be applied in elaboration of study courses in the fields of comparative studies, history of literature, analysis of literary texts, revelation of interethnic literary connections. In the teaching of literature, the category of "bimentality" may be used as the characteristics of the authors chosen to shape multicultural competence in students. In the education system, objectivity of the choice of the literature responsible for shaping multicultural competence in students, is increased thanks to the study of the

personality of the author shaped by two cultures. That solves the problem of finding certain works or extracts promoting discovery of another culture and demonstrating particularities of bicultural thinking as a vivid example of the multicultural competence.

**Personal contribution of the PhD candidate:**

– The author independently gathered practical materials in accordance with the topic, aim and objectives of the research, including the search of archive documents in the process work in museums and libraries of Kazakhstan, Russian, Poland and France.

– The concept on the basis of the term “biculturality” is developed, with defining the factors of development of bicultural creative personality and particularities of the poetics.

– Theoretical foundations of the aspects pertaining to another nation in literature are defined as well as the prospects of studies of such aspect.

– A system is built that reflects another nation’s world in a literary text which is a consequence of a literary rethinking of another nation’s space after its primary introduction to the documentary texts of another culture.

– The components of such system are revealed including natural-philosophic, mythological conceptions of the Kazakh people, social and everyday arrangements, the degree of integration with other ethnicities and folklore.

– In connection with the above defined system of description of another nation’s world, the analysis of a literary text is provided in literary, historical, social and everyday, linguistic and other contexts, which determined the research results.

– Previously unknown documentary and journalistic works were identified, collected in archives of libraries and analyzed.

**Approbation.** The thesis results were approbated at 9 foreign conferences. Such conferences included the following: verbal presentation of a report with the following discussion at the VI International Conference “Synthesis of Documentary and Artistic Aspects in Literature and Art” (3-8 May 2016, Kazan, Russia), XIII MAPRYAL (International Association of Teachers of Russian Language and Literature) Congress “Russian Language and Literature in the World Culture Space” (13-20 September 2015, Granada, Spain), XX All-Russian Scientific and Practical Conference “World Language Arts for Children and About Children” (29-30 January 2015, Moscow, Russia), 4<sup>th</sup> Cyprus International Conference on Educational Research (19-21 March 2015, Girne American University, Northern Cyprus).

The results of the thesis were also presented at 15 international conferences held in Kazakhstan, and the full-time participation was made at seven international scientific conferences of students, postgraduate students and young researchers “Lomonosov” (Kazakhstan Branch of Lomonosov Moscow State University) in 2009-2012, 2014-2016; in three international scientific conferences of young researchers “Science and Education” (L.N. Gumilyov Eurasian National University) in 2009, 2011 and 2014, in the XIX International Scientific Conference “Russian Studies and Modernity” under the auspices of MAPRYAL in 2016 and in the

International Scientific Conference “Dynamic of the Literary Process and Issues of Poetics” (Al-Farabi Kazakh National University, Almaty) in 2011.

**Publications.** 27 articles within the topic of the research were published in national and foreign journals and conference digests, including 1 publication in a journal indexed by Scopus и Thomson Reuters bases, 4 – in the journals recommended by the Committee for Control in the Field of Education and Science of the Ministry of Education and Science of the Republic of Kazakhstan, 1 – in a study guide. There are also other articles published in foreign journals and digests of foreign and national conferences.

**Volume and structure of the thesis.** In accordance with the set aims and objectives, the thesis consists of introduction, four chapters, conclusion, list of references and annexes. Structure of the research is based on the aspects of study. Each chapter consists of three or four sections. Within chapters and sections, the given aspects are considered on the basis of materials of various works of one national literature, then in comparison with other national literatures with the purpose of a step-by-step demonstration of obtained results. The bibliography includes 198 titles. The annexes include cartographic descriptions, photographs and tables.

The **introduction** provides substantiation of the choice of the topic and significance, scientific novelty, definition of the aim and objectives, object and subject of research, the provisions brought to the defense, characterization of sources and methods of research, definition of theoretical and practical significance.

**The first chapter “Kazakhstan as another nation’s artistic space”** lays out the issues and theoretical foundations of another nation’s aspects in literary studies. Theoretical and methodological basis of our research provides a possibility, by using a literary text, to disclose its meaning in various aspects as well as to implement a general analysis of the existence of another nation’s world in the literature. The considered theoretical sources include the works of Soviet, Russian, Kazakh, European and American researchers, predominantly of the late XX century – early XXI century in the field of the literary theory, comparative studies, intercultural communication, pedagogics, linguistics and other disciplines.

The section “Determination of theoretical foundations of another nation’s world in literary studies on the basis of use of the image of Kazakhstan in Russian and European Literature” considers the works in the field of the history of literary studies corresponding to the topic of the section as well as the works containing description and practical analysis of Russian and European texts about Kazakhstan.

Further, based on the determined issue of defining the genesis of the national identity of Kazakhstan in Russian and European literatures, we will distinguish such category as bimentality which became a logical theoretical result of our research. Consideration in that section of preconditions to introduction of this term to literary studies as well as the methods of analysis of the author’s personality and literary texts complements the general theoretical basis on which our research relies.

In particular, the contextual-hermeneutic analysis of L. Martynov’s novel discloses a culturological aspect that shows the Kazakh culture in the context of the Soviet space; sociocultural context reflecting the realities of the Kazakh culture in the period of the Soviet power; aspect of literary theory implying analysis of metaphors

and imagery and, finally, philosophical context that correlates an extract with the author's perception of the Kazakh people.

**The second chapter “Ways of literary adaptation of another nation's world in Russian literature”** considers, first of all, the ways of the author's self-identification, based on autobiographic materials, as well as ethnic identification of lyrical heroes, characters and image of the author in literary texts. “In critical moments of history, both the society and an individual, more than ever need self-identification, the recognition of the changes that such self-identification went through and constructing the new ones. A particular role in shaping of parametrical model of self-identification that would include ethnocultural, confessional, linguistic, spatial, temporal elements, belongs, in general, to the literature and, first of all, to the autobiographic narrative. <...> in the field of the sciences about the spirit, the autobiography is brought to the forefront, being by definition and by essence an act of self-identification [5, p.123].” Such critical moments, no doubt, are represented by turning points of the early XX century related to integration of Central Asia to the Soviet space and comprehension by the considered authors of their cultural identity.

Based on the analysis of the practical materials, we distinguish the representations of authors, characters and lyrical characters who are culturally and ethnically identified with the Kazakh people. The section includes the analysis of L.Martynov's recollections about the Kazakh people and interpretation of such recollections, representation of an Asian person and a pseudonym Mukhan Bashmetov in the lyric poetry of P.Vassiliyev and problematic of Vs.Ivanov's autobiographical works.

Further, in the section “Artistic concept of representations of the Kazakh people in the works of Russian poets of XX century”, the analysis is provided in respect of the representations of the Kazakh nation in the Russian text, whose integrity and collectivity allow considering an artistic concept. Analysis of such images in the works of the authors representing another culture allows disclosing the degree of closeness of the author's thinking to the world view of the described nation. The particular interest lies in the images that do not correlate with the traditional image of Kazakhs as nomads and thus defining the stage of refraction of the perception of the Kazakh people by Russian writers and poets and the changes through which the social, political and everyday life of Kazakhstan went through in early XX century. A particular attention is paid to the gender problematic in literary texts of L.Martynov and P.Vassiliyev in the course of comparison with the Kazakh literature titles. The female characters, new for the Russian literature, which correspond to new social roles of a Kazakh woman in early XX century and considered beyond stereotypical perceptions, demonstrate possibilities of dynamic development of representations of a nation in literary texts while describing another nation's world.

In the section “Grammatical and figurative-stylistic adaptation of Kazakh words in Russian poetic texts”, a separate analysis is implemented for the linguistic particularities that are characterized by combination of the vocabulary and grammar two languages, which, in particular, is clearly traced at the example of the Kazakh toponyms analysis. Based on various aspects of the linguistic analysis and the practical materials collected by us, we distinguish the following levels of the text

analysis which are pertinent to the study of Kazakh words in a Russian literary text: the grammar level comprising the morphology and the syntax levels of the words structure, and the level of a figural speech structure. That aspect is vividly characterized by the study of Kazakh toponyms in a Russian text since the toponyms do not only bear “the country-specific information but also acquire contextually conditioned artistic-aesthetic information [6].”

**The third chapter “Natural philosophy as a way of comprehension of another nation’s world view”** discloses the artistic reflection of the world based on cosmogonic conceptions, relations of the elements of nature, building of binary constructions, defining the place of a person within such system. In his work “Ethnogenesis and biosphere of the Earth”, L.N.Gumilyov claimed that “it is through the ethnic collectivities that a connection of the humankind with the natural medium is realized since the ethnos itself is a phenomenon of nature” and “there are not any doubts in direct and indirect influence of the landscape on the ethnos [7].”

In defining the connections between the nature and the national character, we distinguish, firstly, naturemorphic tropes, including zoomorphic, botanical and landscape-related, and anthropomorphic ones. Such tools are built on the principles of correlation of the way of life and the appearance of a person with the image of the steppe, its climatic and landscape particularities, and vice versa – on the use of the signs of a national character in the images of the nature. For example, botanical tropes in the novel of V.S.Ivanov (“because of bleached salt marshes, the people’s eyelashes fall out, the feet become wet, and arms bend like a saxaul tree”) and in poems of P.Vassiliev (“The arms of the Siberian elm are distorted by a convulsion”) are compared with the image of the Siberian elm in the lyric poetry of O.Suleimenov. The saxaul and the Siberian elm which symbolize the same things in the Turkic culture meaning patience and endurance of the inhabitants of the steppe who are forced to adapt to contradictory climatic conditions become a “symbol of resilience and firmness” [p, c.134].

Addressing such nature-philosophical world model, the authors implement several tasks that lie before them in the context of depiction of another nation’s world: they represent the images of characters by using naturemorphic tropes, they move to the understanding of the people’s mentality through their primary concepts of the world and demonstrate the national world view on the basis of such concepts.

The second section “Space and time as identification of Eurasian cultural world” characterizes space and time categories in description of the Central Asian space. V.V.Saveliyeva distinguishes numerous features of a spatial model which include geographical landscapes, urban spaces, open and closed, micro- and macrospace, natural, artificial spaces etc. [9, p.43]. In the works of L.Martynov, P.Vassiliev and O.Suleimenov analyzed in that section, the focus is on geographical macrospace based on continental and ethnic attributes. With that, correlation with the “arrow of time” [9, p.43] distinguishes the majority of spatial characteristics in the works of the mentioned authors.

The third section “Binary oppositions and deconstruction thereof” considers particularities and ways of transformation of certain archetypical paradigms and binary oppositions. Binary couples “up/down”, “steppe/mountains”, “land/sea”,

“North/South” in the poets’ works are consistently correlated with the perceptions of such couples generally accepted in the world mythology which allows tracing the ways of deconstruction and reasons thereof. Literary analysis of a text determines additional meanings dictated by the world view of an author with bimental thinking. Besides, the article distinguishes the degree of representation in the text through binary oppositions of the cultural space which the author provides using realities and characteristic images of the described culture. Deconstruction of binary couples is intended to artistically reflect dynamic development of specific cultural space.

The beginning of the **forth section “Synthesis of documentary and artistic aspects in reception of another nation’s world”** considers the journalist works of the poet L.N.Martynov of the first half of the XX century, in particular, a number of articles published in 1926-1927 and concerning the situation of Kazakh women. Analysis of essays and notes of Leonid Martynov on the topic of the gender equality allows determining the role of the poet in the social life of the North Kazakhstan and the Siberian region. The second objective lies in the search of artistic tools in journalistic articles, substantiation of the significance and reasons of use thereof. At last, the degree and ways of introduction of such material to Martynov’s literary texts are traced. Thus a synthesis of documentary and artistic aspects in his journalistic activity is defined as well as the place of the image of Kazakhstan in the works of the Russian poet.

The section “Artistic space as the dialogue of cultures” reveals interethnic literary relations in the space of the literary text and includes the reflection of friendly relations (Vs.Ivanov and M.Auezov, L.Martynov and O.Suleimenov) and the functioning of historical images of the Kazakh people in Russian texts (Makhambet Utemisov, Hadzhimukan Munaitpasov and other historical images in the works of L.Martynov).

The section “European texts about Kazakhstan” begins with the analysis of the monography of Sh.K.Satpayeva “Kazakh-European literary relations of the 19<sup>th</sup> and the first half of the 20<sup>th</sup> centuries” [10] and exposes particularities of the description of Kazakhstan in documentary texts, in particular, it contains the analysis of ethnonyms used in certain European works, historical and ethnographic data. The novels of Jules Verne synthesize documentary data about the Central Asian space as well as the genre of the adventure novel; they are intended to demonstrate the existence of the image of Kazakhstan in a European literary text of the XIX century.

The chapter is completed by the analysis of the poetics of titles used in the thesis with the view to define types and particularities of the titles of the works whose topic concerns another nation.

In conclusion, the **scientific results** of the research are provided:

1. Introduction to the literary studies of the term “bimentality” and the derivative thereof – “bimental” – allows systematizing particularities of the poetics of the authors who are capable of full-fledged perception of two cultures, artistic reflection of such perception and creating in a text of the situations illustrating the examples of multicultural perception. In the works of such authors, common trends may be traced, and such trends in their totality can be considered at the courses of comparative literary studies, national literatures, literary theory as well as in the

course of shaping multicultural competence in conditions of multilanguage education. The conditions of shaping bicultural thinking are defined: social and political conditions of formation of a personality and the factors affecting the child's perception (place of birth, length of residence in the space of another culture; particularities of another culture including the ethnic, cultural and linguistic media that surrounded the poet or the writer).

2. Particularities of artistic world perception of bicultural authors are characterized by the poetics features which in the most vivid manner promote presentation of images and one's perception of another nation's world. In general, such features are defined as follows: solving the issue of self-identification; presence of collective and individual representations of another nation; stylistic and linguistic particularities; perception of nature as the factor that characterizes the nation and the space; artistic comprehension of time and space and interpretation of binary archetypal oppositions.

3. The extent to which an author identifies himself or herself with another culture influences the characters of the lyrical heroes, the themes of his or her works and the system of images. Absence of the key issue of self-identification predetermined by the conditions of shaping and development of the author's personality promotes creation of the lyrical characters and characters with whom the author identifies himself or herself. Such characters may serve as a generalized image of the described nation, such as, for example, the character of Mukhan Bashmetov in the lyric poetry of P.Vassiliyev, and in the works of L.Martynov – that of a Kazakh interpreter Uvenkay with whom O.Suleimenov associated himself.

4. Concept of the images of the Kazakh nation in the works of Russian poets of XX century reflects the dynamic of development of the social and political life of Kazakhstan. Female characters that obtained multidimensional artistic reinterpretation represent a vivid example. Objectivity of description and traditional image of a woman as the guardian of the hearth and the people's memory and the image created in the environment atmosphere of changing gender foundations is confirmed by comparison with the works of the Kazakh writers who reflected the same dynamic in their prose.

5. Kazakh words in a Russian poetic text are often subjected to grammatical alterations and distortions in compliance with the rules of the Russian language; they are also interpreted in a poetic manner. The toponyms function as ethnoculturological references demonstrating the degree of closeness of the author's thinking to the world view of the Kazakh people and degree of familiarity of a representative of the Russian people with the geographical space of Kazakhstan. The aspiration to reflect the identity of another nation's world also influences the style, genre, structure and choice of artistic-imaginative tools as well as aspiration to combine elements of two cultures in the space of one literary text. For example, imitation to the genres of the Kazakh folklore in the lyric poetry of P.Vassiliyev, use of "bata" as a reflection of the Kazakh language and culture in the works of P.Vassiliev and L.Martynov, use of the grammar and vocabulary of Kazakh language.

6. Natural philosophy serves as one of the most important ways of comprehension of another culture, being the factor that reflects the world view of a

nation and, respectively, affecting the national character. One of the distinctive poetic features in the considered works is the inclination towards nature – and anthropomorphism which corresponds to the world view of the Kazakh people and equates a person and an element of nature on the basis of the features characterizing the Kazakh land. Certain images of nature in the artistic text are the markers that define space and time. Besides, the bimental thinking dictates a specific perception of time and space that is characterized by blurred boundaries between the European and Asian continents, cultures, categories of time (the past, the present and the future).

7. The another nation's world can be also cognized through the system of binary oppositions, reflecting the cosmogonic and mythological stances of the ethnos. Some archetypical binary oppositions ("up / bottom", "land / sea") are disrupted during certain events that take place in the space of a literary text, for example, disruption of the perception of "up" and "down" in description of the civil war. The deconstruction of such oppositions and destruction of certain archetypes in general corresponds to the described theme or a period, for example, the civil war on the territory of Kazakhstan, confirming the objectivity and such author's perception of another nation's world which is not frozen in time and not subjected to stereotypes.

8. Study of the Kazakhstan-related journalistic activity of L.Martynov allows revealing two main themes: reflection of the women's rights in the Kazakh society and changes in the social life brought about by construction of Turksib. The search in the libraries of Omsk and analysis of articles lead to the conclusion that the poet provided a significant assistance to the Kazakh public in familiarization with necessary information, settlement of domestic and social conflicts and raising legal awareness of the Northern Kazakhstan population. Martynov's articles are also remarkable for introduction to the documentary basis of the journalistic text of the literary style elements: synecdoche, artistic imagery, dialogueness, direct speech, present time of verbs in the meaning of the past time, comparisons, exclamatory and interrogatory sentences.

9. The most common type of title, according to statistics based on titles of works describing another nation's space, are toponymic and titles relating to a character. The designation in a title of a topos, a name or profession of a character contributes to the definition of the ethno-cultural space of the artistic text.

10. Analysis of works about Kazakh-European relations and certain travel notes of Europeans about Kazakhstan defines the main trends and ways of cognition of its territory and the Kazakh nation. The texts written by French travelers are distinguished by ethnographic nature and their focus on documentary aspects. The novels of Jules Verne play an enormous role in development of Kazakh-French literary relations and they became one of the first steps towards expansion of the artistic space including the space of Kazakhstan. Besides, it is a logical stage that continues documentary exploration of the Kazakh land – the stage of artistic reinterpretation. Study and analysis of the texts from the respective period allows finding new connections in international relations of Kazakhstan and Russia, Kazakhstan and Europe (predominantly France). For example, exploration of literary, journalistic and documentary texts for the first time reveals creative and personal

relations between representatives of Russian and Kazakh poetry – Leonid Martynov and Olzhas Suleimenov, respectively.

All conclusions stated above define national identity of Kazakhstan in Russian and European literatures, allow tracing the genesis of the image of Kazakhstan in XIX-XX centuries and, based on the offered theoretical materials and rich practical materials, to correlate the obtained results with general trends in description of another nation's world in the literature.

So, the national identity of Kazakhstan in European literature of the turn of the XIX-XX centuries consists in the first experiments of its inclusion in texts as an artistic other-national space, while the image of Kazakhstan in documentary texts by this period has acquired a regular and independent character. In Russian literature, the identity of the image of Kazakhstan is manifested not only in the persistence and versatile disclosure, but also in its inclusion in an artistic text as one of the ethno-cultural systems of bicultural thinking. The emergence of such a system was possible due to the change in the country's geopolitical status, and the dynamic development of the figurative system and elements of the artistic space of Kazakhstan corresponds to the number of themes and images of Kazakh literature.

The stated conclusions are applicable to various national literatures in accordance with a comparative analysis of the works of different literatures, for example, with the analysis of the novel of A.Volos that reflects Russian-Tadzhik relations.

Thus literature, in **the late XIX century – first half of the XX century** European literature, and therefore the European public, began to explore a new artistic space. Russian literature enriched itself by a number of nontraditional images, ways of structuring and writing a literary text, poetic features that stemmed from combining realities and languages of two cultures that marked.

## References

1 Эфендиев Ф.С. Этнокультура и национальное самосознание. – Нальчик: Эль – Фа, 1999. – 329 с.

2 Mukhametshina, R.F., Galimullina A.F. Inculcation of Bicultural Personality in Context of Cultural Dialogue (As Exemplified by Tatarstan Schools) // Middle-East Journal of Scientific Research. – 2014. – № 20(12). – P.2135-2138.

3 Маданова М.Х. Введение в сравнительное литературоведение. – Алматы: ДООИВА - Братство, 2003. - 252 с.

4 Заманская В.В. Экзистенциальная традиция в русской литературе XX века. Диалоги на границах столетий: учебное пособие. – М.: Флинта, 2002. – 304 с.

5 Караева Л.Б. Опыт этнокультурной самоидентификации в английской литературной автобиографии XX века // Филология и культура. Philology and Culture. – 2013. – №2(32). – С.123-126.

6 Гасанова С.Х. Топонимия в дагестанской русскоязычной (оригинальной и переводной) художественной литературе: автореф. дисс... канд. филол. наук: 10.02.01. – Махачкала, 2003 // «dissCat — электронная

библиотека диссертаций» <http://www.dissercat.com/content/toponimiya-v-dagestanskoi-russkoyazychnoi-originalnoi-i-perevodnoi-khudozhestvennoi-literatu> 11.02.2016.

7 Гумилев Л.Н. Этногенез и биосфера Земли. «Gumilevica: гипотезы, теории, мировоззрение» <http://gumilevica.kulichki.net/EBE/> 20.04.2017.

8 Мухамадиев Х.С. Концепт дерево, или «Ода Карагачу» // В кн.: Национальные образы мира в современной литературе Казахстана / под ред. У.К.Абишевой. – Алматы: «Қазақ университеті», 2012. – С.133-143.

9 Савельева В.В. Художественный текст и художественный мир: соотношенность и организация: автореф. дисс. ... канд. филол. наук: 10.01.08 – Алматы, 2002. – 50 с.

10 Сатпаева Ш.К. Казахско-европейские литературные связи 19 и первой половины 20 в.: монография / под ред. Е.В.Лизунова. – Алма-Ата: Наука, 1972. – 280 с.