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MODERN LITERATURE OF KAZAKHSTAN BASED ON THE EXAMPLE OF THE CREATIVITY OF BAKHYTZHAN KANAPYANOV

Abstract. The main aim of this article is the study of the creativity of the Kazakh poets and prose writers in historical and literary perspective. It is important to consider the artistic process not in isolation, but in its increasing relationship with such socio-ideological phenomena as deepening national self-awareness, strengthening the State's international authority, and formation of patriotism. Modern literature of Kazakhstan is presented on the example of the creative writings of the poet, prose writer, translator, and screenwriter Bakhytzhan Kanapyanov. This study is based on the works of foreign and domestic scientists. Attention is paid to publications in highly rated foreign peer-reviewed journals. As a result of the selection of literary material, the following prose works by B. Kanapyanov were identified as the research object: the stories "Postal Canvas", "A Walk Before Eternity", "Bakhchisaray", "The Overseas Guest" and the film story "The Last Autumn of the Poet". The diversity of the themes of B. Kanapyanov's prose works is noted. The story "Postal Canvas" is dedicated to the artist Mendybai Alin, a member of the Union of Artists of the USSR, one of the authors of the design of the Kazakhstani tenge. The writer shows the artist's maturation through the perception of the boy: from the first drawings and fairy tales to deep philosophical reflections through art. The story "A Walk Before Eternity" is a philosophical and autobiographical prose about life, memory, loyalty, science, literature and loneliness at the end of the road. In the story "Bakhchisaray" the author touches upon such real events as deportation of the Crimean Tatars in 1944. B. Kanapyanov's film story "The Last Autumn of the Poet" is dedicated to the last days of the life of the Kazakh poet, philosopher and thinker Shakarim Kudaiberdiev. The article also presents the foreign perception of B. Kanapyanov's creativity.

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Keywords: literature, Kazakhstan, poetry, prose, artistic translation.

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ҚАЗАҚСТАННЫҢ ҚАЗІРГІ ӘДЕБИЕТІ БАҚЫТЖАН ҚАНАПЬЯНОВТЫҢ ШЫҒАРМАШЫЛЫҒЫНЫҢ МЫСАЛЫНДА

Аңдатпа. Бұл мақаланың негізгі мақсаты – қазақ ақындары мен прозашыларының шығармашылығын тарихи-әдеби тұрғыдан зерттеу. Көркемдік үдерісті жеке-дара емес, оны әлеуметтік-идеологиялық құбылыс болып табылатын ұлттық өзіндік сананы тереңдету, мемлекеттің халықаралық беделін нығайту, патриоттық сезімді қалыптастыру сияқты өсіп келе жатқан байланыстарымен бірге қарастыруға ұмтылу маңызды. Қазақстанның қазіргі әдебиеті ақын, прозаик, аудармашы, сценарист Бақытжан Қанапьяновтың шығармашылығы арқылы ұсынылған. Бұл зерттеу шетелдік және отандық ғалымдардың еңбектері негізінде жүргізілді. Жоғары рейтингі бар шетелдік рецензияланған

журналдардағы жарияланымдарға назар аударылды. Әдеби материалдарды іріктеу нәтижесінде Б. Қанапияновтың келесі прозалық шығармалары зерттеу нысаны ретінде анықталды: «Пошталық кенеп», «Мәңгіліктің алдындағы серуен», «Бақшасарай», «Шетелдік қонақ» әңгімелері және «Ақынның соңғы күзі» кинохикаяты. Б. Қанапияновтың прозалық шығармаларының тақырыптарының әр алуандығы атап өтіледі. «Пошталық кенеп» әңгімесі КСРО Суретшілер одағының мүшесі, қазақстандық теңгенің дизайны авторларының бірі, суретші Меңдібай Әлинге арналған. Жазушы суретшінің кемелденуін баланың қабылдауы арқылы – алғашқы суреттері мен ертегілерден бастап өнер арқылы терең философиялық толғауларға дейін көрсетеді. «Мәңгіліктің алдындағы серуен» әңгімесі – өмір, естелік, адалдық, ғылым, әдебиет және сапардың соңындағы жалғыздық туралы философиялық-өмірбаяндық проза. «Бақшасарай» әңгімесінде автор 1944 жылы Қырым татарларының жер аударылуы сияқты нақты оқиғаларды қозғайды. Б. Қанапияновтың «Ақынның соңғы күзі» кинохикаяты қазақ ақыны, философ, ойшыл Шәкәрім Құдайбердіұлының өмірінің соңғы күндеріне арналған. Мақалада Б. Қанапияновтың шығармашылығына деген шетелдік көзқарас та берілген.

Алғыс: Мақала BR20281009 «Қазіргі әдебиеттану мен өнертанудың өзекті мәселелері» іргелі ғылыми зерттеу аясында дайындалды.

Кілт сөздер: әдебиет, Қазақстан, поэзия, проза, көркем аударма.

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СОВРЕМЕННАЯ ЛИТЕРАТУРА КАЗАХСТАНА НА ПРИМЕРЕ ТВОРЧЕСТВА БАХЫТЖАНА КАНАПИЯНОВА

Аннотация. Основной целью данной статьи является исследование творчества казахских поэтов и прозаиков в историко-литературной перспективе. Важным является стремление рассматривать художественный процесс не изолированно, а в его возрастающей взаимосвязи с такими социально-идеологическими явлениями, как углубление национального самосознания, укрепление государственного международного авторитета, формирование патриотизма. Современная литература Казахстана представлена на примере творчества поэта, прозаика, переводчика, сценариста Бахытжана Канапиянова. Данное исследование выполнено с опорой на труды зарубежных и отечественных ученых. Обращено внимание на публикации в высокорейтинговых зарубежных рецензируемых журналах. В результате отбора литературного материала в качестве объекта исследования определены такие прозаические произведения Б. Канапиянова, как рассказы «Почтовый холст», «Прогулка перед вечностью», «Бахчисарай», «Заморский гость» и киноповесть «Последняя осень поэта». Отмечено разнообразие тематики прозаических произведений Б. Канапиянова. Рассказ «Почтовый холст» посвящен художнику Мендыбаю Алину – члену Союза художников СССР, одному из авторов дизайна казахстанских тенге. Писатель показывает взросление художника через восприятие мальчика: от первых рисунков и сказок – к глубоким философским размышлениям через искусство. Рассказ «Прогулка перед вечностью» – это философская и автобиографическая проза о жизни, памяти, верности, науке, литературе и одиночестве в конце пути. В рассказе «Бахчисарай» автор затрагивает такие реальные события, как депортация крымских татар в 1944 году. Киноповесть Б. Канапиянова «Последняя осень поэта» посвящена последним дням жизни казахского поэта, философа и мыслителя Шакарима Кудайбердиева. В статье представлено также зарубежное восприятие творчества Б. Канапиянова.

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Ключевые слова: литература, Казахстан, поэзия, проза, художественный перевод.

1. Introduction

The unique culture and literature of the Republic of Kazakhstan can make an effective contribution to strengthening the international prestige of the country. Cultural studies experts have long noted that highly developed countries have come to recognize the role of art and literature in the State development and creation of their "image". Indeed, it is easy to believe that historical and cultural wealth of the country creates more attractive image. Understanding the creativity of the well-known figures in modern literature of Kazakhstan is of great importance for domestic literary criticism, as it contributes to the search for the ways to preserve the high level of artistic and aesthetic traditions of Kazakh literature. The main goal of this article is to study the creativity of Kazakh poets and prose writers in historical and literary perspective. It is important to strive to consider the artistic process not in isolation, but in its increasing relationship with such socio-ideological and philosophical phenomena as extending national self-awareness, strengthening the State's international prestige, and formation of patriotism. The study of literature and art of independent Kazakhstan, the definition of their place and role in the world artistic process will intensify the study of inter-literary connections and interaction between the arts of the world nations.

The creativity of Bakhytzhan Kanapyanov, member of the Union of Writers of Kazakhstan, Honored Figure of Kazakhstan, Laureate of the State Prize of the Republic of Kazakhstan in Literature and Art is a bright phenomenon of modern national literature. He is characterized by a happy combination of the talent of a poet and a prose writer in one person. His poetry is based on personal experiences. Landscape descriptions act as a prism through which readers feel the unity of human and nature. Many poems dedicated to relatives, friends and associate writers have been created. The prose is presented with interesting themes that are addressed both to the past and to the present. In the genre of short prose B. Kanapyanov focuses on the personality with its inner spiritual world, and realistic perception of reality prevails. The creativity of the graduate of the A.M. Gorky Literary Institute is multifaceted. He is a member of the Union of Cinematographers of the CIS, screenwriter and director of a number of films and videos. B. Kanapyanov is also known as translator from Kazakh into Russian. He has translated poetry by famous Kazakh authors Abay Kunanbayev, Zhambyl Zhabayev, Shakarim Kudaiberdiev, Makhambet Utemisov and many others. In 2009, B. Kanapyanov was the initiator of the First Republican Translation Competition (Astana). In 2010, under the Program of the Ministry of Communications and Information of the Republic of Kazakhstan, the "Audarma" publishing house published the book "Zhumabayev Magzhan. Prophet. Verses, Poems, Story", the compiler, author of comments and one of the translators of which is B. Kanapyanov. In 2011, he became a laureate of the International Competition of Translations of Turkic Poetry "Ak Torna" (Ufa).

2. Methods and materials

2.1 Methods

To achieve the stated goal, biographical, hermeneutic, analytical, textual, formal and structural methods were chosen. In biographical method, the biography and personality

of the writer are considered as defining moments of creativity. The hermeneutic method focuses on the awareness of the professional reader. The formal and structural methods are devoted to the immanent study of the work in national literature as a complex hierarchical system.

The study of the literary process incorporates main approaches inherent in literary studies: psychological, systemic, historical-functional. The psychological approach is focused on studying the psychology of the author as a creator and on studying the perception of the fiction by the reader. The systemic approach most fully reflects the principles of studying fiction and the entire creativity of the writer as "organic whole in the synthesis of structural-functional and genetic ideas about the object. The relationships "the author – the work", "tradition – the work", "reality – the work" are connected through the work, which occupies a central place in the system" (Zinchenko et al., 2017: 34).

This study was carried out based on the works of Y. Borev (Borev, 2004), T. Selitrina (Selitrina, 2009), N. Anastasyev (Anastasyev, 2006), Sh. Eleukenov (Eleukenov, 2006), S. Ananyeva (Ananyeva, 2014) and others.

During the research, the author got acquainted with scientific articles published in highly-rated foreign peer-reviewed journals: "Extratextual effects on the evaluation of narrative texts" (Dixon P. and Bortolussi M., 2015), "Lu Xun and Modern Chinese Literature in the Context of World Literature" (Gu, 2021), "Inducing narrative tension in the viewer through suspense, surprise, and curiosity" (Bermejo-Berros et al., 2022), "Revisiting Literary Value and Consecration at the Turn of the Century: the Critical Reception of César Aira's Works in the 1980s and 1990s." (Riveiro, 2022), "Innovative and artistic: Conceptions of creativity among the American public" (Novak-Leonard et al., 2022).

Attention is drawn to the following scientific articles: "The Image of Naples in the Narrative of Elena Ferrante" (Chibireva, 2019), "On the Translation of Mirza Alekper Sabir's Poetry into English" (Zeynalova, 2018).

2.2 Materials

B. Kanapyanov is the author of many poetry collections, his stories and novels are published in the magazines "Niva", "Prostor", "Knigolyub", in the almanac "Literary Alma-Ata", and are also published as separate books. For example, in 2010, the books "Chimes of Heaven. Stories, Novels" and "Tamga of Issyk-Kul" were published in Almaty. As a result of the selection of literary material, such prose works by B. Kanapyanov as the stories "Postal Canvas", "A Walk Before Eternity", "Bakhchisaray", "Overseas Guest" and the film story "The Last Autumn of the Poet" were determined as the research object.

3. Discussion

The present moment provides favorable opportunities for the direct appeal and wide development of foreign perception of the literature of Kazakhstan. The creative writings of B. Kanapyanov are popular abroad, his works have been translated into many languages of the world. The biography and creativity of B. Kanapyanov attract the attention of a wide range of readers and are reflected in publications not only in the poet's homeland Kazakhstan, but also in other countries.

Member of the Union of Writers of Armenia, poet, translator Gagik Davtyan met B. Kanapyanov in 1985 in Vladivostok at the 13th All-Union Festival of Young Poetry. At that time, they exchanged poems. Then in 2010 they met during the 4th Yerevan Forum of Translators and Publishers of the CIS and Baltic Countries. And finally, as a result of collaboration of poets, in 2018 in Yerevan the poetry collection «The Cry of the Dark Moon» was published in Armenian, translated by G. Davtyan. The book was published on the eve of the 2nd International Literary Festival in Kazakhstan, to which G. Davtyan was invited. In his opinion, “there is some mysterious appeal in Kanapyanov’s poetry, which apparently comes from the sincerity of feelings and clarity of thinking, from the extraordinary brightness of the figurative system and metaphorical transformations of reality – the qualities that are common for his creativity” (“Literature of Kazakhstan in foreign sources”, 2021: 7).

In Belgrade, Serbia, B. Kanapyanov’s poetry was published in separate collections such as “Golden Silence” (2020) and “Alma – Apple” (2020). Both books were translated by Dayana Lazarevich, who believes that “the soul of Kazakhstan and the soul of the poet himself are reflected in Jan Bakhyt’s incredible poetic speech” (“Literature of Kazakhstan in foreign sources”, 2021: 90). It should be noted that B. Kanapyanov is presented to the Serbian reader under the pseudonym Jan Bakhyt. Serbian critics Milan Vukovic, Milutin Djurickovic and Andjelko Zablacanski note that Jan Bakhyt’s poetry is characterized by picturesque descriptions of landscapes, truthful poetic pictures and melody.

In 2017, the book “Jan Bakhit. Perspective inversée” translated into French by Thierry Marignac was published in Paris by the publishing house “Manufacture des livres”. In the same year, the presentation of this poetry collection “Reverse Perspective” took place at the UNESCO headquarters in Paris. Writer, publicist, translator T. Marignac emphasized in his speech that, despite the classical nature of Russian-language verse, Turkic melody, steppe rhythms, and epic images are clearly heard in B. Kanapyanov’s poetry. He said: “Translating B. Kanapyanov’s brilliant poetry is a new challenge for me. After all, I don’t know either Central Asia or Kazakhstan. The most amazing, the most unique thing about this poetry is its music, which has become a discovery for me” (“Literature of Kazakhstan in foreign sources”, 2021: 122). He spoke of a special rhythm in which one can feel the breath of engineer, traveler, and boxer – personalities closely connected with the author himself. The French perception of B. Kanapyanov’s poetry is built not only on aesthetics, but also on a philosophical understanding of the world that the poet reveals to the reader. Critics call his poems a “Zoroastrian hymn” (“Literature of Kazakhstan in foreign sources”, 2021: 124), purifying the soul and preserving the spiritual essence of culture. They are impressed by the fact that his poetry connects ancient traditions and the modern world.

In Germany, the poet B. Kanapyanov is presented in the bilingual collection “Hochgebirge” (2022), where his poems are translated by Eva Rönnau and Lisa Tsacharias. In the afterword to the book “Highlands”, special attention is paid to the historical and cultural context in which B. Kanapyanov grew up and developed – a descendant of the Chinggisids, the son of teachers, participant in the Chernobyl liquidation and fighter

for nuclear disarmament. His poetry, according to German critics, combines “explosive character and orderly way of thinking” (“Foreign perception of literature of Kazakhstan”, 2023: 202), combining philosophical depth with emotional intensity. The emphasis is on the spiritual continuity from Abai, whom B. Kanapyanov not only studied, but also artistically interpreted in his works. His book “The Stork over the Pripyat”, written after participating in the liquidation of consequences of the accident at the Chernobyl nuclear power plant, evoked a special response. The book became world famous as a poetic testimony of the era of man-made disasters and civic courage. E. Rönnau and L. Tsakharias end their afterword “A Touch of Asia” with the following words: “And just as the cavalry of his great ancestor who once subjugated the steppe spaces, today the poems of B. Kanapyanov, translated into more than twenty languages, are conquering ever wider cultural space” (“Foreign perception of literature of Kazakhstan”, 2023: 203).

The creativity of B. Kanapyanov helps to open up the richness of Kazakh culture and its universal humanistic values to the Western reader. Foreign interest in his creativity testifies to the relevance of the Kazakh literature in the global context of the XXI century.

4. Results

The themes of B. Kanapyanov’s prose works are varied.

The story “Postal Canvas” is dedicated to the artist Mendybai Alin, member of the Union of Artists of the USSR, one of the authors of the design of the Kazakhstani tenge. The writer shows the artist’s maturation through the perception of the boy: from the first drawings and fairy tales to deep philosophical reflections through art.

Since childhood, the boy loved nature, especially the steppe. In winter, he saw a whole range of shades in the white snow. His perception of nature was very subtle: he distinguished the colors of snow at different times of the day, peered at the stars, frost, patterns on the school windows. All this inspired him to draw, although at first it was difficult for him to convey the whiteness and shine of snow on paper. He gradually learned to depict details - bird tracks, trees, sleighs, horses. In the spring, nature comes to life: melt water, snowdrops, drips, birds. The boy watches the melting snow, spring sounds, the light of a lantern in the drops of icicles. In the summer, he spends time in the village with his grandparents, herding horses, studying the nature of the Naurzym Nature Reserve. He is impressed by the fauna, steppe grasses, migratory birds. He carefully watches animals, draws butterflies, dragonflies, landscapes.

The boy has been drawing since childhood. Even when he is given a literature assignment to retell a fairy tale, he illustrates it instead, because this is a better way to express feelings and images. His drawings become more and more expressive. He depicts fairy tale characters that he associates with real people, such as the blacksmith Khasen, a grumpy neighbor, and others. His talent is noticed at school and in the neighborhood: he makes design of wall newspapers and movie posters. The reward is free admission to the cinema. His uncle Shaisultan, wrestling champion of Moscow, comes to the village in the summer and, having seen the boy’s works, takes them to Moscow. Later, he sends a parcel – a real easel, oil paints, brushes, a manual. The boy learns to prepare a canvas by

reading the manual. Not having a professional canvas, he uses burlap from the parcel. This is how the first "postal" canvas is born. He masters working with oil, understands how to convey depth, light, air in a picture. His paintings become more and more alive. The boy constantly needs canvases. He finds a solution: he makes an agreement with the post office and receives burlap from parcels, turning them into a base for paintings. From that moment on, the "postal canvas" becomes a symbol of his creativity.

B. Kanapyanov uses poetic prose with metaphors, epithets and comparisons. These means emphasize the emotionality and artistic vision of the character. The writer's style is soft, contemplative, with a subtle sense of nature and time. The text is saturated with symbolism. Thus, oil paints are a symbol of the artist's maturation, the transition to a "high level". A postmark is a sign of belonging to the native land, a connection with the source. Images of nature (the moon, stars, frost, horses) are living archetypes that influence on the inner world of the character. The author masterfully wove in folk tales, mythology (Tengri, saints), real daily life details (study, aul, parcel). B. Kanapyanov uses the Kazakh cultural and spiritual tradition as an organic part of the character's world. The story of a boy artist is both a simple story about childhood and a deep reflection on the nature of art, memory and immortality.

The story "A Walk Before Eternity" is a philosophical and autobiographical prose about life, memory, loyalty, science, literature and loneliness at the end of the road. The main character - an elderly academician, scientist and writer - goes for a morning walk with his dog Dos. These walks became part of his life after a heart attack. He recalls his life: childhood in the Kazakh village of Baganaty, hunger and resettlement to Siberia, studies, first steps in literature, and how the dream of becoming a writer gave way to a scientific career. The character achieved success in metallurgy, became Doctor of science, academician, Rector of the university. He tried to combine scientific activity with writing.

Memories are intertwined with pain: old age, betrayal by colleagues, oblivion by students, unfair dismissal from the Rector's position. He thinks about loneliness, the duty of a writer, the fear of being forgotten, the role of memory and soul. The story is filled with reflections on great people – Chokan Valikhanov, Abai Kunanbayev, Shakarim Kudaiberdiev, Kanysh Satpayev. B. Kanapyanov quotes Abai, reflects on the translated poem of Shakarim, on immortality of soul.

In a snowstorm, returning from a walk, the main character feels the approach of death. His heart stops at the entrance to his home. The faithful dog Dos does not allow doctors to see his dying owner, protecting him to the end. The finale is filled with tragedy and symbolism - the character's death against the backdrop of white snow as a transition into eternity.

The story intertwines fragments of memoirs, fiction, lyrical reflections, journalism and essay. The author's style is contemplative, intellectual, sometimes ironic and tragically ironic. The work is constructed as internal monologue of the character during his morning walk. It is divided into twelve fragments, each of which represents a separate layer of memories and reflections. B. Kanapyanov reveals such problems as careerism in science

and literature, shows the fate of a creative person in the context of political intrigue. The dog Dos is the important symbolic image. He personifies loyalty, sincerity, devotion. Dos becomes the character's last companion before death.

The main character is a literary self-portrait of a scientist, writer and public figure, undoubtedly having the features of B. Kanapyanov himself. He is a gifted person who combines science and literature, possessing spiritual sensitivity, honesty and dedication to the work. The story "A Walk Before Eternity" expresses the author's philosophy of life: be true to yourself, serve the people, preserve memory and keep word. This work unites scientific valor, spiritual search, national identity and universal human values.

The story "Bakhchisaray" begins with a description of an elderly man named Kemal, who lives with his wife Ani in northern Kazakhstan, far from his native Crimea. His neighbor Aisha told that Kemal and his wife were exiled from Crimea, first to Tashkent, and then to northern Kazakhstan. Kemal takes care of the garden, plants fruit trees and flowers. He often sings about Bakhchisaray, a city of which he obviously has warm memories. One day, Kemal was taken to the hospital. The garden dies without care. Kemal becomes a recluse, only occasionally working as a tailor. The authorities come to confiscate his sewing machine, a symbol of his last independence. Thus, the author reflects the symbolic destruction of personal dignity. Kemal dies of an asthma attack. The story ends with a funeral scene.

In the story "Bakhchisaray" the main character is a living embodiment of an exile, suffering from homesickness, impossibility of returning and misunderstanding of those around him. The tailor's craft is Kemal's last way to be needed, to remain an individual, and its violent loss pushes the character to death.

The plot develops as a gradual revelation of the fate of the old man Kemal - from external life to a deep internal drama. The quiet and silent Ani, who provides support and care in everyday life, is the embodiment of feminine resilience.

B. Kanapyanov weaves in the real events: the deportation of the Crimean Tatars in 1944, assimilation, humiliation. Historical realities of the Soviet period (for example, the ban on private labor) are integrated into the text. The story "Bakhchisaray" is not just a narrative about the life of an elderly person. It is a poetic, profound monologue about the fate of the people torn between their homeland and exile, between the past and the present, between memory and oblivion. Through the image of Kemal, the author speaks of human dignity, suffering and immortal longing for home, to which it's impossible to return, even if it lives in a song, in a garden and in the heart.

The main theme of the story "The Overseas Guest" is the relationship between the traditional and the alien, the native and the foreign. Through a simple, at first glance, plot, the author raises questions about the value of the familiar world, traditions, attachment to the native and unacceptability of the alien, even outwardly attractive. The work is written in the form of a philosophical parable, colored with elements of a tale and allegory. The language of the story is poetic, saturated with epithets and metaphors. The author uses lexical play, set expressions, aphorisms. The story is written with a deep knowledge of

Russian and Eastern culture, with love for details and gentle irony. B. Kanapyanov reflects on the mortality of beauty, especially if it appears in an alien environment.

B. Kanapyanov's film story "The Last Autumn of the Poet" is dedicated to the last days of the life of the Kazakh poet, philosopher and thinker Shakarim Kudaiberdiev. The author masterfully combines the poetic reflections of the character with the harsh historical reality of Kazakhstan in the 1930s, posing a number of moral and philosophical questions to the viewer and reader.

The central image of the work is the figure of Shakarim – a sage, spiritual mentor of the people, a man of high morality and inner freedom. His monologues contain reflections on the meaning of life, justice, the role of human in society. The poet rejects extremes: religious fanaticism, utopian faith in science, forced equality. He offers the path of kindness, honest work and mind as the only possible way to improve the people's lives.

The film story presents one of the darkest periods in the history of Kazakhstan – the early 1930s, a time of forced collectivization, mass famine and devastation. Chronicle of events, documentary footage, archival data – all this is organically integrated into the narrative. B. Kanapyanov with amazing accuracy and artistic power shows how the repressive policy of the center, lack of understanding of the specifics of the nomadic way of life, and outrage of local authorities led to the destruction of human destinies. Particularly impressive are the scenes of starving villages, refugees, dead children, mothers driven to madness.

The key conflict in the story is the clash of a person with spiritual strength and moral authority with the mechanism of totalitarian power. Shakarim, unlike the representatives of power, is not subject to ideology. His weapons are thought, word and example of personal honesty. This is what makes him dangerous for the system. He cannot be broken by threats. He openly declares that people are dying from hunger, criticizes the crude methods of collectivization. He opposes the State mechanism that is destroying the foundations of the traditional way of life of the Kazakh people.

B. Kanapyanov includes real historical documents, chronicles, letters, as well as literary quotes (Pushkin, Bunin, Tolstoy) into the plot, creating a complex system of meanings and echoes between eras. This provides the work not only with documentary authenticity, but also universality – the fate of Shakarim becomes an image of the fate of any free-thinking person who has fallen into the millstones of totalitarian times.

The film story is distinguished by a rich poetic language. Symbols play an important role: horse as an image of freedom and steppe life, fire as a symbol of warmth, memory and fading hope, ashes as the result of a past life, and, of course, the moon and water as signs of eternity and purification. Flame, wax, shadows on the walls – everything in the work is filled with philosophical subtext. Constant references to the mirror, to reflections, to the past, emphasize the philosophical nature of the work. The dream in which Shakarim sees his childhood, family, youth is a path inside himself, to the origins, to loss. The cyclicity of nature – autumn, first snow, freezing of the river – becomes the background of the tragedy. The last autumn in the title is not only a season, but also the last stage of the poet's life, his personal and creative destiny. In this natural cycle, one feels inevitability, but also hope for purification and rebirth.

The artistic space of the film story is permeated with tragedy: almost every frame carries a sense of impending destruction. However, the author does not deprive his character of dignity. Shakarim, refusing to leave his native land, remains faithful to himself, his convictions and the people. His silent resistance, philosophical resistance and humanity contrast with the images of servants of power, who are driven by fear, careerism or cruelty.

The final scenes are especially tragic. Shakarim's arrest, destruction of his poems, the attempt to appropriate his legacy – this is evidence of how the authorities tried to erase everything connected with dignity, spiritual independence and truth from the people's memory. However, B. Kanapyanov opposes this attempt with a powerful witness - the people's poet himself, whose word, even being banned, continues to live.

The narrative ends with the image of the moon breaking through the bars – a symbol of hope, the eternal light of knowledge and creativity that cannot be imprisoned. Shakarim's voice sounds restrained, but penetrates deeply: "Well, it seems I have fulfilled Tolstoy's testament... I have penetrated inside the last page of my life" (Kanapyanov, 2010: 224).

"The Last Autumn of the Poet" is not just an artistic reinterpretation of Shakarim's fate, but also a literary and philosophical canvas that creates an image of the nation who survived a terrible tragedy and did not lose faith in human dignity. This work is the most important link in the restoration of historical justice, a reminder of the price of freedom and depth of spirit that cannot be broken.

5. Conclusion

Thus, in this article which devoted to the small prose of B. Kanapyanov, his 4 stories and 1 novel are analyzed. Despite the interest of domestic literary scholars in B. Kanapyanov's creative writings, the stories that we have considered – "The Postal Canvas", "A Walk Before Eternity", "Bakhchisarai", "The Foreign Guest" and the film story "The Poet's Last Autumn" – have not been their research object. Moreover, most research works are devoted to B. Kanapyanov's poetry.

B. Kanapyanov's poetry has been translated into more than 20 languages, including English, French, German, Serbian, Finnish, Turkish, Polish, etc. His books have been published in the USA, the UK, France, Malaysia, Turkey, Mongolia, Poland, Germany, Serbia, and other countries. B. Kanapyanov's creative writings became an important part of the global literary scene. This article presents the foreign reception of B. Kanapyanov's creative writings in 4 countries – Armenia, Serbia, France, Germany.

B. Kanapyanov, as a poet, prose writer, translator, scriptwriter and director, publisher, has a great impact on the literary life of Kazakhstan. Using his creativity as an example, one can imagine genre development of Kazakhstan literature (prose, poetry, drama) of the first quarter of the XXI century. B. Kanapyanov makes a specific contribution to the development of domestic artistic translation and international relations of Kazakhstan literature.

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