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LITERARY INTERRELATIONS AND ARTISTIC SKILL

Abstract. In comparative literary studies there are long and strong traditions of mastering such group of issues as literary interrelations. One of the first issues that attracted the attention of Kazakhstan researchers in view of comparative study was the consideration of Kazakh-Russian and Russian-Kazakh literary connections. This issue has been covered in the works of many literary scholars. Among the works specifically devoted to this issue, one can note the scientific works of the Soviet literary scholars K.Sh. Kereyeva-Kanafieva, S. Seitov, Z.A. Akhmetov, E.V. Lizunova, Sh.K. Satpayeva and others. During the period of independence of Kazakhstan, Kazakh-Russian literary interrelations do not lose their relevance both due to the large factual material and due to the need to reconsider certain views from the point of view of the changed reality. In the 1990s, monographs on this topic by B. Mamraev, D. Kunaev, and R. Batyrbekova were published. This article continues the study of Kazakh-Russian literary relations of the XXI century. In recent decades, the culture and literature of Kazakhstan have attracted interest among Russian writers, poets, translators and scientists. Many of them visit our country. The reason for this may be international conferences and symposiums dedicated to the celebration of anniversaries of the classics of Kazakh literature, whose artistic skill plays an important role in the development of literary interrelations. New material on modern Kazakh-Russian literary relations is presented in the collections “The Creativity of Abai Kunanbayev in Foreign Reception” (2016), “Literature of Kazakhstan in Foreign Sources” (2021), “Foreign Perception of the Literature of Kazakhstan” (2023), prepared by scientists from the M. O. Auezov Institute of Literature and Art.

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Keywords: literary interrelations, Kazakhstan, Russia.

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Әдеби өзара байланыстар және көркемдік шеберлік

Аңдатпа. Салыстырмалы әдебиеттануда әдеби байланыстар сияқты сұрақтар тобын меңгерудің көне және берік дәстүрлері бар. Компаративтік зерделеу тұрғысынан Қазақстан зерттеушілерінің назарына іліккен алғашқы мәселелердің бірі болып қазақ-орыс және орыс-қазақ әдеби байланыстарын қарастыру табылады. Бұл мәселе көптеген әдебиеттанушы-ғалымдардың еңбектерінде көтерілді. Осы мәселеге арналған еңбектердің арасында К.Ш. Кереева-Канафиева, С. Seitov, З.А. Ахметов, Е.В. Лизунова, Ш.К. Сәтпаева және басқа кеңес әдебиеттанушыларының ғылыми еңбектерін атап өтуге болады. Қазақстанның

тәуелсіздігі кезеңінде қазақ-орыс әдеби байланыстары өзектілігін жоғалтқан жоқ, себебі фактілер келтірілген материалдар көп және жекелеген көзқарастарды өзгермелі шынайылық тұрғысынан қарастыру қажет болды. 1990-шы жылдары осы тақырып бойынша Б. Мамраев, Д. Қонаев, Р. Батырбекова сияқты авторлардың монографиялары жарыққа шықты. Осы мақалада ХХІ ғасырдағы қазақ-ресейлік әдеби байланыстарды зерттеу жалғасуда. Соңғы онжылдықтар ішінде ресейлік жазушылар, ақындар, аудармашылар мен ғалымдар Қазақстанның әдебиеті мен мәдениетіне көп қызығушылық танытуда. Олардың көбісі біздің елімізге келіп тұрады. Мұның себебі ретінде көркем шеберлігі әдеби байланысты дамытуда маңызды рөл атқаратын қазақ әдебиетінің классиктерінің мерейтойларын атап өтуге арналған халықаралық конференциялар мен симпозиумдарға қатысу болуы мүмкін. М.О. Әуезов атындағы Әдебиет және өнер институтының ғалымдары қазіргі қазақ-орыс әдеби өзара байланыстары бойынша жаңа материал дайындап «Шетел рецепциясындағы Абай Құнанбаев шығармашылығы» (2016), «Шетел дереккөздеріндегі Қазақстан әдебиеті» (2021), «Қазақстан әдебиетін шетелдік қабылдау» (2023) жинақтарында ұсынылған.

Алғыс: Мақала BR18574216 «Уақыт пен кеңістіктегі мәдени құндылықтар транзиті» нысаналы бағдарлама аясында дайындалды.

Кілт сөздер: әдеби өзара байланыстар, Қазақстан, Ресей.

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Литературные взаимосвязи и художественное мастерство

Аннотация. В сравнительном литературоведении имеются давние и прочные традиции освоения такой группы вопросов, как литературные взаимосвязи. Одной из первых проблем, привлечших внимание исследователей Казахстана с точки зрения компаративного изучения, явилось рассмотрение казахско-русских и русско-казахских литературных связей. Данная проблематика освещалась в трудах многих ученых-литературоведов. Среди работ, специально посвященных этому вопросу, можно отметить научные труды советских литературоведов К.Ш. Кереевой-Канафиевой, С. Сеитова, З.А. Ахметова, Е.В. Лизуновой, Ш.К. Сатпаевой и других. В период независимости Казахстана казахско-русские литературные взаимосвязи не теряют своей актуальности и в силу большого фактического материала, и в силу необходимости пересмотреть отдельные взгляды с точки зрения изменившейся реальности. В 1990-е годы по этой теме вышли в свет монографии Б. Мамраева, Д. Кунаева, Р. Батырбековой. В данной статье продолжается исследование казахско-российских литературных взаимосвязей ХХІ века. В последние десятилетия культура и литература Казахстана вызывают интерес у российских писателей, поэтов, переводчиков и ученых. В нашу страну приезжают многие из них. Поводом для этого могут стать международные конференции и симпозиумы, посвященные празднованию юбилейных дат классиков казахской литературы, художественное мастерство которых играет важную роль в развитии литературных взаимосвязей. Новый материал по современным казахско-российским литературным взаимосвязям представлен в сборниках «Творчество Абая Кунанбаева в зарубежной рецепции» (2016), «Литература Казахстана в зарубежных источниках» (2021), «Зарубежное восприятие литературы Казахстана» (2023), подготовленных учеными Института литературы и искусства им. М.О. Ауэзова.

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Ключевые слова: литературные взаимосвязи, Казахстан, Россия.

1. Introduction

The study of cultures and literatures of specific nations inevitably raises the issue of penetration of one culture and literature into another, of their borrowing and influence on each other.

Interest in fiction of different nations has never waned. This is understandable, since the totality of artistic works of the writers and poets of one country represents the cultural heritage of that country. Now, when the achievements of technological progress have opened access to the world literary heritage to the people of different countries, the world community has begun to show special interest in the heritage of Turkic origin.

Kazakhstan has rich heritage of spiritual content and national flavor in the field of literature. The works of fiction especially expressively convey the national character of the society. Acquiring the status of universality in the consciousness of the society, they reflect natural stages of development of both certain nations and all of the humanity.

The main subject of study in the field of comparative literary studies is literary relations. The subject of comparative study of literatures is also the study of general and special in the historical development of national literatures, which are transmitted through their interrelations.

2. Methods and materials

2.1 Methods

Research methods used: problem-thematic, analytical, comparative-historical, biographical, cultural-historical. The leading method is the comparative historical method, which involves identifying common elements in various national literatures over a certain period. The biographical method focuses on the author as a specific person with his own psychology and life history. "The cultural-historical method arises on the basis of historical approach to literature and culture. The method interprets literature as capturing the spirit of the people at different stages of its historical life. Researchers are interested in relations of the work with historical tradition and social environment" (Zinchenko et al., 2017: 257). In order to understand literary interactions, articles published in foreign peer-reviewed journals "Orbis Litterarum" (Li, 2019), "Narrative" (Teske and Gut, 2021), and "Literature Compass" (Buchweitz, 2021), that are included into the Scopus database, were studied. The authors of the article write about the cultural interaction between Kazakhstan and Tatarstan in the Keruen magazine (Mashakova and Khabutdinova, 2021).

2.2 Materials

The sources in Russian, in particular, reviews in the press, prefaces to books, articles in scientific collections, and speeches at conferences served as the material for studying the literary interrelations between Kazakhstan and Russia. They enable to identify and define some patterns of development of Kazakh-Russian literary interrelations in recent decades.

3. Discussion

The study of literary interrelations is based on theoretical and methodological principles outlined in the works of a number of the authors. If we start with pre-revolutionary Russian comparative literary studies, then we need to pay attention to the works of the researcher A. Veselovsky. In Soviet times, scholars in comparative studies such as V.M. Zhirmunsky, N.I. Konrad, I.S. Braginsky, M.P. Alekseyev, I.G. Neupokoyeva, N.Ya. Berkovsky,

V.I. Kuleshov, G. Lomidze have considered many issues of literary comparative studies. In our country, the works of some famous scholars in comparative studies from Eastern Europe were also studied, among whom special place is given to the works of D. Durishin and A. Dima. As for the comparative study of Kazakh literature, the works of Ch. Valikhanov, A. Baitursynov, M.O. Auezov, M.I. Fetisov, E.V. Lizunova, K.Sh. Kereyeva-Kanafieva, S. Seitov, Z.A. Akhmetov, Sh.K. Satpayeva, N.Zh. Sagandykova, B.B. Mamraev, N.O. Juanyshbekov, M.Kh. Madanova, S.V. Ananyeva, A.K. Tusupova, and others are of great importance in this area.

By the middle of the XX century, the most clear classification of the forms of literary interrelations was developed by V.M. Zhirmunsky, who first identified four types of literary relations and convergences:

1) Simple comparison of literary phenomena, representing the basis for a more in-depth comparative historical examination.

2) Historical-typological comparison, explaining the similarity of genetically unrelated phenomena by similar conditions of social development.

3) Historical-genetic comparison, considering similar phenomena as a result of their genetic relationship and subsequent historically determined divergences.

4) Comparison that determine genetic relations between phenomena on the basis of cultural interactions, "influences" or "borrowings" due to the historical proximity of peoples and prerequisites for their social development" (Zhirmunsky, 1979: 194).

Later in the 1960s, this classification was further generalized and was reduced to two main types: contact-genetic connections and typological similarities. One of the first scientists to propose such classification was I. G. Neupokoyeva. This division was accepted by the vast majority of comparative studies scholars and still serves as the basis for comparative study of literatures. "Although it should be noted that in practice one can often observe various attempts at mixing, unclear division of boundaries between these types of literary connections, as well as the presence of many reservations and lengthy amendments, remarks and comments" (Madanova, 2003: 39).

"The classification of literary analogies into genetic (contact) relations and typological convergences reflects the main systemic distinction between the forms of interliterary process. Inherently, it is quite general in nature, because it does not adequately express the internal differentiation of the phenomena. The goals and previous practice of comparative study require a consistent disaggregation of components within these two spheres, while providing for the classification of the phenomena of perceiving and perceived literature, as well as analysis and coverage of the supranational development of literature" (Zhirmunsky, 1979: 194).

Based on this classification, D. Durishin, in his book "The Theory of Comparative Literary Study" (Dyuryshyn, 1979), proposed a detailed scheme reflecting the most important sections, concepts and categories of comparative literary studies. In his opinion, contact-genetic literary connections manifest themselves in several forms and are in turn divided into two types: external and internal connections.

The study of external relations is closely related to the identification of contacts, which in turn manifest themselves both in the form of impact on literary process (external contact),

and in the form of direct artistic reflection between the works of certain national literatures (internal contact). The initial stage of establishing external contacts involves the collection of material and its comprehensive analysis, in other words, collection of bibliographic information about literary connections. Historical and literary material of bibliographic systematization can be used to reconstruct general historical or cultural convergences. Also, with the help of such works, it is possible to create a solid basis for internal contact and typological research.

Another manifestation of external relations is literary-critical or theoretical publications about foreign literary facts, that is, feedback from foreign audience. Studying the response of foreign audience provides an opportunity to explore literary issues of the connections. Contacts and personal connections, mutual correspondence between the writers and literary figures play an important role in the field of interliterary relations. Such information (helping to determine the interliterary correlation) is available thanks to epistolary and other archival materials.

External contacts include such forms of creative communication as meetings, conversations, correspondence between the writers. The history of literary interconnections contains examples of fruitful and mutually enriching creative friendship of great writers and poets representing various national literatures: A.S. Pushkin and A. Mıtskevich; I.S. Turgenev and H. James. Studying Kazakh literature in the comparative aspect can be carried out on the basis of epistolary documents from the personal archives of such writers and poets as M.O. Auezov, A.K. Nurpeisov, O.O. Suleimenov and other famous classics who have correspondence with figures of foreign literature.

Literary translation is the main form of internal contacts. In Eastern literatures there are long-standing traditions of the genre of conditional translation – nazira, which included creative adaptations of the motives and plots of classical works of medieval Persian, Arabic, and Turkic literatures. Literary translation is most widely represented in historical practice of the literary process and is of exceptional importance as an important means of developing literary interrelations.

Other forms of internal contacts are as follows: imitation, borrowing, transformation and other types of creative development of the source work. Addressing foreign literatures in the history of the world literature has given rise to vivid examples of the synthesis of various artistic traditions, development and renewal of the genre-style tradition as a whole. A good example is the “oriental” poems of G.G. Byron, “Eastern Poems” by Hugo, “southern” poems by A.S. Pushkin.

In the history of Kazakh literature, the most famous examples of internal contacts are the poetic works of Abai, reflecting his creative relations with the classics of the East and West.

This category of relations also includes the influence of foreign works of the contemporaries or those belonging to the past eras on the writers. For example, Shakarım Kudaiberdiev’s interest in the life and creativity of Leo Tolstoy, which is reflected in his letters and notes.

One of the terms related to the field of internal contacts is the concept of impact. A. Veselovsky made a great contribution to the development of literary impacts, who

called them “countercurrents”. In this process, comparative studies scholars distinguish 3 sides: literature (work, author) that has an impact, mediator (translator, etc.) and literature (work, author) that perceives the impact. At the initial stage of development of comparative studies, the main attention was paid to the role of the first side – influencing literature.

The creative activity of the receiving part leads to the creation of a new fiction work by the writer. “The history of romanticism presents many wonderful examples of re-actualization of various literary phenomena of the past, in line with active, purposeful selection. As it is known, an appeal to folklore, artistic heritage of antiquity and the Middle Ages, along with the interest in Eastern culture, were the main priorities of creative inspiration. It was this factor of active selection that was reflected in the creative reworking of the Koranic theme in A. S. Pushkin and his contemporaries, oriental motifs in Byron” (Madanova, 2003: 42).

4. Results

Literary interrelations between Kazakhstan and Russia have long traditions. The history of spiritual communication between the Kazakh and Russian peoples dates back to the past centuries. The monograph by M.I. Fetisov is devoted to Kazakh-Russian literary interrelations of the 30s-50s of the XIX century “Literary relations between Russia and Kazakhstan” (1956). The origins of the friendship between Russian and Kazakh peoples, the rapprochement of their cultures can be traced in the monograph by K.Sh. Kereyeva-Kanafieva “Russian-Kazakh literary relations (second half of the XIX – first decade of the XX century)”, published in 1975 by the publishing house “Kazakhstan”. In the introduction to the book, she notes: “The beginning of a systematic study of the everyday life of the Kazakh people, first publications of information about their oral poetic creativity in Russian literature and journalism date back to the first half of the XVIII century. At first, fragmentary, inaccurate, sometimes with an exotic touch, travel essays about the Kazakhs, over time have changed by the detailed and objective works of Russian writers, scientists and travelers, which described the economic system, legal status, customs and morals of the Kazakhs, and gave examples of their oral poetic creativity” (Kereyeva-Kanafieva, 1975: 3).

During the Soviet period, the most active study of Kazakh-Russian literary relations took place. Perhaps the largest number of comparative works has been published on this topic, and it continued to attract the attention of scientists in subsequent years. Kazakh-Russian literary interrelations do not lose their relevance both due to the large factual material and due to the need to reconsider certain views and further develop research in view of the changed reality. In 1991, monograph by B.B. Mamraev “Kazakh literary relations of the early XX century” was published. In the introduction, the author explains that the book presents the “pre-October period” (Mamraev, 1991: 3). The second chapter shows the interrelations between Kazakh and Russian literatures using the example of the activities of the magazine “Ауқап”, in which the translations of a number of works of prominent Russian writers and poets into the Kazakh language were published. The third chapter is devoted to the Kazakh themes in the works of D.N. Mamin-Sibiryak, M.M. Prishvin, G.D. Grebenshchikov. In 1995 D.A. Kunaev published the monograph “M.O. Auezov and Russian Literature”, in 1998 R.O. Batyrbekova – monograph “From the history of literary relations”.

R.O. Batyrbekova examines Kazakh-Russian literary relations of the late XIX – early XX centuries. The author analyzes literary materials published in the “Dala Ualayatyryn

Gazeti" ("Steppe Newspaper"), published in two languages in 1888-1902 in Omsk, as well as materials about Kazakh literature unknown to the general public, published in "Proceedings of the Lazarev Institute of Oriental Languages" (Batyrbekova, 1998).

In 2009, under the supervision of B.B. Mamraev, E.M. Soltanaeva defended her PhD thesis "Kazakh-Russian literary relations of the last quarter of the XX century", which identified external and internal factors, forms and types of Kazakh-Russian literary relations of the last quarter of the XX century, analyzed the problems and results of the research work on Kazakh-Russian literary relations in domestic literary criticism, the importance of official events aimed at developing literary interconnections in the last quarter of the XX century is identified, and the role and place of literary criticism and literary studies in the study of literary relations is revealed. Covering the time period from 1975 to the end of the XX century, E.M. Soltanaeva pays attention to the activities of the magazine "Peoples Friendship" published in Moscow. The magazine published works by the writers of the Union republics, including many Kazakh writers in Russian.

In 2008, in the joint monograph "International Relations of Kazakh Literature during the Period of Independence", the section "Kazakh-Russian Literary Relations of the Period of Independence" was published, in which the authors reflect the literary relations of Kazakhstan and Russia in the 1990s and at the beginning of the XXI century. In their opinion, "the Kazakh-Russian dialogue between representatives of literary studies in the first decade of the XXI century not only continues, but rises to a new level" (Ananyeva and Mamraev, 2008: 158).

This article examines Kazakh-Russian literary interrelations from the beginning of the XXI century to the present.

As Kazakhstan gained independence, its culture and literature continue to arouse interest among Russian writers, poets, translators and scientists. Many of them visit our country. The reason for this may be international conferences and symposiums dedicated to the celebration of anniversaries of the classics of Kazakh literature, whose artistic skill plays an important role in the development of literary interrelations.

In the first decade of the period of independence, the director of the Institute of World Literature of RAS, F. Kuznetsov from Russia, took part in the celebrations dedicated to the 150th anniversary of Abai Kunanbayev in Kazakhstan; during the celebration of the 100th anniversary of Mukhtar Auezov, professors E. Kostyukhin from St. Petersburg and A. Kudelin from Moscow spoke at the international conferences. One can give many examples of the participation of Russian literary studies scholars in similar international conferences in Kazakhstan in subsequent years.

Director of the A.M. Gorky Institute of World Literature RAS, A.B. Kudelin positively assesses the contribution of Abai and Auezov to the world literary process: "The synthesis of the best works created by the national tradition, with the world literary experience, that meets the needs of development of national literature - this is the path of Abai Kunanbayev and Mukhtar Auezov in literature. And particularly on this path the outstanding Kazakh writer achieved the world recognition" (Kudelin, 1997: 98).

The intensification of literary relations between Kazakhstan and Russia is also evidenced by the literary-critical and research activities of the writer, literary studies scholar

N. Anastasyev. He published books in 2004 – “The sky in the flower calix. Abdijamil Nurpeisov and his books in the world literary landscape”, in 2006 – “Mukhtar Auezov. The Tragedy of a Triumphant”, in 2008 – “Abai. The severity of the flight”.

New material on modern Kazakh-Russian literary interrelations is presented in the collections “The Creativity of Abai Kunanbayev in Foreign Reception” (2016), “Literature of Kazakhstan in Foreign Sources” (2021), “Foreign Perception of the Literature of Kazakhstan” (2023), prepared by the scientists from the M. O. Auezov Institute of Literature and Art.

In the series “International Relations of Kazakh Literature”, a collection “The Creativity of Abai Kunanbayev in Foreign Reception” was published, which demonstrates the extent of the spread of the interest in the creativity of Abai Kunanbayev in the world. It represents 27 CIS and foreign countries. The period from 1940 to 2016 is covered. A number of sources have been translated into Russian for the first time. The book presents such Western countries as Belgium, Bulgaria, Great Britain, Hungary, Germany, Spain, Poland, USA, France, and Czech Republic. Among the countries of the foreign East, the book includes India, Iran, China, Korea, Mongolia, Pakistan, and Turkey. The CIS countries are represented by the researchers from Azerbaijan, Belarus, Georgia, Kyrgyzstan, Russia, Tajikistan, Uzbekistan, and Ukraine. In the collection “Creativity of Abai Kunanbayev in Foreign Reception”, the section “Russia” consists mainly of the articles in the press, reviews of Abai’s poetry collections by M. Zenkevich, A. Koptelov, S. Markov, V. Shklovsky, Z. Kedrina, L Sobolev, K. Altaisky. Thus, the articles by M. Zenkevich and A. Koptelov are the response to the book “Abai Kunanbayev. Lyrics and poems”. The book was published in 1940 in Moscow, edited by L. Sobolev with a foreword by M. O. Auezov. The collection includes the text of F.F. Kuznetsov’s speech in 1995 at the anniversary session of the National Academy of Sciences of the Republic of Kazakhstan, dedicated to the 150th anniversary of the birth of Abai Kunanbayev. In addition, articles by modern authors from Russia N. Anastasyev (Moscow, 2008), K. Sultanov (Moscow, 2013), O. Grebenyuk (2015), L. Agisheva (Tolyatti, 2015) are included.

The publication by N. Anastasyev is dedicated to the poetry of Abai Kunanbayev, who “from a very young age grew up in a song environment, he was a child of rhythm and sound” (“Creativity of Abai Kunanbayev in foreign reception”, 2016: 252). Paying attention to the rhythmic image of Abai’s poetry, the researcher characterizes it with the following words: “sometimes the calm tread of a caravan is heard in it, sometimes the inaudible stirring of the dunes, these wrinkles of the earth, occasionally disturbing the steppe surface, the flight of a bird of prey, or the clatter of horse hooves” (“Creativity of Abai Kunanbaev in foreign reception”, 2016: 252). N. Anastasyev believes that in addition to his natural gift, Abai’s poetic skill was influenced by his mother Ulzhan and especially his grandmother Zere, a woman gifted with an ear for poetry and poetic soul. Analyzing the cycle of Abai’s poems dedicated to the seasons, he highlights such distinctive features as poetizing of everyday life, its most familiar, most common and everyday signs: “This is the aul world, it is inhabited by motley steppe people - rich bais, poor sharua, rulers, volost officials, mullahs, horse thieves, different people. The native speech is heard here, and the events do not take place in foreign lands, and the plastic, materially accurate image

of these events is also recognizable and familiar to the eye. In a word, indeed, as has been mentioned and documented more than once, by Abai's poems one can reconstruct the real life of the steppe region during approximately half a century of its nomadism" ("Creativity of Abai Kunanbaev in Foreign Reception", 2016: 255).

O. Grebenyuk in the article "People, read Abai!" draws attention to the fact that Abai translated poems by A.S. Pushkin, M.Yu. Lermontov, fables by I.A. Krylov, stories by L.N. Tolstoy, M.E. Saltykov-Shchedrin into Kazakh: "The Steppe was especially imbued with the "Letter of Tatyana" from Pushkin's "Eugene Onegin", which Abai set to music and made "Tatiana's Song", and this song soon became popular and truly folk" ("The Creativity of Abai Kunanbaev in Foreign Reception", 2016: 268).

L. Agisheva recalls the Year of Abai in Russia and the Year of Pushkin in Kazakhstan in 2006, when a monument to the great Kazakh poet and thinker Abai Kunanbaev was unveiled in Moscow on Chistoprudny Boulevard. Noting the longevity of the poet's works, she writes: "Abai became a reformer in view of rapprochement with Russian and European cultures. His creative works enriched the national culture, significantly influencing on cultural development of the peoples of Central Asia and the East" ("Creativity of Abai Kunanbaev in foreign reception", 2016: 269).

In the book "Literature of Kazakhstan in Foreign Sources", among Russian authors there is a literary critic, professor at the A.M. Gorky Literary Institute, member of Russian Pen-Center E. Sidorov; prose writer, academician of the Academy of Russian Literature, editor-in-chief of the publishing house "Khudozhestvennaya Literatura" G. Pryakhin; literary critic, associate professor at the A.M. Gorky Literary Institute, member of the Union of Russian Writers P. Basinsky; literary critic, leading researcher at the A.M. Gorky Institute of World Literature, Secretary of the Board of the Union of Writers of Russia A. Bolshakova; prose writer, poet, publicist, member of the Union of Writers of Russia M. Popov; writer, translator, academician of the Academy of Russian Literature, member of the Union of Writers of the USSR and the Executive Committee of Russian Pen Center A. Kim; poetess, literary critic, member of the Union of Writers of Russia S. Solozhenkina; writer, screenwriter O. Osetinsky. Their articles are devoted to the creativity of Kazakh writers such as A. Nurpeisov, A. Kekilbayev, S. Elubay, G. Shalakhmetov, R. Burkitbaeva-Nukenova.

G. Pryakhin, in the article "Classical Prose," speaking positively about the novel "The Last Duty" by A. Nurpeisov, argues: "There are such literary things that both individual readers and entire generations of readers can read them again and again. And these things can be in tune with new times and new truth and values" ("Literature of Kazakhstan in foreign sources", 2021: 77). It should be clarified that in 2017 in Moscow, the publishing house "Khudozhestvennaya Literatura" published a new version of the novel by A. Nurpeisov entitled "And there was a day... And there was a night...". One of the translators of the book was A. Kim, who shares his perception of the Kazakh writer: "I felt his noble origin, that I already mentioned. He is a powerful man, like a living mythical figure" ("Literature of Kazakhstan in foreign sources", 2021: 79).

The works of A. Kekilbayev have become widespread in many languages of the world. They were actively published in Russian during Soviet times and during the period

of independence. In 2003, the book "Steppe Legends" was published in Moscow with a foreword by E. Sidorov. Paying attention to the artistic skill of the writer, the author of the preface highlights high philological culture, which helps the writer maintain the purity of the stylistic tone of his works. E. Sidorov gives a capacious and fair description of the creativity of A. Kekilbayev: "The world of his historical prose is cruel and tragic. There, innocent blood is shed, there, in atonement for anger and pride, people trample the laws of the heart and, in the name of falsely understood honor, are ready to commit a crime. However, at the same time, the sprouts of goodness and light are ripening there. The tyrants leave, mercilessly washed away by the waves of time. What remains is the people, their soul, imprinted in music, stone, legend" ("Literature of Kazakhstan in foreign sources", 2021: 70). It should be noted that in the book "Steppe Legends" the historical prose of A. Kekilbayev is represented by the stories "The Ballad of Forgotten Years", "The Khatyngol Ballad", "The Well", "The Competition", "The Prize Runner" and the novel "The End of the Legend".

O. Osetinsky writes with admiration about S. Elubaev's novel "Lonely Yurt". He believes that this work is "an absolute national masterpiece, the Kazakh "Quiet Don"" ("Literature of Kazakhstan in foreign sources", 2021: 82). Indeed, in the novel, which consists of three books, the writer touches on the theme of famine in the Kazakh steppes in the 1930s, describes the trials that the main characters faced during the years of Stalinist repression, and ends the trilogy with times of stagnation in the last decades of the Soviet period. S. Elubay's artistic skill is manifested in the brilliant revelation of the characters' nature, in truthful reflection of many social and moral problems. The novel has been translated into English, Turkish and Spanish.

For the collection "Literature of Kazakhstan in Foreign Sources" an "Index of translations of the works by Kazakhstan authors into foreign languages" was compiled, according to which it is clear that in the last two decades the books by the Kazakh poetess R. Burkitbayeva-Nukenova have been actively published in Moscow. In 2006, the poetry collections "Pier of Dreams" (160 pp.) and "Embankment of Hopes" (176 pp.) were published, in 2008 – "The Face of the Elusive Moon" (160 pp.). In 2016, the Khudozhestvennaya Literatura publishing house published the books "Karakul Curls", "Nomadic Expanses of Soul", in 2018 – "Adobe House of Being" (224 pp.), in 2019 – "In the Purple Haze of Tamarisk" (168 pp.), in 2020 – "Horseshoe of the feather grass steppe. Verses. Poems" (320 pp.), in 2021 – "The Light of Nomadic Star. Selected works" (200 pp.). In the preface to the poetry collection "Adobe House of Being" G. Pryakhin notes that the poems of R. Burkitbaeva-Nukenova are national in terms of the theme, structure of feelings and structure of phrases. Calling her a "poet of insight" he highlights the epic and social themes of poetry: "Raushan does not shy away from journalism, her poems are full of signs of the day: EXPO 2017, the anniversary of Astana, etc. This, of course, has its own pattern, the poet lives with people in the present day, and not just the past" ("Literature of Kazakhstan in foreign sources", 2021: 81).

The development of literary interrelations between Kazakhstan and Russia over the last two decades of the XXI century is clearly presented in the new collection "Foreign perception of the literature of Kazakhstan". The "Russia" section includes articles by E. Seifert "The Wanderer's House" by Herold Belger: a book-museum",

I. Kiseleva "His prayer is the cry of a broken heart...", L. Anninsky "Before the unknown. Reading the Kazakh authors", G. Pryakhin "...And the grief is the same for everyone", N. Miroshnichenko "Presentation of the novel-essay by V. Mikhailov "Zabolotsky", G. Pryakhin "Women's challenge", O. Valikova "Living context", "Poetry of Farkhat Tamendarov in the almanac "Solar Wind"", U. Kim. "Notes on rice grain" by Stanislav Lee", S. Komov "About the new collection of poetry by Stanislav Lee", K. Galai "Maurice Simashko: following French publications", A. Bitov "About the writer Assel Omar", S. Dmitrienko "The characters of Assel Omar who remain faithful to the ethnic group", A. Shevtsova "The stories of Asel Omar as Sufi tales".

E. Seifert, poet, prose writer, translator, literary critic, member of Moscow Writers' Union, Doctor of Philology, professor of Russian State Humanitarian University (Moscow) in the article "The Wanderer's House" by Herold Belger: a book-museum" calls the novel by Kazakhstan writer, publicist H. Belger "The Wanderer's House", dedicated to the fate of Soviet Germans resettled in Kazakhstan in 1941 "a kind of museum of deportation". Government orders, newspaper clippings, and the laws of the Constitution, which are mentioned by the author in the novel, allow to consider the book as a museum. "The documentary nature of the narrative makes it possible to include real people in the text of the novel, for example, the episodically mentioned German language teacher Victor Klein" ("Foreign perception of the literature of Kazakhstan," 2023: 220). E. Seifert notes the artistic skill of H. Belger when describing the life of the Kazakhs, Germans, and Russians, as he shows deep knowledge of national cuisine, way of life, and customs. It should be noted that the novel is autobiographical in nature. The prototype of one of the main characters, David, is H. Belger's father, Karl Belger; Harry's fate in the third chapter is similar to the fate of the author of the novel. The author of the article writes about the difficult trials shown in the novel that Russian Germans had to experience during the Great Patriotic War. This is not only forced deportation, but also mobilization to the labor army, which ended tragically for Christian and Oscar. At the end of the article, E. Seifert summarizes: "The tragedy of Herold Belger's novel "The Wanderer's House" is, paradoxically, bright, imbued with a good faith in life. The wanderer's house transforms from metaphor into reality under the hands of David: a thrifty man builds a strong, solid house in the village. Harry's dream of becoming a citizen of the Soviet state and gaining higher education is coming true" ("Foreign perception of the literature of Kazakhstan", 2023: 222).

In 2013, the Russian magazine "Moscow" published the article by I. Kiseleva "His prayer is the cry of a contrite heart...", dedicated to the book of the Kazakh prose writer V. Mikhailov "Lermontov: Alone between heaven and earth", published in Russian publishing house "Molodaya Gvardiya" in 2012 in the series «The Life of Remarkable People». Comparing it with V. Afanasyev's previous book "Lermontov", which was also published in this series, but in 1991, the author of the article notes in the new book the synthesis of literary studies work, journalism and lyrical prose. V. Mikhailov cites statements about Lermontov by philosophers, critics, and literary scholars. At the same time, he expresses agreement or disagreement with them. I. Kiseleva evaluates the book positively: "Defending Lermontov and recreating his image in accordance with his ideal of humanity, or rather, God-manhood, Mikhailov wrote an apologia book, which is imbued

with the depth of empathy for the poet; the author tried to see Lermontov through the prism of love - in the light of eternity, based on the best that is in the poet, and this is the right attitude, allowing the most objective assessment of a person in general, in his greatness and in his weakness» («Foreign perception of the literature of Kazakhstan», 2023: 224). Calling V. Mikhailov's book a solid work, I. Kiseleva believes that it will take its rightful place among the books about M. Lermontov.

The popularity of V. Mikhailov's creativity in Russia is evidenced by constant holding of presentations of his books in the neighboring country. N. Miroshnichenko shares his impressions about the presentation of V. Mikhailov's novel-essay "Zabolotsky". The meeting with him and the presentation took place in the A. Herzen Library in the city of Kirov in 2018. By the way, the book "Zabolotsky" was published in the "The Life of Remarkable People" series in 2017. N. Miroshnichenko draws attention to the fact that for many years V. Mikhailov was the editor of the literary and artistic magazine "Prostor" – printed body of the Writers' Union of Kazakhstan, published in the city of Almaty. He is the author of the books about M. Lermontov and E. Boratynsky. The book about N. Zabolotsky shocked N. Miroshnichenko. She writes: "I was shocked by the fact that in the book the author takes three tenses at once, he writes from the future tense about yesterday, managing to stay in the present" ("Foreign perception of the literature of Kazakhstan," 2023: 229). She believes that V. Mikhailov, as a thoughtful poet, is very similar to N. Zabolotsky humanly. "V. Mikhailov is a wonderful poet. I believe that we should speak openly about the talented people", she sincerely admires the Kazakhstan author N. Miroshnichenko, she knows about all his books, she is their first reader, since he sends her everything.

5. Conclusion

The growing interest in the study of literary interrelations and mutual enrichment of cultures provokes the relevance of raising the issue of the subject, goals, objectives and methodology of literary comparative studies, that is, it explains the desire to find objective patterns in the field under study.

The study of national literatures in the framework of interliterary relations requires constant comparison of the works of different countries, different eras and periods, different writers of the country and era.

It is needed to discover and explore literary interrelations in order to understand further prospects for the development of the world literature, to read it as a single cultural text of a certain era, build certain model as general aesthetic guideline, just as universal moral values were formed and consolidated among the peoples of the world over the centuries. At the same time, it is important to preserve traditional national features of certain literature and national artistic specificity.

It is difficult to overestimate the importance of literary interrelations for the accelerated development of fiction writing, for the enrichment of poetics, themes, ideas, images, and the writing style of the authors. In the last two decades, development of Kazakh literature continues to take place in the world context of globalization. In this regard, the role and importance of international relations of Kazakh literature increases immeasurably for the development of the entire spiritual culture of our country.

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