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Assyl Matayeva
L. N. Gumilyov Eurasian National University, Astana

Sagymbay Zhumagul
L. N. Gumilyov Eurasian National University, Astana

Akmaral Dalelbekkyzy
Farabi University, Almaty

Yrysgul Shakaman
Pavlodar Pedagogical University

Seifitden Sutzhanov
Pavlodar Pedagogical University

Contemporary Kazakh Literature in Comparative Studies: Current Trends

Abstract

This study aims to examine the influence of globalisation, multiculturalism, and modern theories on Kazakh comparative literature studies within the framework of global trends. The research was conducted concerning scientific paradigms, focusing on the role of globalisation and emerging trends that significantly impact global science and culture, prompting a reconsideration of such fundamental concepts as nation, culture, and state. Particular attention was given to the challenge of preserving national identity in the context of globalisation, where rapid economic, cultural, and political integration poses a threat to traditional cultural values and identity. The findings indicate that the integration of contemporary paradigms and global trends has enriched Kazakh comparative literature studies, facilitating a deeper understanding of textual complexity, symbolism, and semiotic systems. The results emphasise the importance of integrating innovations and contemporary scholarly approaches into Kazakh comparative literature studies, thereby strengthening its position in international academia.

Keywords: multiculturalism, globalisation, postcolonial criticism, literary paradigms, Kazakh comparative literature, national identity.

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INTRODUCTION

The impact of cultural dynamics on Kazakh literary theory has grown increasingly significant recently. These global trends have presented both challenges and opportunities for the development of national literary traditions, particularly in regions such as Kazakhstan. Within the context of rapidly evolving global processes, examining the influence of these factors on Kazakh literature—defined as works written in the Kazakh language—is of critical importance. At the same time, the term Kazakhstani literature encompasses the broader literary traditions of the country, integrating both Kazakh language and Russophone literature, the latter referring to works written in Russian, which hold a significant place in Kazakhstan's literary landscape. As Kazakhstan continues to deepen its integration into the global community, its literary discourse must adapt to new paradigms that transcend national boundaries, reflecting the multifaceted nature of its literary and cultural identity.

An increasing number of studies focus on the influence of cultural transformations. For instance, Botescu-Sireteanu highlights that these global processes have prompted a profound reassessment of national identity in literature, presenting new tasks and challenges for Kazakh literary scholars. The study by Ryspayeva et al. examines the role of multiculturalism in reshaping the understanding of Kazakh literary heritage, emphasising the importance of dialogue between diverse cultural traditions to enrich interpretations of Kazakh texts. Ariely stresses that multiculturalism encourages a re-evaluation of traditional approaches to Kazakh literature, creating opportunities for novel interpretations and methodologies. In particular, the research demonstrates how incorporating elements from other cultural traditions enhances the exploration of themes such as identity, national memory, and cultural heritage.

Ananyeva et al. highlight in their study how transnational research has influenced the methods and perspectives employed in Kazakh literary studies, noting that this approach has opened new opportunities for exploring connections between Kazakh literature and global literary movements. The authors observe that the transnational perspective allows literary studies to move beyond traditional national boundaries, focusing on the interplay of cultures and literature from different countries. This has not only deepened the understanding of Kazakh literature within the context of global literary processes but has also identified common themes, motifs, and stylistic features that link Kazakh literary works with global literary trends.

Friess explores the dynamics of Russophone literature in Kazakhstan, emphasising the ways in which young authors in the region navigate their identities within the broader context of the "Russian World." Friess analyses the literary production of Kazakhstani writers who write in Russian, revealing how their works engage with both the national and transnational spheres. Her study critically examines how these authors address themes of cultural hybridisation, national identity, and the complex legacies of Soviet and post-Soviet structures in Kazakhstan. The author studies the way young Russophone writers in Kazakhstan are redefining the boundaries of literature and engaging with the socio-political implications of their language choice. Friess's analysis contributes to a deeper understanding of how Kazakhstani literature operates within the global literary field while also navigating local and international politics.

Global literary trends, particularly those shaped by multiculturalism and transnationalism, often challenge traditional literary frameworks, requiring scholars to reconsider established methods of analysis and interpretation. In the context of globalisation, national literary traditions are viewed through a new lens, where the interplay of diverse cultural contexts becomes inevitable. Research conducted by Jakipova et al. emphasises the necessity of integrating global perspectives into Kazakh literary theory. This approach not only ensures the relevance and vitality of Kazakh literature but also enriches it with new meanings and interpretations.

Matayeva highlights the impact of global literary trends on the evolution of Kazakh literary criticism, particularly in how these trends contribute to a more nuanced understanding of the complex cultural interactions shaping literary production. Ananyeva examines how the intersection of global and local literary traditions has led to new interpretations of Kazakh literary texts, emphasising the importance of adaptability and openness to diverse theoretical approaches. The author specifically notes how globalisation has fostered intercultural exchanges, resulting in a richer and more dynamic literary discourse in Kazakhstan.

Caffee's study offers a transnational perspective on Russian-language literature, challenging traditional boundaries that categorise Russophone literature as confined to Russia alone. Caffee argues for a more inclusive and fluid understanding of Russian-language literature, positioning it within a broader Eurasian context. By examining how literature in Russian transcends national borders, Caffee proposes a conception of Russophonia that connects Russian-language literary traditions across diverse cultural and political spaces. Her work contributes significantly to the ongoing debate about language and identity in post-Soviet states, including Kazakhstan, where the Russian language continues to be an important

cultural and literary vehicle. Caffee's analysis reveals how Russophone authors in Kazakhstan engage with global and local themes, reflecting the intersections of Kazakh, Russian, and Eurasian identities.

A review of the available literature reveals that, despite the substantial body of research on the influence of globalisation and multiculturalism on Kazakh literature, further studies are needed to explore how these influences are integrated into the theoretical frameworks employed by Kazakh literary scholars. The ongoing development of Kazakh literary theory in response to global trends necessitates a deeper examination of how these influences can be harmonised with the preservation of national literary identity.

The impact of globalisation on Kazakh literature has raised significant debates within contemporary literary studies. While it is tempting to draw a simple opposition between the global and the local, framing the global as an external, often homogenising force, and the local as an authentic, culturally preserving element, such a dichotomy risks oversimplifying the complex dynamics at play. This simplistic opposition does not account for the ways in which Kazakh literature both adapts to and reshapes global literary trends. Instead of a straightforward conflict, the relationship between global influences and Kazakh cultural identity is more nuanced and interwoven. Authors within Kazakhstan engage in a dynamic exchange, blending global literary paradigms with local traditions, creating hybrid forms that reflect the nation's evolving identity in a globalised world. The aim of this study is to explore how contemporary Kazakh literature navigates these tensions and enriches the global literary landscape while preserving national cultural identity. The main objectives of the research are as follows: a) identification of the principal literary paradigms influencing the development of Kazakh literature; b) assessment of the impact of global literary trends on the interpretation and analysis of Kazakh literary texts; c) analysis of the current state of Kazakh literary theory within the context of global processes.

MATERIALS AND METHODS

The research process involved the collection, systematisation, and analysis of data from various sources. A comprehensive approach, combining both quantitative and qualitative methods of analysis, was employed to achieve the research objectives and ensure accurate findings. The study was conducted using data and materials from international sources, which allowed for the consideration of a global context and ensured a high level of objectivity and precision in the results.

The initial phase of the research involved an analysis of key texts in Kazakh literature written in the 20th and 21st centuries. Particular attention was paid to the works *Paper-thin Skin* by Aigerim Tazhi (2019) and *To Hell with Poets* by Baqytgul Sarmekova (2023). These texts were selected based on their significance in examining processes of cross-cultural dynamics that had had a substantial impact on the development of Kazakh comparative literature studies. They were chosen as representative samples reflecting the cultural and social changes that occur in Kazakhstan and globally. The primary focus was on analysing symbolism, narrative structures, and sign systems that allowed for a better understanding of the interaction of Kazakh literature and global literary traditions.

The second phase of the research was dedicated to analysing the impact of global processes on the development of Kazakh comparative literature studies. Particular attention was given to these processes' contribution to the rethinking and broadening of traditional approaches to studying Kazakh literature. The research explored various aspects of the interaction between Kazakh literature and world literary processes, as well as how cultural integration and multiculturalism shaped new directions in literary studies.

Particular attention was paid to the issue of preserving national identity in the face of globalisation. The research examined processes of cultural integration to assess the adaptation of traditional Kazakh cultural values to contemporary conditions. A content analysis method was employed to identify the main themes and motifs recurring in Kazakh literature (i.e. these reflecting the struggle to preserve national identity).

The third stage of the research involved the analysis of intercultural connections and their influence on the formation of literary texts. This stage included a study of transnational research, allowing for the identification of global literary trends and their impact on Kazakh literature. Data for this stage was gathered from academic publications and reports (Jakipova et al.; Amankulova et al.). This has enabled the study of how Kazakh literature fits into a broader global context and how it interacts with other national literatures.

Quantitative methods involved statistical analysis of data obtained from official sources and analytical reports (Kalybekova et al.), allowing for an objective assessment of the degree to which globalisation and multiculturalism have influenced Kazakh literature. Qualitative methods, such as content analysis and discourse analysis, were employed for an in-depth study of symbolism and sign systems, as well as for analysing the influence of international cultural trends on Kazakh literature.

RESULTS

A) TRENDS IN GLOBAL LITERATURE AND THE ROLE OF KAZAKH AUTHORS

Globalisation and multiculturalism are mutually reinforcing processes that create new opportunities for understanding complex cultural, social, and political processes in the contemporary world. However, they also raise new questions related to the preservation of cultural diversity, the sustainability of national identities, and equality in a globalised world. Contemporary trends also contribute to the development of new methodological approaches in Kazakh comparative literature studies. The influence of postcolonial criticism, gender studies, intertextual analysis, and other modern theories leads to a re-evaluation of traditional conceptions of Kazakh literature and the creation of new research paradigms (Abdurazakova et al.). Kazakh comparative literature studies have undergone significant changes in recent decades, associated with a rethinking of historical heritage, cultural identity, and the search for a place in the global literary context. Some of the key areas of contemporary Kazakh comparative literature studies have been globalisation, postcolonial criticism, and the study of issues of national identity and culture. These areas are relevant not only for understanding the development of Kazakh literature but also for researching broader processes occurring in the post-Soviet space.

A comparison of global bestseller rankings with those in Kazakhstan reveals minor yet noticeable differences in readers' literary preferences. On the global stage, thrillers, science fiction, fantasy, and works addressing socially significant issues dominate. For instance, bestseller rankings (such as the GoodReads 2024 one) frequently feature books such as *The Covenant of Water* by Abraham Verghese, George R. R. Martin's *A Song of Ice and Fire* saga, and *Lessons in Chemistry* by Bonnie Garmus.

In contrast, different literary preferences are observed in Kazakhstan. While global bestsellers such as *Thinking, Fast and Slow* by Daniel Kahneman and *Dune* by Frank Herbert are present in the top rankings, Kazakhstani bestseller lists (Meloman) are primarily dominated by works focused on national history, culture, and traditions (see Table 1). For example, popular authors include Amir Karakulov and Zaure Seitova, whose novel *The Archer* delves deeply into Kazakhstan's national traditions, historical roots, and social realities. The work explores important themes such as the search for national identity, personal freedom, and social expectations within the context of Kazakh society. Such works play a crucial role in preserving and transmitting cultural values, making them particularly significant for Kazakhstani readers.

Top global bestsellers		Top bestsellers in Kazakhstan	
Author	**Book title**	**Author**	**Book title**
Bonnie Garmus	*Lessons in Chemistry*	Victor Pelevin	*Journey to Eleusis*
Prince Harry	*Spare*	Daniel Kahneman	*Thinking, Fast and Slow*
James Clear	*Atomic Habits*	Frank Herbert	*Dune*
Mark Manson	*The Subtle Art of Not Giving a F*ck: A Counterintuitive Approach to Living a Good Life*	Amir Karakulov	*The Archer*
Jennette McCurdy	*I'm Glad My Mom Died*	Liu Cixin	*The Three-Body Problem*
Charlie Mackesy	*The Boy, The Mole, The Fox and The Horse*	Margulan Seisembayev	*Mission Accomplished*
Colleen Hoover	*It Starts with Us*	Gulnar Nauryzbai	*Salem, Almaty!*
Delia Owens	*Where The Crawdads Sing*	Sarah Cameron	*The Hungry Steppe: Famine, Violence, and the Making of Soviet Kazakhstan*

Table 1. Comparison of bestseller rankings in the world and Kazakhstan (2023). Compiled by the authors based on data from Goodreads (2024) and Meloman (2024).

A comparison between global and Kazakh bestseller rankings reveals cultural and societal disparities in literary choices. Memoirs, science fiction, psychological research, and self-help books like *Spare* by Prince Harry and *Atomic Habits* by James Clear dominate the global market. Personal stories and psychological insights appealing to international readers are common themes in these publications. Kazakh rankings favour books about national identity, culture, and history, such as Sarah Cameron's *The Hungry Steppe: Famine, Violence, and the Making of Soviet Kazakhstan* and Margulan Seisembayev's *Mission Accomplished*. Kazakh readers want to discover themselves through local and national literature. While global literature explores human progress, social justice, and futurism, Kazakh readers choose books that highlight cultural identity and historical history. Global and Kazakh literary preferences differ mostly

due to cultural, historical, and social considerations. The global market values novelty, technological development, and re-imagining the future, as shown by futurism, dystopian narratives, and science fiction, i.e. genres exploring humanity's future, technology's impact, environmental crises, and social justice. Literary choices often reflect global issues like inequality, climate change, and technology advancement, making them relevant to international audiences.

Concurrently, Kazakh readers tend to gravitate towards literature reflecting their national consciousness, historical heritage, and cultural roots. This preference can be attributed to the prolonged struggle to preserve national identity, particularly in the context of historical events such as colonisation, the Soviet era, and the contemporary period of independence. Kazakh readers value literature that underscores their cultural traditions, customs, and native language, while also addressing issues of national pride and the preservation of cultural distinctiveness. Social factors also play a pivotal role in shaping literary preferences. In the context of globalisation, many Kazakh readers need literature that resists homogenisation and helps preserve the unique aspects of their national culture. Such books serve not only as works of art but also as important cultural artefacts that contribute to strengthening national spirit and solidarity. For instance, during periods of political and economic instability, national literature becomes a vehicle for expressing and reinforcing cultural values, which is particularly significant for maintaining identity in the face of global change.

It is important to note that Kazakh literature is, nonetheless, influenced by globalisation, which, on the one hand, allows it to transcend national borders and gain international recognition, but, on the other hand, presents it with the challenge of preserving national identity. The integration of Kazakh literature into the global context is evident through the translation of works by Kazakh authors into other languages, participation in international literary festivals and symposia, and the study of Kazakh literature within the framework of literary and cultural studies.

Despite international recognition, Kazakh authors remain underrepresented in the bestseller market. Themes related to postcolonial criticism, nomadic culture, and national traditions make Kazakh literature unique but also less universally appealing to the general reader. Contemporary Kazakh writers such as Tazhi and Sarmekova are striving to align with global literary trends by combining national themes with pressing global issues (e.g., environmental problems, social justice, intercultural dialogue). A closer examination of their works reveals how these writers navigate the intersection of Kazakh identity and globalisation, adapting their literary voices to resonate with both local and international audiences.

For instance, Tazhi, a prominent figure in contemporary Kazakh poetry, exemplifies an author whose work reflects both the influence of globalisation and a desire for integration into the global literary space. In her collection *Paper-thin Skin*, Tazhi creates a dialogue between Kazakh traditions and contemporary themes such as issues of identity, environmental degradation, and social justice. Through her delicate blending of traditional Kazakh symbols and modern-day concerns, she crafts a multi-layered cultural dialogue. One such example is her evocation of the steppe, not merely as a symbol of Kazakh heritage but as a metaphor of the vulnerability of nature in the face of industrialisation. The recurring imagery of fragility serves as a critique of both personal and environmental vulnerability, linking global environmental issues with Kazakh cultural identity. Through her poetry, Tazhi demonstrates that Kazakh literature can be both rooted in national traditions and responsive to global concerns, making her work accessible to an international audience while remaining deeply connected to the specific cultural context of Kazakhstan.

In *Paper-thin Skin*, Tazhi delves into the complexities of human vulnerability, a theme that resonates universally across cultural boundaries. Her poetry is characterised by intertextual connections that transcend Kazakh culture, making her work relevant on a global scale. One example is her portrayal of personal and collective fragility in the face of modern global crises. Tazhi's use of traditional Kazakh metaphors, such as the yurt or horses, interacts with contemporary themes of global environmentalism and human rights, creating a bridge between the local and the universal. The way in which she intertwines Kazakh imagery with global themes demonstrates her ability to preserve national identity while engaging in global literary trends, highlighting how Kazakh literature can adapt to the globalised literary landscape without sacrificing its cultural roots. Her exploration of social equality further underscores this engagement with global literary movements, contributing to the wider discourse on human rights and social justice that is prevalent in contemporary global literature.

Sarmekova, however, stands out among the presented authors as a writer who integrates Kazakh literature into the global literary context while preserving its national specificity. In *To Hell with Poets*, this is achieved not through abstract reflection, but through the satirical depiction of Oryngul's encounter with literary authority, which becomes a means of exposing broader tensions between aspiration, social hierarchy, and disillusionment in post-Soviet Kazakhstan. The heroine's inner world is revealed through a combination of naïve self-perception, emotional projection, and humiliating experience. Oryngul believes that she "was born for poetry" and even considers her simple poem beginning with "Hey, stone egg, you have life too" a "masterpiece," which at once introduces both her sincerity and her comic vulnerability (98–99). This mixture of self-

belief and awkwardness gives the character a tragically comic dimension: she is not ridiculed from outside, but shown as a young woman whose longing for recognition makes her susceptible to illusion.

Sarmekova's irony becomes especially clear in the representation of Itbai, whose public image as a celebrated poet is steadily dismantled by deflationary detail. He is introduced ceremonially at a wedding as a great poet, yet the performance itself is undercut by the indifference of the audience: "the women had moved on to talking among themselves," Eltai "had already fallen asleep and woken up," and "only the lonely Oryngul was listening to the poet" (14). In this way, literary prestige is shown as theatrical rather than substantive. The satire sharpens further when Oryngul, imagining Itbai as a cultural guide and even "a towering mountain," encounters instead the grotesque materiality of his body: as he tries to kiss her, "the dandruff-like flakes that had gathered on his shiny bald head, like a mirror, covered his face like a fly" (88). This abrupt collapse of elevated poetic authority into physical absurdity exemplifies Sarmekova's rejection of conventional literary idealisation. In place of the romanticised poet-genius, she offers a figure marked by vanity, manipulation, and bodily vulgarity.

The story also demonstrates how Sarmekova connects specifically Kazakh realities with themes that remain legible to a wider audience. Oryngul's desire to enter the literary world through patronage, her trust in promises that she will become "famous throughout the world" (99), and her subsequent exploitation reflect a recognisable structure of unequal power, especially between an inexperienced young woman and an older male cultural authority. This tension culminates when her poem is published only after being altered beyond recognition: it retains merely the title "Life," while "it was a completely different poem" (106). The episode transforms an apparently local literary situation into a broader commentary on authorship, gendered vulnerability, and the violence of symbolic appropriation. Thus, Sarmekova's prose resonates beyond the Kazakh context not because it abandons local specificity, but because it renders that specificity through irony, humiliation, and frustrated aspiration, all of which make the text accessible within broader global discussions of social inequality, cultural authority, and the search for identity in a changing world.

However, a significant portion of Kazakh literature often fails to reach the top positions in global rankings due to the language barrier and limited availability on major international platforms. In addition, the uniqueness of Kazakhstan's historical and social realities may reduce the immediate recognisability of its literary concerns for broader audiences. Nevertheless, contemporary Kazakh comparative literature studies play a pivotal role in interpreting such texts, strengthening national identity, and integrating Kazakh literature into a wider global context. By analysing cases such

as Sarmekova's, Kazakh comparative literature studies demonstrate that national literature can preserve its cultural distinctiveness while also contributing meaningfully to international literary and scholarly discourse.

B) CURRENT ISSUES IN KAZAKH AND COMPARATIVE LITERATURE STUDIES

The preservation of national identity in the age of globalisation is one of the most pressing and complex challenges of the modern world (Abdurazakova et al.). Globalisation, with its rapid pace of economic, cultural, and political integration, poses significant challenges to national communities, threatening traditional cultural values and identities. National identity, encompassing a sense of belonging to a particular culture, language, history, and traditions, confronts new forms of cultural interaction and competition. In this context, investigating ways to preserve national identity becomes particularly important for understanding the dynamics of cultural processes in the age of globalisation.

One of the key aspects of this problem is the impact of globalisation on cultural practices and traditions. On the one hand, globalisation promotes the spread of ideas, technologies, and products that can enrich national cultures and stimulate cultural development. On the other hand, it poses a threat of cultural homogenisation, where dominant global cultures, such as American or European, begin to displace and replace local traditions and customs. As a result of this process, there may be a loss of unique elements of national culture, such as language, folklore, traditional crafts, and customs, which are the foundation of national identity. This is particularly relevant for smaller nations and ethnic groups whose cultural traditions are at risk of disappearing in the context of global cultural exchange.

The changing conceptions and meanings of national identity in a globalised environment are another important issue (Kerubo). Traditional national identity theories viewed culture as immutable and unchangeable. Globalisation is changing this notion, and national identity is seen as more flexible and dynamic, subject to external influences. Migration, international communications, and global cultural trends can influence national identity perceptions. This can produce new identities that mix national and global cultures. Globalisation affects cultural beliefs and national identity, especially among millennials, who mix traditional and modern cultures. Globalisation presents new difficulties and opportunities for Kazakh literature, which affects national identity. Traditional and cultural themes are being combined in contemporary Kazakh literature, especially for younger readers. Themes, genres, and storytelling tactics are shifting as authors experiment with Western and Eastern literary forms while retaining

national qualities. Kazakh youth, engaged in culture through the internet and (social) media, increasingly find their identity in writing that blends national motifs with pop culture such as music, film, and digital art. Short stories and essays, which are easier to read in the digital age, are popular among young Kazakh authors. They reflect global trends like urbanisation, migration, and the modern-world search for personal identity.

Works by Kazakh writers increasingly incorporate elements of intercultural interaction, references to foreign literary trends and cultural symbols, creating a unique blend of the local and the global. Authors such as Dan Sugralinov, popular among young people for his cyberpunk works, exemplify these processes of synthesis. In works such as *Kirpichi* [*The Bricks*] Sugralinov seamlessly blends cyberpunk elements with Kazakh cultural realities, creating worlds in which high technology and social alienation coexist with national characteristics and cultural symbols. This unique approach allows the author not only to introduce fresh genre solutions to Kazakh literature but also to adapt global motifs to a local context, making them more accessible and understandable to the Kazakh reader. These works demonstrate how Kazakh literature is adapting to a changing world, striving to preserve its uniqueness while simultaneously becoming part of the global literary process. Thus, globalisation, with its diversity of cultural influences, is shaping a new generation of Kazakh authors who are reimagining traditional plots and motifs through the lens of contemporary world trends, which in turn contributes to the creation of new forms of cultural expression and perception of national identity (Table 2).

Table 2. Evolution of genres and themes in Kazakh literature under the influence of global trends.

Period	Main genres	Popular themes	Key authors	Impact of globalisation
1980s	Realism, historical prose	National identity, traditions	Mukhtar Auezov, Olzhas Suleimenov, Abish Kekilbayev, Ilyas Yesenberlin	Limited impact of globalisation, focus on preserving national traditions and critiquing historical events
1990s	Modernism, social realism	Social change, post-Soviet transformation	Gerold Belger, Saparbai Mukhambetov, Rakhimzhan Otarbayev	Post-Soviet transformation, the influence of social changes and initial globalisation, the emergence of new literary forms

Period	Main genres	Popular themes	Key authors	Impact of globalisation
2000s	Postmodernism, psychological prose	Personal crises, migration, cultural conflicts	Rollan Seisenbayev, Dulat Isabekov, Akhmetbek Kuatov	Influence of Western postmodern literature, increased focus on cultural conflicts and adaptation
2010s	Cyberpunk, science fiction, magical realism	Technology, virtual reality, global issues	Dan Sugralinov, Aigerim Tazhi, Baqytgul Sarmekova, Murat Tashimov	Integration of global genres, such as cyberpunk and science fiction, with emphasis on global themes and emerging technologies

In the context of globalisation, supporting and developing national literature, art, and other forms of cultural expression becomes a crucial aspect of preserving national identity. These cultural forms play a key role in shaping and transmitting national identity, preserving and transforming cultural symbols, images, and narratives. Literature, in particular, can serve as a means of preserving national memory and history, helping national culture adapt to the changes brought about by globalisation and find new forms of self-expression. Questions of adaptation and interpretation of Kazakh literature on the world stage are central to contemporary Kazakh comparative literature studies. In the era of globalisation, Kazakh literature faces the need to adapt to new cultural and literary contexts while preserving its uniqueness and authenticity. This process requires the development of new methodological approaches and interpretive strategies that can reveal the richness of Kazakh literature to an international audience, taking into account both traditional and contemporary aspects of Kazakh cultural identity.

Translating Kazakh literature for a global audience means translating both the text and the cultural codes, symbols, and metaphors that underpin it. Kazakh literature is difficult to translate, especially when communicating cultural themes relating to history, customs, and culture. Kazakh epics present nomadic lives, steppe scenery, and national identity-forming beliefs. Kazakh literature uses these traits for cultural and symbolic purposes. Images of the endless steppe, a yurt, or a herd of horses may lose cultural meaning after translation since foreign readers may not understand them. The steppe symbolises independence, space, and oneness with nature in epics and folk tales. Kazakh nomadic symbolism is unique to Kazakh culture and requires more complex

translation to keep its meaning. Kazakh literary translation is challenging because idioms, phraseological units, and expressions lose stylistic or cultural weight. Traditional Kazakh addresses to the original nation, nature, or elders show reverence, adoration, and a deep connection to history, which may seem conventional in other languages. National colour, dialogue authenticity, and character traits are hard to convey in literature, thus translators must immerse themselves in the culture. Historical and mythological literature, which mixes cultural symbolism with Kazakh-only history, is tougher to translate. Kazakh texts contain multiple meanings, while symbols and visuals carry cultural memory. Epics like *Koblandy Batyr* and *Alpamys* depict courage, devotion, and patriotism. Translations of natural metaphors may sound foreign or alien to express these notions. Thus, visual arts may lose their authenticity and be seen by foreigners without understanding their cultural and historical significance. Such challenges demonstrate the need for innovative Kazakh literature translation methods that convey textual meanings and conserve cultural norms essential to literary history.

It is important to note that the process of interpreting Kazakh literature on the world stage should not be reduced to simply adapting texts to new cultural contexts. It should also involve critiquing and rethinking the approaches and methodologies used in Western comparative literature studies to analyse Kazakh literature. While Western literary theories, such as postcolonial criticism, gender studies, or narratology, can be useful tools for analysing Kazakh texts, they may also fail to account for the specific aspects of Kazakh culture and history. In this context, Kazakh comparative literature studies should strive to create their own theoretical and methodological approaches that adequately reflect the features of national literature and culture.

Furthermore, in the context of globalisation, Kazakh literature faces challenges related to its perception on the international stage. On the one hand, Kazakh literature can be perceived as exotic and unique, which may contribute to its popularity. On the other hand, there is a risk that it will be interpreted within the context of stereotypes and preconceived notions about Central Asia, which could lead to a distortion of its meaning and significance. In this context, researchers and translators of Kazakh literature need to strive for interpretations that not only convey cultural meanings but also contribute to a deeper understanding of Kazakh literature within its global context (Abdul Jabbar; Kuttybaev and Abdimomynov).

The adaptation and interpretation of Kazakh literature on the global stage necessitate the development of new methodological approaches and interpretive strategies that consider both traditional and contemporary

aspects of Kazakh culture. Kazakh comparative literature studies should strive to create its own theoretical and methodological tools that adequately reflect the unique features of the national literature and culture and can be effectively employed in a global context. In an era of globalisation, Kazakh literature has a unique opportunity to become part of the cultural arena but to achieve this, it is essential to ensure its adequate perception and interpretation. This requires both innovative and traditional approaches to comparative literature studies.

DISCUSSION

The research findings reveal that Kazakh comparative literature studies are at the crossroads of several significant processes that have had a profound impact on the development and perception of national literature in a global context. Globalisation has been a dual process. On the one hand, it has facilitated the integration of Kazakh literature into the world's cultural context, allowing it to transcend national boundaries and gain international recognition. This is evident in the growing interest in Kazakh literature abroad, the increasing number of translations of works by Kazakh authors into other languages, and the inclusion of Kazakh texts in world literature curricula. Kazakh literature has become part of the cultural exchange, opening up new opportunities for its development and dissemination. On the other hand, globalisation has posed a threat to unification and loss of national identity. The standardisation of research approaches and the pursuit of universal research methods could lead to a smoothing over of cultural differences, which, in turn, weakens the uniqueness of Kazakh literature.

The research findings highlight the importance of striking a balance between globalisation and preserving national identity, as well as the necessity of integrating Kazakh literature into a multicultural and transnational context. This has enabled Kazakh literature not only to retain its uniqueness but also to become a full-fledged part of the world's cultural heritage, actively interacting with other cultures and enriching them with its own experiences.

The study reveals that the processes of globalisation and multiculturalism have played a pivotal role in contemporary Kazakh comparative literature studies. The results obtained corroborate the findings of many contemporary researchers examining the impact of globalisation on national literature. In particular, Ariely has indicated that globalisation contributes to the standardisation of cultural products, which may pose a threat to the preservation of national identity. This is

because global processes often necessitate the unification of scientific and cultural approaches, which can lead to the loss of the uniqueness of national cultural traditions. This study also underscores the importance of preserving cultural distinctiveness, despite the pressures of globalisation, which aligns with the conclusions of the aforementioned researchers.

Additionally, it is worth noting the research of Kerubo highlighting that globalisation does not always have exclusively negative consequences for national literature. In some cases, it can contribute to its dissemination and recognition on the international stage. However, this is coupled with the risk of losing cultural uniqueness. It is important to understand that in the context of globalisation, Kazakh literature, like any other national literature, is on the cusp of integration into the global context and preserving its own identity. The results demonstrate that this boundary has become increasingly blurred, necessitating further research and the development of strategies to maintain cultural diversity in the face of global processes.

On the other hand, the results of this study corroborate Gaur's findings regarding the positive impact of multiculturalism on the development of national literature. In this research, the author argues that multiculturalism creates conditions for the preservation and development of national literature, providing them with the opportunity to adapt to changing circumstances without losing their uniqueness. The study has shown that Kazakh literature actively employs multicultural approaches to integrate into the global literary community while simultaneously preserving its national roots. This is evidenced by examples from contemporary Kazakh literature, where national motifs and traditions are organically combined with elements of other cultural traditions, creating unique works that resonate with both Kazakh and international audiences.

Furthermore, Ariely's publication demonstrates that multiculturalism has played a significant role in shaping literary identity in the context of globalisation. Hall's research indicates that literatures that successfully adapt to multicultural environments not only preserve their national characteristics but also enrich them through interaction with other cultural traditions. The results of this study also confirmed this finding, showing that Kazakh literature not only preserves its traditions but also actively engages with other literary movements, contributing to its development and international recognition.

Contemporary Kazakh authors, such as Tazhi and Sarmekova, demonstrate a unique ability to combine national thematic focuses with pressing global issues, giving their works not only relevance on the international stage but also a deep connection to Kazakh culture. This has also been highlighted by Abisheva et al., whose research discusses

the contribution to expanding the horizons of Kazakh literature through integration into the global context and active participation in dialogue between different cultures, enriching the world literary discourse.

Such processes have underscored the importance of introducing innovative approaches to Kazakh comparative literature studies. There has been a growing recognition of the need for methodologies that account for the complexity of cultural interactions and the impact of globalisation on national literature. The research of S. Ananyeva et al. confirms that the integration of global paradigms into Kazakh comparative literature studies has significantly enriched this field, offering new perspectives and analytical tools for understanding the multifaceted nature of Kazakh literature. However, such integration is also accompanied by certain challenges, as it requires a delicate balance between preserving national identity and embracing global influences.

Contemporary Kazakh comparative literature studies have extensively employed a combination of various paradigms such as comparative literature, intertextuality, semiotics, narratology, globalisation, multiculturalism, and postcolonial criticism, enabling researchers to conduct deeper and more multifaceted analyses of literary texts. These paradigms have not only facilitated the identification of unique features of Kazakh literature but also contributed to understanding its place within the global literary context. Within the framework of this research, the application of these approaches has allowed for a more accurate assessment of how Kazakh literature interacts with cultural processes while preserving its distinctiveness. In conjunction with globalisation and multiculturalism paradigms, these approaches have enabled an exploration of how Kazakh literature has adapted and evolved in the face of changes, while maintaining its national identity. This synthesis of paradigms has highlighted the importance of a comprehensive approach to studying Kazakh literature. This is supported by the findings of Cerigo and Quesnel-Vallée, who demonstrate that only through the integration of various methodological approaches can a full and objective understanding of its multilayered and dynamic nature be achieved.

The prospects for further research in this area are vast. Of particular interest is the study of the role of the Kazakh diaspora in preserving and developing national literature outside of Kazakhstan. This would allow for a broader understanding of the processes of adaptation and transformation of national literature in new cultural contexts.

In conclusion, the results of this research confirm the importance of preserving national identity in the context of globalisation. At the same time, they demonstrate that multiculturalism and transnational studies play a key role in the preservation and development of Kazakh literature.

CONCLUSIONS

This research analysed the impact of globalisation, multiculturalism, and contemporary theories on Kazakh comparative literature studies within the context of global trends. Particular attention was paid to how these modern paradigms have shaped new approaches to studying Kazakh literature. Globalisation, by expanding cultural and academic connections, has a significant influence on national literary traditions, creating opportunities for the exchange of ideas and methodologies between different cultures. Multiculturalism, as an ideology and practice, promotes the recognition and preservation of cultural diversity, which is also reflected in comparative literature studies. The research aimed to analyse how the integration of these processes has enriched Kazakh literature and contributed to a deeper understanding of it on the world stage. The study examined various approaches to interpreting literary texts, symbolism, and sign systems, as well as their interaction with the world literary tradition. The methods of comparative analysis, hermeneutics, semiotics, and narratology helped identify how Kazakh literature preserved its unique features while simultaneously engaging in dialogue with global literary traditions.

Key findings of the research indicate that the integration of modern scientific approaches, such as intertextual/comparative analysis, has strengthened the position of Kazakh comparative literature studies in the international academic community and contributed to a deeper understanding of both national and world literature in the context of globalisation. This attests to the significant potential of Kazakh literature in shaping the global literary discourse.

The results obtained underscore the importance of further study of Kazakh literature in a global context. In the globalisation era, the task of preserving and promoting the national literary tradition, which must integrate into world culture while maintaining its uniqueness, becomes increasingly relevant. The research findings highlight the need to integrate innovations and contemporary paradigms into the study of Kazakh literature, which will allow for a more comprehensive exploration and preservation of national identity in the context of cultural interaction and exchange. This is particularly important for maintaining cultural distinctiveness, which serves as the foundation of national self-awareness and cultural heritage in the age of global change.

A limitation of the research was the one-sidedness and narrowness of the sources. The study encountered a shortage of accessible or comprehensive data on Kazakh literature and its interaction with the international context. Promising avenues for future research include a more in-depth examination of the interactions between Kazakh literature and other cultures and literary traditions. Further research is needed into the impact of digitalisation

and new technologies on comparative literature studies, as they open up new possibilities for analysing and interpreting literary works and expand the boundaries of traditional literary analysis. This will enable Kazakh comparative literature studies not only to remain relevant but also to actively participate in shaping new academic approaches on the international stage.

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Assyl Matayeva is Doctoral Student at the Department of Kazakh Literature, L. N. Gumilyov Eurasian National University, Astana, Republic of Kazakhstan. Her scholarly work focuses on the intersection of transnational literary processes and national literary traditions in the post-Soviet space.

https://orcid.org/0000-0002-3470-0756
assyl.matayeva@gmail.com

Sagymbay Zhumagul (PhD) is Professor at the Department of Kazakh Literature, L. N. Gumilyov Eurasian National University, Astana, Republic of Kazakhstan. The author's work emphasises the necessity of integrating global perspectives into Kazakh literary theory, arguing that such integration is essential to maintaining the vitality and international relevance of the national literary tradition.
https://orcid.org/0000-0001-9891-0237
sagymbay_zhum@outlook.com

Akmaral Dalelbekkyzy is Doctoral Student at the Department of Theory and History of Kazakh Literature, Farabi University, Almaty, Republic of Kazakhstan. The author's scholarly contributions highlight how contemporary world literature has enabled more nuanced understandings of the complex cultural interactions that shape literary production in Kazakhstan.
https://orcid.org/0000-0002-1223-1872
akmaraldalelbekkyzy9@gmail.com

Yrysgul Shakaman (PhD) is Professor at the Pavlodar Pedagogical University, Republic of Kazakhstan. Drawing on statistical and discourse analyses, the author's research provides an empirically grounded assessment of how globalisation and multiculturalism have influenced reading cultures and literary production in Kazakhstan.
https://orcid.org/0000-0001-9554-4761
yrysgulshakaman@hotmail.com

Seifitden Sutzhanov (PhD) is Professor at the Pavlodar Pedagogical University, Republic of Kazakhstan. The author's research aims to establish multiculturalism not as a threat to national identity but as a generative force that deepens and diversifies the conceptual tools available to Kazakh literary scholars.
seif.sutzhanov@proton.me