

ABSTRACT

**of the dissertation submitted for the degree of Doctor of Philosophy (PhD)
under the educational programme
«8D01704 – Russian Language and Literature»
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«Interdisciplinary approach to the study and teaching of issues of artistic
geopolitics in Kazakhstan literature»**

General Characteristics of the Study. In literary studies of the late twentieth and early twenty-first centuries, growing attention has been paid to spatial forms of organization in literary texts, a trend associated with the development of geocriticism, human geography, and geopoetics. Within this paradigm, space is not regarded as an external backdrop for events, but as a meaning-generating category that participates in structuring the literary world. The theoretical foundation of this approach is grounded in Michel Foucault's concept of heterotopias and Henri Lefebvre's theory of the production of space, where space is understood as a system of social, cultural, and symbolic relations.

Of particular importance is the category of co-spatiality, which makes it possible to identify the coexistence of different temporal, cultural, and semiotic layers within a single literary landscape. For Kazakhstani literature, the spatial approach is especially productive, as the steppe, mountain ranges, roads, and border territories function not only as topographical images, but also as organizing principles of the literary world through which cultural memory, national identity, and value orientations are constructed. In this context, artistic geopoetics in Kazakhstani literature is understood as a system in which space functions as a form of thinking, cultural memory, and textual organization.

Relevance of the Study. The relevance of the study is determined by the ongoing transformation of the methodological foundations of contemporary literary studies and the need to reconsider space as one of the fundamental categories in the analysis of literary texts. Traditional historical and temporal models of interpretation are no longer sufficient to explain complex cultural processes in which different layers of experience coexist outside linear sequence.

Particular importance is attached to the integration of theoretical and practical dimensions of research. Although geopoetics has been actively developing within the humanities, it remains insufficiently integrated into educational practice. At the same time, spatial analysis possesses significant methodological potential, as it fosters interdisciplinary thinking and enables the interpretation of texts within cultural, philosophical, and semiotic frameworks.

The relevance of the study is further conditioned by the need for a theoretical conceptualization of space as a category of artistic thinking, as well as the development of methodological tools that ensure analytical precision and reproducibility of interpretation.

In the context of Kazakhstani literary studies, this issue acquires particular significance, since space functions as one of the key factors in the formation of national identity.

In this regard, the study of artistic geopoetics is aimed at identifying patterns of spatial modeling, analyzing the transformation of landscape images, and developing principles for their systematic examination. Viewing space as an active meaning-generating category makes it possible to reveal the deep mechanisms of literary text organization and to define the contribution of the study to the development of contemporary literary methodology.

Object of the Study: The object of the study comprises literary texts of Kazakhstani literature of the twentieth and twenty-first centuries that represent various forms of spatial organization of the artistic world. The focus is placed on works in which landscape, topos, and place function not as a descriptive background, but as structural elements that determine the semantic configuration of the text.

Subject of the Study: The subject of the study is geopoetic models of the representation of national space and the methodology of their analysis within an academic and educational context.

Aim of the Study: The aim of the study is to identify and analyze interdisciplinary approaches to the study of artistic geopoetics in Kazakhstani literature and to develop methodological recommendations for their teaching.

Objectives of the Study:

- to systematize theoretical and methodological approaches to the study of geopoetics and to clarify the limits of their applicability to the material of Kazakhstani literature;
- to refine the conceptual apparatus of the study and distinguish the functional differences between the categories of “space,” “place,” “territory,” “landscape,” and “topos” within the structure of a literary text;
- to identify forms of spatial modeling in Kazakhstani literature of the twentieth and twenty-first centuries, revealing the role of the national landscape as a structuring and cultural-semiotic element of the literary world;
- to analyze and typologize geopoetic strategies in the works of R. Seisenbayev, A. Zhaksylikov, G. Belger, and N. Verovkin, identifying the dynamics of spatial model transformation from harmonious to traumatized and post-traumatic forms;
- to substantiate an analytical model of geopoetic analysis and develop a methodology for its integration into higher education, enabling the transformation of spatial categories into observable textual features and fostering skills of interdisciplinary interpretation of literary texts.

Scientific Novelty of the Dissertation. The scientific novelty of the dissertation is determined by a comprehensive reconceptualization of artistic geopoetics as an interdisciplinary model for the analysis of space in Kazakhstani literature and is expressed in the following provisions:

- for the first time in Kazakhstani literary studies, artistic geopoetics is considered as a systematic analytical model integrating semiotic, hermeneutic, cognitive, and human-geographical approaches to the study of literary space;
- the conceptual apparatus of geopoetic analysis has been refined and systematized, including the categories “space,” “place,” “landscape,” “topos,” “local text,” “post-

traumatic space,” and “geopoiesis,” with their functional distinctions within the structure of a literary text being clarified;

- geopoetic models of Kazakhstani prose of the twentieth and twenty-first centuries have been identified and typologized, including harmonious, traumatized, and post-traumatic forms of spatial thinking, which has made it possible to trace the transformation of national spatial consciousness and the specifics of the representation of the landscape code;
- an analytical model of geopoetic research has been developed, based on a combination of hermeneutic, semiotic, and elements of content and corpus analysis, ensuring the transformation of spatial categories into observable textual features and enhancing the analytical reproducibility of interpretation;
- for the first time, a methodology for integrating geopoetic analysis into higher education has been developed and tested, including a system of interpretative models, analytical tasks, and assessment.

Key Provisions Submitted for Defence:

1. Artistic geopoetics of Kazakhstani literature represents an interdisciplinary analytical model in which space is regarded as a structuring category of the text, a form of cultural memory, and a mechanism of literary meaning-making
2. Geopoetic analysis requires a functional differentiation of the categories “space,” “place,” “territory,” “landscape,” “topos,” “local text,” and “geopoiesis,” since each of them captures a specific level of spatial organization within a literary work
3. In Kazakhstani prose of the twentieth and twenty-first centuries, a national geopoetic code is formed based on stable spatial dominants of the steppe, path, border, home, as well as traumatized and post-traumatic landscapes, through which cultural identity, historical memory, and experiences of spatial rupture are represented
4. The geopoetic strategies of R. Seisenbayev, A. Kekilbayev, A. Zhaksylikov, G. Belger, and N. Verovkin demonstrate a dynamic transformation of literary space from a harmonious model to traumatized, post-traumatic, and crisis forms of spatial consciousness
5. The developed methodology for teaching artistic geopoetics, based on a combination of hermeneutic, semiotic, comparative-typological, and elements of content and corpus analysis, enables the translation of spatial categories into observable textual features and can be integrated into higher education curricula.

Methodological Strategy of the Study. The methodological strategy of the study is determined by the specificity of its object and is aimed at the analysis of literary space as a semiotic, narrative, and cognitive structure. The research employs a set of complementary methods that allow the text to be considered as a system of signs, a form of cultural memory, and a model of spatial thinking. The foundational method is the hermeneutic approach, oriented toward the holistic interpretation of the literary text and the identification of connections between spatial images, authorial intention, and cultural context. This is closely associated with the semiotic approach, within which landscape, topos, and spatial motifs are interpreted as elements of the semiosphere participating in the modelling of cultural experience and the formation of a national landscape code.

The narrative method is used to examine how space is incorporated into the structure of narration, while the comparative-typological approach enables the comparison of works by different authors, the identification of geopoetic models, and the tracing of their transformation in Kazakhstani literature of the twentieth and twenty-first centuries. Intertextual analysis is directed toward revealing intertextual relations and the multilayered semantics of spatial imagery.

In addition, elements of content analysis, corpus analysis, and frequency-statistical analysis are employed to identify stable lexical-semantic markers of space, including landscape denominations, toponyms, spatial metaphors, and lexical units associated with path, border, and territory. These data are used as an instrument for refining interpretative conclusions without substituting for qualitative textual analysis. The integration of these methods ensures a systematic study of literary space as a multilayered structure in which semiotic, narrative, and cognitive levels interact.

Theoretical Significance of the study is determined by the interdisciplinary nature of its scholarly foundation, which integrates cultural semiotics, literary theory, philosophy of space, human geography, geopoetics, ecocriticism, and cognitive literary studies. Of key methodological importance are Yuri M. Lotman's concepts of the semiosphere and of the literary text as a secondary modelling system, Mikhail M. Bakhtin's concept of the chronotope as a form of spatial-temporal organization of the literary world, as well as the ideas of Gaston Bachelard, Michel Foucault, and Martin Heidegger, which enable space to be understood not as a neutral background, but as a multilayered structure of human existence, cultural memory, and symbolic representation.

In the same context, the works of Carl Jung, Mircea Eliade, Roland Barthes, and Umberto Eco are taken into account, as they are essential for analyzing literary space as a system of cultural codes, mythopoetic models, and archetypal structures.

Significant importance for the study is also attributed to ecocritical and memorial-traumatic approaches, which make it possible to consider literature as a form of interpreting the relationships between human beings, environment, historical memory, and civilizational development; in this regard, the works of E.A. Stetsenko and the concept of traumatic realism by M. Rothberg are taken into consideration.

The theoretical foundations of geopoetics are developed on the basis of the works of Kenneth White, Iain Sinclair, V.V. Abashev, and D.N. Zamyatin, in which geopoetics is conceptualized as an intersection of poetry, philosophy, science, the local text, and the cultural construction of space; a methodologically significant category in this framework is co-spatiality, which reveals the multilayered nature of the literary landscape.

In the national and Kazakhstani scholarly tradition, the study draws on the works of Z. Akhmetov, Z. Kabdullov, S. Kaskabasov, B. Maytanov, A. Ismakova, A. Temirbolat, S. Ananyeva, Zh. Bayanbayeva, A. Kaliyeva, A. Demchenko, E. Shmakova, and other scholars who investigate national literary consciousness, spatial organization of the text, mythopoetics, and the cultural semantics of landscape. In addition, works on literature teaching methodology and the interpretation of contemporary Kazakhstani Russian-language prose are used, as well as educational-methodological, review, and corpus-based anthological materials.

Practical Significance of the Study is determined by the possibility of applying its results in the educational practice of higher and secondary education institutions. The developed methodology of geopoetic analysis is aimed at forming skills of interdisciplinary interpretation of literary texts. The proposed analytical models, system of assignments, and interpretative criteria may be used in teaching literary theory, literary text analysis, contemporary Kazakhstani literature, as well as in the development of teaching and methodological complexes, elective courses, and specialized programs. The materials of the study contribute to the development of students' analytical thinking and the broadening of their cultural outlook.

Approbation of the Results. The materials and results of the study are reflected in seven publications. One article has been published in an international journal indexed in Scopus, four articles in journals recommended by the CQASHE MSHE RK and two articles in the proceedings of international conferences. In addition, the developed methodological system was successfully tested during experimental teaching and in the delivery of the elective course “Issues of Artistic Geopoetics in Kazakhstani Literature.”

Structure of the Dissertation. The dissertation consists of an introduction, three chapters, a conclusion, a list of references, and appendices.