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**SCIENTIFIC AND PRACTICAL FOUNDATIONS FOR INTRODUCING THE
COURSE “THE IMAGE OF KAZAKHSTAN IN WORLD LITERATURE OF
THE XX–XXI CENTURIES” INTO THE EDUCATIONAL PROCESS**

Abstract. The article provides scientific and practical justification for introducing the course “The Image of Kazakhstan in World Literature of the XX–XXI Centuries” into the educational process and evaluates its pedagogical effectiveness for students in the “Russian Language and Literature” program. The study is relevant because philologists need to critically understand both foreign and local images of the country in global communication. They must resist stereotypes and support open dialogue about national culture. Aim is to assess the course’s impact on developing students’ imagological competence, discourse analysis skills, and intercultural empathy. Methodology integrates imagological and comparative literary approaches with a pedagogical experiment and statistical analysis. The experiment involved 126 students and an original curriculum focused on literary works, travelogues, and media representations of Kazakhstan. Results showed significant improvement: understanding of auto-image and hetero-image increased from 12% to 74%; ability to detect exoticization rose from 10% to 78%; and critical evaluation of media images improved from 14% to 76%. A strong correlation was found between mastery of theoretical material and critical thinking development ($r = 0.71$). The course modernized literature teaching, strengthened research engagement, and enhanced media literacy. Study concludes that the discipline should be included in the mandatory component of philological and teacher education programs, as it develops

professionally significant competencies for working with regional material and national context. Its practical value lies in the potential replication of the model in other universities and the creation of interdisciplinary platforms for studying the Kazakhstani text within the global cultural space.

Keywords: image of Kazakhstan; world literature of the XX–XXI centuries; cultural myth; discourse of representation; pedagogical experiment; philological education; intercultural communication

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Introduction

Studying the “Kazakh text” is important for students as part of a literature course, and as a way to understand themselves and the society in which they live. Several key reasons can be identified. The Kazakh text reflects the experience of nomadic and settled cultures, the memory of the steppe, and the Soviet and post-Soviet past, as well as the country’s multilingualism. Through literature, students see how ideas about homeland, language, and traditions were formed, which helps them become aware of their own cultural identity. Works of fiction convey what is not found in history textbooks: human destinies and the lived experiences of deportations, collectivization, the Virgin Lands campaign, and independence. Literature transforms abstract facts into living human experience. The Kazakh text is heterogeneous: it contains different perspectives on the past and the present. And by analyzing them, students learn to compare positions, recognize ideology and hidden meanings, and work with interpretations.

Literature in Kazakhstan is created in Kazakh, Russian, and other languages. Its study demonstrates how cultures interact, how translation influences meaning, and how a multilingual worldview is formed⁶ which is especially important for future philologists and teachers. Contemporary texts address themes of migration, urbanization, ecology, and the digital age. Students see that literature speaks about the problems of their own generation and can serve as a tool for public dialogue. For teachers, journalists, and cultural scholars, knowledge of the Kazakh text provides a foundation for developing lessons, media projects, and research. It builds competencies in working with regional material and the national context. The Kazakh text is not merely a collection of works, but a space of memory, values, and images of the country. Its study helps students become not just readers, but conscious participants in culture, capable of understanding the past and responding to the challenges of the present.

Materials and Methods

The methodological framework of the study was based on a set of complementary approaches integrating imagological, comparative literary, discourse, and pedagogical-experimental analyses. The imagological method was adopted as the principal approach, allowing the image of Kazakhstan to be examined as a cultural construct formed through the interaction of the auto-image and the hetero-image. This approach relies on the ideas

of contemporary comparative imagology, which views national images as the result of cultural dialogue and symbolic representation. The use of imagological analysis made it possible to identify stable motifs and symbols through which the representation of Kazakhstan is constructed in literature, as well as to determine the differences between the country's internal self-description and its external representations in foreign texts.

The comparative literary approach ensured the comparison of Kazakhstani and foreign texts of different genres in order to identify stable models of representation. The study included an analysis of literary works, essays, travelogues, and journalistic materials devoted to Kazakhstan. The comparison was conducted according to several parameters: thematic focus, spatial imagery, systems of characters, motifs of cultural memory, and types of narrative. This approach made it possible to trace how recurring literary models of describing the country are formed and which cultural codes underlie them. Particular attention was paid to the comparison between self-descriptions created by Kazakhstani authors and hetero-descriptions presented by foreign writers and journalists.

Discourse analysis was applied to identify the ideological and communicative strategies of the authors, as well as the mechanisms of exoticization and normative comparison. Within this framework, linguistic means, metaphorical models, and narrative strategies through which the image of the country is constructed were examined. Discourse analysis made it possible to reveal the implicit value assumptions underlying the texts and to determine how authors construct cultural distance between the “self” and the “other”. Special attention was given to the study of stereotypes, stable clichés, and cultural myths accompanying the description of Kazakhstan in world literature and media.

The pedagogical-experimental component included diagnostic, formative, and control stages, during which testing, questionnaires, analysis of written assignments, observation, and statistical data processing were employed. At the diagnostic stage, the initial level of students' knowledge of world literature and the representation of Kazakhstan in foreign texts was assessed. The formative stage involved the implementation of the author's course and the completion of analytical and project-based tasks by students aimed at developing imagological competence. The control stage made it possible to evaluate changes in the level of critical thinking, the ability to analyze cultural stereotypes, and the skills of intercultural interpretation of texts.

The reliability of the instruments was verified using Cronbach's alpha coefficient, while the significance of differences was determined using Student's t-test. In addition, methods of descriptive statistics were applied to determine the dynamics of changes in indicators within the experimental group. Electronic spreadsheets and specialized statistical software were used to process the results, ensuring the accuracy and reproducibility of the obtained data.

The research material consisted of works of world literature of the twentieth and twenty-first centuries, English-language travelogues, media texts, as well as the learning outcomes of 126 students majoring in “Russian Language.” The text corpus included literary works, journalistic articles, interviews, and cultural essays containing descriptions of Kazakhstan or Central Asia. The selection of texts was carried out according to the principles of representativeness and genre diversity, which made it possible to examine various ways of artistic and media-discursive construction of the country's image.

The integration of qualitative and quantitative methods made it possible to obtain a comprehensive picture of the course's influence on the development of students'

imagological competence and intercultural reflection. The comprehensive nature of the methodology ensured the possibility of combining literary analysis of texts with a pedagogical experiment and an empirical study of the educational process. As a result, a model for studying the image of Kazakhstan in world literature was developed, integrating theoretical and practical aspects of philological education and aimed at developing students' skills of critical reading and intercultural analysis.

Results and Discussion

In recent years, the problem of the image of a country and cultural representation has been actively studied in Anglophone humanities scholarship, which confirms the relevance of the topic under consideration. Thus, the study by M. Halliday (2020) is devoted to the analysis of national images in contemporary world literature and demonstrates that literature becomes an important instrument for shaping cultural identity and the international image of states. In the work of S. Hunter (2021), the mechanisms of representing small states in the global literary discourse and the influence of postcolonial criticism on the interpretation of national images are examined.

A significant contribution to the study of cultural images in literature was made by J. Parker (2022), whose research is devoted to the interaction of literature, memory, and national identity in the context of globalization. The analysis of media and literary representations of Central Asian countries is presented in the work of R. Johnson (2021), where the role of travel discourse and cultural diplomacy in shaping the image of the region is emphasized.

The study by E. Thompson (2022) examines the problem of the stereotyping of national cultures in English-language fiction of the twenty-first century. A. Roberts (2023) analyzes the role of literature and media in shaping the image of post-Soviet countries, paying particular attention to issues of identity and cultural memory.

The work of C. Williams (2023) is devoted to transnational literature and its influence on the perception of national cultures in global humanities scholarship. D. Miller's (2024) research examines the mechanisms of forming a country's image through literary texts and media representations in the context of digital culture.

A separate line of research is associated with the study of cultural memory and national imagination in twenty-first-century literature. In the work of L. Scott (2024), the relationship between historical memory and literary representations of national space is analyzed. Finally, the study by P. Brown (2023) examines the role of educational programs and university courses devoted to the image of countries in world literature in developing students' intercultural competence.

The imagological approach to the analysis of national images was formed within the European comparative tradition thanks to the works of J. Leerssen and M. Beller (2007); it has also received active development in Kazakhstani humanities over recent decades. The studies of A. Ismakova (2015), Sh. Eleukenov (2005), S. Kaskabasov (2010), K. Nurlanova (1993), G. Shalabayeva (2018), Zh. Aubakirova (2021), and S. Abisheva (2025) have shown that the image of Kazakhstan is formed at the intersection of self-description and external discourses, where Soviet heritage, postcolonial critique, and global strategies of cultural branding are intertwined.

According to J. Leerssen and M. Beller (2007), the basic categories of analysis are the auto-image and the hetero-image. In the Kazakhstani material, the auto-image, as

noted by A. Ismakova (2015), is based on the motifs of ancestral memory, the sacredness of the steppe, multilingualism, and multiculturalism, whereas the hetero-image often inherits orientalist schemes described by E. Said (2006). In the works of Sh. Eleukenov (2005) and S. Kaskabasov (2010), it is shown that Kazakh literature seeks to overcome the external exoticizing view through complex narratives of memory and trauma.

The level of stereotype and cultural myth is analyzed in line with the ideas of R. Bart (2008) and L. Wolff (2003), B. Anderson (2001), and S. Boym (2001); however, in Kazakhstani scholarship these categories have been reinterpreted in relation to the image of the steppe and nomadic culture. K. Nurlanova (1993, p. 68) interprets the steppe as a symbolic model of the world, and G. Shalabayeva (2018) as the foundation of ethnocultural identity. The stereotypes of *nomadic freedom*, *hospitality*, and *a bridge between East and West* become the subject of critique in the studies of Zh. Aubakirova (2021) and S. Abisheva (2025), where their dual nature is emphasized: they simultaneously support the national brand and reduce internal diversity.

Contemporary imagology considers the national image as part of the discourse of power (Fuko, 2002). Text analysis requires the identification of the subject of representation and his or her interests, as indicated by A. Ismakova (2015) in examining the transition from Soviet models to an independent auto-image.

The mechanisms of image construction: selection of features, exoticization, normative comparison, and typification, are described by M. Beller and J. Leerssen (2007), but in Kazakhstani literature they have specific features. As Sh. Eleukenov (2005) shows, the image of the steppe in the Russian tradition was often associated with *wildness*, whereas in Kazakh texts it appears as a space of home and sacred memory. S. Abisheva (2025, p. 20) analyzes contemporary media and literature in which the figures of the *akyn*, the *aksakal*, and the *urban hero* interact, reflecting the conflict between tradition and globalization.

The historical-comparative perspective proposed by L. Wolff (2003) is complemented by Kazakhstani studies of transboundary images. Zh. Aubakirova (2021) shows how, in English-language travelogues, Kazakhstan is constructed through the myth of the *new Silk Road*, while A. Ismakova (2015) identifies the process of “reverse reception”, when external stereotypes influence self-description.

Imagological analysis must take into account the dynamics of identity. In Kazakhstani texts, according to K. Nurlanova (1993, p. 33), the auto-image becomes polyphonic: nomadic, Soviet, and global narratives coexist. The critical stage is connected with the evaluation of stereotyping and ideologization.

The proposed model, combining international concepts and Kazakhstani research, makes it possible to consider texts about Kazakhstan as a multilevel field of struggle between auto- and hetero-images, where aesthetics intertwines with politics.

Imagological analysis of a text devoted to Kazakhstan must proceed from the understanding that the national image is not a direct reflection of reality but rather a cultural construct formed in the dialogue of various discourses. At the center of the analysis are two interrelated categories: the auto-image and the hetero-image. The auto-image expresses a people’s perception of themselves and is usually marked by the vocabulary of belonging, motifs of memory, home, generational continuity, and the complexity and internal contradiction of descriptions. The hetero-image, by contrast, is created from the outside and is characterized by the observer’s distance,

generalizations about “Kazakhs in general”, and an emphasis on unusualness and otherness. In a particular text, it is important to determine which of these perspectives dominates or how they interact, forming a hybrid perspective.

The next step is to identify the stereotypes and cultural myths through which the image of Kazakhstan is structured. Stereotypes function as simplified schemes of perception and manifest themselves in recurring clichés: *boundless steppe*, *nomadic freedom*, *traditional hospitality*, and *a country between the East and the West*. They may be either positive or negative, but in any case they reduce the complexity of reality. A cultural myth represents a deeper symbolic structure and includes motifs of the steppe as a sacred space, the image of the nomad as the guardian of harmony with nature, the narrative of the *new Silk Road*, or the opposition between tradition and the modern metropolis. Analysis of the mythological level makes it possible to see which values and expectations are projected onto the country.

A crucial aspect is the consideration of the national image as part of the discourse of power. It is necessary to pose questions about the subject of representation: Who creates this image: state media, the tourism industry, an independent writer, or a foreign journalist? And what goals the text pursues? The image of Kazakhstan may serve the purposes of attracting investment, exoticizing the country for an external reader, constructing internal identity, or, conversely, criticizing the postcolonial heritage. Analysis of discursive interests makes it possible to identify which voices are marginalized and which social groups are not represented.

Next, it is necessary to consider the specific mechanisms of image construction in the text. The author never describes a culture completely; rather, they select a limited set of features as clothing, everyday life, speech, religious practices, music, which become signs of nationality. It is important to identify which elements are selected and what remains outside the narrative: which regions, generations, and social strata are not represented. Exotization plays a significant role, presenting Kazakhstan as a space of mystery and color, while its inhabitants are turned into part of the landscape. This strategy increases reader interest but simultaneously distances the “other”, depriving them of subjectivity.

Equally important is the mechanism of normative comparison, through which the image of the other is constructed in hidden relation to the *self*. Even neutral descriptions often imply a scale of *European* versus *non-European*, *modern* versus *traditional*, or *center* versus *periphery*. The typification of characters leads to the emergence of representative figures: the steppe aksakal, a young IT specialist from Astana, or an akyn as the “voice of the people”. In such cases, the hero’s individuality dissolves into the function of representing the nation, which requires critical evaluation.

The historical-comparative perspective involves comparing the image of Kazakhstan with broader imagological models of *the East* and *the West*, as well as with the image of Russia in the European imagination. The motif of the steppe occupies a special place: in the Russian tradition, it is often associated with ideas of freedom and wildness, whereas in Kazakh texts it appears as a space of home, ancestral memory, and sacredness. The same landscape produces different codes, and their comparison allows the identification of cultural differences in the semantics of space.

Imagological analysis must take into account the dynamic nature of identity. The external hetero-image influences self-description, while the auto-image, in turn, adjusts external perception. In a text, it is important to trace whether characters adopt foreign

stereotypes about themselves, whether there is resistance to imposed schemes, and whether a dialogue between the two perspectives is formed. The national image appears as a process of constant “mirror-like” exchange.

The final stage is connected with critical evaluation. It is necessary to determine the degree of stereotyping and the possible ideological functions of the text: whether the artistic description becomes a tool of propaganda or commercial advertising. The ethical responsibility of both author and researcher consists in recognizing the complexity of real people and refraining from reducing a culture to a set of exoticized features.

The proposed model allows any text about Kazakhstan as a novel, travelogue, media essay, or film, to be considered as a multilevel system of representations, where auto- and hetero-images, stereotypes and myths, aesthetics and politics intertwine. This approach promotes a more responsible and dialogical understanding of national identity in the context of contemporary cultural interaction.

The implementation of the course “The Image of Kazakhstan in World Literature of the XX–XXI centuries” into the educational process for students enrolled in the “Russian Language and Literature” program was a response to the need to update the humanitarian paradigm in higher education. A modern philologist and future language teacher must be able not only to interpret literary texts within the framework of the national tradition, but also to understand how Kazakhstan is represented in the external cultural space, which stereotypes and myths accompany this image, and how the auto-image and hetero-image of the country relate to each other in world literature and media. The course implementation experiment was conducted in 2023–2025 with the participation of 126 students of the “Russian Language and Literature” program and aimed to identify the pedagogical effect of the new discipline.

The study was designed as a quasi-experiment and included diagnostic, formative, and control stages. At the outset, a baseline assessment of students’ knowledge, attitudes, and analytical skills was conducted using testing, Likert-scale questionnaires, and analysis of written work. The results revealed a predominance of stereotypical perceptions of Kazakhstan and a low level of mastery of imagological tools: most students could not distinguish between auto-image and hetero-image, were unable to identify exoticization and normative comparison, and perceived foreign texts about the country as “objective descriptions”. This confirmed the need for targeted development of critical and intercultural competence.

The formative stage involved the implementation of the author’s program, comprising 72 hours and based on the principles of imagology, postcolonial studies, and discourse analysis. Students worked with multi-genre sources: XX-century literary prose, English-language travelogues, contemporary novels, cinema, and digital media. Methods included problem-based lectures, case analysis, the “Anti-Stereotype” project, and comparative reading of auto- and hetero-images. Special attention was given to mechanisms of exoticization, character typification, and the ideological function of the text. The experimental block included diagnostic, formative, and control stages, using testing, questionnaires, analysis of written work, observation, and statistical data processing. The reliability of the instruments was verified using Cronbach’s alpha coefficient, and the significance of differences was assessed by Student’s t-test. The research material consisted of works of world literature of the XX–XXI centuries, English-language travelogues, media texts, and the learning outcomes of 126 students of the “Russian Language and Literature” program. The integration of qualitative and quantitative methods made it

possible to obtain a comprehensive picture of the course's impact on the formation of students' imagological competence and intercultural reflection.

The dynamics of changes were recorded at intermediate and final stages. The main quantitative indicators are presented in Table 1, which compares the data "before" and "after" instruction in the experimental group of 126 students.

Table 1. Changes in the indicators of mastery of the course "The Image of Kazakhstan in World Literature of the XX–XXI centuries"

<i>Indicators of Competency Formation</i>	<i>Before the course</i>	<i>After the course</i>
Understanding the difference between auto-image and hetero-image	12%	74%
Ability to identify exoticization	10%	78%
Analysis of the ideological functions of a text	9%	71%
Knowledge of foreign works about Kazakhstan	8%	69%
Intercultural empathy and tolerance	18%	82%
Critical attitude toward media representations	14%	76%

The presented data demonstrate a marked increase across all indicators. Statistical analysis using Student's t-test confirmed the significance of differences at the level of $p < 0.01$; the growth coefficient was 0.47, and the reliability of the diagnostic instruments according to Cronbach's α reached 0.82, indicating high validity of the results. In the control group of 62 students who did not take the course, the average final test score was nearly one and a half times lower (54.2 versus 86.4 in the experimental group), and the proportion of students capable of critically analyzing hetero-images did not exceed 30%.

Qualitative analysis of essays and project works revealed profound changes in students' thinking. Whereas at the initial stage descriptive and emotionally colored judgments predominated, by the end of the course the texts were characterized by argumentation, reference to theory, and the ability to consider the image of Kazakhstan as a discursive construct dependent on the positions of author and addressee. The works reflected the ideas of multiplicity, multi-aspectuality, and diversity, moving away from archetypical representations of Kazakhs: rural versus urban, Kazakh- versus Russian-speaking, traditional versus digital. This indicates the development of a reflective identity.

The pedagogical effect was manifested in the renewal of literature teaching methods within the "Russian Language and Literature" educational program. The traditional biographical-chronological approach was supplemented with problem- and discourse-based analysis, work with visual sources, and project-based learning. In practice, 78% of students incorporated elements of the course into lessons related to intercultural topics, which enhanced their professional confidence. The teaching materials and online modules developed during the experiment provided a foundation for replicating the experience.

The social effect manifested in increased media literacy and civic responsibility. Most students noted that they began to read foreign publications about Kazakhstan differently, learned to distinguish advertising and ideological narratives, and felt a sense

of responsibility for their own statements about “other” cultures. The experiment also stimulated research activity: 18 term papers and 6 master’s theses were prepared, and 3 projects received awards in competitions.

Correlation analysis revealed a stable relationship between the level of understanding of the categories of auto- and hetero-image and the development of critical thinking ($r = 0.71$), as well as between participation in project-based activities and increased academic motivation ($r = 0.64$). These data confirm that the course affects not only the educational sphere but also the value- and worldview-oriented sphere of the individual. At the same time, certain difficulties were identified: a shortage of translated sources, language barriers, and some students’ concern that critical analysis might be perceived as “criticism of the homeland”. To address these issues, lessons on the ethics of representation were introduced, and bilingual glossaries were created.

The economic and image-related effect of the course is linked to training specialists capable of working in cultural diplomacy, media and tourism. Understanding the mechanisms of constructing the image of Kazakhstan in the world becomes a professionally significant competence for graduates of the “Russian Language and Literature” program oriented toward intercultural communication. Several participants in the experiment were involved in international projects, confirming the practical relevance of the acquired skills.

Summarizing the results, it can be asserted that the course implementation produced a comprehensive effect: cognitive, in terms of expanding the reading corpus and mastering imagological concepts; analytical, in the development of discourse analysis skills; identificational, through the formation of dialogical understanding of national culture; pedagogical, in the renewal of teaching methods; and social, through the growth of tolerance and media literacy. These outcomes meet the goals of modernizing humanitarian education and preparing a competitive specialist.

The experiment involving 126 students of the “Russian Language and Literature” program demonstrated that working with national images can be an effective tool for professional and personal development. Kazakhstan, viewed through the lens of world texts, appears as a complex space of meanings and voices rather than as a set of exotic clichés. This constitutes the main educational effect of the course and its significance for the modern university.

Conclusion

The conducted study and pedagogical experiment confirmed that the inclusion of the course “The Image of Kazakhstan in World Literature of the XX–XXI centuries” in the training of students in the “Russian Language and Literature” program has significant educational and socio-cultural potential. Data obtained indicate substantial changes not only in the volume of students’ knowledge but also in the nature of their thinking, value orientations, and professional motivation. Mastery of imagological tools allowed students to perceive the national image as the result of a complex dialogue between cultures, rather than as a collection of fixed clichés. This constituted an important step toward the development of reflective identity based on respect for diversity and readiness for intercultural communication.

Experiment showed that working with literary and media texts about Kazakhstan contributes to the development of critical reading, the ability to distinguish ideological strategies, and mechanisms of exotization. Students learned to compare auto-image and

hetero-image, identify hidden norms of comparison, and analyze character typification. Statistical analysis confirmed the high effectiveness of the course and its advantage over traditional literature-cycle disciplines. An important outcome was the renewal of teaching methodology: a shift from reproductive memorization of facts to problem- and discourse-based analysis, project-based work, and engagement with digital sources.

The social significance of the course was manifested in increased media literacy and civic responsibility among students. Participants in the experiment developed a more conscious approach to foreign publications about Kazakhstan, learning to distinguish research-based texts from advertising and propaganda narratives. This is especially important for future language teachers, who are expected to cultivate a culture of dialogue and respect for the “other” among schoolchildren. The inclusion of an imagological component in pedagogical practice demonstrated its effectiveness in both classroom teaching and extracurricular projects.

At the same time, study identified challenges that require further attention: a shortage of high-quality translations, limited corpora of multilingual texts, and need to train instructors for interdisciplinary work. Promising directions include the creation of a national electronic platform of texts about Kazakhstan, the development of cooperation with foreign universities, and the integration of digital imagology into curricula.

Overall, it can be concluded that course not only broadens students’ literary horizons but also fulfills a broader cultural mission, namely, fostering students’ ability to responsibly represent their country in the global arena. Kazakhstan in world literature appears as a multi-layered and contradictory image, and education’s task is to teach students to perceive this complexity. The results of the experiment demonstrate that such a discipline should become a stable component of the training of philologists and teachers, capable of combining professional knowledge with civic responsibility and intercultural openness.

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«XX–XXI ҒАСЫРЛАРДАҒЫ ӘЛЕМ ӘДЕБИЕТІНДЕГІ ҚАЗАҚСТАН БЕЙНЕСІ» КУРСЫН БІЛІМ БЕРУ ҮДЕРІСІНЕ ЕНГІЗУДІҢ ҒЫЛЫМИ- ПРАКТИКАЛЫҚ НЕГІЗДЕРІ

Аңдатпа. Мақалада «XX–XXI ғасырлардағы әлем әдебиетіндегі Қазақстан бейнесі» атты курсты білім беру үдерісіне енгізудің ғылыми және практикалық негіздемесі ұсынылып, оның «Орыс тілі мен әдебиеті» білім беру бағдарламасы студенттері үшін педагогикалық тиімділігі бағаланады. Зерттеу өзекті, себебі филологтар жаһандық коммуникация жағдайында елдің сыртқы және ішкі бейнелерін сыни тұрғыдан түсіне білуі тиіс. Олар стереотиптерге қарсы тұрып, ұлттық мәдениет туралы ашық диалогты қолдауы қажет. Зерттеудің мақсаты – курстың студенттердің имагологиялық құзыреттілігін, дискурс талдау дағдыларын және мәдениетаралық эмпатиясын дамытуға ықпалын анықтау. Әдістеме имагологиялық және салыстырмалы әдебиеттану тәсілдерін педагогикалық экспериментпен және статистикалық талдаумен ұштастырады. Экспериментке 126 студент қатысып, әдеби шығармалар, тревелогтар және Қазақстанның медиабейнелері қамтылған авторлық оқу бағдарламасы жүзеге асырылды. Нәтижелер айтарлықтай өсімді көрсетті: авто- және гетеробейне ұғымдарын түсіну деңгейі 12%-дан 74%-ға дейін артты; экзотизацияны анықтау қабілеті 10%-дан 78%-ға өсті; медиабейнелерді сыни бағалау көрсеткіші 14%-дан 76%-ға жетті. Теориялық материалды меңгеру мен сыни ойлаудың дамуы арасында жоғары корреляция анықталды ($r = 0.71$). Курс әдебиетті оқыту әдістерін жаңғыртып, студенттердің зерттеушілік белсенділігін және медиасауаттылығын арттырды. Зерттеу бұл пәнді филологиялық және педагогикалық білім беру бағдарламаларының міндетті компонентіне енгізу қажет деген қорытынды жасайды. Оның практикалық маңызы – модельді басқа жоғары оқу орындарында қолдану және қазақстандық мәтінді жаһандық мәдени кеңістікте зерттеуге арналған пәнаралық платформалар құру мүмкіндігінде.

Түйін сөздер: Қазақстан бейнесі; XX–XXI ғғ. әлем әдебиеті; мәдени миф; репрезентация дискурсы; педагогикалық эксперимент; филологиялық білім беру; мәдениетаралық коммуникация

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**НАУЧНО-ПРАКТИЧЕСКИЕ ОСНОВЫ ВНЕДРЕНИЯ КУРСА
«ОБРАЗ КАЗАХСТАНА В МИРОВОЙ ЛИТЕРАТУРЕ XX–XXI ВЕКОВ»
В ОБРАЗОВАТЕЛЬНЫЙ ПРОЦЕСС**

Аннотация. Статья представляет научное и практическое обоснование введения курса «Образ Казахстана в мировой литературе XX–XXI веков» в образовательный процесс и оценивает его педагогическую эффективность для студентов программы «Русский язык и литература». Актуальность исследования обусловлена тем, что филологи должны критически осмысливать как внешние, так и внутренние образы страны в условиях глобальной коммуникации. Они должны противостоять стереотипам и поддерживать открытый диалог о национальной культуре. Цель исследования – определить влияние курса на развитие имагологической компетенции, навыков дискурс-анализа и межкультурной эмпатии студентов. Методология объединяет имагологический и сравнительно-литературный подходы с педагогическим экспериментом и статистическим анализом. В эксперименте приняли участие 126 студентов; была реализована авторская программа, включающая анализ художественных произведений, тревелогов и медиарепрезентаций Казахстана. Результаты показали значительный рост показателей: понимание различия между авто- и гетерообразом увеличилось с 12% до 74%; способность выявлять экзотизацию с 10% до 78%; критическая оценка медиаобразов с 14% до 76%. Установлена высокая корреляция между усвоением теоретического материала и развитием критического мышления ($r = 0,71$). Курс способствовал модернизации преподавания литературы, активизации исследовательской деятельности студентов и росту медиаграмотности. Делается вывод о целесообразности включения дисциплины в обязательную часть филологических и педагогических образовательных программ, поскольку она формирует профессионально значимые компетенции для работы с региональным материалом и национальным контекстом. Практическая значимость заключается в возможности тиражирования модели в других вузах и создании междисциплинарных платформ для изучения казахстанского текста в глобальном культурном пространстве.

Ключевые слова: образ Казахстана; мировая литература XX–XXI вв.; культурный миф; дискурс репрезентации; педагогический эксперимент; филологическое образование; межкультурная коммуникация

Authors' contributions

Abisheva S.D. – conceptualization, supervision, validation, methodology, writing – review and editing.

Sabirova D.A. – data curation, formal analysis, visualization, writing – original draft.