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as a manuscript

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**KAZAKH LITERATURE AS A PART OF THE "MULTINATIONAL
SOVIET LITERATURE" PROJECT
IN THE 1930s**

Dissertation Summary
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The present research is dedicated to Soviet Kazakh literature of the 1930s. Kazakh literature is studied as a part of the "multinational Soviet literature", a phenomenon that emerged in the 1920s, was transformed along with the national policy of the Soviet Union and ceased to exist after its collapse. Kazakh literature of the early Stalin era contained many characteristics common to all the national literatures that were part of it.

The rethinking of the history of Soviet literature had already begun during Perestroika and was actively pursued after the collapse of the USSR. However, researchers of the socialist realist canon have not paid close attention to the *multinational* nature of Soviet literature. In the former republics of the USSR, which became independent states, the construction of new national literary canons began. The process of decolonization in Kazakh literature is expressed through special attention to the writers of the early 20th century, who suffered from the Soviet regime, and the study of their literary heritage is closely connected to the search for national identity. In my work, I consider the functioning of Soviet Kazakh literature as part of a large-scale state project to create a Soviet multinational literature. Let me highlight the main characteristics of this project.

First of all, it is necessary to note the ideological nature of the project aimed at the formation of a Soviet multinational literature and its coordination by the bodies of the Communist Party. A characteristic feature of multinational Soviet literature as a cultural construct was the so-called "unity in diversity". Not only were the differences between Soviet national cultures preserved, they were emphasized, and their common development within the framework of development of the socialist society was proclaimed. Russian literature enjoyed a special status as the most "advanced", and so did the Russian language as a mediator.

The most important feature of the Soviet multinational literature was its functioning in translation. Translation into Russian was the only possible form in which the literature of a national republic could exist in the field of the Soviet multinational literature. Translators played a key role in the formation of national literature as Soviet literature. At times, they could change the authorial intention or, more remarkably, themselves become the authors of texts that had the status of translated ones in the field of Soviet literature.

Speaking about the development of culture, the period of the 1930s can be contrasted with the relative political freedom of the 1920s. The specifics of the political situation in Central Asia, in particular the lack of support for the Soviet power among the population, became the reason for the center's cooperation with the local elites. As the Soviets strengthened their standing in Asia, the former leaders, which included Kazakh intellectuals, became victims of repressions. In the 1930s, a new generation of Soviet cultural and political figures emerged.

The methodological basis of the research.

Over the past decade, there have been debates about the prospects of applying the conceptual framework of postcolonial studies to the study of the history and current state of the post-Soviet space. The direct transfer of the postcolonial approach to the events of Soviet history is difficult because of the mixed trends of state development, which simultaneously maintained national originality and strengthened centralization and unification within the country. These trends, at certain times, could create non-trivial and unpredictable possibilities for the activities of Soviet actors ("the imperial situation"). In this respect, a close study of Soviet Kazakh literature of the early Stalin era appears to be **topical**.

The novelty of the research stems from the fact that I address previously unstudied materials, as well as works of Soviet Kazakh writers who have not been studied after the collapse of the USSR. I analyze such texts as texts of *Soviet* writers in the context of the political and ideological situation of the 1930s. I consider the publication of a text by a central publishing house in Russian translation as the key factor signifying a text that is important for the whole of Soviet culture. **The subject of this research** is the work of Kazakh writers, which was published by central publishing houses.

The purpose of my work is to examine the specificity of Soviet Kazakh literature in the 1930s as part of the cultural project to create the Soviet multinational literature. To do this, it is necessary to trace the process of literature's development in its relationship with the cultural and political events of the 1930s, conceptualizing the texts and events that are significant in my view. I find it convenient to use the terminology of Pierre Bourdieu's theory of social space to describe the processes that took place in the literature of the 1930s.

To reach this purpose I need to address the following **objectives**:

- 1) to characterize the main events of Soviet Kazakh literature of the 1930s;
- 2) to describe the image of the literature of the national republic that was created by Soviet critics, and to determine how Kazakh writers were involved in the creation of this image;
- 3) to determine the circle of the texts of Soviet Kazakh writers, which were significant for the canon of Soviet multinational literature;
- 4) to analyze the specifics of the publication process of translations from the Kazakh language in central publishing houses;
- 5) to determine the extent of the translators' influence on Russian-language texts that were published as translations from the Kazakh language;
- 6) to trace the Kazakh writers' strategies.

Key claims of the research to be defended:

- 1) The key events that defined the development of Kazakh literature in the 1930s took place or were initiated in Moscow;
- 2) Writers who participated in the development of Soviet Kazakh literature were engaged in the political life of the republic;
- 3) The development of Soviet Kazakh literature consisted of two projects: the publication of folk singers' songs and the formation of a corpus of authorial literature;
- 4) Kazakh and Russian texts, which functioned in the literary field as "originals" and "translations," were in a complex symbiotic relationship. These texts were created with different purposes and targeted at different audiences;
- 5) The songs of Kazakh *akyns* in Russian translation reflected the translators' views on the culture of the Soviet Orient.

The **theoretical significance of the research** is based on the fact that it describes the phenomenon of the Soviet multinational literature. Describing the relationship between the center and the national republic might contribute to discussions on the national policy of the Soviet Union. The **practical significance of the research results** lies in the possibility to use them in the development of courses on the history of Soviet literature.

The structure of the research

The first chapter reviews the processes that took place in Soviet literature in the 1930s, which led to the formation of Kazakh literature as part of the Soviet multinational literature. The key events of this period were the adoption of the Resolution of the Central Committee of the Communist Party of the USSR "On the Restructuring of Literary and Artistic Organizations" (April 23, 1932), the First All-Union Congress of Writers (1934) and the first decade (ten-day festival) of literature and art of Kazakhstan (1936). Based on analysis of archival documents and materials of Soviet literary criticism, I show how the process of gradual unification of Soviet multinational literature took place in the 1930s, in particular how the emergence of new institutions in the center influenced literary life at the periphery.

The periodization of the history of Soviet Kazakh literature was based not on a literary, but a political event – the foundation of Kyrgyz Soviet Autonomous Socialist Republic in 1920, which was transformed into the Kazakh Autonomous Socialist Soviet Republic (The Kazakh ASSR) in 1925. The formation of Soviet Kazakh literature was directly related to the appearance of Kazakh branches of the official institutions that controlled the literary life in the republic. In 1925, the Kazakh Association of Proletarian Writers (KazAPP) was established, and then in 1934 the Union

of Kazakhstan's Soviet Writers was formed, four months before the First All-Union Congress of Writers. At the same time, the circle of writers who became the so-called "founders" of Soviet Kazakh literature formed.

It should be noted that the writers who laid the basis of the emerging canon of Soviet Kazakh literature of the 1930s were first of all Party activists, most of whom received their education in Russia. The development of literature, which was curated by Party officials, can be considered as a political project carried out by the new Kazakh intelligentsia with Party affiliations.

During the First Congress of Soviet Writers, two central ideas of Soviet literature took form, which the Soviet critics began to proliferate after the Congress: the specific nature of Soviet literature as a multinational one and the need to address folklore, and the importance of national art.

In 1936, both Moscow and Kazakhstan were making preparations for the decade of Kazakh art, which took place from May 17 to 26, 1936 in Moscow. Holding a ten-day celebration in Moscow was in itself a necessary step for the national culture on its way to incorporation into Soviet culture. The key figure of the decade of Kazakh literature and art in Moscow was the folk singer – *akyn* Dzhambul Dzhabayev. Dzhambul's songs in Russian translations began to be actively published in the press in 1936. After the decade, Dzhambul's songs became a symbol not only of Soviet Kazakhstan, but of the entire Soviet culture. Based on numerous memoirs, modern researchers agree that the stylized texts created by his translators were published under the guise of translations into Russian signed with Dzhambul's name.

The decade is remarkable as a stage of the formation of the canon of Soviet Kazakh literature. Studying the lists of participants of the festival, as well as the list of writers who were awarded and commended in the Moscow press, I can get an idea of the circle of Kazakh writers who formed the basis of the canon of Soviet Kazakh literature in the 1930s.

In the first chapter, I conclude that throughout the 1930s there was a process of centralization of literature, which ended with the beginning of the Great Terror. As can be seen, the process of literary centralization was directly related to the political transformations in the republic. I write about the implementation of two Soviet projects in Soviet Kazakh literature – the development of national folklore and the modernization of the literary field. They are addressed in subsequent chapters of our work.

The second chapter focuses on the phenomenon of the songs of the Soviet *akyns*. Since the figure of Dzhambul became a symbol of popular culture in the Stalin era in literature, one way or another I refer back to the texts published under his name. All of the cases discussed in this chapter complement the history of the function of folk singers' songs in the field of Soviet literature.

In **section 2.1**, I trace the history of the Russian-language stylizations of songs created by translators and signed with the names of Kazakh *akyns*, by analyzing the books published by the central publishing houses in Moscow. I assume that the first stylizations in the Russian language appeared as early as in 1932 and formed the *Pesni kirgiz-kazakov* collection, published in Moscow. I am interested in the specific features that distinguished the first stylizations and allowed them to be considered as translations from the Kazakh language.

In **section 2.2**, I explore the issue of the English translations of Dzhambul's songs published in the English version of the journal *International Literature* in order to identify the distinctive features of the English-language translations. The English translations were a testament to the success of Soviet policy in the republics and confirmed the anti-colonial nature of the Soviet policy of the fraternity of the peoples.

Between 1938 and 1941, five songs by Dzhambul were published in English. Having analyzed the English versions of the songs, I have noticed that their specific features were completely lost during translation into English. The published texts are relevant as political statements. For example, Dzhambul's songs are placed in the issues of the journal dedicated to the anniversary of Lenin's death and Stalin's anniversary.

The publication of texts signed by a national poet in English is hard to place within the framework of colonial relationships between the center and the periphery. Meanwhile, the gaining of voice and readers by the *akyn* proves to be a fiction, since these texts are a literary construct which has nothing in common with his songs.

In addition to the analysis of Dzhambul's songs, I consider the commentaries that accompanied published translations. They formed the perceived image of the *akyn* among readers. This issue is addressed in **section 2.3** of my work. I am interested in the commentaries that accompanied the publication of songs that, at first sight, do not have the typical features of the songs of the Stalin era in literature – for example, the commentaries regarding love songs. I find that the commentaries accompanying the Soviet editions tend to interpret any and all of Dzhambul's works as songs denouncing the pre-revolutionary order. At the same time, the erotic lines contained in Dzhambul's so-called pre-revolutionary poems were printed in full during the Soviet era, because they were necessary for the ideological purposes that Dzhambul's songs served.

In **the third chapter**, I describe modernization in the sphere of culture, particularly the development of literature. **Section 3.1** addresses the principles of the formation of the canon of Soviet Kazakh literature as part of the canon of the Soviet multinational literature. Soviet criticism defined the development of literature as the enlargement of the corpus of texts and the evolution of the genre system. The works of Gorky and Mayakovsky, as the central authors of the canon of Soviet literature, became the main models for writers.

The first generation of Soviet Kazakh writers, replacing the writers who became victims of repressions in the late 1920s, was faced with the need to create a corpus of Soviet Kazakh literature within a short period of time. Their literary activities were mainly aimed at filling genre gaps. However, each of the authors was acclaimed by critics as a master of one of the genres. In addition, the purpose of texts containing the glorification of the authorities was to create the ideological myth. Once established in literature, it legitimized the state power in the territory of the Soviet republic.

Direct analysis of texts by national authors is of particular importance. The comparison of different editions, of the original and translations allows us to determine what influence the translators and editors had on the text at the stage of its preparation for publication, what changes were made to the text by the authors themselves and for what reason. Therefore, in **sections 3.2, 3.3, and 3.4** I turn directly to the analysis of the texts.

A particular place in the canon of Soviet Kazakh literature was given to prose genres, since Soviet critics emphasized that they began to develop only after the beginning of the realization of the Soviet cultural policy. In this context, the appearance of autobiographical texts directly related to the formation of the institution of authorship presents an interest.

In 1947, the autobiographical story *Moi Mekteby* [My Schools] by Sabit Mukanov was published in the Russian language for the first time. The publication of Mukanov's autobiography in Russian put him on a par with other writers of "all-union importance". The version of the story published by the publishing house Detgiz was not a translation of any of the Kazakh publications of the text: it was part compilation, part reworking of the Kazakh-language source.

I analyze the obvious references to Gorky's text on the level of the plot and conclude that in focusing on the work of Gorky, Mukanov used only formal techniques, such as the titles of the chapters and of the story as a whole. I conclude that Mukanov's literary strategy was to use certain textual markers to emphasize that his work was in continuity with the recognized "model" texts. For the same purpose, Mukanov mentions several names of Russian classics in the story: Pushkin, Lermontov, and Nekrasov. At the same time, the story contains a large number of elements that had to mark it as a text of the Oriental literary tradition.

The creation of this kind of text served several purposes. First of all, it demonstrated the literary credibility of the writer. Moreover, the narrative of the revolutionary years in the Kazakh steppes, constructed in accordance with the imperial requests of the center, became the only true interpretation of the events. Thus, the story can be seen as a unique construct existing in two languages, which, being an artistic text, was aimed at serving a political and propaganda function.

In **section 3.3**, I continue my study of the references to Gorky's works in the texts of Kazakh writers and turn to Gabit Musrepov's cycle of short stories about motherhood. Musrepov, marking

himself as a disciple of Gorky, claimed a high status in the hierarchy of Soviet Kazakh literature. I analyze the original and the translation of the short story *Ananyn arashasy* (1934), which touches on an important topic for Soviet Kazakh literature – the mutual understanding of Russians and Kazakhs.

The short story *Muzhestvo materi* in the Russian translation by Savvin was published in a collection of Musrepov's works *Muzhestvo materi* [Mother's Bravery] (1958), coinciding with the second decade of Kazakh art and literature in Moscow. The second Russian translation titled *Muzhestvo* [Bravery] was created by Alexey Belyaninov and published as part of Musrepov's collection of short stories *Odnazhdy i na vsyu zhizn'* [Once and Forever] in 1968. Comparing the original and translations, I found that the text about civil war in Central Asia expresses different messages in the Kazakh and Russian languages. In the original, the Kazakhs welcome the Russians, who come to the *aul* with peace. The Kazakhs are portrayed as equal to the Russians, and the question of the choice of language for communication is never raised. In the texts in Russian, the Kazakhs try to understand the soldiers of the Red Army, using Russian words that are new to them.

In my work, the section about Musrepov as a "Kazakh Gorky" is followed by a section about "Kazakh Mayakovsky", Sabit Mukanov. In order to determine how coherent this definition was, I turn to Mukanov's poem *Zdravstvui, Mai!* [Hello, May!]. I argue that the Kazakh-language poem lacks a "marching rhythm," and a "dynamic style verse" – the elements that, according to critics, are the main features of Mayakovsky's poetry. Despite some thematic likeness, the stylistics of the texts in Kazakh and Russian, which have the status of the original and translation, are markedly different. Thus, the comparison of Mukanov's work with Mayakovsky's poetry becomes unfounded.

Using the analysis of this poem by Mukanov as an example, I show that the relationship between the text and the translation becomes more complicated: there is only a thematic connection between them, while they are created for different purposes and targeted at different audiences. The poem in Russian serves as proof of the development of national literature, showing that Kazakh poetry is developing as part of the poetry of socialist realism, following the model of Russian Soviet literature. However, it would be a mistake to assume that only the translator is responsible for changing the Kazakh text. Mukanov, who spoke Russian fluently, could not fail to notice how much the poem had changed in translation.

In **section 3.5**, I analyze the process for selecting texts by national authors for publication by the publishing house *Sovetskii Pisatel'* [Soviet Writer], in order to determine the specifics of the interaction between agents of the center and of the periphery. The texts considered in this part of the study are related to the 1950s, since relevant material on the 1930s is not available. However,

I believe that an analysis of this kind of texts can contribute to my conclusions and, therefore, cannot be left out.

The reviews reflect the specifics of publishing a text in an environment of strict censorship: the fear of making a mistake, of letting through a text that might become forbidden, and of suffering the consequences.

All texts reflect the educational role of Russian reviewers in regard to the national authors. They not only evaluated the works of Kazakh writers in terms of their literary value and gave recommendations on how to improve the texts, but moreover they constructed them based on ideas of how they were supposed to look. The reviewers rejected private narratives in favor of global ones – those telling the story of an entire state rather than of individuals. At the center of any work was supposed to be not an individual person, but a description of events of Soviet history which changed the lives of many people. The reviewers thus acted as the controlling body of the center, telling the writers at the periphery how works created not by national but Soviet national authors were supposed to look.

The press was an important institution for the formation and consolidation of the canon of the Soviet multinational literature. In **the fourth chapter**, I examine two kinds of journals – the republican, published in the national language, and the central one.

In **section 4.1**, I analyze the corpus of texts published in the 1930s in the Kazakh journal *zhana adabiet* [New Literature]. The journal was modeled on Russian literary journals. The national literary journal is an interesting source, reflecting social and political changes in the republic. The journals demonstrated the constant development of national literature: the emergence of the institution of authorship, the enlargement of the corpus of texts, and the development of critique – all of this aimed at modernizing the literary field.

The educational function of the journal is of particular interest. In the journal, one could find explanations of the rules of the Kazakh language; it introduced and explained the concepts of the new Soviet ideology contained in the translated materials. I conclude that the journal was a necessary institution, a testimony of Kazakhstan's inclusion in the Soviet project, and a symbol of Soviet power on the territory of the national republic.

In **section 4.2**, I focus on translations from Kazakh published in *Novyi Mir* [New World] journal in the 1930s in order to determine what criteria were used to select texts by national authors for publication in one of the most popular Soviet journals. Publication in this journal was regarded by writers as a significant fact of their professional biography.

During the 1930s, twelve texts signed with the names of Kazakh authors were published in *Novyi Mir*. The publication of translations from the Kazakh language in *Novyi Mir* reflected the processes that were taking place in the literature and culture of the national republic. First of all

was the formation of the canon of Soviet Kazakh literature. It is possible to notice such interconnected processes as the awarding of the national author in the center and the creation of an official biography as that of an unblemished Bolshevik. The author's participation in the political life of the national republic was the determining factor for inclusion into the canon.

In **section 4.3**, I examine one of the texts published in *Novyi Mir*, an excerpt from Mukanov's poem *Belyi medved'* [the Polar Bear], dedicated to the rescue of the survivors of the wreck of the SS Chelyuskin.

The appearance of a Kazakh poem about the Chelyuskinty is an example of the influence of the Soviet imperial center on the choice of themes by national authors. Herewith, the translated text of the poem is transformed: the Russian version of the poem is a peculiar construct built according to the ideas of what the work of a Soviet Kazakh author should look like. Components that may be unclear or unimportant to the Russian-speaking reader are excluded from the translation. Functioning in translation, the work transgresses the national culture and becomes part of the Soviet literature of the 1930s, the task of which is to demonstrate the superiority of the Soviet regime under Stalin.

In **the fifth chapter**, I study the first Kazakh sound film *Amangel'dy*, which appeared in 1938 and, in my opinion, embodied the final triumph of the Soviet project to transform the culture of the national republic. The formation of the narrative of the civil war in the national republic was aimed, among other things, at legitimizing the Soviet power. Every Soviet republic needed its own – national – version of the "civil war", because it served as proof of the unavoidability of conflict between representatives of different classes and, consequently, of the inevitability of the revolution. However, the story of the national uprising could not exist without a hero embodying the people's struggle for independence from the Russian tsar. In Soviet historiography, Amangel'dy Imanov (1873–1919) became the face of the 1916 Central Asian uprising.

The narrative of Amangel'dy's life began to be compiled in mid-1930s. Since the political demand to recreate history in art and cement it in the cultural memory was extremely high, works of different kinds and genres appeared almost simultaneously. In 1936, work on the film's script, eventually created by Gabit Musrepov, Beimbet Mailin and Vsevolod Ivanov, was already in progress. Ivanov was the last to join the work on the script. Both the plot of the film and the joint work of Mailin, Musrepov and Ivanov were the realization of Stalin's idea of the fraternity of the peoples.

The movie embodies the idea of brotherly friendship between Russians and Kazakhs, the fight against a common enemy, which is based not on ethnic, but on class conflict. However, this general idea does not seem convincing enough because of the assumptions made in the script and the film. One of these assumptions, which, upon closer inspection, has a symbolic meaning, is the

problem of communication among the characters. All of the movie characters, including ordinary Kazakhs, speak Russian, which obviously contradicts reality. The Kazakh language is only used in the mass scenes, the use of the national language in a Kazakh film is a way of adding national flair. The absence of multilinguality takes on a symbolic significance: in the Stalin era, the national culture and the national language as a part of that culture lost their meaning, becoming a necessary element of the orientalization of the cultural product of the time.

In **the conclusion**, I summarize the results of my work. Based on the cases selected for our study, I have identified the characteristics of Soviet Kazakh literature of the 1930s. First of all, I define it as an ideological project, in which Soviet Kazakh writers engaged in Party work were involved.

Soviet Kazakh literature developed over several stages, and the key events that defined this process took place in Moscow rather than in Kazakhstan. The institutional structure and the basic principles of the national literary canon were determined from the outside. However, the interaction between the center and the periphery cannot be reduced to mere colonial relations. In the 1930s, a specific imperial situation formed, which was characterized by pressure from the center, but at the same time offered a range of opportunities for agents from the national republics.

I have studied two global projects within the process of formation of Soviet Kazakh literature: the publication of the songs of Kazakh *akyns* in Russian translation and the formation of a corpus of authorial literature. In some way or another, the agents involved in these projects went beyond the framework of Kazakh literature and influenced the entire system of the Soviet multinational literature.

Since the Soviet discourse was based on the idea of the equality of peoples and anti-colonialism, Kazakh authors, along with authors from other national republics, were granted the right to self-realization in the field of the multinational literature. The texts of the national authors were necessary for the Soviet system in order to support the fundamental idea of the unification of different peoples into one state and the legitimacy of state power in the territories of the republics. Kazakh writers took active part in the events of Soviet cultural life. At the same time, they gained the status of intermediaries between the center and the periphery, exercising the function of control over the field of national literature. I find the colonial mission of such authors especially interesting, as their Kazakh texts served to establish the Soviet cultural and conceptual code. For the author, however, the opportunity to get published outside of the republic meant the loss of liberty in choosing the topic of the work. Since in most cases the purpose of publishing these texts was to represent the processes aimed at modernizing life in the republic and, consequently, at legitimizing the Soviet power, the texts essentially became a form of propaganda through art.

Therewith, the text transformed from the creator's original statement into a product of numerous instances, controlling and influencing the author.

Thus, the study of Kazakh literature as a part of Soviet literature allows to highlight the complexity and ambiguity of relationships between the center and the periphery. I believe it is viable to study the specifics of these relations further, in particular their transformation throughout the whole time of the existence of Soviet Kazakh literature.

Testing the result of the research

The results of the work are reflected in articles published in journals from the list of the international citation databases Scopus and WoS as well as chapters of collection of research papers:

1. *Poema o chelyuskintsakh* Sabita Mukanova: original bez perevoda i perevod bez avtora [Sabit Mukanov's Poem about the *Chelyuskintsy*: An Original without a Translation and a Translation without an Author], *Quaestio Rossica*, no 2 (2020): 503-518.
2. *Yazyk moi nespokoen...: eroticheskie pesni akyna Dzhabula Dzhabaeva* [*My Tongue is Restless...: Erotic Songs of Akyn Dzhabul Dzhabayev*], *Novoe literaturnoe obozrenie* [New Literary Observer], no 165 (2020): 113-128.
3. *Pesni kazakhskikh akynov na russkom yazyke: ot stilizatsii do shablona* [Songs of Kazakh akyns in Russian: from stylization to stencil] // *Novoe literaturnoe obozrenie* [New Literary Observer], 2021 (*forthcoming*).

Other publications:

4. *Avtor ne vnes ispravlenii vremeni: retsenziya kak instrument kontrolya nad natsional'noi sovetskoi literaturoi* [Review as an Instrument of Control over National Soviet Literature], *Nauchnoe retsenzirovanie v gumanitarnykh distsiplinakh: zhanr, issledovaniya, teksty* [Academic review in humanitarian disciplines: genre, research, texts], Moscow (2020): 125–140.
5. *Khochesh', gospodin, staryi Rashid rasskazhet tebe prekrasnuyu skazku o chernoglazoi Aziade: Vostok v rannem russkom kino* [*Would you like old Rashid to tell you a wonderful fairy tale about black-eyed Aziade? Orient in early Russian cinema*], *Literatura i iskusstvo. Vek XX* [Literature and art. the 20th century]. (2020): 147–156.
6. *Konstruirovaniye avtobiograficheskogo narrativa v tvorchestve sovetskogo natsional'nogo pisatelya: povest' Moi mekteby* Sabita Mukanova [Creation of the autobiographical narrative in the works of the Soviet national writer: the novel *Moi mekteby* by Sabit Mukanov], *Letnyaya shkola po russkoi literature* [Summer School on Russian literature],

no 4 (2018): 429–446.

7. Kazakhskii Mayakovskii Sabit Mukanov: kommentarii k odnomu stikhotvoreniyu [*Kazakh Mayakovsky Sabit Mukanov: A literary commentary of one poem*], *Letnyaya shkola po russkoi literature* [Summer School on Russian Literature], no 4 (2017): 363–375.
8. *Pesnya moya, ty leti po aulam...*: kommentarii k perevodnym sbornikam kazakhskoi poezii 1930-kh godov [*My Song, fly through the auls ...: commentary to the translated anthologies of Kazakh poetry of the 1930s*], *Tekstologiya i istoriko-literaturnyi protsess* [Textology and Historical-literary Process], vol. 6 (2018): 157–165.
9. Mezhdunarodnaya konferentsiya “‘Mnogonatsional'naya sovetskaya literatura’: ideologiya i kul'turnoe nasledie” [International Conference ‘*Multinational Soviet Literature’: Ideology and Cultural Heritage*’ (review)], *Novoe literaturnoe obozrenie* [New Literary Observer], no 161 (2020): 434–439.
10. The Literary Field under Communist Rule ed. by Aušra Jurgutienė and Dalia Satkauskytė (review), *Ab Imperio*, no 4 (2019): 238–242.

Materials and preliminary results of the work were presented for discussion at academic conferences in Russia, Estonia, Poland, Italy, Latvia, and the USA: the 52nd ASEES Annual Convention (Virtual, 2020); the AATSEEL Convention (San Diego, CA, 2020); Международная конференция “Многонациональная советская литература: идеология и культурное наследие” [International Conference *Multinational Soviet Literature: Ideology and Cultural Heritage*] (Moscow, 2019); XIII международная конференция молодых ученых “Язык, миф, фольклор, литература: пересекаем границы” [XIII International Conference of Young Scholars *Language, myth, folklore, literature: crossing borders*] (Riga, 2017); Международная научная конференция “Литература и власть – взаимные отношения на русской почве” [International Scholar Conference *Literature and power – mutual relations on the Russian base*] (Warsaw, 2017); XX International Conference of Young Philologists (Tallinn, 2017); VI Международная конференция молодых исследователей “Текстология и историко-литературный процесс” [VI International Conference of Young Researchers *Textology and Historical-literary Process*] (Moscow, 2017).