

## Scientific and Methodological Approaches to the Study of Modern Russian-Language Poetry of Kazakhstan

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### ABSTRACT

Modern Russian-language literature is a unique phenomenon that combines the traditions of classical Russian literature with new artistic forms, challenges of globalization and the digital age. Despite its relatively young history, it has a significant impact on both Russian-language and world culture. The question of the need to study it in universities is relevant, since it affects important aspects of humanitarian education, critical thinking and cultural identity. This article will consider the reasons why modern Russian-language literature should be included in university curricula. Modern literature is a mirror of society. It records changes in the political, economic, social and cultural spheres, helping to better understand what is happening in the world. The study of modern literature at a university contributes to the development of analytical abilities and critical thinking skills. Unlike classical literature, the interpretation of modern prose and poetry is less straightforward, which encourages students to engage in deeper analytical work.

**Keywords:** Russian-language, Methodological Approaches, Kazakhstan

### INTRODUCTION

The newest literature of Kazakhstan is a complex and multifaceted phenomenon that requires comprehensive study. The development of the literary process in the 21st century in two languages is also accompanied by the emergence of new genre forms, stylistic devices and philosophical and aesthetic concepts, which requires a revision of traditional methodological approaches. In this regard, the relevance of the topic is due to the need for a systematic analysis of modern scientific and methodological approaches to the study of the newest literature of Kazakhstan, as well as identifying their effectiveness in a changing cultural environment.

The relevance of the problem is also determined by the growing interest of researchers in interdisciplinary methods that allow us to consider literary texts, namely poetry, in a broad cultural and sociological context. Scientific analysis of modern poetry is impossible without referring to the concepts developed in the field of literary theory and criticism, methodology. In recent decades, there has been an intensive development of digital humanities research, which also makes adjustments to the methodological principles of studying literature.

The purpose of the study is to identify and systematize scientific and methodological approaches used in the analysis of modern literature, as well as to assess their productivity.

The basis for choosing the topic is the existing problematic situation associated with insufficient theoretical elaboration of a number of methodological aspects. In particular, scientific discussions raise questions about the boundaries of the literary text in the era of digital communications, about changing receptive strategies of readers,

about the transformation of genre canons. These and other challenges require a revision of the scientific and methodological basis of literary research.

## MATERIALS AND MAIN METHODS

To achieve the objectives, the article used both traditional and modern methods of literary analysis. The main materials of the study were:

works of modern Kazakhstani Russian-speaking poets, created in the period from the beginning of the 21st century to the present; critical articles, reviews and monographs devoted to the analysis of modern poetry; methodological works on literary criticism, containing theoretical justifications of research approaches; digital archives and databases containing information on modern literature of Kazakhstan.

The following methods were used in the study:

- Historical and literary analysis allowed us to consider the development of poetry in Kazakhstan in the context of historical and socio-cultural changes, the main trends and vectors of its evolution were identified.
- We used the comparative and contrastive method to identify common and specific features in the methodology of studying modern Kazakhstani literature in comparison with literary traditions of the past.
- Contextual analysis contributed to the consideration of literary works in a broad cultural context, including the influence of media, politics, philosophy and social movements.
- The scientific significance of the study lies in the integrated approach to the study of modern Russian literature, combining classical and innovative methods. The results obtained can be used in the further development of literary theory, as well as in the practice of teaching literature in higher educational institutions.

## RESULTS

It should be noted that modern times make their own adjustments to the methodology of teaching literature. The need to introduce digital content into teaching literature is substantiated by the works of N.V. Belyaeva [1], M.A. Aristova [2], V.M. Shamchikova [3], Eelmaa [4], A.R. Gainutdinova [5] and others.

The monograph by N.A. Mironova "Digital learning technologies in the context of continuous literary education" (2020) is devoted to the study of the role of digital tools in teaching literature. The author analyzes how new technologies change traditional approaches to the study of literary texts, form a new reading culture and contribute to the development of critical thinking.

Mironova considers the digital educational environment as an integral part of modern literary education, highlighting the possibilities of electronic libraries, multimedia platforms and interactive formats. Much attention is paid to how digitalization affects the perception of classical and modern texts, as well as knowledge assessment methods. The author emphasizes that technologies do not replace, but complement traditional teaching methods, making them more flexible and adaptive to the needs of students. The monograph demonstrates that the integration of digital tools opens up new horizons for literary education, ensuring its accessibility and continuity [6]. Currently, the methodology of teaching literature considers both classical methods (the method of artistic interpretation; the creative method; the critical-journalistic method), and technologies and techniques presented by scholars-methodologists. Let us note several technologies adopted in the modern methodology of teaching literature. E.O. Galitskikh is the author of such technologies as "List", "Life-Creation Workshop", as well as such forms of organizing reading activities as reading seminars, interactive performances, educational games, literary salons, workshop lessons and public reading lessons [7]. When analyzing the artistic text of E.S. Romanicheva suggests a strategy of reflective techniques: "Life Truth", "Identification", "Forecasting", "Constructing a Question for Yourself", "Reflective Bridge" [8]. R. F. Mukhametshina suggests using the Web Forum technique in literature lessons, which allows creating a prolonged discussion [9].

Based on the requirements for a modern lesson, we conclude that it is necessary to develop intercultural competencies in literature classes in a multilingual audience through systematic interaction with texts from other cultures in literature lessons. Overcoming the difficulties that complicate students' perception of Russian poetry will be possible by turning to similar phenomena in Russian and native Kazakh literature, to their interaction, and a comparative analysis of works. In the methodology of teaching modern literature in universities with Russian as the language of instruction, one of the main factors that must be taken into account in the educational process is

the peculiarities of the national consciousness of students, which have an interfering effect on the perception of works of other literature.

Let us give an example of interference in one of the classes within the elective course. Based on the studied scientific works devoted to the methods of teaching literature in a multilingual environment and practical teaching experience, we have identified patterns that contribute to a better assimilation of works of other literature and help to avoid interference errors:

- the use of convincing facts about similar phenomena in Russian and Kazakh literatures, their interrelations;
- identifying works similar in theme, close in problem and genre relations, as well as comparing works that vary a common theme on different national material;
- turning to translations of words into the native Kazakh language of students.

In fact, the main technique that contributes to adequate and objective perception is reliance on the Kazakh language.

Analysis of research in the field of literary criticism and methods of teaching literature confirmed the relevance of the problem of our study and allowed us to move on to the experimental part to create methodological recommendations and form the program of the elective course. In universities, modern literature is represented mainly by prose works. Themes devoted to modern lyric poetry are revealed rather conditionally, are of an overview nature, or are not considered at all.

We also analyzed the currently existing programs of elective courses called "Modern Literature of Kazakhstan".

When analyzing the programs of these courses, we discovered some problems:

1. There is no scientific basis for determining the chronological framework and in the selection of works.
2. In most programs, "modern literature" means literature of the 1960s-1980s.
3. In most programs, the emphasis is on studying prose, while poetry and drama remain almost unrecognized by students.

50 third-year students participated in the experiment. The experiment consisted of two stages: the first stage was a survey of students on questions of modern poetry (1. What period of literature's poetry do you like more interesting to study in class? 2. Would you find it more interesting to study "male" or "female" poetry? 3. Write the last name of a Russian-language poet of the 20th–21st centuries known to you. 4. Write the last name of a foreign poet of the 20th–21st centuries known to you. 5. Would you like to study modern literature in more detail? 6. How do you learn about new works in modern literature? 7. How would you like to receive this information? (Elective course, printed publications, the Internet, no way, etc.)) and the second stage - analysis of B. Kairbekov's poem "Live without concealment". Students were asked to write an analysis of the poem, including several mandatory questions: 1. What is this poem about? 2. How would you define the mood of the poem as a whole and the lyrical hero in particular? Write about your attitude to this poem. The data from the ascertaining experiment and the survey, and the conclusions drawn on their basis, confirm the need to develop a well-founded and universal elective course on contemporary Russian-language poetry of Kazakhstan.

We present the program of the elective course "Modern Russian-language poetry of Kazakhstan", which is based on the modern literature of Kazakhstan. The course consists of a theoretical section (lecture lessons), a practical part (poetry reading, art poetry, web quest, etc.) and a "knowledge control" section (project activities, poster system, instant survey systems, etc.).

In the classes, we used the analysis of lyric works and seminar notes with their use of innovative methods. They were reflected in the classes:

A lesson on comparative analysis of poems of Russian-language literature by Ksenia Rogozhnikova "To the sea"

Lessons on the analysis of lyrics with the preparation of cultural commentaries - the essence of student research in this case is reduced not to the search for meanings in the structure of the texts themselves, but to the search for additional information that schoolchildren can glean from dictionaries, reference books, encyclopedias; integrated lesson based on the thematic principle, on the works of Anuar Duisenbinov, Pavel Bannikov, Olga Peredero, Yuri Serebryansky, Aigerim Tazhi on the topic "The Image of Time in Modern Russian-Language Poetry of Kazakhstan"; the lesson focuses on a comparative analysis of poems. One of the positive features of such a lesson is that it provides an opportunity to study poems not through translation, but directly, in contact with the original language; interactive lesson with elements of a web quest on the works of Kenjeev; lessons using art poetry technologies, a model of primary perception of poems on the works of modern Internet poets.

The large volume of currently existing techniques, technologies and digital tools that a teacher can use in their work led us to create the "Resource Map". The resource map (checklist) allows the teacher to test the techniques and resources that they know or learn in the process of their work. Thus, the teacher chooses the direction in which it is easier for them to conduct further lessons, and can improve their skills at their own pace.

We also used technologies such as web quest, podcasting, a schedule of the primary perception of a lyrical work, art poetry, poster technology, and the introduction of museum technology. Testing showed the versatility of these technologies, since they were also used in the classroom.

At the stage of the educational experiment, all students were divided into two groups: the control group (classical techniques for analyzing a poem were used), the experimental group (the techniques we developed were used). Before the experiment, both groups studied according to the same program, had approximately the same indicators of academic performance and involvement in the educational process, which makes the experiment relatively accurate and objective. For the experiment, classes on the works of V. Sevelyeva were selected: "The Image of Almaty in the Works of V.V. Savelyeva" (using traditional analysis, interactive technologies, art poetry), "Color in the Poetry of Lyubov Shashkova" (using traditional analysis, interactive technologies, with the construction of a graph of the primary perception of poetry).

The final experiment consisted of conducting a practical (control) part for 3rd year students. At the final stage, the students participating in the experiment were divided into control and experimental groups.

The main indicator of the effectiveness of the proposed system for studying modern poetry was a control task, including the analysis of three poems. For the control task, poems by Tatyana

Komarova, Sergey Leshakov, Kanapyanov were selected. The results of this part of the experiment, devoted directly to the analysis of lyrical works, were assessed according to the criteria we developed. In accordance with the proposed criteria, all works were assessed as "high level", "medium level", "low level": high (understood the lyrical work, gave detailed explanations, were able to show a creative approach, demonstrated reading and cultural competence, providing parallel links with other authors of domestic, foreign and native literature), medium (demonstrated knowledge in the field of analysis of lyrical works, but did not sufficiently demonstrate creative and unconventional thinking), low (failed to see a full analysis of the work).

Level	Control group (25 people)	Experimental group (25 people)
High	33,8%	52,9%
Medium	54,5%	35,7%
Low	11,7%	11,4%

The results presented in the table indicate that the percentage of successful completion of the test task in the experimental group is higher than in the control group. In addition, the experimental group had a larger number of students who used non-standard, creative approaches in their analysis. Almost all students who presented a high-level analysis of works attempted to draw a parallel or association with the works of Tatar poets, less often foreign poets. The analysis of the work completed by students confirmed our hypothesis and the relevance of using the methodological system for studying modern Russian-language poetry of Kazakhstan. The proposed multilingual model for studying modern poetry also proved itself, since when processing the answers we paid special attention to the ability to use the knowledge gained in the course of studying modern poetry.

## DISCUSSION

Modern Kazakhstani literature is a complex aesthetic system that actively develops the artistic traditions of the 19th-20th centuries and is open to the influence of modern digital civilization and technological revolution. Currently, literature is forced to compete with mass culture products such as television, popular film projects and virtual reality formed by the Internet [10,11].

At the same time, literature falls into a certain dependence on the publishing industry and publishing advertising strategies that are not focused on making a profit, but on increasing the ethical and aesthetic validity of works [12].

All this creates difficult conditions in which modern literature is forced to seek both new artistic forms and new meanings to reveal its aesthetic and moral potential, as well as new distribution channels, new ways of communicating with the reader, new norms of literary life that are as close as possible to the needs and perceptions of the modern reader. In these conditions, modern literature is forced, in particular, to master the global Internet, experiencing the influence of those technical and content formats that are in demand in the network culture [13].

Currently, a relatively new situation is emerging in contemporary Kazakhstani literature: literary texts are losing their exclusive distribution in printed or handwritten form and are becoming widely distributed through electronic channels and social networks, which has a significant impact on the genres, perception, form and content of literary works. In particular, texts posted online may have such characteristics as interactivity (the technological ability to instantly interact with the reader and receive his or her response), processuality and fragmentariness (dividing the

text into relatively short fragments). We addressed the problem of the boundaries and understanding of the term "contemporary literature". The studied sources, monographs and literary-critical articles showed that this question does not have a clear answer [14].

Most researchers and literary critics agree that the period from 1985 to 1990 was a turning point in Russian literature. This was due to two phenomena: the return of literature and the emergence of the avant-garde [15].

The lack of a single point of view on the term "modern literature" allows us to include in the proposed list of "modern poetry" the works of some poets of the 1980s and 1990s and poets of the last 10-15 years.

The number of poets of the late 20th - early 21st centuries is quite large, which complicates the process of selecting their works for study at a university. In this regard, we have studied, summarized and defined the criteria for selecting authors and works for study:

1. Works written in the 1980s - 2000s, in the context of continuity with the previous literary tradition;
2. Works of art that have aesthetic and highly artistic value, do not violate ethical standards, and are of interest to a modern teenage reader. Poetic texts included in the elective course, if possible, should be related to the themes and problems of program works studied in literature lessons at school;
3. Works of authors who have their own collections, are actively published in "thick" literary magazines, in Internet publications, are often positively assessed by literary scholars and literary critics in review analytical articles, are laureates of prestigious international and all-Russian literary awards.

Among the poets of this period, we have highlighted the work of the following authors, with whom, in our opinion, students should be introduced first. In accordance with the criteria, we have identified the following authors: Tatyana Komarova, Sergey Leshakov, Kanap'yanov, Ksenia Rogozhnikova, Anuar Duisenbinov, Pavel Bannikov, Olga Peredero, Yuri Serebryansky, Aigerim Tazhi.

The inclusion of Russian-language poetry of Kazakhstan in the elective course is due to the fact that the formative experiment was conducted at a university with Russian as the language of instruction, but the students graduated from a school with Kazakh as the language of instruction. We have noticed that teaching in Russian does not distort the understanding of poetry, but rather deepens and activates the students' mental activity. Therefore, the study of Russian-language poetry of Kazakhstan in the context of modern literature seems to us to be quite an interesting and acceptable form within the framework of the elective course.

## CONCLUSION

During the experimental training of students, the technologies and techniques we proposed fully confirmed the hypothesis put forward. The motivation to study literature increased, since the following provisions were implemented during the study:

the age-related characteristics of students' perception of information were taken into account, technologies and techniques were developed that allow them to design a model of the "I" in society and show their individuality; the needs of a modern student within the framework of literature lessons were determined, in particular, what period of literature to study, in what language and with the use of what technologies to conduct classes of an elective course? the criteria for selecting lyrical works for study at the university were clarified; the degree of dissemination of information about the modern literary situation on Internet resources was studied, the availability of specialized platforms for studying modern poetry was determined;

The result of all observations was the development of the program of the elective course "Modern Russian-language poetry of Kazakhstan". The development and implementation of the above technologies in the educational process allowed us to interact with other subject areas. The experience of working within these areas was presented in open lessons and master classes. Modern Russian-language literature actively interacts with global trends, so its study is important for understanding the global literary process. In the works of modern Russian-language authors, one can find reflections on migration, ecology, transhumanism - topics that are relevant throughout the world.

Knowledge of contemporary literary trends helps future journalists analyze social processes and work with fiction. The demand for Russian-language literature abroad makes the study of contemporary authors important for translation specialists. Young authors who want to write should study contemporary literary trends to find their unique niche. Studying contemporary literature not only contributes to intellectual development, but can also be useful in a practical sense. Knowledge of contemporary literary trends helps future journalists analyze social processes and work with fiction. Contemporary Russian-language literature is not just a continuation of the classical tradition, but also an independent phenomenon reflecting the realities of the 21st century [16]. Its study at universities is important not only from a cultural point of view, but also for the development of critical thinking, analytical skills, and intercultural interaction. A university education that includes the analysis of contemporary texts helps students better understand the world they live in and participate in its cultural and intellectual life.

Therefore, contemporary Russian-language literature deserves a worthy place in the academic curriculum of universities.

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