








## National Code and the Theme of National Character in Genealogical Prose Works of Post-colonial Literature

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### Abstract

This study conducts a comparative analysis of genealogical tradition in postcolonial literature, focusing on prose works by A. Kemelbayeva, a Kazakh story-teller and Marquez, a Latin American prose writer. This study aimed at examining how a literary text denotes the efforts of postcolonial nations to narrate their own histories; and how such narratives highlight national values and preserve cultural identity in the portrayal of a genealogical tradition. The literary texts of Kemelbayeva and Marquez were sampled to evaluate the postcolonial identity and the national character symbolically and culturally. The sample corpus consisted of 519 pages, with texts selected for their thematic relevance to genealogy and national identity. The study uses three analytical approaches: associative analysis, to link ethnographic elements with national character; analytical comparison of representation strategies; and narrative analysis to examine the interplay between family history and national identity. Tables were used to systematize key findings. The research reveals distinct cultural portrayals in Kazakh and Latin American narratives, highlighting the role of genealogical prose in preserving and transmitting national values. While the study demonstrates the potential of literary texts in postcolonial identity discourse, its scope was limited to only two authors. Future research could expand the comparative framework to include broader geographic and cultural contexts.

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**Keywords:** National Code, National Character, National Identity, Genealogical Prose, National Literature, Myth, Magical Realism.

## Introduction

In world literature, the genre of “genealogical prose” emerged on the basis of forms such as autobiography, memoir, and biographical discourse (Davis, 1988). The “genealogy” tradition depicted in these genres is typically grounded in personal recollection or the portrayal of the life of a historical figure (Condilo, 2022; Saar, 2008). However, the principal distinction of genealogical prose lies in its representation of multiple generations within a narrative (Gomes et al., 2021). It traces the destinies of these generations, highlighting how social transformations and historical events shape their intergenerational connections and the genealogical tradition in postcolonial literature (Anistratenko, 2021). This issue reflects the deepening of the concept of “postcolonial literature,” a term most commonly applied with reference to former British colonies (Gandhi, 2020). This term, in the modern context and contemporary literary discourse, is increasingly employed to denote the efforts of postcolonial nations to narrate their own histories (Oruc, 2025). Such narratives underscore the significance of national values and contribute to the reclamation and preservation of cultural identity (Abramova, 2024; Gnoli, 2023; Ratcliffe, 2024).

In contemporary discourse, two other terms, viz., “national character” and “national code” with respect to literary works are integral to the process of embedding a nation’s collective thought in a conceptual framework. Even when discussing universal, social, public, philosophical, or eternal themes, the narrator remains connected to national culture. No matter what nation’s fundamental work, it always addresses a major theme and points to the national mentality as the core of the work. In modern world literary studies, the term national-cultural code is being updated within the framework of mythopoetic modeling and new aesthetic paradigms. The problem of the “national code” is marked by a wide range of scientific connotations: traditional structural, semiotic, symbolic, philosophical-cultural, and even futurological aspects are reflected in the literature of any nation. At the same time, Kofman (1997) bases these concepts in Latin American literature as “artistic code” and “mythological infrastructure” on the “original (unique) formula”. Regarding the overarching mythological framework of Latin American literature, the scholar highlights the following issue: “It is created due to an extensive and branched network of mutually stable and mutually complementary artistic constants, mythologems, stable images and constant motifs. Collectively, these elements constitute the distinctive Latin American artistic representation of the world” (Kofman, 1997).

It is also important to observe that the conceptual domain of the “national code” functions as an extensive network. More precisely, it is presented as a system of interconnected and well-established artistic pathways and poetic relationships. Individual aspects of the correlation of mythopoetic and national-cultural codes are considered in modern literary studies on the basis of the theory of intertextuality and narratology (Bekpenbetova et al., 2025). In modern times, these terms entered the scientific circulation with several works including Kristeva (2018); Chatman (1975); Booth (2014); Ankersmit (1983); Zenkin (2014); Tyupa (2019, 2021); Urusikov & Nikitina (2015); Shang (2018, 2025). The relationship between the artistic pathway, the artistic process and the national code are shaped by several interconnected factors. These include the invariance of a nation’s spiritual ties, the continuity of its traditions, the writer’s individual abilities and intellectual strength, and their conceptualization of the world and humanity. In the world literary process, two trends are closely intertwined. The first is the use of the traditional folklore, mythopoetic system that underlies any national literature, and the second is the emergence of the intellectual abilities of the authors at the forefront of artistic searches, new opportunities, new forms of trends and directions in interpreting the global picture of the world, and the transformation of genres (Wilson, 1991).

The works of Aigul Kemelbayeva and Gabriel Garcia Marquez examined in this study stand out for their literary mastery and artistic talent, addressing broad and significant themes, and expanding the genealogical tradition in postcolonial literature during their respective periods. Aigul Zholdasbaevna Kemelbayeva (born 1965) is a noted Kazakh writer of prose and literary criticism of the post-independence era, who wrote in a socio-realist convention, giving a paradigm shift to the Kazakh literature after the collapse of the Soviet Union (Chatterjee, 2021). Her “new tide” gave shape to the intellectual prose in Kazakh literature and “new artistic quality” mostly termed as a fusion with the European literary style (Kemelbayeva, 2020). Gabriel Garcia Marquez (1927–2014) was a Colombian novelist, short-story writer, screenwriter, journalist, and a Nobel Laureate, who is known for his pioneering contribution of magical realism to Latin American prose of the twentieth century, a genre which employs magical elements and events in ordinary and realistic situations (Herrera, 2024; Martínez, 2024). His works depict a blend of imaginary and realistic worlds reflecting the nation’s conflicts and discontentment with the Spanish imperialism (de Gonzalez, 2003; Herrera, 2024; Tobin, 1974).

The rationale and criteria for choosing these two authors for comparative analysis include: (1) a shared evaluation of historical legacy as both writers represent postcolonial nations. In their literary works, both narrate the historical past of their respective peoples, rendering significant events through artistic representation. (2) both share authorial subjectivity, which is a key feature of genealogical prose and portrays the destinies of multiple generations and their interrelationships as a means of conveying the nation's historical past. Each writer adopts a subjective stance, offering a personal interpretation and evaluation of events from the colonial period. Colombia gained independence from the Spanish Crown in 1810, Marquez depicts numerous historical upheavals experienced by his nation, particularly illustrating the implications of colonial policy through the depiction of the "banana plantation." Likewise, Kazakhstan attained independence in 1991, though in different times, Kemelbayeva exhibits how Kazakhstan had to struggle against colonial forces to preserve its culture and traditions across generations. (3) both writers make a subtle representation of intergenerational narrative which serves as the central framework of genealogical prose and highlight two contrasting literary traditions during different times. Kemelbayeva meticulously traces and narrates the history of "seven ancestors" (*zheti ata*) in her stories, a concept peculiar to the Turkic peoples and largely absent in other cultures, emphasizing the cultural imperative of not marrying within seven generations – an important tenet of Kazakh genealogical ethics. On the other hand, Marquez, in his novel, presents a stark contrast: descendants of the same parents intermarry, ultimately leading to the symbolic erasure of the Arcadio family line and its genealogy becoming a family saga.

Any kind of genealogical prose is called "family saga" in world literature, a concept discussed in several research studies. For instance, Lönnroth (1975) considers prose stories as a literary genre and divides them into four groups: family sagas, mythical-heroic sagas, kings' sagas, short stories about Icelanders. This classification stems from an explanation of the nature of the "saga" genre, which is considered to be prose stories. A prior study described that literature explores the issue of the family through several key aspects. These include conflicts between opposing viewpoints, family disharmony, the identification of societal problems, and the search for solutions. This tradition, characteristic of the Middle Ages, influenced the formation of later works and their place in world literature. Moreover, the themes of "family" and "genealogy" are relevant in Kazakh prose (Kossyn, 2024; Kudaibergenova, 2017). Both authors sampled in this study have taken up the issue of family and genealogy in direct connection with national identity. For instance, Marquez combines reality and fantasy successfully by effectively employing the literary genre of "family saga" first time in world literature in the 20th century. His magical realism is incorporated in his family saga-based stories, highlighting political and social issues through "magic" (Herrera, 2024; Martínez, 2024). Likewise, in Kemelbayeva's works family is represented as of fundamental and main value as she not only depicts the history of the family, but enlarges her skill to show the importance of family in the national worldview and in accordance with the traditions of realism.

There is another striking similarity between the two authors which justify their studying together in this research work. Both authors demonstrate a typical national character as well as ethnocultural and historical narrative of anticolonial and anti-imperialistic view point of the entire nation and race of the contemporary times. For instance, Kemelbayeva's writings vividly reflect the national foundations of modern Kazakh literature through the incorporation of the genealogical tradition. Her stories written in the genre of "genealogical prose" have stable structural features of the national character, folk position, ethnocultural, historical and cultural codes in the work, not only in a semiotic and symbolic sense, but also in a mental, conceptual, linguistic and literary sense in contemporary Kazakh prose. Likewise, Marquez reflects his socialist and anti-imperialist views through his rich blend of creativity and realistic cultural coloring of genealogical prose. His narratives not only represent the current trends but also recollects the distinctive traditions of the erstwhile colonial regime (Herrera, 2024; Martínez, 2024; Thakuria & Das, 2025).

In both authors, the essence of the nation and the image of the people are depicted on the basis of universal human values. Each author, though living in two different world time zones, occupy a specific textual theoretical space, from a semiotic and semantic perspective in literary discourse, in the context of tradition, philosophy, knowledge. Current studies have revealed that the process of recognition and re-recognition of concepts like national history and culture, familiar plots, motifs, details, and images, through large-scale artistic reconstruction, has become a mainstream trend in literary studies. The writings of these two literary figures are not an exception. The works of both authors sampled for this study reflect the national codes in a literary text as a means of conveying and preserving extensive information. This includes historical continuity, spiritual and material values, the essence of a particular nation and its people, and, more broadly, national identity as part of larger whole.

These works include the Kazakh writer, Kemelbayeva's collection of stories including "*Yereimen men Akynai*", "*Tulparbaskan*" and "*Kokenai men Kalkaman*" and a novel by Marquez, "*One Hundred Years of Solitude*" (Marquez, 2014). Kemelbayeva's stories depict ethnographic elements in a framework of national character, aesthetically presenting the genealogical tradition. Marquez's novel, written in the genre of magical realism, is motivated by its narrative structure built around the interconnectedness of multiple generations (Bell-Villada, 2002; Santana-Acuña, 2014). Drawing upon magical realism within the framework of the concept of "solitude" in this Nobel prize winning novel, the author describes the social,

historical, and cultural codes of an entire nation, race, and people with a philosophical perspective.

The current study conducts a comparative analysis of genealogical tradition in postcolonial literature in the works of Kemelbayeva and Marquez, examining the works of both writers to identify similar motifs and main themes. The term, genealogy, in particular, is increasingly employed in the modern context and contemporary literary discourse. The main objective of this study was to examine how a literary text denotes the efforts of postcolonial nations to narrate their own histories; how such narratives highlight national values and preserve cultural identity in the portrayal of a genealogical tradition. Therefore, the following two questions were framed for this study:

1. How do literary texts of Kemelbayeva and Marquez portray postcolonial identity?
2. How is the national character, as a component of “national code,” symbolically and culturally represented in these literary texts?

## Literature Review

The concepts of national values, national code, and national identity originate from family tragedy. It is revealed that the tragedy of one person is the tragedy of an entire nation, and the main values and principles of postcolonial literature are revealed. There is an imperative generational continuity of the national identity in genealogical prose. Accordingly, Echevarría (1998) argues that national identity in Latin American literature is embodied in Marquez’s work through the fate of the J. Arcadio family in Macondo. The work, written during the postcolonial period of the Colombian state, shows how political undertones obscure the concept of national identity. In terms of frequency in literary discourse, historical-cultural, ethno-cultural, spatial, religious-cultural, regional, civilizational, foreign national and universal world codes are also common.

New storylines in the Kazakh prose are based on ancient myths. Among them, the most frequently used motifs are recognized as a spirit, totem, national image, and others (Kaliakpar, Maulenov, & Kurkebayev, 2022). Elements of neo-mythology in the works of Kemelbayeva reflect the trends in the development of national prose. In this regard, non-mythology and mythopoetic are considered the basis of the postmodernist trend in the Kazakh prose (Ananyeva, Tattimbetova, & Tattimbetova, 2023; Ashinova et al., 2024; Safronova, Zanyzbekova, & Ryssaldiyev, 2025). At the same time, the elements of non-mythology and mythology in the works of the writer are considered a reflection of national identity. The reason for this is that ancient myths are considered a rich palette of symbols. The use of myths in literary prose is defined as a manifestation of giving them a new breath and meaning. Moreover, a literary text has its own matrix, whether myth or neo-myth, national code in its originality or with philosophical meaning; marking its main plot, or spatial, or psychological features. All these elements are covered in Marquez’s magical realism as an artistic method that presents a realistic representation of the world through various magical elements (Orazbek & Sagidullieva, 2024). Interestingly, this significant feature of magical realism is also often found in the Kazakh literature, as revealed in mythical plots of Kemelbayeva’s stories.

Kofman’s (1997) research demonstrates that the literary representation of the world, characteristic of Latin American countries, can be analyzed across three different levels, of narratives about the continent’s toponyms, genealogical stories, and historical representations of individual nations. Toponyms play a great role in expressing the archaic picture of the world embodied in the epic consciousness (Shuriyeva, Abisheva, & Yussimbayeva, 2025). The sacral toponyms mentioned in the sampled literary texts are distinguished not only by their regional specificity in the region, but also by their recognition as an important marker in the national memory (Meirbekov & Kurban, 2023). There is also the depiction of “home” in genealogical prose, a representation of homeland and national identity. Each of these individual features is divided into various segments and also has a general meaning when applied to genealogical prose.

Genealogical prose is similar to other genres such as “biographical prose” (Honan, 1979), “biographical discourse” (Høyen & Wright, 2020), “family saga” (Ólason, 2004), “memoirs”, and “autobiography” (Couser, 2011). In particular, genealogical prose is closely related to memoirs and autobiography, and all are often considered as synonyms (Couser, 2011). While real facts come to the fore in memoirs, their biographical style enhances the realism of the literary work. However, in world literature, works based on autobiography have begun to be analyzed in terms of genre, documentary works or the contribution of fiction. The reason for this was that the memoir genre has an artistic aspect (Di Summa-Knoop, 2017). Table 1 illustrates the differences showing the primary characteristics common to these genres include historicity, specificity, and the articulation of a central theme.

Kofman’s (1997) examines the novel “*One Hundred Years of Solitude*” by Marquez, written in the style of a genealogical prose and narrates the history of Jose Arcadio family. The thematic scope rose in the research, the temporal and spatial dimensions in which it takes place, are defined through the interpretative and narrative methods. Genealogical prose represented the main ideas of Marquez and performed an important social service in a social, historical context. At first glance, the story of one



generation, built on magical realism, depicts the entire fate of Latin America as a whole. Williams (1984) pointed out that Marquez's *"One Hundred Years of Solitude"* may seem full of fantasy and magic at first glance, but due to the nature of the historical context, it is a historical work. The reason for this was the writer's belief that the events taking place in Latin America at that time would change the fate of the non-colonial state.

**Table 1:** Comparative Features of Autobiographical and Genealogical Literary Genres.

Features	Autobiography	Memoir	Biographical Prose	Genealogical Prose
<i>Historicity</i>	Important	Important	Important	Not important
<i>Specificity</i>	Author's reflection	Historical data	Biography	Artistic method
<i>Presentation of Issue</i>	Author's personal experiences	Memories of the past	Life story of one family	Past history of one nation

In the novel Marquez's *"One Hundred Years of Solitude"* the space of events is connected with the concept of home. Efimova (2012) argues that the home space in the work is calmer and more orderly than the chaos-filled outside world. However, the home space, which is considered as a micromodel of the Macondo region, has a special character, since it is the place where creative events take place. Through the interpretive analysis, it was determined that the generations transition within the entire Arcadio family occurred in Macondo and its micro-model "home" space, which is connected to the situation of the entire nation. Marquez also shows the loneliness of an entire nation and the loss of the significance of national values through the tragedy of Jose Arcadio. Interpretive and narrative methods are used to determine the author's idea, and the author's position is clarified. The narrative method is frequently based in the principles of rhetoric narrative theory because, in recent times, the consideration of narrative theory from a rhetorical perspective has come to the fore.

Furthermore, in Kemelbayeva's stories *"Yereimen men Akynai"*, *"Tulparbaskan"* and *"Kokenai men Kalkaman"*, the events take place in the "steppe" space. This clearly reveals the nomadic worldview. The events depicted are set during the pre-colonial period on the Kazakh land, and the work is recognized as a "national code" for each person. Edholm (2024) allows us to identify information about national communication and national identity in the analysis of the narrative in the stories *"Yereimen men Akynai"*, *"Tulparbaskan"* and *"Kokenai men Kalkaman"*.

## Research Methodology

### Research Design

The study adopted a qualitative research design to narrate and identify the elements of genealogical prose in the national worldview of the selected literary texts of two writers, the Kazakh writer of prose Kemelbayeva, and the Latin American journalist and renowned writer, Marquez, who were selected for their contribution to genealogical prose in historical and socio-cultural context. Both writers have the indistinct similarity of portraying generations beyond time and space and manifesting the national worldview, characteristics of genealogical prose. The qualitative research design enabled to analyze thematically all these characteristics of genealogical prose in literary works sampled for the study.

### Data Collection

Data was collected through close reading techniques and textual note taking of the literary texts sampled for the study, viz., Kazakh writer Kemelbayeva's stories *"Yereimen men Akynai"*, *"Tulparbaskan"* and *"Kokenai men Kalkaman"* and Colombian writer Marquez's novel *"One Hundred Years of Solitude."* Both the texts comprised genealogical prose material of 500 pages demonstrating the connection of generations in prose. While collecting the data, it was found that the storyline and the world of the characters in the works of both authors were determined on the basis of the spaces of "home" and "steppe", reflecting the life and existence of the entire nation and people. The concept of the national code was also deeply recognized and its main function in prose was determined.

### Data Analysis

A thematic analysis was accomplished through comparison and in-depth evaluation of the literary texts, employing interpretive and narrative techniques. The interpretive technique revealed that the connection between the two works was rooted in the continuity of generations, while the narrative technique determined the national character conveyed through ethnographic elements with symbolic meaning, and portrayed the worldview of the Kazakh people, as reflected in the preservation of their ancestral traditions. A content analysis was finally conducted which was inherently oriented toward subjective interpretive inquiry (Parsons & Pinkerton, 2022) of the texts. Table 2 presents the thematic scope of the national code manifestations demonstrated during the narrative analysis of the genealogical prose.

**Table 2:** *The narrative analysis of the genealogical prose.*

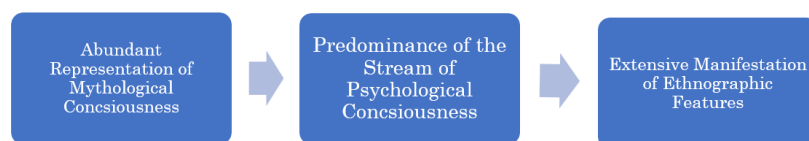
No	National code manifestations in Genealogical prose	Percentage indicator	Thematic scope
1	Ethnographic data	80%	National worldview manifestations, sacred concepts, legendary narrative line, national customs and traditions
2	National character representation	60%	Author's interpretation, narrative narration
3	Generational continuity	50%	Seven ancestors' traditions (Zheti ata), national knowledge, national tradition

## Results

This study attempts to define genealogical prose and its significance as a national code in prose writings in Kazakh and Colombian literature. The Kazakh prose was represented by Kemelbayeva's short stories while the Columbian prose by Marquez's novel with the theme of magical realism. Each writer's text portrayed the features of genealogical prose in terms of ethnographic data, author's interpretation, and generational continuity. The analysis of these prose texts revealed the narrative features and the thematic coverage typical of genealogical prose. The themes that surfaced in the readings of the genealogical prose included the continuity of generations, the preservation of the culture and traditions of generations. The depiction of national values was also manifested by showing the significance of ancestral traditions and culture across generations. It was also noticed that these writings highlighted the lack of significance of customs and spiritual values for generations. The two authors also conveyed the importance of the national code in the continuity of generations in the manner of genealogical prose.

### *Kemelbayeva: Intertextuality and Ethnographic Elements in Genealogical Tradition*

The phenomenon of intertextuality in Kemelbayeva's works is recognized through manifestations of the national worldview, and ethnographic data with symbolic meaning (Bekpenbetova et al., 2025). Her stories have several narrative undercurrents including abundant representation of mythological consciousness, predominance of the stream of psychological consciousness and extensive manifestation of ethnographic features. Figure 1 presents the main narrative currents in her works.

**Figure 1:** *The Main Narrative Currents in Kemelbayeva's Works.*

Kemelbayeva's works "*Yereimen men Akynai*" and "*Tulparbaskan*" contain a significant number of ethnographic elements if they are analyzed within the framework of the concept of national character. The theme underlying these two stories is national identity, including the steppe motif, and the connection between man and nature. In the story "*Yereimen men Akynai*", the author talks about the fate of a family during the war, while creating a typified version of the genealogical motif. It is the story of Yereimen, who was drafted into the army in 1939, then went to war, was captured by the enemy, and did not return to his homeland even after the war ended, has a genealogical character. Although the genealogical tradition in the story seems a little weak compared to other stories, it makes the reader understand a lot. The fate of a clan, a family, a region, a village, from a historical perspective, is combined into an artistic solution in a national-documentary, cognitive-informational sense.

The author further describes the village where he grew up, making it clear that this place is comfortable for the soul. The essence of the work is the kindness, special unity, and indissoluble unity of the villagers. Yereimen's neglect of the post-war situation and family problems, and even showing a sense of compassion, reflect a unique form of mutual understanding between people. Here, the main emphasis is placed on the Kazakh women, specifically Akynai. Her wisdom and intelligence are most clearly visible. Maintaining harmony and unity in the family, while enduring her husband's alcoholism and traumatic brain injuring without single complaint, she supports him instead and preserves the sacred meaning of the "father" for their children, which is an example of the typical image of the Oriental woman.

Through the fate of this simple family that inhabited Atasu and Sarysu, the writer raises the theme of the resilience of the Kazakh women. Akinai articulates: "– We all believe in you and are grateful. Without you, our days would be dark, Yereimen. Do not deprive children of their happiness, may God bless them for a long time!". There is a great philosophy in these words of Akinai. These words relieve Yereimen of his suffering, who sits with his head down in despair, ashamed of his children, feeling guilty about himself, and elevating his status, and restoring his dignity, despising his grace. Suddenly, a woman entrusts all her

hopes, dreams, interests, and future to her man. Although she is fully aware that she could have lived her life without Yereimen, as she has done for the past ten years, she never forgets the psychological status of subordination traditionally preserved for women.

Kemelbayeva's second story, *"Tulparbaskan"*, is characterized by the dominant memoir-genealogical style. The work begins with the dedication to her aunt Bigaysha Orazkhankyzy, who is the main character of the story bearing the same name. The author keeps the focus of the entire work on the teenage Bigaysha. Events, etudes, motifs, and plots are related to Bigaysha, to explore deep and complex issues. The taste of childhood and adolescence is depicted on a parallel basis, taking the representation of the *auyl* (village) into account. For instance, the children's growth together, their humor and playing with their grandfather, their dedication to household chores and their coming to herd livestock, and the relationship between a child and a grandmother are impressively described. Although written in the genre of a story, it is large in size and, by depicting a single destiny, it can be said that it typifies ethnographic descriptions and the representation of a post-war Kazakh village. The work not only provides a clear and understandable picture of the world of kinship, but also exemplifies the unique attitudes of the Kazakh people towards kinship.

One side of the story *"Tulparbaskan"* is related to the theme of toponyms, their sequential presentation, while on the other hand, the young girl's memories and stories related to this region are intertwined and have many ideological meanings. *"...On a plain surrounded by lush meadows, on top of low hill under in the mountains, stands a stone Tulpar horse as if its hoof had sunk deep imprint resembling a perfectly shaped a bowl willed sparkling water. In a state of complete exhaustion, like wandering dervish overcome by thirst, he falls to the ground and greedily drinks from a single hoof print filled with water. In the evening, when the felt covering of the yurt is closed, he tells the stories to his brothers and sisters, who are lying next to each other on feather mat. His stories weave together the macabre legends of Albasty and Zheztynrak, interspersed with shamanic incantations reminiscent of a ritual chant "Water bull, chase me at night, bull!" – uttered in a deep, resonant voice, similar to the haunting call of the lake bull, fearsome in the dark".*

In just one paragraph, we notice plots that are symbolic of nomadism, such as telling fairy tales in accordance with the worldview of the Kazakh people, the shamanic tone, scaring with scary stories, and getting saturated with steppe water. This study seeks to illustrate that the act of drinking deeply and joyfully from pure water collected in extensive Tulpar horse hoof print, although potentially unfamiliar or unconventional to other cultures, is deeply rooted in the Turkic worldview. That is why the harmony of man and nature, the connection between man and mother earth are especially intertwined in the author's stories. At the end of the story: *"Every time it rains, the hoof in the horse's hooves fills up like a bucket. It itself disappears like shooting stars in the sky. If the summer is stormy and rainy, the water in the horse's hooves does not stop. Those who have tasted and those who have not tasted remain dreaming"* – the lines that follow convey the special place not only of this toponym, but also of any place or water in human destiny. We can even say that an invariable part of the genealogical prose is also connected with these place or water names.

Kemelbayeva's another story *"Kokenai and Kalkaman"* raises the themes of *Zheti ata* (seven ancestors), ancestral traditions, and family relations. This story narrates the age-old tradition in the Kazakh steppe of the ban on marriage within seven generations, which was strictly observed as a fundamental social and cultural norm. The meaning of the ban on marriage within seven generations is stated in the work as follows: *"Zhaman aigyry zhatyryna shabady dese atam kazak asylysyndan koryngan (The Kazakh ancestor was afraid of degeneration, saying that a bad stallion mounts its own lineage)." This expression reflects the traditional concern for genealogical purity and the preservation of a noble family in the Kazakh society. The expansion and formation of family relations in the Kazakh society is reflected in the observance of the ban on marriage within seven generations (seven ancestors) traditions (Kozgambayeva, Yegizbaeva, & Urazbayeva, 2021). This is not only about traditions or customs, but also about the deeper problem of genealogical degeneration and the erosion of dignity and moral values over generations. The ban of the Kazakh tradition on marriage within a seven generation is based on the belief that such union lead to the emergence of weak degenerate offspring. As the revered ancestors wisely warned: "Do not marry until the seventh generation, because this will give a rise to a weak and ignorable family – take care of the purity of the origin". Strife and tension among relatives are actually manifestation of concern for the well-being of the community and the preservation of ancestral traditions.*

This is the story of Baigazy, who is often pitied as a man who does not have an heir - a son who would inherit his horses. Nevertheless, he raises his daughter freely. Ethnographic data in the work play a symbolic role. For instance, an envoy arrives with a marriage proposal to Baigazy's daughter, Mamyr, and symbolically expresses his intention to conclude a marriage alliance by "hanging a whip on the upper frame of the yurt" – a traditionally gesture in the Kazakh custom which means an official marriage proposal. From now on, Mamyr is a bride, a girl to whom "a feather ornament" is attached, symbolizing her official engagement in accordance with traditional Kazakh customs. However, the tension of family relations is seen mounting in this story. It so happens that Baigazy's daughter, Mamyr violates the tradition and marries her kin, Kalkaman. The psychological impact of this violation is intensified by the terrible dream of

Anet baba, who is a respected figure in the clan. Anet baba and Kokenai batyr realize the need to punish the young couple who, having violated tradition, entered into relationship without observing the rule of *Zheti Ata* (seven ancestors) exogamy. *"I will personally punish the only daughter of Baigazy, whom he raised without reproaching her. If she dies, no one will be to blame – she deserves no pity. One should not humiliate oneself in the name of kinship; violating the customs of one's ancestors is a sign of the beginning of moral decay portends misfortune for a people rooted in tribal unity"*. From this point on, it is clear that it is important to firmly preserve the ancestral tradition within the country.

The baba, whose words often turned out to be prophetic, is not concerned about the interpretation of his dream, but about the pressing question on how to prevent an event that has no precedent in the society. He cannot bring himself to condemn Kalkaman to death. The need to punish such an unprecedented act within the community stems from a collective desire to prevent the normalization of such misconduct and to avoid bringing shame on future generation. Behind this is also the need to protect themselves from injustice and prevent such things from happening in the country. However, Anet baba wants to save the life of the couple, cites Sharia law as an example to dissuade Kokenai from executing the punishment. Anet baba argues that the Sharia law does not have *Zheti Ata* (seven ancestors) traditions, and they are added from the moment a grandchild is born. *"Marrying your own sister or niece is not a matter of condescension or family intimacy, it is a grave sin. In this country, no girl is left to marry, Kalkaman ata insulted tradition"*.

The manifestation of national character in genealogical prose is the continuity of generations. In Kazakh literature, Kemelbayeva reveals the national identity and character of the Kazakh people through the fate of one family. The kinship of Kalkaman and Mamyr is traced back to the fourth ancestor of the Tobykty tribe. *"From the fourth generation of Tobykty, my grandfather Sary, four sons were born: Mambetey, Umbetey, Mambetsopy and Kishik. If my father Baigazy is descended from Mambetey, your father Aitek is descended from Kishik, and these two were the sons of brothers, then you and I are the great-grandchildren of common ancestors"*. Table 3 epitomizes the genealogical elements like preserving the unity of the family (*shanyrak*), levirate marriage (*ämenggerlik*) or seven ancestors (*zheti ata*) as a part of building the national character.

**Table 3: National Character Reflected in Kemelbayeva's Works.**

National Character	Explanation
Preserving the Unity of the Family (Shanyrak)	In the story <i>"Yereimen men Akynai"</i> , Akynai's respect, reverence, and appreciation for her husband exemplify this traditional value.
Levirate Marriage (Ämenggerlik)	One of the key concepts in genealogical tradition; a national custom aimed at embracing kinship and avoiding alienation.
Seven ancestors (Zheti Ata)	A foundational principle of the steppe law emphasizing noble lineage and the prohibition of marriage within seven ancestors.

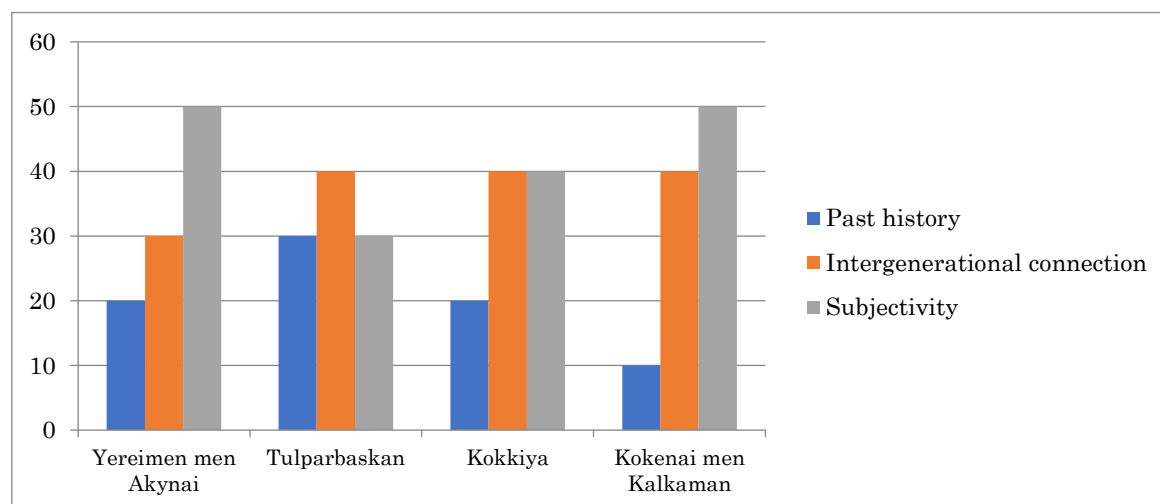
Kemelbayeva's next story in the genealogical tradition is *"Kokkiya"*. This story is also presented as a biographical discourse on a philosophical basis, highlighting the life and last moments of a young man named Tusupkhan Zhandildauly. Having set foot in his native land, Tusiphan's dream is to repair the winter cottage left by his ancestors and build a road to the mountains to collect the necessary firewood. While admiring the beautiful nature of the region and collecting the necessary firewood, Tusiphan stumbled and fell under the cart, staying there for a while. Unable to gather the strength to lift the heavy cart that crushed his body and made him motionless and helpless, Tusipkhan mentally traces his entire life, as if it were unfolding before his eyes. He mentally listed all his ancestors, drawing an imaginary genealogical chart. He traced the family tree of two brothers descended from Baimuryn Ata, Baidilda and Zhandilda, listing their descendants in detail, giving each of them characteristics, recalling their paths, reflecting on their fate. The main idea here is the main character's desire to pray to the spirits of his ancestors and ask for help when death approaches. This story shows that human life is just a fleeting moment of light that death can come not from a big enemy, but from the slightest crack, and that in life the unexpected often prevails over the expected. It is just like a war where many soldiers are killed and others remained maimed, only to leave life on his native land, highlights the motif of a handful of the native land as a symbol of ultimate belonging and an existential ending. The genealogical element in Kemelbayeva's works is manifested in various ways. The themes and issues in all his stories are not similar to each other. Table 4 presents a summary of the manifestations of genealogical prose in Kemelbayeva's works.

**Table 4: The Genealogical Element in Kemelbayeva's Prose.**

N <sup>o</sup>	Kemelbayeva's prose	Genealogical manifestations
1	"Yereimen men Akynai"	The father's place in the family, the mother's contribution to increasing respect for the father
2	"Tulparbaskan"	Created in a memoir and genealogical style, the characters are real and familiar to the author.
3	"Kokkiya"	Worshipping ancestral spirits and asking for help
4	"Kokenai men Kalkaman"	Tradition of prohibition the mixed marriages within seven generations and preservation of the customs of ancestors.



Along with the genealogical stories written specifically by Kemelbayeva, the genealogical tradition is also indirectly reflected in her short stories, although not explicitly. In this regard, the representation of “genealogical prose” in her stories may be quantitatively illustrated through percentage indicators of themes like past history, intergenerational connection and subjectivity, as shown in Figure 2.



**Figure 2:** Distribution of Genealogical Prose Features in Kemelbayeva's Works.

In another short story “*Aue sharlaryna kongan kobelek*”, the main character Aizhan, representing the psychological world, vividly depicts the genealogical tradition in the content of the film script in her imagination. In the film script in the fairy tale tradition, the genealogical motif is also clearly visible between the sister and brother.

#### *Tracing the Genealogical Element: Marquez's One Hundred Years of Solitude*

In the context of the world literature, Kemelbayeva's genealogical prose can be compared with Marquez's “*One Hundred Years of Solitude*”, which describes the fate of the Colombian people through the lens of a single generation. This novel is an example of genealogical prose in world literature. It describes the rise of the Buendia family in the Maconda region until their destruction by a hurricane. The main character Ursula consistently emphasizes the notion of the cyclical nature of time, emphasizing its movement in a closed loop. Ursula is presented as an image that embodies hope for the future. As for the image of Ursula, she strives to preserve the traditions of her ancestors and bring an atmosphere of joy, happiness and harmony to the Buendia family. Living with the ghosts of the past, Jose Arcadio, the patriarch, initially thinks of contributing to humanity by studying science and alchemy.

The historical basis of the novel depicts six generations of the Buendia family. The genealogical novel reflects the author's personal experience, offering the multifaceted representation of characters, their environment, and the biological principal of development. The fact that the members of the Buendia family share the same ancestor, as well as the peculiarities of names typical of the Colombian people, are also reflected in the novel. The reader is presented with an illusory vision of Jose Arcadio's efforts to contribute to scientific and social development. However, based on the events that have taken place, the illusion formed in the reader is destroyed. From this we can determine the tragedy of Jose Arcadio. This is due to the inability of Jose Arcadio to find his place in the spiritual continuity. The issue raised in the novel is also related to tragedy. It should be noted that the tragedy of Jose Arcadio is not only his personal one, but also reflects a wider context. It is the tragedy of the entire nation and the people.

The expansion mentioned in the novel has had a negative impact on the heritage and culture of the people, showing that they have been deprived of their rich heritage. However, the detail that draws attention here is the lack of interest in the cultural heritage and art of the people themselves. For this reason, a tragic conflict arises between the past and the present. The writer Marquez examines the processes of self-loathing and alienation, which arise as a result of the conflict between the past and the present of the people, and the expansion of the people by other people, within the framework of the concept of loneliness. The sequence of events narrated in the novel is also noteworthy. The work is complicated by the combination of real and unreal narration. The characters of the novel are described in a metaphysical space, separated from the world, between life and death. However, the conclusion of the story highlights the untenability of tribes and nations remaining isolated from active life for a century.

The world of *One Hundred Years of Solitude* is complex; the author does not give an analysis to the characters or events. Although loneliness is generally perceived as a negative character in the novel, some researchers argue that the story often contains “carnival” and “laughter”. Such comments are based on the

people's understanding of their own history and acceptance of their tragic fate. From this basis, the novel suggests that the preservation of historical memory is important for the self-awareness of the people. The main semantic origin of the novel is evident from its title that objectively refers to the hundred-year history of Colombia, and its artistic and metaphorical meaning associated with the concepts of eternity and isolation. The second meaning of the title of the novel reflects the inner loneliness of the inhabitants of the Caribbean. Loneliness in the novel reveals the essence and representation of each character, clearly reflecting the environment.

### *Comparative Analysis of Genealogical Prose in Two Eras*

If Marquez conveys the postcolonial idea through the loneliness of his characters in his novels, the characters of Kemelbayeva's novels are full of national character and national features. In Kemelbayeva stories, the author, based on the nature of genealogical prose, shows the concept of *Zheti ata* (seven ancestors) of the Kazakh people, the high concept of kinship for every Kazakh, through the events reflected in the novel. However, the writer Kemelbayeva depicts the existence of the Kazakh people before the occupation of the Russian Empire through the events of the post-colonial period. Orda et al. (2019), in his research article, stated that freedom in the writer's work is a distinctive feature of independence literature. Thus, Kemelbayeva's novels figuratively convey the pre-colonial period of the Kazakh people and depict the essence of the nation as a whole through the experiences of each character. Marquez also conveys the tragedy of an entire nation through the tragedy of Jose Arcadio.

The people who survived the period of colonization are presented in different aspects by the two authors: in Marquez's novel, the emphasis is on the representation of people who have lost the need for their own culture, values and spirituality; while in Kemelbayeva's stories, the representation of people for whom their culture, values and ideological positions are a priority emphasized. Comparing both prose works, we determine the importance of preserving national values. Two literary works rooted in genealogical prose highlight the significance of preserving family values, with their relevance at the national level being established. It can be seen that the change of generations not only contributes to the preservation of traditions, but also, on the other hand, has an impact on their loss. Marquez, through the loneliness of each person, shows the loneliness of the nation, the tragedy of the loss of its traditions and culture as a whole. Kemelbayeva, by showing the Kazakh life before the colonial period, conveys the preservation of national values and their importance today. In this way, the authors convey to readers the importance of preserving national values by reflecting on the experiences of the people who went through the period of colonization.

These two writers, though belong to two different eras and geographical locations, particularly have a philosophical line of similarity in their prose, and the epic tradition in narrative. They demonstrate the talent of the writer and rare erudition (Altybayeva, 2019). While Kemelbayeva's works written during the period of independence are rich in artistic and aesthetic aspects, the works of Marquez's highlight the issue of ethnic culture in postcolonial states, highlighting the themes of national culture and national identity. Both writers distinctly write prose in the genealogical tradition, as the plot of each story clearly exhibits the presence of historicity and documentary character, traditionally limiting their stories to genres such as historical works and narratives like biographies and memoirs. However, both writers contributed largely to the genre of genealogical stories.

Additionally, the genealogical narratives sampled for this study of the two writers reveal several common characteristics. First, there is a strong presence of mythological perception, covering themes of creation myths, fairy-tale motifs, toponymic legends, supernatural phenomena, and beliefs in ancestral spirits. Second, the narratives of both writers are marked by the predominance of ethnographic elements and psychological consciousness, highlighting the author's imagination and dream motif, as in Kemelbayeva's stories; however, it is magical realism in the Marquez's works. Third, both writers convey the importance of preserving national values through their prose works. For instance, Marquez's novel shows the naming process characteristic of the Colombian people, while Kemelbayeva focuses on the concept of *Zheti ata* (seven ancestors). Marquez explores the concepts of national code and national values by depicting both the real and the unreal, intertwining these elements with themes of loneliness and the tragedy of the patriarchal spirit. In contrast, Kemelbayeva in her novels focuses on the glorification of national values, emphasizing their continuing relevance in the process of generational change and the need to preserve them.

However, analyzing the prose works of both authors, the question of the importance of national values in the continuity of generations becomes clear. It gets evident that the national features recognized on the basis of the writer's position enhance the artistic color of the novels. Works that skillfully depict national values show the nature and consciousness of Kazakhs and Colombians, and convey the importance of preserving national identity. This shows that the theme of the national code is widely revealed through the genealogical prose. The events that take place in the spaces of the home and the steppe reveal the national value of the fictions. In conclusion, the national code in genealogical prose under study proves that national values have been preserved by both writers and will be preserved in the continuity of generations.

## Discussion

The current study examines the features of the genealogical tradition in a literary work, where historical truth and artistic interpretation coverage are seamless integration of the genealogy, while preserving the entire essence of the story genre. Additionally, the study also evaluates national character in a literary work in the context of the author's interpretation. In Kazakhstan, writers in the post-independence period began to raise the themes of national identity and national character. Each author in his own way embodied national character in different ways, showing its significance in the Kazakh society. Such changes paved the way for the development of new trends in the Kazakh literature. By focusing the narrative on one family, the works cited in this study realistically reflect the condition of many families of that era. For instance, Kemelbayeva depicts the Yereimen and Akynai families as exemplary, well-educated, and moral families, who raised their children wonderfully and lived in harmony and understanding. Kemelbayeva's stories prove the Kazakh concepts of *Shanyrakty shaikatpau* (to keep the household stable), or *Kara shangyrak* (ancestral home), or *Kimmen karaisang sonymen agar* (one becomes like those they associate with), *Zhaksy aiel yerin torge suireidi* (a good wife elevates her husband), and so on. The writer's stories, written in the genealogical tradition, are not similar to each other. Each of them is different not only in ideological content, but also in formal features. Sacred concepts are formed through the customs and traditions from the moment a person is born (Alshynbayeva, Vesselinov, & Kartova, 2022). The concept of "Shanyrak" in a literary work has a sacred meaning – it is associated with national identity. Based on the archaic concept of the ancestors, "Shanyrak" has a mythical meaning. According to the mythological concept, the "Shanyrak" has the property of connecting the higher world (Azibayeva, 2022). At the same time, the "Kara shangyrak (ancestral home)" is considered a house where all the children gather after the father's death, which remains with the youngest son (Kalysh & Rakhimov, 2023).

In another example of the story *Tulparbaskan*, Kemelbayeva narrates her aunt's biography from the perspective of national values and national codes. This is a unique ideological meaning used by the writer. This is due to the fact that the narrative of the genealogical records and the national identity, human fate and cultural color, individual character and national originality in comparison not only provide a place in a personal memory, but also serves as a powerful tool that causes cognitive reflection in the mind of the reader. Although the main character of the story, Bigaysha, seems to be only describing her beautiful time in the past, her tomboyish behavior, and her free and independent spirit, she has successfully combined beautiful pictures so that every reader can see and recognize themselves. In this story, the biographical narrative style is more dominant, with a stronger emphasis on the epistolary approach. Eyewitness accounts, memories, historical truth, and genealogical records merge into single narrative, which leads to the emergence of a new genre of genealogical stories in literary studies.

It is narrated that Bigaysha's grandmother, widowed at a young age, remarried with her brother-in-law, and did not break the blood of the great clan, but on the contrary, continued the lineage. Though the tradition of levirate (*Amenger*) in Kazakh is often considered outdated, in fact it remains a progressive practice. The great wisdom of the Kazakh people, "A widow may leave her husband, she does not leave her country", is there, which undoubtedly solves such big problems as the continuation of the generation, the purity of blood, the loyalty of the family, and preventing its dispersion and contributing its flourishing like a mighty tree Baiterek. The practice of levirate (*Amenger tradition*) means, when a widow is married by her late husband's brother, reflects not only the personal integrity of Abdikhamit, but also unwavering point of view of the Kazakh people on the ancestry and the heritage of their ancestors. His consistent effort to instill in his son Orazkhan an awareness of his genealogical roots, especially emphasizing their common descent from his older brother, serve as a vivid illustration of the Kazakh tradition of tracing seven generations (*Zheti ata*) and scrupulous cultural knowledge related to kinship and clan identity (Karagulova et al., 2025).

Although the story is about Bigaysha, the story beautifully depicts the unwritten laws of the Kazakh steppe. Many issues such as the institution of grandparents, grandchildhood, kinship between siblings, Amenger tradition, horse breeding, bride school, Zheti ata distribution, Kara shanyrak, the world of pastures, teaching a young child to be a farmer, village fun, and cruel jokes among the people are described by the author as ethnographic and national peculiarities. Kemelbayeva's stories can be seen as ethnographic studies highlighting the deep-rooted reverence for ancestors in the community. This makes the branches of the clans that spread throughout the village aware of the entire associative field of the concept of *Auyl* (village) not only in terms of kinship, but also in terms of humanity in general. The concepts of "*Ulken ui* (big house)" and "*Kishi ui* (small house)" are things that have not yet lost their roots in the Kazakh people's consciousness. We notice that for the Kazakh people, who are accustomed to respecting the eldest and the youngest in the family, concepts such as firstborn and youngest are sacred and are not found in other nations. The elders also play a great role in ensuring that the children of siblings, regardless of whether they are in a big house or a small house, are in a big family, without being divided into "mine" and "yours". The generation of Bigaysha, who is growing up under the upbringing of their grandfather and grandmother, will undoubtedly not only continue this work, because it is considered an act of equality with ingrained character.

Another feature of the genealogical prose in Kazakh literature is the sequential presentation of the toponyms (names of places) and clan names. There exists abundance of toponyms, which are not only mentioned, but also their legendary origin, etymological roots, and sacred meanings are explained. Toponyms such as *Kabanatkan*, *Tulparbaskan*, *Kokshekashkan*, *Eshkiolgen*, *Aktas*, *Zhyntas*, *Aktumsyk*, *Karaolen*, *Kundyzdy*, *Saga*, *Kylyshbek*, *Altyshal*, *Ayubai*, *Tentekkyz*, *Abilpeyiz*, *Makazhan*, *Isabay*, *Saryzhomart*, *Kisebay's oily spring*, *Ike's spring*, and *Auliebulak* are depicted, defining their place in the cognitive knowledge of each person of that region. For example, the writer portrays the Kyzylagash region as a land of "opportunities" for well-versed thieves, and she proves it with the following incident: *"In the deep valley of Kyzylagash, the traces of the cattle rustlers (Barymtashy) disappear as if swallowed by the earth. The two thieves are skilled at hiding their tracks by passing under the deep water. When Aipar and Zhaipar, Kazakh prisoners who were being driven to Itzhekken, met and freed them from armed guards at night, the Russian cavalry was chasing them. Then, in a deep gorge in a mountain with steep cliffs, the traces of the fugitives were lost forever, leaving the pursuers frustrated and empty-handed. If someone wanted to find out or investigate, there was no one around – just a huge, uninhabited steppe teeming with stray animals and singing birds"*. This is consistent with the overview shared by many studies that the national culture of the Kazakh people is based on the steppe (Dalelbekkyzy & Yildiz, 2022).

In most of Kemelbayeva's works, the Tobykty clan and the Naz lineage are often mentioned. That is, when the Kazakh people tell their genealogies, they use not only the clan, but also national terms such as *urim-butak*, *zeti ata*, *auliyet*, *agaiyn*, *uyalas*. The descendants of the Naz lineage and the ancestral settlement they inhabit are the main motifs that express the genealogical tradition in the story "Kokkiya" which is presented more as a biographical discourse of Tusupkhan Zhandildauly who, in a dying state, focuses on the beautiful nature of the region and prays to ancestors for help in difficult times. It is clear that the Kazakh people are always superstitious. Feeling the death approaching, Tusupkhan performs unconscious actions aimed to say goodbye, an instinctive reaction rooted in the depths of human consciousness. Tusupkhan remembers his mother and counts all the young descendants of the family. Tusupkhan's introspection at this moment means his subconscious realization that it is time to say goodbye to the material world and take his own life. Thus, three days later, Tusupkhan passed away. The story also contains an abundance of old mythological knowledge (the blue ox, the stars), the origin of names of places and water (toponyms), and ethnographic representation (lamentation, vocal mourning and the ritual of riderless horse dedication).

In her stories, particularly "Kalkaman and Mamyr," the genealogical tradition is directly connected with such concepts as clan, ancestry, and native land. Additionally, the geographical features of the region – its hills, valleys, mountains, cliffs and ravines – are of particular importance to its inhabitants. Consequently, a person's connection with his native land forms an integral and inseparable aspect of his identity and perception of the world. Therefore, the best and worst of the tradition of hostage-taking in Kazakh culture are also mentioned in this way. The story of "Kalkaman and Mamyr" was presented for the first time in the work of Shakarim Kudaiberdiuly. In Shakarim's epics, the core of Shakarim's work is religion and national worldview (Seisenbiyeva, Madibayeva, & Snabekova, 2022). Shakarim wrote the story of Kalkaman and Mamyr at the level of a romantic poem, leaving it as a legacy of Kazakh literature. In turn, Kemelbayeva shifts the focus of the story from the field of a romantic epic to the thematic field of genealogical prose.

In the worldview of the Kazakh people, family means a whole tribe, a whole clan. For this reason, Kokenai's intervention in this case and his willingness to sentence Mamyr to death are motivated primarily by the fact that the incident occurred within the Tobykty clan itself. The catalyst for the tension in family relations is the union of two lovers who have not yet reached the prescribed degree of kinship, namely the seventh generation on the paternal side, as required by customary law. At this point, two different solutions are shown through the representations of Anet Baba and Kokenai. Kokenai emphasizes that the punishment of two young people who united without observing the rules of the seven generation is not only matter of Tobykty clan, but also a precedent for the entire Kazakhs society. He argues that such a violation should be publicly condemned in order to prevent its recurrence in society. Anet baba, on the other hand, emphasizes the differences in religion and family issues in Sharia law, and aims to save the two young people from death.

Kokenai and Anet baba, who follow two directions in the story, aim for peace in the community and unity of the clan. In the message sent to Anet baba by Kokenai, he states: *"Quite a few Tobykty have degraded. Tate, who knows Sharia better than you? The Quran prohibits marrying your mothers, daughters, and sisters. If a person commits an impious act, then even a close relative should be rejected as dishonorable"*. However, Kazakh traditions and honor within the community are more important than a person's life. At this point, Kemelbayeva conveys the fact that "the dispute between Kalkaman and Mamyr" is no less important than traditions and honor in the context of family tension. Moreover, the national character reflected in the work is the preservation of ancestral traditions. The preservation of the ancient national tradition is reflected in the prohibition of marriage for up to seven generation, the prevention of incest. The preservation of ancestral traditions in the continuity of generations is the strict observance of the "Zheti ata (seven ancestors)" tradition.



Any of Kemelbayeva's genealogical prose can be considered a spiral-like series of events that are interconnected like a film strip. In all above-mentioned analyzed works, the clan names, anthroponyms, genealogical sequences, and toponyms are consistently and accurately repeated; however, they are not just repeated, but intertwined through various narrative motifs, each of them makes its own unique contribution to the thematic fabric of the text. In the story "*Tulparbaskan*" through the character of Bigaysha, the origin of many geographical names of that region is depicted in a mythological structure. Similarly, in the story "*Kokkiya*", referring to many toponyms, the main character admires the clear water that collects like a bowl in the hoof print left by the legendary horse in Tulparbaskan. Even when he is on the verge of death, he remembers many places of the region, intertwining them with the legacy of his bloodline. Thus, the author was able to uniquely fit the genealogical tradition into the genre of the story in a certain biographical discourse.

One of the topical themes in later Kazakh literature is family, family relations (Abisheva et al., 2018). The theme of family in the works of Kemelbayeva is considered a central and relevant in modern Kazakh literature. The issue of family and its tensions is increasingly discussed in women's prose (Batayeva et al., 2022). The theme of family relations is of great importance for the formation of a feminist direction in literature. In the Kazakh literature, family relations are reflected in three different directions: first, the family is the most important value; family and family relations are viewed negatively; third, the family is not recognized as a value at all (Tolegenova & Amangeldieva, 2024).

The second writer evaluated in this study is Marquez, whose novel *One Hundred Years of Solitude* revolves around the concept of loneliness and passage of a hundred years. Significant attention is given to historical events and their emotional interpretation. Holgate (2016) notes that the characters in the novel remain within the boundaries of Macondo, however, through their perceptions and reflections, different views on the events taking place are revealed. The events and wars depicted in the novel are presented independently of the characters' world, yet their impact on the formation and lives of the characters is distinctly evident. For instance, the company that arrived to develop the banana plantation mentioned in the novel, along with the events that followed, is seen as a true reflection of the historical events that occurred on the Caribbean coast of Colombia, where the writer resided.

In the novel, the concept of "home" in Macondo is presented as a special spatial dimension. This is consistent with Efimova (2012) who observes, "We can also say that the house is a general symbol of civilization, opposed to the surrounding wild nature of Latin America, the construction process of which is directly connected with the self-identification of the hero (or heroine), with the affirmation of his status quo - host of his life and destiny. The house, much like its inhabitants – the Buendia family is heterogeneous. It does not serve as a traditional symbol of archetypal features. In creating this image, the author, similar to his approach with the characters, moves from the specific to the general, rather than the reverse" (Efimova, 2012). The characters of the novel are distinguished by pragmatism, a rational approach to life. However, a common feature inherent in each character is the manifestation of utopian consciousness, which is in line with the argument forwarded by Soldatenko (2025), who enlists ideal utopian models. The representation of the house in the novel is considered a projection of utopian consciousness. The distinctive feature of utopian consciousness is its duality – the inability to accept the present, and, based on this position, the heroes of utopia can be divided into two types: those whose dreams are connected with the future, and those who dream of an ideal past.

Slemon (1987) argues that the magical realism presented in Marquez's "*One Hundred Years of Solitude*" can be analyzed from two different perspectives. If we examine the researcher's opinion in depth, we see that magical realism is a combination of reality and magic. Realism is recognized through binary analysis based on postcolonial discourse. This, in turn, is defined in the context of realism and magic, our own and the others. In line with the argument of the novel, Chan (2022), drawing on F. Fanon's *Black Skin, White Masks*, published after World War II, raises the issue of ethnic culture in postcolonial states. In the binary opposition of black and white, the themes of national culture and national identity are revealed. At the same time, the issue of national identity and national culture in the context of our own and others is an essential topic for every postcolonial state. Likewise, Hall (2011) argues that national identity is the unity of history, culture, and language, and should not answer the questions "who we are" or "where we came from", but rather "as much as what we might become".

Last, but not the least, the main feature of any genealogical prose is historicity. The importance of the theme of history in the Kazakh literature became evident after the years of independence (Bayazitov, 2015). In addition to novels intertwined with history, the principle of historicity in the works of Kemelbayeva demonstrates the importance of genealogical prose. Genealogy and history are directly related. Accordingly, we see that the principles of historicity in the author's prose works are based on authenticity. An analysis of the historical context of the novel allows us to note that it reflects the events of the 1840s and 1830s of the 19th century, when Colombia faced serious social and political crises. Colombian historian states of this period: "Peasants, artisans, workers, tenants, and slaves killed each other, fighting not against their own enemies, but against the "enemies of their enemies". Thus, the novel is based on a national idea, a national history.



## Conclusion

Genealogical prose serves as a central framework for examining postcolonial literature and the works of multicultural authors, topics that are highly relevant in contemporary literary studies. In world literature, authors from Africa and Asia have increasingly written in English, contributing to current global literary trends. Accordingly, genealogical prose is not merely a form of genealogical writing; rather, it represents a distinct trajectory for classifying and analyzing the works of such authors. In the modern literary process, national values and the continuity of generations are among the topical themes. The current study analyzed the narrative prose of Marquez, a Colombian writer, and Kemelbayeva, a Kazakh story teller. Both these writers have depicted the essence of an entire nation within the framework of genealogical prose, while considering the national code as important. The preservation of national values, their transmission through generations, is of great importance for every nation.

An analysis of Kemelbayeva's works shows that the family is represented in it as fundamental and main value. She not only depicts the history of the family, but also demonstrates great skill in showing its importance in the national worldview. In her stories, "*Yereimen men Akynai*", "*Tulparbaskan*" and "*Kokenai men Kalkaman*", the events experienced by the characters are reflected in the steppe. Folk traditions and principles are widely described. She deeply uses national values and revives the tradition of telling the stories of her people. National values in her stories are analyzed through R. Barth's interpretive code theory, which reflects the ethnocultural worldview of the Kazakh people and conveys aspects of national identity and cultural heritage. At the same time, her works are written in accordance with the traditions of realism. Marquez, too, combines reality and fantasy successfully by effectively employing the literary genre of "family saga" first time in world literature in the 20th century. His magical realism is incorporated in his family saga-based stories, highlighting political and social issues through "magic". In his novel "*One Hundred Years of Solitude*", the concept of "personal loneliness" is revealed, in particular, through the tragic fate of Jose Arcadio. The writer uses magical realism to connect colonial policy in Colombia with the establishment of banana plantations. Almost all the events of the novel unfold in the space of the house, which serves as the main place of action.

Based on the methodological framework of the study, the representation of the "genealogical" tradition in the writings of both the writers was categorized into themes such as historical retrospection, subjectivity, and intergenerational continuity. Such interpretive categorization within the research process serves to deepen the understanding of the core meaning and narrative structure of the literary texts under examination. Through the method of interpretative and narrative analysis methods, the concept of "national character" was evaluated in their writings as a national code in "genealogical prose" and to identify its symbolic, historical and cultural aspects. The study made evident that the great skill and talent of the authors lie in depicting the story with artistic authenticity and literary realism, which is widely used in the genealogical prose in the style of realism (Bysengaly & Xie, 2022).

The comparison of Marquez's works with those of Kemelbayeva indicates that the pressing issues addressed in world literature are equally relevant and reflected in contemporary Kazakh literature. The term "genealogical prose" demonstrates a broader scope of application compared to terms such as "biographical discourse," "genealogical prose," and "biographical prose." It reflects the genre's maturation both within Kazakh literature and in the broader context of world literature. In future research, the genre-specific features of "genealogical prose" hold significant potential for contributing to the comprehensive classification and analysis of contemporary multicultural writers' works. Specifically, this line of inquiry may offer valuable insights into the structural, thematic, and cultural dimensions that define the genre. Specifically, it may offer valuable insights for literary scholars, to demonstrate the genre-specific characteristics of "genealogical prose" through the works of Kazakh and Colombian authors and represent a manifestation of cultural revival in the literatures of postcolonial nations.

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