

оппозиций. Творчество современной казахстанской русскоязычной писательницы до сих пор недостаточно изучено в литературоведении. В качестве основного метода используется психоаналитическая критика, дополненная мифопоэтическим, культурно-историческим и антропологическим подходами. Особое внимание уделяется бинарным противопоставлениям (жизнь — смерть, свет — тьма, правое — левое, верх — низ), которые формируют психологический опыт героини и отражают её колебания между противоположными началами. Образ Марты интерпретируется через архетипы Персефоны и Психеи, что выявляет черты переходности и мотив блуждания души между мирами. Сновидения становятся ключом к бессознательному: их символика (бабочка, солнце, рыба) осмысливается в юнгианском контексте индивидуации. Пространственно-временная организация, цветовая палитра и символические детали текста анализируются как художественные средства построения психологического портрета. Марта предстает как современная женщина с архетипическими чертами, чьи личные переживания возводятся на уровень универсальных тем — поиска смысла жизни и стремления к внутренней гармонии.

Ключевые слова: психологический портрет, мифологические оппозиции, архетипический анализ, символика сна, Елена Клепикова.

Information about authors

Akerke Altynbek* – master of Humanities, Doctoral student of the Department of Russian Language and Literature of Abai Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan, email: akerke.altynbek@list.ru, Orcid: <https://orcid.org/0009-0001-8714-9726>.

Lyudmila Safronova – doctor of philology, professor, Abai Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan, e-mail: dinass2002@mail.ru, Orcid: <https://orcid.org/0000-0003-0337-9418>.

Авторлар туралы мәліметтер

Алтынбек Акерке Алтынбекқызы – гуманитарлық ғылымдар магистрі, Абай атындағы қазақ ұлттық педагогикалық университетінің орыс тілі және әдебиет кафедрасының докторанты, Алматы, Қазақстан Республикасы, email: akerke.altynbek@list.ru, Orcid: <https://orcid.org/0009-0001-8714-9726>.

Сафронова Людмила Васильевна – филология ғылымдарының докторы, профессор, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан Республикасы, e-mail: dinass2002@mail.ru, Orcid: <https://orcid.org/0000-0003-0337-9418>.

Сведения об авторах

Алтынбек Акерке Алтынбековна – магистр гуманитарных наук, докторант кафедры Русского языка и литературы Казахского национального педагогического университета имени Абая, Алматы, Республика Казахстан, email: akerke.altynbek@list.ru, Orcid: <https://orcid.org/0009-0001-8714-9726>.

Сафронова Людмила Васильевна – доктор филологических наук, профессор, Казахский национальный педагогический университет имени Абая, Алматы, Республика Казахстан, e-mail: dinass2002@mail.ru, Orcid: <https://orcid.org/0000-0003-0337-9418>.

Поступила в редакцию 28.09.2025

Принята к публикации 22.12.2025

FTAMP: 17.09.91

B.A. Yerdembekov, A.T. Duiseshova*

Shakarim University,

071412, Republic of Kazakhstan, Semey, 20 A Glinka street

*Orcid: 0009-0005-4107-4000

*e-mail: duiseshovaa@gmail.com

**THE TRAGEDY OF THE SEMIPALATINSK NUCLEAR
TEST SITE IN KAZAKH LITERATURE**

Abstract. *This article examines the theme of the Semipalatinsk Nuclear Test Site and its artistic interpretation in Kazakh literature. The main aim of the study is to explore how nuclear testing has affected humanity, nature, and the spiritual world of the nation through literary works, and to identify the representation of ecological awareness in literature. The Semipalatinsk test site is viewed not only as an environmental disaster in Kazakhstan's history but also as a global human tragedy. The analysis focuses on Rosa Mukhanova's «The Eternal Child Image», Mukhtar Auezov's «Japanese Diaries», Gabit Musrepov's «Japanese Ballad», and Rymgali Nurgali's «Unfinished Tragedy». These works artistically portray the moral, psychological, and ecological consequences of nuclear testing, emphasizing human suffering and moral responsibility. Each author connects the environmental catastrophe with national identity, spirituality, and universal humanistic values.*

Through comparative analysis, the study relates Kazakh literary works to global literature, including H. G. Wells' «The World Set Free», M. Oda's «Hiroshima», and F. Commoti's scientific research. This comparison highlights both similarities and differences in how nuclear disaster is depicted in various cultural contexts.

The study employs comparative, structural, and content analysis methods to reveal the relationship between ecological consciousness, collective memory, and universal values. In conclusion, literary works about the Semipalatinsk test site are seen as powerful artistic testaments that preserve historical memory, foster ecological awareness, and promote humanistic ideals.

Key words: *Semipalatinsk Test Site, atomic bomb, national interest, literary research, ecology.*

Introduction

The main principles of twenty-first-century Kazakh literature are grounded in national interests and universal human values. Among these, ecological themes have become one of the key orientations of Kazakh prose. Since the years of independence, significant transformations have taken place in Kazakh literature. In particular, there has been an increase in works that foreground national interests, strive for a profound understanding of the human condition, and employ distinctive approaches to representing the inner world of their characters. In our national literature, ecological issues related to Semey, the Aral Sea, and the Baikonur cosmodrome have likewise not been overlooked. In this study, we aim to analyze prose works devoted to the tragedy of Semey. It is well known from the Kazakh people's millennia-long, unbroken historical continuum that they have endured numerous epochs of calamity and profound tragedy. As history and literature are inextricably intertwined, historical truth and artistic cognition have become a powerful force that attests to the capacity of Kazakh literature to shape and stimulate public consciousness. Major historical events have been rendered in artistic language, and the layered truths of history and human destiny have been inscribed on the pages of books. One such manifestation of the disastrous epochs that befell the Kazakh people is the legacy of the Semey nuclear test site.

The Semey region is a sacred land where great figures were born and where intellectuals and patriots gathered – the capital of Alash. It is common knowledge that this cultural region, bisected by the Irtysh River, has undergone a man-made catastrophe and continues to suffer its consequences to this day. According to concrete data, an area of 18,000 square kilometers was allocated for the designated testing ground. The poisoning of the vast Semey steppe in this way began with the detonation of the first atomic bomb in 1949. In the years that followed, more than 470 nuclear explosions were carried out, subjecting the environment to radiation and causing irreversible ecological degradation.

From 1949 to 1989, the Semey nuclear test site inflicted irreparable harm on the fate of the Kazakh people, exerting a profound impact on the nation's genetic well-being and spiritual integrity. Through nuclear tests, not only the earth and the heavens were scarred, but fissures were left in the human heart and soul as well. In Kazakh literature, this historically significant event has been rendered in artistic language and enriched with philosophical reflections [1].

In Kazakh literary works devoted to the Semey test site, the focus is not limited to ecological catastrophe alone; they also engage deeply with questions of human conscience and moral responsibility, the harmony between nature and life, and the inner world of the individual. The works that form the core of my analysis – Roza Mukhanova's «Mängilik bala beyne» («The Eternal Child Figure»), Mukhtar Auezov's «Japanese Diaries», Gabit Musrepov's «Japanese Ballad», and

Rymgali Nurgali's «Unfinished Tragedy» – address these aforementioned issues with considerable philosophical and artistic depth.

It is well known that on 28 August 1991 the First President of Kazakhstan, Nursultan A. Nazarbayev, issued a special decree that permanently closed the Semey nuclear test site [2]. Our country, acting with foresight and a strong sense of responsibility, voluntarily renounced weapons of mass destruction. This decision was highly esteemed by the international community. The fundamental aspiration of Kazakhstan, which set as its goal a life free from nuclear weapons, was not only to close the Semey atomic test site, but also to spearhead efforts to shut down similar testing grounds throughout the world. Kazakh poets and writers deeply internalized the tragedy of this afflicted region and represented it in their literary works. The Semey test site brought immense sorrow and grievous suffering to the Kazakh people, leaving an indelible wound in the nation's heart and jolting the collective consciousness. The anguish and grief experienced by the people were transformed into poetic and prose narratives by writers, while composers conveyed them through song.

Materials and Methods

The primary materials of this research consist of fictional and scholarly works in Kazakh and world literature devoted to the theme of ecological disaster and nuclear catastrophe. The objects of analysis in Kazakh literature are Roza Mukanova's drama «Mangilik bala beine» («The Eternal Child Figure»), M. Auezov's «Japanese Diaries», G. Musrepov's «Japanese Ballad», and R. Nurgali's «Unfinished Tragedy». All of these works are examined as literary texts that, from different perspectives, depict the consequences of the Semey nuclear tests for humanity, nature, and the spiritual realm. In addition, for the purpose of comparison with analogous topics in world literature, H. G. Wells's novel «The World Set Free», the Japanese writer M. Oda's «Hiroshima», and the scientific studies of F. Kommoty are employed.

The study applies comparative-typological, structural, and content-analysis methods. The comparative analysis is aimed at identifying the artistic representation of nuclear catastrophe in Kazakh and foreign literatures, its ideological content, and the ways in which the relationship between humans and nature is depicted. Particular attention is paid to the similarities and differences between the portrayal of the Semey nuclear test site tragedy in Kazakh literature and the Hiroshima and Nagasaki tragedies in Japanese literature. This approach makes it possible to reveal authorial perspectives and to trace the intersections between national worldviews and universal human values.

Through the method of content analysis, the system of characters, plot lines, metaphorical and symbolic images in each work, and especially the motifs of «trauma» and «guilt», were examined in detail. Particular attention was paid to the parallel aspects between the image of the child in R. Mukanova's drama «Mangilik bala beine» («The Eternal Child Figure») and the fates of war-affected characters in M. Oda's «Hiroshima». In addition, the studies by M. Auezov and G. Musrepov were used to elucidate their perspectives on Japanese culture and the system of humanistic ideas expressed in their works.

Structural analysis was employed to identify the compositional features of the literary texts, the forms of narration, and the modes of authorial interpretation. In each work, the tragic pathos, historical context, and ecological consciousness were examined as core elements of the artistic system.

Overall, the research is grounded in identifying the spiritual continuity between the works, as well as the consonance of ecological and humanistic ideas. By comparing the works of Kazakh writers with those of world authors, the study aims to demonstrate the shared impact of nuclear catastrophe on the destiny of humankind. In this way, the chosen methods are directed toward comprehensively revealing the artistic structure of the literary works, their philosophical and ideological content, and the evolution of ecological thought.

Results and Discussion

Among literary works devoted to the Semey nuclear test site, Roza Mukanova's «Mangilik bala beine» («The Eternal Child Figure») occupies a leading position, as it is one of the texts that

most convincingly reveals the authenticity of the human inner world. The main character of Mukanova's work is a young girl named Laila, who has remained in the form of a «child figure» as a result of the consequences of the Semey nuclear polygon. In this section, the work is examined through the method of textual analysis.

The child figure in the work functions as a symbol that embodies the pure, honest and genuine essence of society. The impact of the Semey test site severely affected the physical and psychological condition of these children. Mukanova reveals the child's inner world by means of the symbolic image of the «Moon», to which the heroine entrusts her innermost feelings. Laila's lament – «I also want to be a tender and beautiful girl. I want to be a girl appropriate to my age» – is heard not by the people around her, but only by the «Moon» whose reflection falls on the surface of the lake. The harshest words she hears from her aunt – «Are you a human? Look at yourself, you do not even resemble a person» – clearly leave a deep wound in the young girl's heart. She is not understood by society; even her close relative, her aunt, is incapable of truly comprehending her. Consequently, Laila expects kindness only from the Moon and confides her secrets solely to it. This raises the question of responsibility for the fact that the girl remains in a childlike state: is it her own fault, her aunt's, or that of society at large? The absence of a carefree childhood, her inability to experience youth, to laugh and play freely, and to unite with the beloved of her choice are all, within the logic of the work, attributed to the devastating explosions of the Semey nuclear test site. The fact that Laila is born as a child figure and dies still in that same childlike form, and that her inner feelings remain as pure and unblemished as those of a child, produces a particularly powerful emotional effect on the reader. Through Mukanova's work, the reader becomes acutely aware that the Semey nuclear polygon destroyed not just one destiny, but hundreds and even thousands of lives akin to Laila's, revealing the wide-scale human tragedy caused by nuclear testing [3].

Next, Gabit Musrepov's «Japanese Ballad» is examined through a sociological approach. The central theme raised by Musrepov concerns the devastating impact of the atomic bombs dropped on the two major Japanese cities, Hiroshima and Nagasaki, on the population's everyday life and health, as well as on the psychological state of humanity as a whole. Dividing the work into three parts – «The Story of the Eye», «The Story of the Back» and «The Story of the Stone» – the author offers a distinct representation of how the atomic bomb affects human destiny. The very phrase «Your back looks like a map of Japan» already conveys an unbearable emotional and physical burden. In «The Story of the Eye», a young girl who has been deprived of sight for nearly twenty years still dreams of seeing the world again. Although she lost her vision as a result of the atomic bombing, she continues to hope that one day these difficult times will recede into the past, and she will be able to see the mysterious beauty of nature and recognize the beloved faces of her close ones.

In «The Story of the Back», through the words of a young man who, over twenty years, has had his back stitched up sixteen times and has struggled sixteen times between life and death, we discern that half of the territory of Japan's two great cities vanished in an instant under the impact of the atomic bomb.

In «The Story of the Stone», it is narrated how, at a temperature of three hundred thousand degrees, people met death without even having time to feel pain; how young girls, boys, the elderly, and small children were turned to ashes in a moment, leaving not a single trace of former urban life behind. From the protagonist's words – «I am a black stone; a black stone feels nothing. No one comes to ask anything of a black stone» – we infer that he has been rendered disabled, has lost his limbs, and has been deprived of speech and hearing. The young man who thinks that, if anyone were to ask him, he would testify to the extent of humanity's cruelty, will, without doubt, remain in this state for the rest of his life [4].

Mukhtar Auezov's work «Japanese Diaries» is a diary-style text written in 1957 as a result of the writer's journey to Japan. Although it was not originally conceived as a literary work in the conventional sense, as a diary it powerfully conveys the author's direct impressions of what he personally saw and experienced. This diary may be analysed through documentary and visual research methods. One of the most significant journeys in Auezov's life was his trip to Japan. On

the basis of this journey, he identifies parallels between the bloody, tragic history of the Kazakh people and critical episodes in the history of the Japanese nation. Indeed, the catastrophe of the Semey nuclear test site that befell the Kazakhs has its analogue in the experience of the Japanese people. What the Kazakh people endured over nearly forty years, the Japanese people experienced in a single instant when the atomic bomb was dropped. When Auezov sees Japanese soil, he feels as though he is once again witnessing, with his own eyes, the tragedy of Semey. The writer offers a particularly vivid portrayal of a young man named Kikigawa. The skin on the young man's back is left without a single unscarred place: his right arm and fingers have lost their mobility, yet he remains an extraordinarily passionate and spirited individual. As a result of the bombing, he has been deprived of his family, most of whom perished. Auezov conveys Kikigawa's inner thoughts in his diary with the following words: «May the calamity that befell Hiroshima never be repeated. May the world live in peace». Thus, it becomes evident that the tragedy of the Semey nuclear test site and the catastrophe endured by the Japanese people can only be fully understood by those who have seen and felt such suffering firsthand [5].

Rymgali Nurgali's work «Unfinished Tragedy» depicts how the population living side by side with the powerful explosions at the Semey nuclear test site gradually turned into a community of living test subjects, as the long-term impact of the tests led to a sharp deterioration in public health and an increase in mortality. Military personnel evacuated the entire village for a week and, on 5 August 1953, carried out the test of the first hydrogen bomb – an experiment unprecedented in the world at that time – and continued such tests for many years thereafter. The villagers first observed the consequences of the explosion in their livestock, and later noticed the emergence of unknown plant species growing in the vicinity of the settlement. What initially seemed insignificant was progressively associated with the early deaths of local residents, the rise in cases of leukaemia and cancer, and the constant arrival of scientists from distant places to study the health condition of the population.

From the remarks of Lieutenant Colonel Kashkenov and Sergeant Asanov, it becomes clear that the hydrogen bomb tested at the Semey site is an extremely dangerous weapon with a particularly destructive impact on human destiny. Unlike the atomic bomb, which first incinerates everything around it and annihilates all in its path, the hydrogen bomb generates a mushroom of fire rising into the sky – a radioactive cloud whose shock wave and radiation can, in an instant, obliterate human beings, industrial plants and factories, and entire cities teeming with life.

In response to Sergeant Asanov's question – «How can we understand the fact that such a dangerous device is being tested on Semey soil without any consideration of radiation damage? Is this not a way of slaughtering people without even cutting their throats?» – Lieutenant Colonel Kashkenov is unable to provide a substantive answer and merely replies, «All of this is for the fate of the country». The main purpose of the work, therefore, is to demonstrate the extent to which the explosions at the Semey test site affected the local population and the sacred land imbued with the blood and spirit of the Kazakh people. Nurgali undoubtedly succeeds in achieving this goal. The work has left an indelible mark on the hearts of many readers, especially those who personally experienced the consequences of the nuclear tests [6].

The notion of «atomic bomb literature» began to enter critical and scholarly usage from 1960 onwards. However, this topic first found expression in print in 1946 in material published in *The New Yorker* devoted to the tragic events in Hiroshima and Nagasaki. In Japanese literature, «atomic bomb literature» is generally divided into several stages. The initial stage consists of testimonies and documentary works written by direct witnesses of the explosion; subsequent stages are represented by works that focus on depicting the political and social consequences of the atomic bombing. In his 1977 study «The History of Atomic Bomb Literature», N. Hiroyoshi notes that from 1966 the term «atomic bomb literature» («genbaku bungaku») became established as a critical category [7].

The earliest science-fictional vision of the atomic bomb was depicted in H. G. Wells's 1914 novel «The World Set Free». The idea of treating atomic energy as a potential source of power

dates back to the early twentieth century. The discovery of atomic force acquired immense social significance, and the emergence of radioactivity came to signify the onset of a new stage of civilization. Wells writes in his novel: «Once dropped, the bomb passed completely beyond human control, and its action could in no way be governed until its energy was spent. From the crater created by the explosion at the point where the bomb had buried itself, incandescent vapours began to gush out, and earth and stones, already poisonous, already saturated with Carolinum, already emitting in their turn a fiery, all-consuming energy, were flung high into the air» [8]. In this way, the prose narrative announces the beginning of a new era.

M. Oda, through his novel Hiroshima, brought a new impulse to the development of atomic bomb literature. In this work, the author depicts not only the dropping of the atomic bomb on the city of Hiroshima, but also the political situation of that period. He is among the first to point out that the nuclear tests conducted in the United States took place on territories historically inhabited by Native Americans. In this way, the author demonstrates that «atomic bomb literature» is not unique to Japanese literature alone, but should be regarded as an integral part of world literature. By posing the question, «But where, after all, have the bombs been dropped, and what is burning?» [9], Oda represents the United States' intention to instil fear in other countries through its nuclear weapons. Furthermore, in Mr. Griggs's dream, in which the atomic bomb is dropped not on Japan but on the United States itself and the entire country is enveloped in red flames, the narrative underscores the transformation of the surrounding environment from a safe space into a dangerous zone. In this regard, F. Comotti explains that the transformation of the natural environment into a hazardous area after the nuclear explosion is linked to the fact that the survivors perceive that place as a «memory of the wound» [10].

The five nuclear-armed states – the United States, the Soviet Union, Great Britain, France, and China – selected regions historically inhabited by indigenous populations as sites for their nuclear tests. From the very choice of these testing grounds, it is evident that the conduct of the tests was imbued with political motives. According to Japanese scholars, the works of writers associated with the trend of «atomic bomb literature» can be divided into two main stages. The first stage is based on the testimonies and memoirs of direct witnesses of the atomic explosions, while the second stage is characterized by a broader exploration of the political significance and social consequences of nuclear weapons. Some researchers also identify a third stage, in which authors seek to represent the continuing impact of the atomic explosions up to the present day. A feature common to all stages is the representation of the historical event as a form of «trauma». A symbolic marker of renewal in the period after the atomic explosion is the act of reinhabiting the site of the blast. Survivors experienced a profound sense of guilt before the dead and underwent intense spiritual and psychological suffering. This feeling is particularly evident in the works of M. Oda and Y. Oda. In line with this, K. Kruth defines «trauma» as a life experience with which survivors are compelled to continually come face to face [11].

As a result of the research conducted, it becomes evident that the theme of the Semey nuclear test site has been addressed extensively in Kazakh literature. However, during the Soviet period this topic could not be articulated openly and was instead conveyed in an indirect manner. This is evidenced by the fact that, rather than speaking explicitly about the Semey test site, writers frequently referred to the explosions in the two Japanese cities of Hiroshima and Nagasaki.

The severe consequences of the Semey test site profoundly affected the destinies of countless individuals. This has been traced and assessed on the basis of the works analysed above. The devastating impact of the Semey polygon is particularly pronounced in the oeuvre of Rymgali Nurgali, who, drawing on historical sources and concrete factual material, succeeds in depicting the present condition of the city of Semey. What torments the writer most is not only that these powerful explosions took place on Kazakh soil and affected not just Semey but the entire territory of Kazakhstan, but also that an ordinary population leading a simple everyday life was turned into living test subjects. Nurgali thus voices an ardent wish that such brutality should never again be repeated on Kazakh land.

Roza Mukanova's «Mangilik bala beinesi» («The Eternal Child Figure») resonates closely with Rymgali Nurgali's work. The distinction lies in the fact that, whereas Nurgali depicts the lives of thousands of people on a global scale, Mukanova, through the words of a single character – Laila, who has remained in a childlike state – conveys the fate of one individual whose experience nevertheless echoes the destinies of all those who suffered from the nuclear tests. It is evident that contemporary readers engage with the works of both authors with profound reflection, and that their texts are being incorporated into school curricula, thereby contributing to young generations' understanding and awareness of the tragic events at the Semey test site. This is undoubtedly a commendable development.

As a result of experiments conducted over nearly forty years on Semey soil, the destructive capacity of the atomic bomb was effectively tested. For four decades, the population of the region lived in the position of laboratory «mice», used as human test subjects. In Japan, by contrast, some of the most beautiful cities in the world – Hiroshima and Nagasaki – were subjected in a single instant to the detonation of the most powerful atomic bombs, and half of their inhabitants perished at once. As shown in the works of Gabit Musrepov and Mukhtar Auezov discussed above, these catastrophic events are explored in depth: vibrant, thriving urban life is obliterated in a moment: people are turned to ashes by the blast: their bodies are torn into countless pieces or burned to nothing in an instant. Such suffering represents an almost unimaginable torment – a grave crime perpetrated against humanity.

Analysing the two writers' works, I have observed that in «Japanese Diaries» Auezov pays particular attention to the portrayal of women's images. When reading about the terrifying silhouette burned into the stone as a result of the atomic explosion, the figure of the living stone in Gabit Musrepov's narrative vividly comes to mind.

Turning to the similarities between the two works: while Mukhtar Auezov describes the burns on the back of a man named Kikigawa, Gabit Musrepov's text details precisely how that back appears, emphasizing that its scars resemble a map of Japan. In «The Story of the Eye», despite the fact that the fifteen-year-old girl is blind, the narrative is valuable in that, as Auezov suggests, the beauty of Japan's landscape and the splendour of its nature are, in a sense, reflected in her very being.

Thus, all of these works ultimately converge on a single aim: the affirmation of peace in the world and the insistence that weapons as destructive as the atomic bomb must never again be used against humanity.

Conclusion

The theme of the Semey nuclear test site in Kazakh literature is one of the most complex and deeply meaningful directions, where national consciousness and universal human values intersect. In the works of Kazakh writers, this topic is represented not merely as an image of ecological catastrophe, but as a symbolic space that reflects the spiritual wound of the nation and its resistance to historical injustice. Through literature, the collective memory of the people is articulated, and a destiny in which suffering and hope are intertwined is artistically rendered.

Roza Mukanova's «Mangilik bala beine» («*The Eternal Child Figure*») is the most striking literary embodiment of the Semey test site tragedy. In this work, the image of Laila – who remains forever in the form of a child as a result of the nuclear tests – becomes a means of depicting the nation's spiritual trauma and the psychological scars left by ecological disaster. Laila is portrayed not only as an individual character, but as a symbolic figure of the entire Kazakh people, through her fate, the writer appeals to the conscience of humanity.

In Mukhtar Auezov's «Japanese Diaries» and Gabit Musrepov's «Japanese Ballad», the tragedy of the Semey nuclear test site is depicted in parallel with the catastrophes of Hiroshima and Nagasaki. This intertextual comparison demonstrates that the historical destinies of the Kazakh and Japanese peoples are intertwined and that nuclear disaster transcends national boundaries to become a universal human problem. In Rymgali Nurgali's «Unfinished Tragedy», the issue of the test site is examined from a socio-philosophical perspective, with the disruption of harmony between humans and nature forming the core of the work's artistic conception.

When compared with the works of H.G. Wells and M. Oda in world literature, the distinctive feature of Kazakh writers lies in their representation of ecological and moral catastrophe in close connection with national destiny and spiritual responsibility. In these texts, not only ecological consequences are foregrounded, but also the nation's historical memory, ethical values, and spiritual resilience are explored in depth.

In conclusion, the works of Kazakh literature devoted to the Semey nuclear test site constitute a powerful artistic means of preserving national memory, shaping ecological consciousness, and affirming humanistic ideals. These texts are regarded not merely as recollections of a tragic past, but as an enduring lesson in ecological and spiritual responsibility for future generations.

References

1. Beysenbayuly B. History of Kazakh Literature: Textbook / chief ed. B. Kenzhebayev. – Almaty: Mektep, 1994. – 400 p. (in Kazakh)
2. Sarseke M. The Tragedy of Semey: Documentary Historical Story. – Astana: Foliant, 2016. – 856 p. (in Kazakh)
3. Mukhanova R. The Eternal Child Image: Drama / Roza Mukhanova. – Almaty: Zhazushy, 1999. – 96 p. (in Kazakh)
4. Auezov M. Japanese Diaries / Mukhtar Auezov. – Almaty: Gylym, 1997. – 176 p. (in Kazakh)
5. Musrepov G. Japanese Ballad // Selected Works. – Almaty: Zhazushy, 1980. – Vol. 5. – pp. 112–124. (in Kazakh)
6. Nurgali R. Unfinished Tragedy: Monograph / Rymgali Nurgali. – Almaty: Mektep, 1991. – 304 p. (in Kazakh)
7. Treat J.W. Atomic Bomb Literature and the Documentary Fallacy // The Journal of Japanese Studies. – 1988. Vol. 14, No. 1, – P. 27-57.
8. Wells H.G. The World Set Free. – Moscow: Neoclassic, 2023. – 288 p. (in Russian)
9. Oda M. Hiroshima. – Almaty: International Club of Abai, 2005. – 280 p.
10. Comotti F. The Magnified Body of Survival: Tracing Communication Paradigms in Hiroshima and Nagasaki's Storytelling // In Andrea De Antoni & Massimo Raveri (Eds.), Death and Desire in Contemporary Japan: Representing.
11. Caruth C. Unclaimed Experience: Trauma, Narrative and History. John Hopkins University Press, 1996. – 168 p.

Б.А. Ердембеков, А.Т. Дюсешова *

Шәкәрім университеті,

071412, Қазақстан Республикасы, Семей қ., Глинка к-сі, 20 А

*Orcid: 0009-0005-4107-4000

*e-mail: duiseshovaa@gmail.com

ҚАЗАҚ ӘДЕБИЕТІНДЕГІ СЕМЕЙ ПОЛИГОНЫ ҚАСІРЕТІ

Аңдатпа. Бұл мақалада қазақ әдебиетіндегі Семей ядролық сынақ полигоны тақырыбы мен оның көркемдік интерпретациясы талданады. Зерттеудің негізгі мақсаты – ядролық апаттың адамзат тағдырына, табиғатқа және ұлттық руханиятқа тигізген әсерін әдеби шығармалар арқылы көрсету, сонымен қатар экологиялық ойдың әдебиеттегі көрінісін айқындау. Семей полигоны тек Қазақстан тарихындағы экологиялық апат емес, бүкіл адамзаттың ортақ қасіреті ретінде қарастырылады. Мақалада Роза Мұқанованың «Мәңгілік бала бейне» драмасы, М. Әуезовтің «Жапон күнделіктері», Ғ. Мүсіреповтің «Жапон балладасы» және Р. Нұрғалидың «Аяқталмаған трагедия» сияқты туындылары талдау нысанына алынған. Бұл шығармаларда полигонның адам мен табиғатқа әкелген зардаптары, рухани күйзеліс пен моральдық жауапкершілік мәселесі көркем түрде бейнеленеді. Әр қаламгер өз туындысында экологиялық қасіретті ұлттық тағдырмен, адамгершілік пен гуманизм идеяларымен сабақтастыра суреттейді.

Салыстырмалы талдау негізінде қазақ әдебиетінің бұл бағыттағы ізденістері әлемдік әдебиет үлгілерімен байланыста қарастырылады. Г. Уэллстің «Босатылған әлем» және М. Оданың «Хиросима» романдары, сондай-ақ Ф. Коммотидің ғылыми еңбектерімен салыстыру нәтижесінде ядролық апаттың көркем бейнеленуіндегі ұқсастықтар мен айырмашылықтар айқындалды.

Зерттеу барысында салыстырмалы, құрылымдық және мазмұндық талдау әдістері қолданылып, қазақ қаламгерлерінің туындыларындағы экологиялық сана, ұлттық жады және адамзаттық құндылықтар арасындағы байланыс ашылды. Қорытындыда Семей полигоны туралы шығармалар ұлттың тарихи жадын сақтаудың, экологиялық мәдениетті қалыптастырудың және гуманистік идеяларды дәріптеудің маңызды көркем үлгісі екені атап өтіледі.

Тірек сөздер: Семей полигоны, атом бомбасы, ұлттық мүдде, әдеби зерттеу, экология.

Б.А. Ердембеков, А.Т. Дюсешова*

Шәкәрім университет,
071412, Республика Казахстан, г. Семей, ул. Глинки, 20 А

*Orcid: 0009-0005-4107-4000

*e-mail: duiseshovaa@gmail.com

ТРАГЕДИЯ СЕМИПАЛАТИНСКОГО ПОЛИГОНА В КАЗАХСКОЙ ЛИТЕРАТУРЕ

Аннотация. В статье рассматривается тема Семипалатинского ядерного полигона и её художественная интерпретация в казахской литературе. Основная цель исследования — показать воздействие ядерных испытаний на судьбу человека, природу и духовный мир народа через художественные произведения, а также определить отражение экологического сознания в литературе. Семипалатинский полигон представлен не только как экологическая катастрофа в истории Казахстана, но и как общечеловеческая трагедия. В центре анализа находятся произведения Розы Мухановой «Вечный образ ребёнка», Мухтара Ауэзова «Японские дневники», Габита Мусрепова «Японская баллада» и Рымгали Нурғали «Незавершённая трагедия». В этих произведениях художественно осмыслены последствия ядерных испытаний для человека и природы, показаны моральные и духовные страдания, проблема ответственности перед будущими поколениями. Каждый из авторов раскрывает тему экологического бедствия через призму национальной судьбы, нравственных и гуманистических ценностей.

На основе сравнительного анализа произведения казахских писателей сопоставляются с мировыми литературными примерами: романами Г. Уэллса «Освобождённый мир», М. Оды «Хиросима» и научными трудами Ф. Коммоти. В результате выявлены общие и отличительные черты художественного осмысления ядерной катастрофы.

В исследовании применены сравнительный, структурный и содержательный методы анализа, позволившие раскрыть взаимосвязь между экологическим сознанием, национальной памятью и общечеловеческими ценностями. В заключение подчеркивается, что произведения о Семипалатинском полигоне являются важным художественным свидетельством, сохраняющим историческую память народа, формирующим экологическую культуру и утверждающим гуманистические идеалы.

Ключевые слова: Семипалатинский полигон, атомная бомба, национальный интерес, литературное исследование, экология.

Information about authors

Bauyrzhan Yerdembekov – doctor of philology, professor at Shakarim University, Republic of Kazakhstan, e-mail: erdembekov@gmail.com, Orcid: <https://orcid.org/0000-0003-0503-4640>.

Altynay Duiseshova* – Master's student at Shakarim University, Educational Program «Training of kazakh language and literature teachers», Republic of Kazakhstan, e-mail: duiseshovaa@gmail.com, Orcid: <https://orcid.org/0009-0005-4107-4000>.

Авторлар туралы мәлімет

Ердембеков Бауыржан Амангелдіұлы – филология ғылымдарының докторы, профессор, «Шәкәрім университеті» КеАҚ, Қазақстан Республикасы, e-mail: erdembekov@gmail.com, Orcid: <https://orcid.org/0000-0003-0503-4640>.

Дюсешова Алтынай Төлеубекқызы* – «Шәкәрім университеті» КеАҚ «Қазақ тілі мен әдебиеті мұғалімдерін даярлау» ББ магистранты, Қазақстан Республикасы, e-mail: duiseshovaa@gmail.com, Orcid: <https://orcid.org/0009-0005-4107-4000>.

Сведения об авторах