



## GENRE AND STYLISTIC ORIGINALITY OF KAZAKH POETRY OF THE FIRST HALF OF THE TWENTIETH CENTURY

**Mukhit Kozhashev**

*Abai Kazakh National Pedagogical University, Kazakhstan*  
*mukhit\_kozhashev@outlook.com*

**Alua Temirbolat** 

*Al-Farabi Kazakh National University, Kazakhstan*  
*alu.temirbolat@gmail.com*

**Sovetkhan Tleubayev**

*Al-Farabi Kazakh National University, Kazakhstan*  
*sovetkhan1991@proton.me*

**Karlygash Aisultanova**

*Al-Farabi Kazakh National University, Kazakhstan*  
*karly-aisultanova15@hotmail.com*

**Ardak Sargeltayeva**

*Al-Farabi Kazakh National University, Kazakhstan*  
*ardak26sargeltayeva@protonmail.com*

*ABSTRACT:* The article explores the unique features of Kazakh poetry in the first half of the twentieth century, marked by its distinct versification and reflection of the national liberation movement. This poetry integrates philosophical themes and highlights the individual as part of the universe within a system of life values. The study situates Kazakh poetry within the context of world literature, emphasizing its roots in nomadic traditions and its role in shaping literary development. Analytical and comparative methods are employed to examine the semantic and structural features of Kazakh verse, alongside the influence of political and historical conditions. The research underscores the role of poetry as a cultural and educational tool, fostering historical awareness, critical thinking, and appreciation for national identity. By investigating genre and stylistic originality, the article supports educational programs aimed at cultivating students' cultural competence and literary sensibility, contributing to the broader goals of personal development and cultural enrichment.

**KEYWORDS:** National liberation movement, philosophical issues, the originality of versification, Kazakh poetry, nomadic poetry.

## **GÉNERO Y ORIGINALIDAD ESTILÍSTICA DE LA POESÍA KAZAJA DE LA PRIMERA MITAD DEL SIGLO XX**

*RESUMEN:* El artículo explora las características únicas de la poesía kazaja de la primera mitad del siglo XX, caracterizada por su versificación particular y el reflejo del movimiento de liberación nacional. Esta poesía incorpora temas filosóficos y presenta al individuo como parte del universo dentro de un sistema de valores vitales. El estudio sitúa la poesía kazaja en el contexto de la literatura mundial, enfatizando sus raíces nómadas y su influencia en el desarrollo literario. Se emplean métodos analíticos y comparativos para examinar las características semánticas y estructurales del verso kazajo, junto con la influencia de las condiciones políticas e históricas. La investigación subraya el papel de la poesía como herramienta cultural y educativa, fomentando la conciencia histórica, el pensamiento crítico y la apreciación de la identidad nacional. Al estudiar la originalidad del género y el estilo, el artículo apoya programas educativos que promueven la competencia cultural y la sensibilidad literaria.

*PALABRAS CLAVE:* Movimiento nacional de liberación, cuestiones filosóficas, originalidad de la versificación, poesía kazaja, poesía nómada.

## **GENRE ET ORIGINALITÉ STYLISTIQUE DE LA POÉSIE KAZAKHE DE LA PREMIÈRE MOITIÉ DU XX<sup>e</sup> SIÈCLE**

*RÉSUMÉ :* L'article analyse les particularités de la poésie kazakhe de la première moitié du XX<sup>e</sup> siècle, caractérisée par une versification singulière et le reflet du mouvement national de libération. Cette poésie intègre des thèmes philosophiques et représente l'homme comme une partie de l'univers dans un système de valeurs. L'étude place la poésie kazakhe dans le contexte de la littérature mondiale, en soulignant ses racines nomades et son impact sur le développement littéraire. Les méthodes d'analyse et de comparaison permettent d'examiner les aspects sémantiques et structurels du vers kazakh, tout en tenant compte des conditions politiques et historiques. La recherche met en évidence le rôle de la poésie en tant qu'outil culturel et éducatif, favorisant la conscience historique, la pensée critique et la valorisation de l'identité nationale. L'examen de l'originalité du genre et du style soutient les programmes éducatifs visant à renforcer les compétences culturelles et la sensibilité littéraire des élèves.

*MOTS-CLÉS:* Mouvement national de libération, questions philosophiques, originalité de la versification, poésie kazakhe, poésie nomade.

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## 1. Introduction

The twentieth century is a century of unforgettable, joyful, tragic events for all mankind, it is in the first half of the twentieth century that one can observe global transformations and changes that affected not only the economic and political aspect of each country, but also the culture of each nation. Undoubtedly, the changes also affected the artistic space of each nation. In this article, such tasks as identifying the national characteristics of Kazakh poetry of the twentieth century, determining the economic and political trends of the twentieth century that left their imprint on the pages of Kazakh poetry and a detailed analysis of the poems of poets in comparison with previous centuries were set and performed. At the beginning of the twentieth century, Kazakh literature is experiencing a new period, when new stylistic forms begin to take shape, and writers, due to the political situation, master new genres that reveal their creative potential.

The problems that are raised in this article include the study of Kazakh literature of the early twentieth century, as well as the reconstruction of the process of artistic thought. Through an understanding of Kazakh creativity, you can learn the culture of the Kazakh people and understand what causes the current trends in literature (Shashkina et al., 2025; Abril, 2025). The poetry of zhyrau, which is a unique phenomenon in the context of world poetry. It should be noted that within the framework of zhyrau, it combined revolutionary moments, where the theme of patriotism and the national liberation movement was glorified, and peaceful international relations between all peoples were praised (Altai and Aituganova, 2019:28). These topics were covered in the twentieth century of Kazakh poetry. It is necessary to consider the art of nomadic poetry, which is musical in its specificity, reflects the symbols of spring, fertility and love, the militant energy of the people (Gaziev, 2008:182).

Throughout the second half of the XX century, in the context of the development of Kazakh writing the description of some works of Kazakh authors should be noted. For example, many praised the theme of rapprochement between Russians and Kazakhs to strengthen their economic and cultural cooperation. The poets tried to introduce the Russian reader to the everyday, domestic life, and culture of their people as widely as possible (Musabekov, 1984). The global role of Abai in the Kazakh culture and his ability to breathe Kazakh self-consciousness into the people. The famous educator and poet Abai Kunansbayev saw the need to update the national literature and served this cause with all the strength of his natural talent (Kanapyanov, 2020:2). Makhambet's poetry is notable for its love of freedom, fighting spirit and deep optimism. Makhambet's works, created after the defeat of the

uprising, are also full of hope, with no regrets about participating in the popular uprising (Zhantasova et al., 2020:5-7).

The analysis of the above works shows the absence of Kazakh poetry of the first half of the twentieth century, but they help in determining and consolidating the foundation of Kazakh folk literature and poetry, forming currents, themes, genres and styles on which the works of the next centuries will be based. However, do not forget about the political situation, Stalin's repressions and wars or revolutions that affected the mood of the poets, which are also not taken into account in previous works.

## **2. Materials and methods**

In the course of the research, the following methods were used: the method of analysis and the method of generalization, as well as the method of synthesis and the method of analogy, which will form the theoretical basis of the study. It is also worth mentioning empirical research methods, namely the study of versifications, intonations and accents in Kazakh poetry and the method of comparing Kazakh poetry in the context of world poetry. The experimental base for the research was the world wide web "Internet" with a virtual library.

The study of the issue was carried out in three stages:

At the first stage, the analysis of Kazakh poetry was conducted, thanks to which it is possible to decompose the process into its component parts and concretize our problem to certain historical periods and years in order to study in detail the changes in literary trends of that time. Here, the method of analogy and the method of generalization will merge into the method of synthesis, thanks to which we will compile a list of the main factors that make up the genre and stylistic originality of Kazakh poetry in the first half of the twentieth century within the history of the development of Kazakh poetry in the context of national history. It should be concluded that we will not use only analysis or only synthesis during the study, these two methods will be combined already in the process of research.

There is also a detailed study of the political situation and economic and geographical factors, the mentality and traditions of the nomadic people, which influenced the literary trends and moods of the poets' poems. The study and further research of the periods of development of Kazakh poetry was carried out: from folklore and folk national songs up to the times of the Great Patriotic War. This information has highlighted the stages of development of Kazakh poetry, as well as the themes, genres and styles of Kazakh folk literature. That is, within the first stage

of the study, Kazakh poetry and its changes in connection with various internal and external factors were studied.

The second stage involved empirical research methods. Within the framework of the World Wide Web the material on the theory of versification of Kazakh versification in practice was studied, as well as the material on intonation and stress that distinguish Kazakh poetry from other foreign authors, as well as national culture in general, was clarified.

This material made it possible to switch to the comparison method, where the process of identifying the role of Kazakh poetry in the context of world poetry, its features and originality, differences from other peoples and ethnic groups takes place. In comparison, we are looking for not only differences, but similarities to complete the quality of the research picture. Here the main historical events of the first half of the twentieth century of other countries and peoples were selected, as well as their theory of versification for a detailed comparison with Kazakh poetry and revealing its role in world literature. The second stage of the study involves a qualitative and quantitative comparison of foreign authors' works specifically with Kazakh poetry of the first half of the twentieth century.

At the third stage, the work of the first and second stages was summarized, where the theoretical points and empirical results of the work were clarified. Here, too, the method of generalizing the obtained data was used, as well as their sampling to obtain a high-quality final result of the study.

### **3. Results**

#### *3.1. Stages of development of the Kazakh national literature*

Based on the synthesis of historical sources, including Kazakh folklore (such as the epic poems “Қозы Қорпеш – Баян сулу”, “Қыз Жібек”), the poetic works of zhyrau (e.g., Asan Kaigy, Kaztugan), akyns of the 18th–19th centuries (Birzhan sal, Akan seri, Zhambyl Zhabaev), as well as modern literary texts (e.g., I. Shukhov's “The Image of the Sun”, N. Anov's “Wings of Song”), and supported by the analytical, comparative, and empirical methods, the following conclusions were drawn regarding the development of Kazakh national literature. The development of Kazakh national literature can be structured across four major historical and literary stages, each of which corresponds to significant socio-political, cultural, and aesthetic transformations in Kazakh society. These stages encompass the period from the earliest records of Kazakh oral tradition to the contemporary literary forms of the twentieth and twenty-first centuries. The development of Kazakh national literature

can be approached through a four-stage historical and literary framework, reflecting major socio-political, cultural, and aesthetic shifts in Kazakh society (Serikzhanova et al., 2024; Velyka and Birillo, 2024). These stages, synthesized from the analysis of folklore materials, poetic texts, and critical studies Altai and Aituganova (2019:32), Gaziev (2008:183) and Kanapyanov (2020:3), span from the earliest oral traditions to the literary forms of the twentieth and twenty-first centuries.

The first stage, which spans from the 11th to the 3rd centuries BCE, marks the earliest documented phase of Kazakh literary heritage. During this period, the foundations of Kazakh verbal art were laid, as evidenced by the Orkhon-Yenisei inscriptions. These inscriptions testify to the poetic sophistication and philosophical depth of early Turkic-speaking peoples. Folklore, a central element of this stage, played a foundational role in the literary development of the Kazakh people. This oral tradition included a rich corpus of fairy tales, proverbs, sayings, and lyrical-epic poems that narrated heroic deeds and ethical lessons. These early works served as reservoirs of cultural memory and moral instruction, eventually informing the thematic and stylistic foundations of written Kazakh literature. Epic poems such as “Қозы Қорпеш – Баян сулу”, “Қыз Жібек”, “Айман – Шолпан”, “Күлше-қыз”, and “Мақпал-қыз” emerged as quintessential examples of this rich folkloric legacy. Among these, the poem “Қыз Жібек” stands out for its vivid lyrical imagery and idealization of feminine beauty. The poem constructs a portrait of the heroine with careful attention to detail, revealing the Kazakh aesthetic of harmony between external beauty and inner virtue. For instance, the description:

“The visage of Kyz Zhibek –like the reed of a rushy lake,  
Her eyes, if you look closely –  
a lamp lit by the daughter of light”

This fragment emphasizes the lyrical richness of Kazakh poetic tradition, where natural imagery such as “reed of a lake” and “lantern of light” are not merely decorative but function as vehicles of metaphysical and aesthetic ideals. The comparison of the heroine’s appearance to elements of the natural world reflects the nomadic poetic consciousness, wherein human beauty is perceived in harmony with the landscape. A further example appears in the description:

“Her white forehead shines,  
Her eyes sparkle like jet beads,  
Golden ornaments in her hair...”

This passage shows the metrical and decorative complexity of the poem. The persistent application of parallel structures and assonance demonstrates the formal precision of conventional Kazakh versification. Moreover, the lexical field – characterized by sensory and valuable motifs – exemplifies the symbolic connection between poetic beauty and moral virtue. In this context, poem structure, imagery, and cultural ideas coalesce to express a uniquely Kazakh literary aesthetic.

The second stage, covering the 9th to 12th centuries CE, reflects the evolution of Kazakh literary thought through the zhyrau poetic tradition. During this phase, the zhyrau poets – such as Kodan-tayshy, Asan Kaigy, and Kaztugan zhyrau – expanded the thematic scope and aesthetic forms of ancient Turkic poetry. These poets integrated patriotic and philosophical motifs with didactic narratives, thus enriching the oral canon with realistic depictions of historical experience. The formation of the Kazakh Khanate and the consolidation of a distinct Kazakh identity are mirrored in the works of the zhyrau, who not only preserved ancient versification principles but also refined them into recognizable formal structures that defined Kazakh poetic expression for centuries.

The third stage, which spans the 18th and 19th centuries, is characterized by the increased engagement of poets with social and political realities. This period witnessed a transition from traditional lyricism to a more critical and reflective literature. Akyns such as Koktem and Shal voiced the plight of the poor and addressed religious, ethical, and moral questions, while figures like Birzhan sal (B. Kozhagulov), A. Naimanbayev, Akan seri (A. Koramsauli), and Zhambyl Zhabaev expanded the poetic repertoire through themes of justice, cultural enrichment, and devotion to the homeland. Literature in this period developed amidst the socio-political tensions caused by Russian colonization and increasing internal strife. The literary production of this time thus served both as a call to national consciousness and a critique of societal injustices.

The fourth stage encompasses the 20th century up to the present and reflects the maturation of Kazakh literature into a diversified and modern corpus. By the 1920s, prose had become a fully established literary form in Kazakhstan, complementing the long-standing poetic tradition (Kongyratbay, 2022; 2021). Realistic narratives began to portray complex human characters and socio-historical conditions with emotional and psychological depth. The literature of this era shifted toward an introspective exploration of the inner world of individuals, often focusing on the human condition under rapidly changing political regimes. The genre of the sonnet experienced a notable revival during the late twentieth and early twenty-first centuries, finding expression in original compositions, literary translations, and intertextual experiments (Vakulyk, 2020; Stadnik, 2024). Writers such as O.

Zhandosov and others produced works that illustrated heroic ideals and historical consciousness, while novels like “The Image of the Sun” by I. Shukhov (1950), “The Point of Reference” by V. D. Vanyushin (1952), and “Wings of Song” by N. I. Anov (1959) provided nuanced portrayals of the socio-historical landscape of Kazakhstan in the post-revolutionary era.

Across these four historical phases, Kazakh literature evolved from mythopoetic oral narratives to a sophisticated literary system capable of capturing the complexities of modern human experience. Within this literary continuum, various lyrical forms emerged, including socio-political lyrics, ritual and domestic life songs, didactic poetry, labor and agricultural verses, and magical or fantastical compositions. Each of these genres encapsulated elements of the Kazakh worldview and provided a medium for articulating both communal values and individual sensibilities. The evolution of Kazakh literature thus reflects not only the internal dynamics of cultural development but also the nation’s enduring dialogue with historical forces and external influences.

### *3.2. Features of the Kazakh versification*

Akhmet Baitursynov, in his pivotal book “Literary Studies” in 1926, established the theoretical framework for Kazakh poetry, articulating its fundamental principles of versification. His paramount contribution was the validation of the syllabic framework of Kazakh verse, grounded in oral traditions and folk poetics. In this context, the poet Abai Kunanbayev appears as a pivotal figure. He substantially broadened the variety of poetic meters, rhyme schemes, and stanzaic patterns in Kazakh poetry, modifying and reinterpreting old forms to mirror modern socio-cultural realities.

The historical evolution of Kazakh versification, particularly in the first half of the twentieth century, cannot be examined outside the socio-political transformations that deeply affected Kazakh society. Drawing on the scholarly contributions of Beisebayev (1992), Kanapyanov (2020:3), and Zhantasova et al. (2020:6), it becomes clear that the poetic forms of this period reflect the profound upheavals triggered by such events as the Russo-Japanese War (1904–1905), the First World War (1914–1918), the national liberation uprising of 1916, the revolutions of 1917, and the creation of the USSR in 1922. These were followed by the harsh economic and administrative policies of the late 1920s and early 1930s, including forced collectivization, dekulakization, and the introduction of the “prodnalog” (food tax) – a grain requisition policy that devastated rural communities and fueled mass unrest.



Between 1928 and 1932, over 370 uprisings were recorded in Kazakhstan as a direct response to these coercive measures.

The referenced experts illustrate that the versification of this era maintained its conventional syllabic structure while gaining increased thematic complexity. Poetic language was widely utilised to articulate philosophical issues, national identity, and communal trauma (Romaniuk and Yavorska, 2022; Denys, 2024).

In contrast to Russian literature, which during the same period saw the rise and eventual suppression of Symbolism and post-Symbolist experimentation – represented by figures such as A. Bely, F. Sologub, and later their successors – E. Zamyatin, B. Pilnyak, A. Platonov, Yu. Olesha, V. Nabokov, G. Gazdanov – Kazakh poetry retained a closer link to its oral and musical roots. The association of these Russian authors with the “Whites” should not be misunderstood in the political sense; rather, it refers to their adherence to a spiritual and aesthetic worldview that resisted the encroachment of Socialist Realism. Their influence was ideological and stylistic rather than institutional, and their works presented an alternative vision of human experience in times of crisis (Mukhametzyanova, 2012:339).

Kazakh versification, although open to other literary influences, remained firmly rooted in indigenous metrical structures, notably the dominant seven-, eight-, and eleven-syllable lines, as elucidated by Akhmetov and subsequent academics. This poetry form, maintained and developed by early twentieth-century poets, functioned as a vehicle for both lyrical and folkloric topics, as well as for expressing communal memory and resistance to cultural obliteration.

### *3.3. The main events of the first half of the twentieth century*

Russian literature of the twentieth century developed under the influence of factors of a dual nature: internal aesthetic patterns of literary formation - on the one hand; the situation of a political and socio-cultural nature, external in relation to literature - on the other. The artistic space felt a grandiose and unprecedented political pressure, which deformed the natural literary development. The forms of political pressure were of Jesuit fashion: the absence of private publishing houses, which allowed the country to be the sole publisher and to appoint a total publishing policy. Symbolism as a literary and religious-philosophical trend, having won the victory in the fight against realism, predetermined the artistic and philosophical content of the Silver Age. The poetics of the new literature undeniably revealed a distrust of the plot, the function of a deterministic picture of the world that reduces the human personality to a set of factors and consequences, which determined the position of the new principles of the organization of the narrative. This was noticeable in the work of A.

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Kazakh literature is a history stretching over several millennia (Pancer-Cybulska and Zlenko, 2024; Sheryazdanova et al., 2024). Two thousand years ago, the nomads of Kazakhstan told in a poetic figure various legends about the exploits of fictional heroes, about gods and monsters. In connection with the bright, dynamic and tragic events of the twentieth century, global changes took place in all spheres of life of the Kazakh people. For example, due to military events, an insanely rapid growth of educational institutions, hospitals and food stores was required. The maximum agitation of patriotism and military mood for soldiers and ordinary citizens of Kazakhstan should not be forgotten, so bright posters and unforgettable headlines appeared, motivating for feats and various actions. Due to the increase in educational institutions in Kazakhstan and the availability of an intensive training and education program for students and schoolchildren, one can notice a dynamic increase in general erudition among the Kazakh population and a sharp shift in literacy, which also helped in the development of poetry and in general helped literature to enter a new stage of development.

In connection with the revolutionary movement, which massively influenced world history, people who were similar to the intelligentsia began to be identified, namely, a group of people of intellectual labour, who, in turn, were engaged in writing literary works not only for agitating the state for huge amounts of money and sponsoring the Soviet government, but also for spiritual pacification. In connection with this event, there are a lot of poets who sought to show their creative potential in all its glory and establish their own rules of the so-called “game”. The art of Kazakh creators improved in the use of important parts of artistic prose – portrait and landscape, actions dictated by the heart of the hero in the poem or their inner world, as well as laborious connections between dialogue and narration, the language of artistic prose (Altybaeva, 2018).

Separate literary circles of creative people were also emerging. For example, the circle of Ibraem Altynsarin, which was distinguished by a deep style and diverse poetry, including a variety of genres and styles that influenced the historical content of Kazakhstan. Kazakh literature was on the threshold of transition from quantitative changes to new qualitative changes. That is to say, it can be concluded that through the events of the twentieth century, one can notice huge discoveries in the field of literature for a country like Kazakhstan, which has revealed its creative potential in all kinds of areas of the art of words. The Kazakh enlightenment democrats stood for the education of the people, feminism and taking positive skills of European literature, as Peter the Great did in his time. This helped to overcome the barrier between feudal

forms of thinking and everyday life. Thanks to this agitation, it was possible to notice even more extensive problems of the works of Kazakh prose of those years.

It can be concluded that the revolutionary and military events of the world scale led to the internationalization of Kazakh literature, which absorbed the best qualities not only of European literature, but also of other peoples of the East. At this time, the foundations of modern Kazakh literature were laid, the literary language was finally formed. Philosophical and ethical literature, the most prominent representatives of which were Shakarim Qudayberdiuli, Muhammad Salim Kashimov, Mashgur-Zhusup Kopeyuly, received great development at the beginning of the XX century. The literature of Kazakhstan contained the truth of the life of the people for the historical era in which it existed. It was expressed not only in poems, but also in folk songs.

#### 4. Discussion

A comprehensive study of foreign articles and works related to Kazakh poetry reveals the lack of in-depth material on the topic of the first half of the twentieth century. However, many works trace the study of the development of Kazakh literature from folklore, folk art to the seventeenth or eighteenth centuries. For example, very often in scientific research, the poetry of zhyrau is cited as an example of a genre-stylistic originality. Zhyrau is the most ancient type of poet in Kazakh poetry. The favourite genre of zhyrau is *tolgau*, that is, a poem of reflection. *Tolgaus* are most commonly aphorisms or edifications. Zhyrau touched upon important social problems, spoke on moral issues (Litvinenko and Nazarova, 2015).

The originality of the genre and style of Kazakh poetry consisted in the performance of some moral dogmas in poems. Poets note separately from other duties of Kazakhs the role of protecting their native land from overseas invaders. Among the main priorities and life values of the Kazakh people, the article highlights the huge role of knowledge, which helps to control and build their lives. A significant role is played by a sense of respect for elders, adults and parents, where old age is an indicator of wisdom. Having passed a long-life path, making a feasible contribution to society, the elder deserves respect and recognition from young people. In the philosophy of life of the Kazakh people, the greatest wealth of each person are family comfort, moral upbringing and, of course, health (Asankulova, 2012:362).

A huge role continues to be allocated to the poetry of zhyrau, which is a feature of all Kazakh literature in the context of the verbal art of nomadic Kazakhs. Even now, the poetry of zhyrau impresses with its perfection, reflects not only to the high level of development of Kazakh literature, but also to the richness of the spiritual world of the Kazakh people in the distant past (Belger, 2006:79).

It should be noted that such a style of Kazakh poetry as *zhyrau* stood out due to its deep emotional impact and melody, as well as conciseness and beauty. The philosophy of life of the average nomad prevails in the creative poet in the *zhyrau* style; his concepts of good and evil, morality and ethics are revealed to us. The nomad sings that there is nothing permanent or eternal in the world. According to *zhyrau*, human qualities lie not in the origin, not in the position that a person occupies in society, but in their competencies and personal qualities. Only a just person can be useful for the fatherland and called an *Azamat* citizen (Zharikbaev and Kaliev 1995).

A closer examination of the first half of the twentieth century indicates that this period signifies a significant transition in Kazakh poetic discourse. During a period when traditional frameworks coexisted with political modernity, a duality of lyrical expression emerged: poets such as Akhmet Baitursynov and Mirzhakyp Dulatov employed established forms like *tolgau* to both preserve national identity and promote revolutionary and anti-colonial themes. The poetic self consequently transformed into a politically aware entity, whose voice mediated between inherited oral tradition and the ideological imperatives of the Soviet regime. This contradiction created a unique poetics of resistance that both confirmed Kazakh cultural continuity and expressed a contemporary national identity.

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Zoomorphic symbolism is also one of the features of Kazakh poetry. Zhaksylykov creates mythical and fantastic images of people, animals and human-animals: “inspired dog, donkey, bull and horse muzzles burned in the fire of gambling bacchanalia”, “it was a sad ape-man” in order to reveal the inner meanings of the novel, to highlight the dominant of a particular motif. The names of the children from the polygon – one of the main characters of the novel – Borya (from the Kazakh word “Bere” – wolf), Kabanbai, Uku-owl, Koyan, Baby duckling also carry, in addition to the direct naming function, this semantic and stylistic load.

Not forgetting about the nomadic component of the Kazakh people and certain traditions that make up the mentality of this region, they distinguish the musical component in Kazakh poetry as a genre-stylistic feature that was an organic part of their spiritual culture. The Kazakhs had about 20 different types of musical instruments (*dombra*, *kobyz*, etc.). Solo singing and solo performance of musical works were widespread. Songs and *kuis* accompanied many areas of Kazakh life (weddings, meetings, migrations, etc.) (Nurgalieva, 2016). The development of Kazakh literature is associated with the work of Makhambet Otemisuly. With his songs, Makhambet called on the people to fight against the colonial and Khan authorities (Magauin, 1987:6-10).

Academician Zaki Akhmetov noted that traditionally Kazakh verse was built on alternating seven-syllable (4 syllables – 3 syllables) and eight-syllable (3 syllables – 2 syllables – 3 syllables) lines, and this feature appeared in antiquity. Only in this form are epic works constructed, bearing the collective name “*zhyr*” and performed in the recitative tempo of the “*zheldirme*”. Along with the presented form, the eleven-syllable verse (4 syllables – 3 syllables – 4 syllables or 3 syllables – 4 syllables – 4 syllables), which is found in works of a smaller size and is often used during the *aitys*, has become quite widespread. Four- and six-syllable sizes are rare, but there are known sizes with compound lines of 14-16 syllables, consisting of a pair of seven – or eight-syllable lines. Also, the study of similar aspects included in the consideration in this work can be seen in the dissertation of Orazbayeva (2015), which encouraged the national identity of Kazakhstan in Russian and European literature of the late XIX – first half of the XX centuries. Here a certain image of Kazakhstan of that time is formed, which also reflected the mentality and culture of this ethnic group.

The poet S. Toraigyrov, for example, strives to reveal the inner world of the soul of his hero, who disagrees and protests primarily against social injustice (Koshekova et al., 2016:137). The thoughts and feelings of the hero of the poet’s works create a complex emotional and psychological picture of their inner state. The philosophical and psychological task of the poet’s works is predetermined by their title: “Life in wandering”, “Who is to blame?”.

Due to the fact that the twentieth century is filled with events of different moods, and literature is the science that absorbs all the factors of the external environment, it can be safely assumed that the events of the twentieth century determined the genre orientation, including the Kazakh literature of the early twentieth century, including the choice of artistic means and thematic forms of expressing their talent. With all the unity of goals and tasks facing the artists, each of them reserved the right to one’s own vision of the world around them, and this entirely depended on one’s talent.

It should be noted that Kazakh poetry included not only agitation and invocatory poems, poets wrote lyrical works that were most beautiful and wonderful in their depth, revealing the inner world of a person. In many works, one can notice the image of a hero who begins to learn about the culture of the twentieth century and therefore reveal new political views in himself. The poet managed to expose the acute social problems of the development of Kazakh society, which still remained in the fetters of feudal-patriarchal foundations (Zhanabaev, 2016:153-155). Poets of this era frequently explored the devastating consequences of enforced collectivisation, political exile, and the disintegration of nomadic existence. Despite these grim circumstances, Kazakh poetry maintained beautiful intricacy. Poets like as Magzhan Zhumabayev upheld a romantic perspective on spiritual and national rejuvenation, utilising symbolic language and personal themes. Others reacted to social collapse by embracing introspection and psychological realism. This variety of tone and genre indicates a maturing of poetic expression, where the distinctions between personal lyricism and public speech grew progressively permeable.

It is worth highlighting such an ethnic feature of the Kazakh people, which is that one of the socio-cultural factors for Kazakh educators was the ability to conduct high-quality and competent national liberation movements, in which they became the undisputed leaders of the anti-colonial movement for the freedom of their own country. The nomination of the literary intellectuals (Jadids) as a political leader had traditional roots and was a natural process. It was they who, armed with knowledge of their native, eastern, Russian, and European cultures, formed the ideology of the national liberation movement of the early twentieth century.

Writers who adhere to rational romanticism, as noted in “The History of Soviet Multinational Literature”, created mystical works that preached a departure from reality, the idea of loneliness, indulged in the glorification of the other world, or “realistic literature developed in the struggle against the harmful influences of bourgeois nationalists”. And, finally, that “in the early 20s, the romantic beginning prevailed over the realistic...”.

In the first decades of the complex, contradictory, but rapidly beginning of the twentieth century, both Berniyaz, Magzhan, and Sultanmakhmut acted as bright, original representatives of the romantic and philosophical moods of the rebellious Kazakh youth. The love of freedom and the value of the human person, a special spirituality of feelings and sublime, pure love are affirmed in the work of Kazakh romantic poets (Shynkaruk, 2024; Toktagazin et al., 2016). A sense of duty to oneself and society acquires a completely different interpretation, the motive for the rise of the author’s “I” above ordinary consciousness appears, which gives romantics the

opportunity to think about their loneliness, misunderstanding and, at the same time, being chosen (Mamraev, 2020).

It should be noted that the national component is played by such a poet as Abai, who invented and recreated a certain cult of personality and called for a certain national liberation movement, which influenced the motives of the work of Kazakh literature. In his “Words of Edification” there is a positive tendency for future fiction to search for such typological communities and connections in the structure of national character that connect the Kazakh with the world community. The special feature of the development of Kazakh literature at the beginning of the XX century is its connection with the literatures of other peoples. The historical situation contributed to the strengthening of not only socio-economic ties, but also activated the process of communication in the field of spiritual culture (Mukhametshina and Galimullina, 2014:2136).

For a competent study of the current topic of the article, it is recommended not to forget about the socio-cultural factors of the Kazakh people, that is, about purely personal traditions, rituals, events that influenced the mentality. Through an in-depth analysis, it is possible to deduce the main trends in the development of Kazakh poetry in the early twentieth century. The development of Kazakh fiction at the beginning of the XX century was due to a complex of socio-economic and political circumstances associated with the penetration of capitalist relations into Kazakhstan, its transformation into one of the raw material bases of Russia, the aggravation of class conflicts on this basis and the inconsistency of traditional feudal forms of social community with new conditions revealed against this background (Idelbaev, 2018:9). The revolutionary-democratic orientation of the literary, creative, socio-political activities of Akhmet Baitursynov and Mirzhakyp Dulatov, who were at the head of the national movement, is obvious. They attached special importance to the national liberation idea not only in their creative work, but also in their socio-political activity.

Consequently, the early twentieth-century Kazakh literary landscape must not be perceived exclusively through the prism of ideological conformity or opposition, but as a dynamic cultural arena wherein poets reinvented the function of art during periods of systemic change. Regardless of whether employing romantic, realist, or symbolic modalities, they collectively developed a literary voice that documented a society in transition. Their contributions established the groundwork for subsequent Soviet Kazakh literature while maintaining the essential metrical and thematic characteristics that have defined Kazakh poetry throughout the centuries. Analysis of the literature and the information found made it possible to come to the conclusion that a rather small amount of time is given to Kazakh literature and a tiny amount of information is written that weakly reveals its prospects and development trends. It is

also safe to say that Kazakh poetry not only in the first half of the twentieth century, but also for all its existence, had and has its own characteristics, expressed in the style, genre, theme and individual sentiment of the poet.

## 5. Conclusions

As a result of the study, a variety of features of Kazakh poetry was established in the context of world poetry, which has experienced huge changes on a global scale. Despite the huge political pressure from not only the Soviet Union, but also the whole world, Kazakh culture and its people have preserved their spirit of the Kazakh people and their national and cultural forms of expression of the art of speech.

With a deep understanding of citizenship, national identity, freedom of thought in Kazakh literature, the stage of restoring state self-consciousness among the masses begins – a fresh milestone in the centuries-old history of the Kazakh people. The literature of the first half of the twentieth century, being the heir to the best traditions of strict Kazakh literature, was enriched with freshly baked brave colours and shades. Nevertheless, literary creations began to reflect absolutely concretely the factors and consequences of reforms in the socio-political life of the Kazakh steppe, changes in the consciousness of the people after the approval of the regime of the colonial policy of the Russian monarchy. The favourable Kazakh soil was declared the national property of the national government, a completely new management charter was defined, the government system of the Kazakh Khanate also underwent a complete restructuring and liquidation of the concept of power. The changes that occurred in the life of the people, further raids and the criminal inhumanity of the monarch's colonialism were sharply, severely criticized in the works of akyns, thinkers of that time.

The creation of the Soviet Union, revolutions and wars made a huge contribution to Kazakh poetry, combining the political situation with the traditions of the nomadic people, which teaches readers the beautiful art of speech and helps to answer many philosophical questions of existence. Sensitive to real-life phenomena, the poets created images that awakened and developed the self-consciousness of the people. Reading the works, one can be convinced that by the strength and expressiveness of realistic images, by the ideological content and thematic diversity, the Kazakh art is a real encyclopedia of life. Typical characters, portrait sketches, emotionally saturated pictures of nature and everyday life, lyrical reflections, merging together, make it possible to imagine and experience a life that is far from us.

So, during the step-by-step selection of information and data collection, one can notice the development of Kazakh poetry and its national features, which have been



preserved up to the twenty-first century. This demonstrates the great contribution of Kazakh poetry to world literature.

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