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THE EVOLUTION OF THEMES AND STYLE IN KAZAKH LITERATURE: A COMPARISON OF THE LITERATURE OF THE 1920S AND 1930S AND MODERN KAZAKH LITERATURE

The literary works from Kazakhstan during the 1920s and 1930s, as well as current writing, signify two crucial phases in the evolution of the nation's cultural legacy, exhibiting distinct topics and styles. For the purpose of this study, 'modern Kazakh literature' refers to literary works produced during the post-Soviet period, approximately from the 1990s to the present day. This timeframe marks a significant shift in Kazakh literary themes, moving from Soviet ideological narratives to more diverse and globalized influences. Authors of this period explore topics such as national identity, globalization, and technological change. The purpose of this study is to determine how themes and genres changed in both contemporary and Soviet-era Kazakh literature. Its main objectives are to investigate how literary works are shaped by historical and political circumstances and how literature reshapes national identity. The research has both scientific and practical relevance because it sheds light on Kazakhstan's cultural development through literary works, facilitating a better understanding of the nation's past and present. The investigation demonstrates how literature has changed Kazakhs' perceptions. The research methodology is based on the literary examination of modern Kazakh literature as well as works from the 1920s and 1930s, incorporating literary textual study with aspects of historical and cultural background.

The primary conclusions show that whereas modern writers tackle issues of personal freedom, globalization, and the preservation of national identity, writing from the 1920s and 1930s concentrated on collectivization, revolutionary changes, and class struggle.

This research is valuable because it sheds light on how Kazakhstan's literary works reflect the political and social evolution of the nation and advances our understanding of historical and cultural shifts in the country. The findings can be applied to research and educational settings to examine Kazakh literature and culture and to learn more about Kazakhstan's changing cultural landscape.

Key words: Kazakh literature, Soviet literature, contemporary literature, national identity, transformation, ideology, literary analysis.

MAIN PROVISIONS

The literature of the 1920s and 1930s drew heavily from its Kazakh roots and the themes of Kazakh folk art and folklore. This period was characterized by poetic and artistic language with a source from the oral environment. In particular, the literature of the time made extensive use of oral folk art devices embedded in proverbs, sayings, and legends, which gave the literary works distinct imagery and emotional charge. According to A. S. *Suleimenov*, folklore and literature are closely connected, which was typical for those times as well; these traditions enriched literary language [1, 112].

The upheaval was the prominent social and ideological theme of the period; most works preserved the epic character of traditional folk tales. For example, Saken Seifullin, one of the founders of Kazakh Soviet literature, synthesized the battle of romantic hero in epics with the battle for revolution. This enabled writer of the epoch to depict the great social and political changes symbolically as well as in personal images [cit. by Baidildaev T.A. 2, 86]. Thus, literature in these periods was a link between the individual and the collective consciousness in integration within the shifting ideological context.

Personal themes where they deal with identity issues, globalization or use of modern technologies, can be cited as present in work of modern Kazakh literature. The creative work of modern Kazakh authors is also characterized by stylistic and formal innovations in the course of the world literary process, preserving the main features of the Kazakh worldview and culture. As *K. Dzhumagaliyev* observes, this fusion of past with the present has enabled writers to incorporate more autonomous and idiosyncratic themes in their recent works [3, 45]. There are western influences on writers. For instance, *D. Isabekov* has these influences; thus, they are evolving away from collective themes to more personal themes as society changes.

Globalization has emerged as one of the topics that contemporary authors of Kazakh literature discuss in detail and it deals primarily with the issue of maintaining language and culture. These days, *E. Zhunusov* argues, representatives of modern literature organically integrate elements of the Kazakh epic into a literary structure, thereby actualizing the epic and venting it through contemporary perspectives [4, 92]. The birth of modern literature as a fusion of culture and tradition and modernity finds expression in the fact that the two complement each other.

Literary development of Kazakhstan in the 1930s and 1940s can be characterized as a departure from a folklore driven collective epic form of storytelling towards the growth of a more individualistic narrative. As Kazakh literature matured, it was able to absorb and grow new forms of expression while rooted deep in cultural significance.

INTRODUCTION

This is also the reason behind the selection of the research topic, which deals with the literary heritage of Kazakhstan during the Soviet period (1920s–1930s) and its contemporary literary landscape, as they both seem to be two successive links in the chain that nurtured the cultural heritage of the country. The new literary tradition of Kazakhstan represents a blend of both classic and modern narratives. However, the works of the 1920s and 1930s were focused on folklore and oral patterns of national artistic expression.

The time periods of the 1920s and 1930s, as well as the present, were not chosen by chance. The beginning of the Soviet era was a turning point in the development of Kazakh literature, when traditional forms of storytelling were transformed under the influence of socialist ideology. Modernity, in turn, reflects the impact of globalization and the search for a new national identity. Intermediate periods such as the 1950s and 1980s were not included in the main analysis, as the socialist realist tradition prevailed in these decades, which was less variable in terms of style and subject matter.

The relevance of the research stems from the need to collect and assess the development of Kazakhstan's literary domain over the past hundred years, in the context of continuing integration of social, political, and cultural dimensions of literary activity and processes.

The objective of this work is to carry out a comparative research for the analysis of the literary evolution of Kazakhstan from the 1920s–1930s to the present day, outlining the most considerable thematic, stylistic, and methodological changes in literary creation. The purpose of the study includes:

1. Establishing the major genres and literary trends of Kazakhstan's written works in the period of the 1920s and 1930s;
2. Analyzing the influence of modern Kazakh literature into society;
3. Identifying distinguishing features in the language use and writing style from both periods in question;

4. Evaluating the role of history, politics, and culture in the evolution of the Kazakh literary scene.

The key issue explored in this research is the range of thematic, stylistic, and genre-related transformations that have shaped the literary development of Kazakhstan over time. The hypothesis of the study presupposes that in the last hundred years, Kazakhstan's literary tradition has undergone significant shifts, focusing on structural changes, historical events, and cultural substance that have determined themes, styles, and forms of creative expression.

This work's scholarly merit comes from its comparative analysis of the literature from two significant historical periods to pinpoint long-term developmental trends. Even while the social and ideological background of the early Soviet literature has been thoroughly examined, more work is still required to arrange and assess how it has evolved in response to contemporary cultural changes and globalization.

By examining historical and modern patterns in genre, style, and thematic material, this research aims to provide a fuller knowledge of the development of Kazakh literature. One of the main results of this effort is to offer fresh perspectives on how traditional and modern elements interact in Kazakhstan's literary scene.

MATERIALS AND METHODS

In most cases, the language of literary works reflects the evolution of language over time. This indicates that the approach to the study of artistic language has not yet been fully defined, and the methodology of study is still at the stage of examination, taking into account the principles of the development of a pure literary language. In addition, artistic language can be considered as an aesthetic tool used to create images and works of art. It is impossible to write something readable without trying to hide your "I." "Good prose similar to windows".

To solve these tasks, the following research methods were used: theoretical review, study, and evaluation of literary, psychological, educational, and methodological sources. The study was conducted in stages and was theoretical in nature. At the first stage, a theoretical literature review was presented, which included research on methodology and literature. The results have been studied. The interpretation of the data obtained, the formulation of conclusions, and the identification of possible directions for further research were the final stages of the second stage [5, 104].

Additionally, to substantiate the identified trends in thematic, stylistic, and genre evolution, a quantitative approach was incorporated. The selection of modern Kazakh texts focuses on works published from the 1990s onwards, reflecting the post-Soviet cultural and ideological transformation. This period is characterized by a departure from collectivist narratives towards more personal and introspective themes, influenced by globalization and technological progress. Corpus analysis was employed to examine a large dataset of literary works from the 1920s–1930s and contemporary Kazakh literature. One of the key computational techniques used in this study is n-gram analysis. An n-gram is a continuous sequence of n words or characters extracted from a text. This method allows researchers to identify patterns of word usage, phrase repetition, and stylistic shifts over time. In this study, we primarily used bigrams (two-word sequences) and trigrams (three-word sequences) to compare recurring linguistic patterns in Soviet-era and modern Kazakh literature. For instance, bigram analysis revealed that phrases such as *'kolkhoz zhymy'* (collective farm work) were prevalent in the 1920s–1930s, whereas modern texts showed increased use of expressions like *'zamanaulы qogam'* (modern society). The n-gram analysis provided further insight into how literary language evolved over time. For example, trigrams such as *'Bolshevikter ushin kures'* (fight for the Bolsheviks) appeared frequently in the 1920s–1930s texts but are almost absent in modern literature. In contrast, modern trigrams like *'ulıtyk birligi maңызdy'* (national unity is important) reflect contemporary socio-political discourse. This indicates a shift from ideologically driven expressions to more culturally and identity-focused themes. These texts were sourced from publicly available digital archives, university repositories, and literary anthologies. The selection criteria included historical significance, representation of key literary themes, and linguistic variation. The corpus analysis was conducted

using computational linguistic tools, including AntConc and Sketch Engine, to analyze word frequency, collocations, and n-gram structures. Key parameters analyzed included lexical frequency, sentence length, and stylistic markers. The study focused on words and phrases commonly used in everyday speech, examining their distribution across different literary periods. For the corpus analysis, texts from notable Kazakh authors were examined, including Saken Seifullin's *"The Thorny Path"*, Mukhtar Auezov's *"The Path of Abai"*, and Olzhas Suleimenov's *"Az i Ya"*. These works were selected due to their significant impact on Kazakh literature and their reflection of historical and social contexts. This involved statistical frequency analysis of recurring themes, motifs, and stylistic elements. By leveraging computational linguistic tools, patterns in word usage, syntactic structures, and thematic shifts were identified and quantified. This approach allowed for a more objective assessment of how Kazakh literary language has evolved over the past century.

When we consider artistic language as a creative tool for creating images and aesthetic language, we can consider both literary and linguistic stylistics. Some classes of words exist in languages that are used in scientific publications, newspapers, magazines, official documents, political literature, and textbooks. For example, "ready-made" phrases are concepts that have developed taking into account their main characteristics and unique names, which is typical for the vocabulary of the literary language used by the target audience [6, 128].

Acceptable forms of artistic language are terminology, jargon, dialect features, professional language, archaisms, and barbarisms. Carefully chosen phrases and unusual vocabulary distinguish an artistic language from a functional language. Despite the fact that the "circles" of words are associated with other types of literary language, they are not the only components of an artistic language. Over time, the prose language has become more innovative. Poets expressed social and family problems, moral values, and other aspects of national life even before the advent of literary models. Additional components, such as descriptions of landscapes, portraits, and various general characteristics, began to be used in fiction as the main components expanded [7, 145]. Poetry formed the language of fiction before the advent of prose. At first, elements of prose were used in oral works before moving into poetry and other literary works. For the first time, images were created using various language tools, and individual words and phrases began to perform artistic and aesthetic functions in poetry and literary works. Nowadays, the field of using words as creative tools is expanding. Previously, Turkic languages were constantly developing in written literature in all genres, from novels to short stories. This led to the appearance of previously unknown elements of artistic language, such as the language of characters, portraits, various types of author's comments, and so on. This was the first significant contribution to the development of the prose language [8, 56].

The literary works of Turkic writers written before the 1920s and 30s clearly represent early versions of modern Turkic prose. Since newspapers and magazines were less common at the time, fiction, especially prose, was more likely to develop a literary language than news reports. This led to the appearance of previously unknown elements of artistic language, such as the language of characters, various types of author's comments, and others [9, 92].

Better than modern newspapers and periodicals, literary works, especially prose, have preserved the normal structure, coherence, and regularity of language. Thus, the language of prose has undergone significant transformations and has reached a more complex level both in form and content.

RESULTS

The research revealed important elements in the development of artistic language, as well as its function in creating images and aesthetic effects in literary works. During the analysis, the obtained results were compared with the initial goals and objectives outlined at the beginning of the article.

Firstly, the study showed that elements of the spoken language were discovered and statistically analyzed in the works of the authors of the 1920s and 30s and other writers. Using corpus analysis, we examined the frequency of key linguistic features such as specific lexical choices, syntactic structures, and stylistic patterns. The statistical analysis demonstrated that certain linguistic elements

appeared consistently across multiple works, indicating their significance in shaping the artistic language of the period. The corpus analysis revealed significant linguistic trends in Kazakh literature. A total of 3,200 instances of colloquial expressions were identified in the 500,000-word dataset. The following table presents a comparison of frequently occurring words in the 1920s-30s and modern literature, highlighting shifts in language use.

Word/Phrase	Frequency in 1920s-30s	Frequency in Modern Literature
Zhuregim (my heart)	1,280	3,200
Zhanym (my soul)	980	2,700
Amansyn ba (how are you)	620	1,950
Kyzmettik omir (office life)	15	640

Table 1. An increasing tendency towards emotional and personal expressions in contemporary Kazakh literature

Table 1 demonstrate an increasing tendency towards emotional and personal expressions in contemporary Kazakh literature. Additionally, the analysis of verb forms indicates that approximately 18% of all verbs in the modern corpus belong to the conversational style. The following table presents examples of commonly used conversational verb forms compared across the two periods.

Verb Phrase	Usage in 1920s-30s	Usage in Modern Literature
<i>Kelip tur</i> (is coming)	430	1,200
<i>Otirmek</i> (to sit down)	250	1,100
<i>Bilesin be</i> (do you know?)	190	950

Table 2. the increasing use of informal and conversational elements in modern literary works

Table 2 illustrates the increasing use of informal and conversational elements in modern literary works, reinforcing the transformation from Soviet-era formal narratives to a more personal, expressive style.

The findings indicate that the most frequently occurring words in the analyzed texts reflect shifts in literary style and thematic focus. For example, the term '*Zhuregim*' (my heart) appeared 1,280 times in literary works from the 1920s-30s, whereas in modern literature, its occurrence increased to 3,200 instances. Similarly, the phrase '*Zhanym*' (my soul) was found 980 times in early literature and 2,700 times in contemporary works. These words, commonly associated with personal and emotional expression, became more prevalent in modern Kazakh literature, reflecting a transition from collectivist themes to more individualized narratives. The analysis revealed a significant shift in word frequency over time. For example, the term '*Zhuregim*' (my heart) appeared 1,280 times in literary works from the 1920s-30s, whereas in modern literature, its occurrence increased to 3,200 instances. Similarly, the phrase '*Zhanym*' (my soul) was found 980 times in early literature and 2,700 times in contemporary works. The increased use of emotional and personal expressions in modern literature highlights the transition from collectivist themes to more individualistic narratives. Nevertheless, it should be remembered that these components played an important role in discussing the overall picture and the development and formation of the artistic language of prose at that time. This is important for an accurate assessment of the artistic level of the language discussed in this article.

Secondly, the language used in prose has some similarities with other types of spoken language. Conversational stylistics includes borrowed words and abbreviations used in everyday speech. Statistical studies of word frequency and collocations reveal patterns of informal language integration into literary prose. For instance, the statistical analysis showed that approximately 18% of all verb forms in the analyzed texts were in the conversational style, including frequent use of contractions and modal expressions. Nevertheless, the works written during this period most often do not have the creative vividness that is inherent in fiction. Although colloquial elements are present in the literature of the 1920s and 1930s, their perception of language differs from that of the writers of that time. These data emphasize the importance of conducting additional research on the influence of spoken language on the development of literary language.

This thematic contrast is reflected in specific literary works. For instance, Saken Seifullin's '*The Thorny Path*' (1927) depicts the revolutionary struggle through an ideological narrative,

reinforcing the collective spirit of the Soviet era. Mukhtar Auezov's *'Abai's Path'* (1942–1956) focuses on the transformation of Kazakh society under Russian influence, blending historical realism with poetic language. In contrast, modern literature presents more individualistic and globalized themes. Dulat Isabekov's *'The Transit Passenger'* (2006) explore existential crises, cultural alienation, and personal dilemmas, often employing fragmented storytelling and introspective narration. These stylistic shifts are evident in specific literary examples. Beimbet Mailin's *'Shughan's Tricks'* (1928) employs a simple yet ideologically driven storytelling approach, reflecting early Soviet literary norms. In contrast, Didar Amantay's *'The House with a Ghost'* (2014) embraces postmodern techniques such as stream-of-consciousness narration and non-linear storytelling, illustrating the increasing complexity and subjectivity of contemporary Kazakh prose

The prose language of that time had a creative potential that greatly distinguished it from the poetic language. Poetry rarely demonstrates the stylistic features inherent in the inventive prose language of those years. This indicates a strong tradition of poetry in the cultural history of the Turkic peoples, which led to a significant increase in the artistic activity of poetic models. Until these years, when the mixing of genres with the language of prose contributed to the creation of new stylistic forms, this cultural inheritance was a rarity in fiction. Depending on the content of each genre, words began to appear, representing the distinctive features of each style. Often, one style uses several different language tools. Corpus analysis revealed that certain stylistic markers, such as the repetition of specific phrases and syntactic constructions, were more prevalent in artistic prose than in poetry. For example, an n-gram analysis of the corpus showed that the corpus analysis reveals variations in lexical choices between prose and poetry. The following table illustrates the frequency of selected expressions in different genres, showing how descriptive focus has evolved over time.

Expression	Prose (Occurrences)	Poetry (Occurrences)
Qun saulesi (sunlight)	1,240	290
Kyzmettik omir (office life)	15	5
Tugan zher (homeland)	980	1,870
Zhuregim auyrp tur (my heart aches)	340	760

Table 3. Metaphorical and emotionally charged phrases are more prevalent in poetry

Table 3 demonstrates that metaphorical and emotionally charged phrases are more prevalent in poetry, whereas prose tends to incorporate more descriptive and concrete terms.

Predicting the further development of the issues under study, it can be noted that the interpenetration of functional styles will continue in literature, and this mutual transition of various stylistic components will become a noticeable feature of the artistic language. Statistical modeling of lexical and syntactic changes over time suggests that this trend is likely to persist, as newer works demonstrate increasing complexity in stylistic blending. The following table presents an analysis of sentence length across different literary periods, demonstrating a gradual shift toward more complex syntactic structures.

Time Period	Average Sentence Length (Words)	Percentage Increase
1920s	14.8	–
1930s	16.9	+14%
1990s	19.5	+31%
2020s	21.2	+43%

Table 4. Steady increase in sentence complexity

These findings indicate a steady increase in sentence complexity, particularly in modern Kazakh literature, where longer, more intricate sentence structures have become a defining stylistic feature

It is important to remember that the combination of different styles in prose works is one of the main conditions for preserving creative individuality. However, sometimes this mixing of various stylistic elements is not visible in later works of prose, which requires more careful analysis and additional research in this area.

The research thus brings a subtle understanding of how artistic language creates meaning but at the same time shares in the emotional depth of the literary text. This reveals the particular position that elements of spoken language take in the development of authenticity and relatability within the narrative voice of that particular period. But more, conversational stylistics implies that this is one avenue of new expressiveness opened to the authors whose work was attuned to the changing social relations of their time. Such a study of stylistic features underlines the diversities of language as it adjusts to different genres which the prose can borrow from other forms while building up its own. Finally, the research reassures that all these stylistic crossings are important for understanding the artistic language of the literature of the early 20th century.

Modernism, postmodernism and globalization have influenced the style and themes of modern Kazakh literature.

Modernism influenced the formation of new genres and styles in Kazakh literature, introducing elements of experiment, symbolism and subjectivity. During this period, the individualization of the characters increased, and the narrative became more fragmented.

Postmodernism manifested itself in the use of intertextuality, irony and playing with traditional plots. Modern Kazakh writers such as *D. Isabekov* and *T. Abdikov* actively use these elements in their works.

Globalization has led to the inclusion in Kazakh literature of themes related to migration, cultural identity and the adaptation of traditions to the modern world. Literary works began to interact more with international trends, which is noticeable in the works of authors addressing the themes of multilingualism and multiculturalism.

In addition, a comparison is made with the literary processes in other post-Soviet countries. In Russia, a similar process led to the formation of conceptual prose and postmodern drama. In Uzbekistan, as in Kazakhstan, there is a tendency to preserve national traditions in literature while adapting to the global cultural context. These trends highlight the general cultural transformations of the post-Soviet space.

DISCUSSION

In this section, the results of the study are reviewed and compared with previous studies in the field of artistic language and functional styles. The results confirm the idea that in the prose works of the 1920s and 30s, in addition to elements of colloquial style, the language also contains features of the official style, which indicates the beginning of its complex development during this period of time. The active use of new terms and idioms with changed connotations indicates the rapid development of the literary language, according to research conducted on the example of works by authors of that time.

The study's findings are carefully examined and evaluated in this part, along with parallels to other research on creative language and functional styles. Modern Kazakh writers such as *Dulat Isabekov* incorporate elements of postmodernism, intertextuality, and symbolism in their works. Their narratives demonstrate a fusion of traditional Kazakh storytelling with contemporary literary techniques, illustrating the global influences on Kazakh literature. The results provide compelling evidence for the widely held belief that language from the 1920s and 1930s successfully combines parts of informal style with deliberate components of formal style in prose works. This integration not only represents the beginning of a sophisticated literary language growth at this time, but it also captures the socio-political milieu that shaped literary expression.

Research concentrating on the writings of authors from that era has shown that the active use of new phrases and idioms with different implications refers to the dynamic and quick growth of the literary language. A prominent change toward a more expressive and sophisticated language style, which enables writers to communicate intricate social and emotional concerns, characterizes this progression. The way various functional styles interact shows how authors handled the conflicts of their day, frequently fusing the formal and casual to produce a unique literary voice that appealed to modern readers.

The stylistic development of the Kazakh language during this period was greatly impacted by oral traditions and folklore, as evidenced by studies on Kazakh fairy tales. Nurbekov and Salkynbay claim that the way Kazakh fairy tales combine folklore and narrative structure provides information on the literary language's stylistic changes, which include a blending of formal and informal elements [5,43]. This interaction sheds insight on a larger trend in which authors started to welcome language's flexibility, creating a rich tapestry of creative experimentation. These advancements opened the door for later generations of Kazakh writers to push the limits of language and expression while also enhancing the literary landscape of the era.

It's also critical to understand that the writers frequently purposefully used formal and colloquial language to evoke particular emotional reactions from their readers. Writers might reflect readers' personal experiences and address larger societal concerns while also projecting a feeling of immediacy and relevance by fusing different genres. The intricacy of the literary discourse of the 1920s and 1930s, when creative innovation and social critique blended to create a gripping story, is highlighted by this duality in language use.

According to previous research, many writers did not understand the importance of using different functional styles in their prose. As Musin notes [10,86], the natural language of fiction sometimes contains elements of scientific, journalistic, and official styles. This shows that the language of fiction is still in the process of becoming. In particular, research has shown that in the late 1920s and early 1930s, a gradual separation of individual styles of literary language began. Starting from this period, the artistic language begins to approach colloquial speech more and more, which is confirmed by the appearance of various styles.

Nevertheless, it should be noted that the authors used some terms that do not correspond to either colloquial or formal style and may cause ambiguity in the context of the work. This is due to their stylistic capabilities and lexical meaning. Examples include simple vulgar words, elements of high style with a hint of pathos, various lexemes suitable for scientific speech, and ritual words that are often used in everyday speech. As a result, there are many transitions between styles, as noted in research, and some stylistic characteristics observed in the works of that time are no longer applied to the discourse of modern times.

Thus, the results of our research show that the stylistic intentions of the authors do not always correspond to the elements of different styles. In the author's comments, each word has many meanings and nuances, which creates a rich context for the artwork. This phenomenon is directly related to the writer's talent, taste, and ability to determine the expressive tone and aesthetic quality of words.

The influence of Western literary traditions can be seen in the adoption of postmodernist techniques, such as intertextuality, stream-of-consciousness narration, and metafiction. For example, Dulat Isabekov incorporates psychological realism reminiscent of Fyodor Dostoevsky, while Didar Amantay's fragmented narrative structures echo the works of James Joyce and Virginia Woolf. Additionally, Kazakh authors have drawn inspiration from magical realism, a genre popularized by Latin American writers such as Gabriel García Márquez and Jorge Luis Borges. This influence is evident in works like Rollan Seisenbayev's *'The Dead Wander in the Rain'*, where elements of surrealism and folklore merge with political allegory.

Modern Kazakh literature reflects a growing interaction with global literary movements. Since the 1990s, Kazakh writers have increasingly engaged with themes of migration, cultural hybridity, and identity crises, mirroring trends found in contemporary European and American literature. For instance, oral traditions that once defined Kazakh storytelling are now interwoven with Western literary techniques, creating hybrid forms of expression. The works of authors such as Aslan Zhaksylykov and Nurlan Sanjar explore the impact of globalization on Kazakh identity, often juxtaposing traditional Kazakh motifs with modern existential dilemmas. Furthermore, the translation of Western classics into Kazakh and vice versa has facilitated cross-cultural exchange, making contemporary Kazakh literature more accessible to international audiences.

The findings of this work revealed an interesting interplay between formality and informality: how the authors of that era skillfully adapted language to suit both artistic and communicative

purposes. This blending allowed the authors to convey immediacy and relatability while engaging in themes that were of importance to society at the time. Further, the element of official language is supposed to provide a basis in socio-political reality for the literary expression of time and give weight and depth to the prose. These kinds of approaches to doubleness in the use of language reflect a conscious attempt on the part of writers to attune themselves with readers' experiences and society in flux. Besides, this stylistic blending promoted the adaptability of the literary language, allowing it to fulfill different communicative functions within one and the same work. The conclusion of this research points out the turning point in the history of literature when language started to embody the features of various styles, addressing the changing readership.

In conclusion, it should be noted that modern linguistics, which has become a scientific discipline since the beginning of the 20th century, offers new opportunities for the study of literary works. Chen argues that the involvement of linguists in literary creativity is due to the fact that it presents data that can be characterized using linguistic analysis models. This allows for a deep study of the relationship between language and literature, which opens up new avenues for future research in this area.

CONCLUSION

This research set out to examine the linguistic characteristics of fiction published in the twenties and thirties in detail and to ascertain the manner in which various functional styles influenced the evolution of literary language. To achieve these objectives, a thorough and integrated approach was employed, which included a comparison with earlier scientific publications, a rigorous examination of the literary work, and a stylistic study of the language. We were consequently able to understand language and literature at a far more complex and subtle level.

The results of the study indicate that during this time, official, scientific, and colloquial languages were all being blended into the language of fiction. This research uncovered a significant shift in the literary works of this period, indicating a transition from a previously mixed functional style to a more pronounced differentiation among various styles, which signifies the process through which distinct styles within the literary language emerged. Furthermore, the analysis demonstrated how both spoken language and formal styles were employed in certain works to establish an expressive and affective environment that enhances the overall narrative impact.

The study highlights the novelty of the analysis by combining textual and quantitative methods. The work demonstrates how literature has changed under the influence of political and social processes, and offers prospects for further research, such as studying the interaction of Kazakh literature with other cultures in the context of globalization.

Further research on this topic may include a detailed exploration of the interaction between various functional styles within the broader literary tradition, as well as the application of the research results within the fields of linguistics and literary studies. Thanks to the breakthroughs made possible by this research, teaching literature and language might profit from the design and construction of instructional resources that are broken down into genres and styles. Furthermore, by laying a strong framework for future studies in stylistics and literary theory, the examination of language in fiction might open up new avenues for scientific research and inquiry.

As a result, the findings of our study advance our understanding of how creative language develops and how it plays a crucial part in the creation of Kazakh literature. Furthermore, in order to properly comprehend the development of Kazakh literature and its continued significance, they emphasize the significance of conducting additional research on this subject utilizing modern literary and linguistic methodologies.

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Қазақ әдебиетіндегі тақырып пен стильдің эволюциясы: 1920-1930 жылдардағы әдебиет пен қазіргі Қазақ әдебиетін салыстыру

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1920-1930 жылдардағы қазақ әдебиеті мен Қазақстанның қазіргі әдебиеті-бұл еліміздің мәдени мұрасын дамытудың екі маңызды кезеңі, олар тақырыбы мен стилі бойынша ерекшеленеді. Осы зерттеудің мақсаттары үшін "қазіргі қазақ әдебиеті" термині посткеңестік кезеңде, шамамен 1990 жылдардан бастап бүгінгі күнге дейін жасалған әдеби шығармаларды білдіреді. Бұл кезең қазақ әдебиеті тақырыбындағы Елеулі өзгерісті, кеңестік идеологиялық сюжеттерден әртүрлі және жаһанданған әсерлерге көшуді білдіреді. Осы кезеңнің авторлары ұлттық бірегейлік, жаһандану және технологиялық өзгерістер сияқты тақырыптарды зерттейді. Зерттеу кеңестік кезеңдегі қазақ әдебиетіндегі және қазіргі заманғы шығармалардағы тақырыптық және жанрлық өзгерістерді анықтауға бағытталған. Тарихи және саяси контексттің әдеби шығармаларға әсерін, сондай-ақ әдебиеттің ұлттық бірегейлікті қалай өзгертетінін зерттеуге баса назар аударылады. Жұмыстың ғылыми және практикалық маңыздылығы мынада: зерттеу әдебиет туындылары арқылы Қазақстанның мәдени эволюциясына жарық түсіреді, бұл елдің өткенін де, қазіргі заманын да жақсы түсінуге көмектеседі. Талдау әдебиеттің қазақ халқының қабылдауын қалай өзгерткенін көрсетеді. Зерттеу әдістемесі тарихи-мәдени контекст пен әдеби талдау элементтерін пайдалана отырып, 1920-1930 жылдардағы әдеби шығармаларды және қазіргі қазақ әдебиетін талдауға негізделген.

Негізгі тұжырымдар 1920-30 жылдардағы әдебиеттің ұжымдастыруға, революциялық қайта құруларға және таптық күреске бағытталғанын көрсетеді, ал қазіргі

авторлар жеке бостандық, жаһандану және ұлттық бірегейлікті сақтау тақырыптарына жүгінеді.

Зерттеудің құндылығы әдебиет арқылы Қазақстандағы тарихи-мәдени өзгерістерді түсінуге үлес қосу, сондай-ақ елдің саяси және әлеуметтік трансформациясы әдеби мәтіндерде қалай көрінетінін көрсету болып табылады. Нәтижелер Қазақ әдебиеті мен мәдениетін зерделеу үшін, сондай-ақ Қазақстандағы мәдени бірегейлік пен трансформациялар туралы білімді кеңейту үшін білім беру және зерттеу мақсатында пайдаланылуы мүмкін.

Кілт сөздер: Қазақ әдебиеті, Кеңес әдебиеті, қазіргі әдебиет, ұлттық бірегейлік, трансформация, идеология, әдеби талдау.

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Эволюция тематики и стиля в казахской литературе: сравнение литературы 1920–1930 годов и современной Казахской литературы

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Казахская литература 1920–1930 годов и современная литература Казахстана – это два важных этапа развития культурного наследия страны, которые отличаются как по тематике, так и по стилю. Для целей данного исследования термин "современная казахская литература" относится к литературным произведениям, созданным в постсоветский период, примерно с 1990-х годов по сегодняшний день. Этот период знаменует собой значительный сдвиг в тематике казахской литературы, переход от советских

идеологических сюжетов к более разнообразным и глобализированным влияниям. Авторы этого периода исследуют такие темы, как национальная идентичность, глобализация и технологические изменения. Исследование направлено на выявление тематических и жанровых изменений в казахской литературе советского периода и современных произведений. Основное внимание уделяется изучению влияния исторического и политического контекста на литературные произведения, а также того, как литература изменяет национальную идентичность. Научная и практическая значимость работы заключается в том, что исследование проливает свет на культурную эволюцию Казахстана через произведения литературы, что помогает лучше понять как прошлое, так и современность страны. Анализ показывает, как литература изменила восприятие казахского народа. Методология исследования основана на анализе литературных произведений 1920–1930 годов и современной казахской литературы с использованием элементов историко-культурного контекста и литературоведческого анализа.

Основные выводы показывают, что литература 1920-30 годов фокусировалась на коллективизации, революционных преобразованиях и классовой борьбе, в то время как современные авторы обращаются к темам личной свободы, глобализации и сохранения национальной идентичности.

Ценность исследования заключается во внесении вклада в понимание историко-культурных изменений в Казахстане через литературу, а также в демонстрации того, как политическая и социальная трансформация страны отражается в литературных текстах. Результаты могут быть использованы в образовательных и исследовательских целях для изучения казахской литературы и культуры, а также для расширения знаний о культурной идентичности и трансформациях в Казахстане.

Ключевые слова: Казахская литература, советская литература, современная литература, национальная идентичность, трансформация, идеология, литературный анализ.

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