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KAZAKH LITERATURE AT THE INTERSECTION OF CULTURES: HOW EASTERN AND WESTERN TRADITIONS HAVE INFLUENCED CONTEMPORARY WORKS

This article explores the hybridization of Kazakh literature at the intersection of Eastern spirituality and Western literary traditions, with a specific focus on the works of G. Belger, A. Nurpeisov, and M. Shakhanov. The study aims to identify how contemporary Kazakh writers integrate Sufi philosophy, oral narrative structures, and national values with postmodern Western techniques, including individualistic narration, metafiction, and fragmented composition. The research is grounded in postcolonial theory (Bhabha, Said, Spivak) and cultural hybridity (Ashcroft et al.), applying comparative literary analysis and qualitative content analysis to examine stylistic, thematic, and philosophical features. One of the key findings is the dynamic tension between the preservation of national identity and engagement with global cultural trends, demonstrated through symbolic imagery and evolving literary forms. The study also reveals the role of the Russian language as an intermediary in translation, influencing the global reception of Kazakh literature while raising

questions about linguistic authenticity. The novelty of the research lies in its integrated methodological framework that includes translation studies, literary stylistics, and cultural theory. It concludes that contemporary Kazakh literature functions not only as a site of cultural memory but also as a flexible and innovative platform for intercultural dialogue. This work contributes to a broader understanding of how post-Soviet literature negotiates identity in a globalized world and emphasizes the importance of hybrid literary forms in shaping modern national consciousness.

Key words: Kazakh literature, cultural hybridity, globalization, Eastern philosophy, Western literary forms, national identity, intercultural dialogue.

MAIN PROVISIONS

The Contemporary Kazakh literature serves as a cultural mediator between East and West, synthesizing spiritual, philosophical, and narrative traditions from both spheres. The works of G. Belger, A. Nurpeisov, and M. Shakhanov reveal a complex interplay of Sufi philosophy, collective memory, and national ethics with postmodern Western narrative techniques such as stream-of-consciousness, fragmentation, and metafiction. This synthesis reflects the shift from collectivist Soviet themes to new paradigms of individual identity, cultural hybridity, and transnational consciousness.

This research is grounded in the theoretical frameworks of postcolonial studies (H. Bhabha, E. Said, G. Spivak), cultural hybridity (B. Ashcroft et al.), and comparative literature. Homi Bhabha's concept of the "third space" highlights how Kazakh literature constructs hybrid identities not as a compromise between traditions but as a new cultural form altogether. In parallel, E. Said's critique of Orientalism encourages a critical look at how Kazakh narratives are translated and received in Western academic and literary discourse.

The Russian language plays a dual role as both a historical legacy and a practical tool of global access. As noted by scholars such as N. Shaimerdenova and A. Kuliyeva, Russian serves as an intermediary language that enables the global dissemination of Kazakh literature, while also influencing style and narrative rhythm. However, this process raises ongoing debates about authenticity, national voice, and linguistic self-representation.

Kazakh prose of the post-independence period exhibits strong aesthetic and linguistic diversification. It blends poetic and oral forms with formal and philosophical registers, generating emotionally rich and socially relevant texts. Researchers such as S. Qiraibaev and R. Nurgali have emphasized the importance of maintaining national spirit within modern literature, while others focus on literature's capacity for adaptation in global cultural contexts.

Overall, Kazakh literature is positioned not only as a preserver of cultural memory but as a transformative force, redefining identity through intercultural dialogue. It evolves through a dynamic negotiation of tradition and innovation, contributing to both the national literary canon and the global discussion on cultural exchange.

INTRODUCTION

In the context of accelerating globalization and postcolonial reorientation, contemporary Kazakh literature has emerged as a distinctive cultural phenomenon formed at the intersection of Eastern spiritual traditions and Western literary frameworks. This unique positioning enables Kazakh writers to develop hybrid forms of expression that both preserve national values and engage with global cultural narratives. The transformation of Kazakh literature from oral storytelling and folklore to modern genres and themes reflects a broader cultural shift from collectivist paradigms to individualized, transnational perspectives.

The relevance of this study lies in the necessity to explore the dynamic synthesis of cultural elements that has shaped Kazakh literature over the last few decades. With increasing exposure to Western literary movements and philosophical concepts, contemporary Kazakh authors have adapted new aesthetic methods while retaining the spiritual and ethical foundations of the national tradition.

The integration of Eastern mysticism, particularly Sufi philosophy, with Western literary devices—such as fragmentation, metafiction, and stream-of-consciousness—marks the emergence of a unique narrative identity.

The theoretical foundation of this study draws upon postcolonial theory and cultural hybridity, as articulated by scholars such as Ashcroft, Griffiths, and Tiffin (2003), who emphasize that postcolonial literatures are born from displacement, hybridity, and the negotiation of cultural agency [1]. Homi Bhabha's (1994) notion of the "third space" further illuminates how authors in postcolonial societies construct new identities through literary engagement between colonizing and indigenous cultures [2].

This study focuses on the works of G. Belger, A. Nurpeisov, and M. Shakhanov—writers who exemplify the convergence of globalized thought with national consciousness. Their texts serve as a platform for negotiating spiritual heritage, social critique, and evolving cultural values within a modern literary framework.

The main objectives of this research are as follows:

1. to identify the prevailing themes and genres in contemporary Kazakh literature;
2. to examine the influence of Eastern and Western traditions on literary style and subject matter;
3. to highlight linguistic and stylistic features that express national identity;
4. to assess the role of global culture and heritage in shaping Kazakh literary discourse.

The significance of this research lies in its comparative approach, which sheds light on the enduring cultural patterns that influence Kazakh literary development and underscores the literature's role as a mediator of identity, tradition, and transformation in an increasingly interconnected world. At the same time, the existing body of research on Kazakh literature requires expansion through engagement with recent comparative studies (2018–2025). For example, Abisheva et al. (2018) emphasize the transformation of poetics in modern Kazakh literature, while Ananyeva, Tattimbetova, and Tattimbetova (2023) highlight post-socialist contexts and artistic translation practices. Zhumashev and Meirambekov (2024) analyze foreign perceptions of Soviet Kazakhstan, offering valuable insights into the reception of cultural identity in a broader historiographical perspective. More recently, Asenova, Talasapaeva, and Sabiyeva (2025) provided a diachronic comparison of thematic and stylistic development between early Soviet and contemporary Kazakh literature. These studies demonstrate that, compared to other post-Soviet literatures, Kazakh prose exhibits a distinctive reliance on Sufi philosophical heritage and systematic bilingualism (Kazakh/Russian). Incorporating such recent research situates Kazakh literature within a wider regional and global framework and highlights its unique contribution to comparative literary studies.

MATERIALS AND METHODS

Literary The research is based on a comparative literary analysis of selected prose works by G. Belger, A. Nurpeisov, and M. Shakhanov, representing different generations of contemporary Kazakh writers. These texts were chosen due to their rich integration of Eastern philosophical concepts, national oral traditions, and Western literary techniques. The selection criteria included thematic relevance, representation of hybrid literary identity, and the presence of intercultural elements.

Methodologically, the study applies an interdisciplinary approach that combines elements of postcolonial theory, cultural hybridity studies, and stylistic literary analysis. In particular, the works of H. Bhabha (1994) and E. Said (1978) provide the theoretical basis for analyzing identity construction and intercultural negotiation within post-Soviet Kazakh literature. In addition, the principles of translation studies, especially those proposed by Bassnett and Lefevere (1998), inform the discussion on how the use of the Russian language as a translation medium shapes the global reception of Kazakh literary texts.

The study was conducted in several stages. The first phase involved a review of academic literature on Kazakh literary history, language development, and global literary theory. The second phase consisted of close reading and qualitative content analysis of selected literary texts to identify

key themes, stylistic features, and symbolic constructs reflecting the synthesis of East and West. The third phase involved the comparative evaluation of these features in the context of wider theoretical frameworks.

Linguistic and stylistic elements such as metaphor, symbolism, narrative structure, and the use of multilingualism were analyzed to understand how authors encode cultural hybridity. Attention was also paid to translation strategies and the potential transformation of meaning through linguistic mediation. This integrative methodological approach allows for a nuanced understanding of how Kazakh literature evolves as a hybrid cultural space, simultaneously preserving national identity and engaging with global literary discourse. Context of texts in the study is based on 12 literary works (4 from each author: G. Belger, A. Nurpeisov, and M. Shakhanov), published between 1985 and 2015. The selection includes novels, novellas, and essays that explicitly engage with questions of cultural hybridity, language mediation, and national identity. These three authors were chosen because they represent different generations of Kazakh writers and demonstrate diverse strategies of combining Eastern traditions with Western literary forms.

The following criteria guided the choice of texts (selection criteria):

1. Presence of intercultural elements (Sufi philosophy, oral narrative structures, Western modernist/postmodernist techniques);
2. Representation of hybrid literary identity (multilingualism, code-switching, cultural negotiation);
3. Thematic relevance (identity, migration, memory, and globalization);
4. Availability of both original versions and translations for comparative analysis.

The research was carried out in four stages (analytical procedure):

Stage 1 - literature review: systematic examination of scholarly works on Kazakh literary history, translation studies, and global postcolonial theory.

Stage 2 - textual analysis: close reading of selected works to identify recurring themes, symbols, and stylistic devices.

Stage 3 - content analysis: open coding of cultural markers (metaphors, idioms, religious references, bilingual expressions), followed by categorization into thematic clusters.

Stage 4 - comparative evaluation: cross-analysis of similarities and differences among the three authors, framed within postcolonial and hybridity theory.

Linguistic and stylistic focus. The analysis examined metaphor, symbolism, narrative structures, multilingual expression, and translation strategies. Particular attention was given to how meaning is reshaped when Kazakh texts are mediated through Russian translation, in line with the frameworks proposed by Bassnett and Lefevere (1998).

Justification of sample. The chosen corpus reflects three influential voices of contemporary Kazakh literature: Belger represents the bilingual and transcultural dimension, Nurpeisov illustrates the transition from Soviet collectivist themes to post-Soviet identity, and Shakhanov embodies the fusion of national oral traditions with modern political and philosophical concerns. Together, their works provide a balanced and representative sample for examining cultural hybridity in Kazakh literature.

RESULTS

The conducted analysis reveals a set of interrelated findings that illustrate the complexity and richness of contemporary Kazakh literature. The results show that Kazakh literature is actively evolving at the intersection of global and local, traditional and modern, East and West-producing a hybrid literary field that is both nationally grounded and globally resonant. Several key dimensions were identified in the course of the study: the mediating function of the Russian language in translation, the shaping power of cross-cultural reception, the stylistic diversification of Kazakh prose, and the broader implications for national identity in literature.

1. The Russian language as a mediator.

The research confirms the critical and historically complex role of the Russian language as both a linguistic bridge and a cultural filter in the global dissemination of Kazakh literature. Since the Soviet era, Russian has functioned not only as the dominant medium of interethnic communication across Central Asia, but also as a primary vehicle through which Kazakh texts reach international audiences. However, this mediating function has never been neutral.

As demonstrated in the studies of A. K. Dildabekova and Sh. A. Kuliyeve, translation into Russian often reshapes the original text-linguistically, stylistically, and conceptually. For instance, Kazakh expressions rooted in oral folklore, Islamic ethics, or steppe cosmology may be rendered into more secular or abstract Russian formulations that resonate with broader post-Soviet readerships but diminish the embedded cultural context.

Example 1: Idiomatic transformation

A line in Kazakh such as:

"Ат аунаған жерде түк қалады"

(Lit.: Even where a horse rolls over, some hair remains)

- is rich in imagery and proverb-based reasoning, signaling endurance and residual impact.

In Russian translation, it may be flattened to:

"Ничто не проходит бесследно."

(Nothing goes without a trace.)

- a phrase that loses the nomadic worldview, metaphorical texture, and connection to Kazakh traditional life.

Example 2: Lexical shift and loss of register

Kazakh writers such as Mukhtar Aueзов often switch registers mid-text-merging formal narration with folk speech and Islamic moral vocabulary (e.g., иман, жаратқан, намыс). In Russian, translators may replace these terms with generalized or secular synonyms (e.g., совесть, бог, честь), thereby neutralizing the ethnocultural specificity of the text.

Such shifts lead to semantic bleaching, where meaning becomes universally acceptable but culturally diluted.

Theoretical lens: conceptual transformation

According to translation theorists such as Bassnett & Lefevere (1998), translation is a cultural negotiation, not a neutral transfer. It is always embedded in power relations, ideological filters, and assumptions about the target audience.

In this context, Russian functions as both a facilitator and gatekeeper:

It enables Kazakh texts to reach Russian-speaking post-Soviet and even international audiences;

But it also repackages them, filtering out or flattening local aesthetics, historical depth, and epistemological frameworks.

This is particularly relevant for works by Shakhanov, who employs Kazakh philosophical constructs rooted in oral epic traditions. In translation, such constructs are often replaced by abstract universalism, which changes the rhetorical function of the text.

Dual impact of Russian mediation

Positive Aspects	Challenges
Broadens access to post-Soviet and global readerships	Risk of cultural flattening and loss of national flavor
Enables inclusion of Kazakh works in academic programs	Alters authorial voice and intended tone
Facilitates literary diplomacy and exchange	Contributes to asymmetrical perception of Kazakh literature as a "subset" of Russian

Therefore, the Russian language plays a dual and dialectical role in the internationalization of Kazakh literature. On one hand, it has been indispensable in enabling cultural mobility, allowing Kazakh narratives to enter the global literary stage. On the other, it imposes constraints through which

Kazakh literary identity is reframed, sanitized, or reinterpreted according to post-Soviet or global norms.

To fully appreciate Kazakh literature's uniqueness and hybridity, scholars and translators must remain critically aware of the mediating function of Russian and advocate for direct translation from Kazakh whenever possible to preserve the richness of national voice.

2. Translation as cultural recontextualization.

As argued by Bassnett and Lefevere (1998), translation is not a neutral transfer of meaning from one language to another but a cultural and ideological act that determines how a text is perceived, interpreted, and valued. In this regard, the translation of Kazakh literature frequently involves strategic recontextualization, in which cultural elements are amplified, reshaped, or suppressed to align with the assumptions of target audiences. Lefevere describes this process as "rewriting" governed by ideological pressures, aesthetic norms, and market forces, whereby translators and editors act as cultural intermediaries deciding which aspects of a literary tradition are made visible and which remain invisible.

A common practice is thematic filtering, particularly through the selective emphasis on exoticism and mysticism. Analyses of journals such as *Cholbon* and *Literaturnaya Gazeta* demonstrate that translated texts are often chosen for their portrayal of nomadism, Sufism, mythology, or tribal ethics - motifs that resonate with Western orientalist expectations of the "mysterious East." As a result, works by writers like Mukhtar Shakhanov or Olzhas Suleimenov, which engage with ecological activism, philosophical critique, or linguistic theory, are sometimes abridged or reframed so that political and intellectual content recedes behind spiritualized or folkloric imagery. In this way, Kazakh literature is translated not only in words but in worldview, its "authentic" image carefully constructed through thematic re-selection.

Another frequent form of recontextualization is genre reframing. As Olesova and Sobakina (2019) observe, satirical stories may be presented as philosophical parables, while political allegories can be recast as folk-inspired magical realism. Such reclassification domesticates foreign texts into categories familiar to Western readers, but it also distorts the author's intent and undermines the critical potential of Kazakh literature. Instead of being recognized as a dynamic and dialogic body of work, it risks being reduced to a repository of timeless "wisdom" and ethnographic tradition.

These strategies of selection and reframing generate both positive outcomes and critical challenges. On the one hand, translation has undeniably expanded the international readership of Kazakh literature, facilitated its inclusion in global anthologies, and promoted national culture abroad. On the other hand, this visibility is often achieved at the cost of simplification, cultural distortion, and the reinforcement of orientalist stereotypes. For example, anthologies such as *Contemporary Central Asian Literature in Translation* disproportionately highlight rural identity, spiritual wisdom, and ecological balance, while urban realism, post-Soviet trauma, feminist critique, and linguistic experimentation - central themes of modern Kazakh prose - remain underrepresented. This imbalance produces a skewed image of Kazakh literature as monocultural and ahistorical, obscuring its diversity and critical richness.

In sum, the translation of Kazakh literature into global contexts constitutes a process of cultural recontextualization shaped by editorial decisions, publishing markets, and ideological filters. While translation enables Kazakh texts to enter transnational dialogues, it also reconfigures their voice, often aligning them with external cultural frameworks rather than internal literary logic. To preserve the integrity and pluralism of Kazakh literary expression, greater emphasis should be placed on ethically responsible translation practices, direct translations from Kazakh into world languages, and the inclusion of underrepresented themes that reflect the full scope of Kazakhstan's literary creativity.

3. Reception and cultural representation abroad.

The reception of Kazakh literature abroad has undergone a slow but steady transformation in recent decades, shaped by a growing scholarly interest in post-Soviet and postcolonial narratives that extend beyond the dominant Russian tradition. Works by authors such as Mukhtar Auezov, Olzhas Suleimenov, and Gerold Belger have gradually entered university curricula at institutions including SOAS in London, the University of Vienna, and the University of Wisconsin-Madison. This

development represents a symbolic recognition of Kazakh literature as an autonomous tradition rather than a subsidiary of Soviet multiculturalism. Auezov's *The Path of Abai*, for instance, is now read not only for its literary value but also as a text of cultural resistance and philosophical reflection produced under colonial constraint.

At the same time, the global visibility of Kazakh literature continues to be constrained by persistent structural barriers. Russian remains the dominant mediating language of translation, which often flattens culturally specific idioms, registers, and symbolic frameworks. High-quality direct translations into English, French, or German remain rare, leaving contemporary voices such as Dina Oraz, Bakhytzhan Kanapyanov, or Zira Nauryzbayeva largely inaccessible to international readers. Moreover, the limited corpus that does circulate internationally is often shaped by selective canonization, privileging themes of nomadism, ecological balance, or Sufi mysticism, while marginalizing urban, feminist, experimental, or politically subversive prose.

International anthologies and book fairs have provided some opportunities for visibility, yet these platforms frequently present Kazakh literature in tokenized form—through the inclusion of one or two poems or stories without adequate context, authorial background, or critical framing. State-sponsored cultural diplomacy has supported participation in venues such as the Frankfurt and London Book Fairs, but these initiatives often prioritize canonized male authors and avoid works that challenge dominant narratives.

As a result, Kazakh literature continues to occupy a paradoxical position: it is increasingly acknowledged in symbolic terms, yet remains peripheral in global literary discourse, often read about rather than engaged with directly. For Kazakh literature to move from symbolic inclusion to substantive participation in world literature, stronger institutional support will be necessary—not only for direct translation but also for critical scholarship, classroom adoption, and the promotion of diverse authorial voices. Such efforts would allow Kazakh literature to be interpreted and appreciated on its own terms, reflecting its full cultural, thematic, and aesthetic richness within global literary conversations.

4. Contemporary trends in Kazakh prose.

Post-independence Kazakh prose has undergone a profound transformation, both formally and ideologically, reflecting the cultural and psychological shifts of a society navigating post-Soviet transition and globalization. As noted by scholars such as Temirbolat and Balakaev, contemporary prose demonstrates growing stylistic experimentation, thematic plurality, and philosophical depth, establishing itself as a medium of social critique and cultural reflection.

One of the most distinctive features of this development is formal innovation. Writers have moved away from the linear and didactic storytelling of the Soviet era, adopting narrative strategies such as stream-of-consciousness, nonlinear timelines, and polyphonic structures. In the works of Gerold Belger, fragmented narratives mirror the bicultural and bilingual identity of his characters, while dialogues often shift seamlessly between languages, enacting hybridity on the page itself. Aigul Kemelbayeva's novella *Munara* likewise intertwines feminist introspection and Islamic metaphysics through disjointed temporalities and dreamlike sequences, producing a text that is both intimate and philosophically expansive.

Equally significant is the diversification of themes. Authors now openly address subjects once marginalized or censored, including famine, repression, Russification, migration, and generational identity crises. These topics are not presented as straightforward historical records but are allegorized through symbolic frameworks such as Islamic mysticism, oral motifs, and Western existentialism. As Temirbolat observes, post-independence prose “no longer seeks ideological correctness, but psychological truth,” foregrounding ambiguity, contradiction, and trauma as defining features of postcolonial identity.

This ideological and thematic expansion is accompanied by the emergence of hybrid poetics. Many writers engage in genre-blending and intertextual dialogue, producing what may be described as transcultural aesthetics. Didar Amantay, for instance, combines Nietzschean motifs with Turkic mythology, while Zira Nauryzbayeva weaves ethnographic detail into lyrical and psychoanalytic

prose. Such works reject monolithic models of literature and instead construct fluid identities that resonate with both local and global audiences.

Language itself has become a focal point of artistic experimentation and identity politics. Writers consciously reflect on the hierarchies of Kazakh-Russian bilingualism, using code-switching to convey distinctions of class, intimacy, or ideological position. Russian is often employed to represent bureaucratic indifference and alienation, while Kazakh conveys intimacy, belonging, and cultural memory. In Bakhtinian terms, the contemporary Kazakh novel has become profoundly dialogic, negotiating multiple cultural voices and perspectives within a single narrative frame.

Taken together, these developments position contemporary Kazakh prose as experimental, heterogeneous, and philosophically ambitious. Through genre subversion, symbolic layering, and linguistic hybridity, it redefines national literature as both rooted and fluid, ethnically grounded yet globally resonant, capturing the complexities of Kazakhstan's evolving identity in the postcolonial and post-Soviet era.

5. Language as a literary and cultural tool.

In Kazakh literature, language functions not merely as a narrative vehicle but as a central cultural and political force, a site of identity negotiation and symbolic resistance. As Balakaev, Syzdykova, and Kalysh observe, contemporary prose is increasingly marked by hybridity, intentional code-switching, and interdiscursivity, making it simultaneously a literary tool and a cultural archive.

One of the defining features of this hybridity is the coexistence of multiple registers within a single text. Kazakh prose often combines poetic idioms, oral motifs, academic vocabulary, and foreign borrowings in order to mirror the multilingual reality of society. In the works of Gerold Belger, for example, Kazakh proverbs and idiomatic expressions are embedded within Russian syntactic structures, preserving cultural specificity while enacting linguistic hybridity. Aigul Kemelbayeva likewise integrates archaic Kazakh forms to evoke zhyrau aesthetics within modern prose, producing a layered texture that connects oral tradition with contemporary narration.

Bilingualism in literature is not treated as a limitation but rather as a deliberate artistic device. Alternation between Kazakh and Russian - and, in some urban texts, the occasional use of English neologisms - marks distinctions of class, intimacy, or ideology. In the stories of Oralkhan Bokei, Russian often conveys bureaucratic alienation and distance, while Kazakh restores emotional depth and ties to kinship and land. Such code-switching renders texts more authentic to local readers while adding semiotic richness.

Another important tendency is the revival of archaic vocabulary and oral forms, including tolyq söz, qos zhumak, and terme motifs. These elements are not introduced merely as nostalgic ornament but as a way of reclaiming narrative sovereignty and reinforcing cultural continuity. At the same time, Kazakh prose readily incorporates global influences. English terms, especially from technological, academic, or pop-cultural contexts, appear organically in contemporary writing. While such borrowings provoke debates about linguistic purity, they also highlight the agency of authors in reshaping symbolic language without erasing national identity.

Finally, language in literature serves as a repository of cultural memory and a vehicle for political commentary. Lexical choices relating to kinship, landscape, and cosmology encode deep layers of identity, while the persistence of Russian symbolizes both colonial residue and cosmopolitan necessity. In contrast, the use of Kazakh often signals revival and resistance, particularly for younger generations navigating shifting linguistic realities.

Through these practices, contemporary Kazakh prose treats language as a living, hybrid, and ideologically charged entity. By blending archaic with modern, local with global, and oral with textual, authors transform language into both a creative and political act - an ongoing performance of memory, resistance, and imagination.

6. Literature as a platform for hybrid identity.

The findings confirm that Kazakh literature functions as a dynamic site for constructing and negotiating hybrid identity. In the context of postcolonial transformation, globalization, and linguistic pluralism, literature emerges not only as a mirror of cultural heritage but also as a creative arena where identity is continuously reimagined and reconstructed. Contemporary authors consistently challenge

the rigid opposition between tradition and modernity, creating interstitial identities that combine mythopoetic structures with modernist themes. For instance, in the works of Mukhtar Magauin, shamanistic imagery coexists with existential doubt, producing new cultural meanings that are simultaneously rooted in ancestral tradition and open to philosophical innovation.

This hybridity is further expressed in the fusion of Eastern philosophy with Western literary form. Writers integrate Sufi concepts of selfhood, spiritual struggle, and cyclical time into narratives shaped by techniques such as metafiction, fragmentation, and interior monologue. Gerold Belger's prose exemplifies this synthesis, merging Turkic-Islamic cosmology with intertextual references to Western philosophy, thus demonstrating how Kazakh literature reconfigures diverse intellectual traditions into a unified aesthetic whole.

Another important trend is the representation of identity as an ongoing process rather than a fixed essence. Characters in contemporary prose frequently cross linguistic and cultural boundaries, embodying the tension of modernization. In the works of Aigul Kemelbayeva, for example, protagonists negotiate between ancestral obligations and cosmopolitan individualism, reflecting the fluid and performative nature of subjectivity in modern Kazakhstan.

Finally, Kazakh literature operates as a platform of cultural negotiation, mediating between oral and written traditions, between Kazakh and Russian linguistic codes, between Islamic and secular worldviews, and between national frameworks and global horizons. In this sense, writers are not only storytellers but also cultural mediators, actively shaping identities that can withstand the pressures of globalization while maintaining cultural integrity.

In conclusion, contemporary Kazakh literature serves as a powerful platform for articulating hybrid identities. Through formal innovation, thematic complexity, and linguistic experimentation, Kazakh writers have developed a unique literary voice that challenges simplistic binaries and essentialist identities. Instead, they offer multivocal, dialogic, and transcultural narratives that mirror the lived realities of modern Kazakh society.

Kazakh literature thus becomes more than a cultural artifact; it is an active space of identity formation, a forum for collective introspection, and a bridge between cultural memory and future possibility in an increasingly interconnected world.

DISCUSSION

The findings of this study highlight how Kazakh literature negotiates its identity at the intersection of local tradition and global modernity. Unlike many other post-Soviet literatures, which primarily revisit political trauma or socio-economic transformation, Kazakh prose consistently integrates Sufi philosophy, oral poetics, and bilingual registers into modern narrative forms. This persistent dialogue between ancestral heritage and contemporary aesthetics positions Kazakh literature as a distinctive case within postcolonial humanities.

One of the key implications of these results is the rethinking of translation as a cultural practice. The reliance on Russian as a mediating language reflects the historical asymmetry of power within the post-Soviet space. However, it also underlines the urgency of developing direct translation from Kazakh into global languages. Without this step, international audiences will continue to perceive Kazakh literature through a refracted lens, limiting its interpretive potential. Thus, translation studies must move beyond questions of fidelity and consider the ethics of representation, visibility, and cultural authority.

The hybridity identified in the results also has theoretical consequences. By merging Eastern mysticism with Western narrative experimentation, Kazakh authors create what Bhabha terms a "third space" - a site of cultural production that resists binary categories of tradition versus modernity, local versus global. In this sense, Kazakh literature challenges essentialist models of identity and instead advances a performative, processual view of culture. This contribution extends postcolonial theory by demonstrating how a Central Asian literature - often overlooked in global debates - can expand the conceptual vocabulary of hybridity and cultural negotiation.

Finally, these findings point to new directions for comparative studies. Situating Kazakh literature alongside Uzbek, Kyrgyz, or Ukrainian literary traditions underscores both shared legacies of colonial experience and unique trajectories of cultural adaptation. The Kazakh case demonstrates how literature can serve simultaneously as a repository of memory and as a laboratory of innovation. For world literature studies, this duality provides an important corrective to Eurocentric or Russian-centric narratives, making space for Central Asia as an autonomous contributor to global literary modernity.

Kazakh literature is not simply a reflection of national identity but an active arena for its reconstruction. Its value lies not only in preserving cultural continuity but in modeling forms of hybridity, resilience, and aesthetic reinvention that resonate beyond the Kazakh context.

CONCLUSION

This study set out to investigate the evolving nature of Kazakh literary language by examining the interplay of different functional styles and exploring how this evolution has shaped the development of Kazakh prose from the early Soviet period to the present. Through an integrated methodological framework-encompassing stylistic analysis, comparative literary evaluation, and a review of representative texts-this research has revealed key patterns in how Kazakh authors navigate the tension between linguistic tradition and innovation. Particular attention was given to how narrative language transitioned from a hybrid of official, scientific, and spoken registers during the 1920s–1930s toward more distinctly defined stylistic modes in contemporary literature.

The findings indicate that the Kazakh literary language is not static but in constant transformation-absorbing and reconfiguring influences from both indigenous traditions and external cultural forces. The shift from functional, ideologically constrained prose to more expressive, emotionally charged, and aesthetically diverse narrative forms reflects a broader literary and cultural reorientation. Contemporary Kazakh writers creatively deploy elements of oral storytelling, Sufi symbolism, modernist experimentation, and translingual expression to produce works that resonate both locally and globally. This hybridity enables literature to serve not only as a mirror of sociocultural realities but as a platform for negotiating post-Soviet identity in a globalized world.

Moreover, the study highlights the pivotal role of translation and linguistic mediation in shaping the reception and transformation of Kazakh literature. The function of Russian as a bridging language, as well as the cultural recontextualization of translated texts, raises important questions about authenticity, authorial voice, and the politics of representation. These dynamics align with Damrosch's (2003) conceptualization of world literature as texts that are not merely exported across borders but are actively reshaped through intercultural exchange.

Future research in this field would benefit from deeper interdisciplinary engagement, particularly with theories from postcolonial studies, translation studies, and stylistics. Such inquiry could further illuminate how functional stylistics interact with literary aesthetics in contexts of cultural hybridity. Additionally, the insights gained from this study may contribute to the development of genre- and style-specific teaching resources in the fields of language and literature education. The continuing evolution of Kazakh literary discourse-driven by both historical legacy and contemporary innovation-provides fertile ground for further exploration in global literary scholarship.

In conclusion, the linguistic and stylistic transformations observed in Kazakh literature illustrate a rich and multifaceted process of cultural articulation. These shifts underscore literature's enduring role as a space of creative resistance, memory, and reinvention. By mapping these dynamics, this study contributes to a deeper understanding of Kazakh literature's trajectory and its significance within both regional and global literary traditions.

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Мәдениеттер тоғысындағы қазақ әдебиеті: Шығыс және Батыс дәстүрлерінің заманауи шығармаларға ықпалы

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Бұл мақалада г.Бельгер, А. Нұрпейісов және М. Шахановтың шығармаларына ерекше назар аудара отырып, Шығыс руханияты мен батыстық әдеби дәстүрлердің тоғысында қазақ әдебиетін будандастыру зерттеледі. Зерттеудің мақсаты-қазіргі қазақ жазушыларының сопылық философияны, ауызша баяндау құрылымдарын және ұлттық құндылықтарды постмодерндік батыстық әдістермен, соның ішінде индивидуалистік баяндау, метафикация және фрагменттік композициямен қалай біріктіретінін анықтау. Зерттеу постколониялық теорияға (Бхабха, Саид, Спивак) және мәдени гибридтілікке (Эшкрофт және т.б.) негізделген, стилистикалық, тақырыптық және философиялық ерекшеліктерді зерттеу үшін салыстырмалы әдеби талдау мен сапалы мазмұнды талдауды қолданады. Негізгі тұжырымдардың бірі-символдық бейнелер мен дамып келе жатқан әдеби формалар арқылы көрсетілген ұлттық бірегейлікті сақтау мен әлемдік мәдени тенденциялармен өзара әрекеттесу арасындағы динамикалық қайшылық. Зерттеу сонымен қатар қазақ әдебиетін әлемдік қабылдауға әсер ететін және лингвистикалық шынайылық

туралы сұрақтар туғызатын аударма кезінде орыс тілінің делдал ретіндегі рөлін ашады. Зерттеудің жаңалығы оның аударма, әдеби Стилистика және мәдениет теориясын қамтитын интеграцияланған әдіснамалық базасында жатыр. Онда қазіргі қазақ әдебиеті мәдени есте сақтау орны ретінде ғана емес, мәдениетаралық диалог үшін икемді және инновациялық платформа ретінде де қызмет етеді деген қорытынды жасалады. Бұл жұмыс посткеңестік әдебиеттің Жаһанданған әлемдегі сәйкестікті қалай анықтайтынын кеңірек түсінуге ықпал етеді және гибриді әдеби формалардың қазіргі ұлттық сананы қалыптастырудағы маңыздылығын көрсетеді.

Кілт сөздер: Қазақ әдебиеті, мәдени будандық, жаһандану, Шығыс философиясы, батыстық әдеби формалар, ұлттық бірегейлік, мәдениетаралық диалог.

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Казахская литература на пересечении культур: влияние восточных и западных литературных традиций на современную литературу

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В данной статье исследуется гибридизация казахской литературы на стыке восточной духовности и западных литературных традиций, с особым акцентом на произведения Г. Бельгера, А. Нурпеисова и М. Шаханова. Цель исследования - выявить, как современные казахские писатели интегрируют суфийскую философию, устные повествовательные структуры и национальные ценности с постмодернистскими западными техниками, включая индивидуалистическое повествование, метафикцию и фрагментарную композицию. Исследование основано на постколониальной теории (Бхабха, Саид, Спивак) и культурной гибридности (Эшкрофт и др.), применяя сравнительный литературный анализ и качественный контент-анализ для изучения стилистических, тематических и философских особенностей. Одним из ключевых выводов является динамичное противоречие между сохранением национальной идентичности и взаимодействием с мировыми культурными тенденциями, демонстрируемое с помощью символических образов и эволюционирующих литературных форм. Исследование также раскрывает роль русского языка как посредника при переводе, влияющего на мировое восприятие казахской литературы и поднимающего вопросы о лингвистической аутентичности. Новизна исследования заключается в его интегрированной методологической базе, включающей переводоведение, литературную стилистику и теорию культуры. В нем делается вывод о том, что современная казахская литература функционирует не только как место культурной памяти, но и как гибкая и инновационная платформа для межкультурного диалога. Эта работа способствует более широкому пониманию того, как постсоветская литература определяет идентичность в глобализованном мире, и подчеркивает важность гибридных литературных форм в формировании современного национального самосознания.

Ключевые слова: казахская литература, культурная гибридность, глобализация, восточная философия, западные литературные формы, национальная идентичность, межкультурный диалог.

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ҚАЗАҚ ЖӘНЕ ТАТАР ӘДЕБИ БАЙЛАНЫСТАРЫ: БҮРКІТ ЫСҚАҚҰЛЫНЫҢ ЗЕРТТЕУЛЕРІ НЕГІЗІНДЕ

Ешқандай елдің әдебиеті өзімен-өзі, қоғамнан тыс, одан бөлек тұмайтыны, дамымайтыны белгілі. Кез келген елдің әдебиеті оның мәдениетімен, тұрмыс-тіршілігімен, тарихи кезеңдегі оқиғалармен байланысып, дамып, үндесіп отырады. Осы ретте қазақ әдебиетінің ежелден көршілес татар әдебиетімен байланысын, үндестігін танытуда ғалым Бүркіт Ысқақұлының ғылыми ойлары өте маңызды. Бұл мақалада әдебиеттанушы ғалым Б.Ысқақұлының қазақ пен татар елдерінің әдеби байланысына қатысты ғылыми ойлары қарастырылды.

Мақаланың мақсаты – Б.Ысқақұлының қазақ пен татар әдеби байланыстарына қатысты айтқан ғылыми ойларын ұлттық әдебиеттану деңгейінде орнын анықтау. Әдебиеттанушы ғалым екі ел арасындағы тарихи, мәдени әрі әдеби үндестікті атап қана көрсетпей, олардың өзара ықпал-әсерін ғылыми тұрғыда дәлелдей білді. Мақалада әдебиеттанушы ғалым Б.Ысқақұлының қазақ пен татар әдебиетінің байланысына қатысты құнды ойлары, маңызды еңбектері қарастырылған. Ғалым зерттеулері арқылы біз екі ел арасындағы тарихи, мәдени, әдеби үндестікке бойлап, ұлттар арасындағы рухани байланыс арналарын тереңірек бағамдауға мүмкіндік аламыз.

Бүркіт Ысқақұлының ғылыми зерттеу жұмыстарына шолу жасалып, оларды талдау, оны саралау, берілген ойларды жинақтау барысында әдебиеттанудағы құндылығына көз жеткіземіз. Зерттеу барысында жүйелі талдау, салыстырмалы талдау, саралау, жинақтау әдістері пайдаланылды.

Зерттеу жұмысының нәтижесі ретінде қазақ пен татар әдебиеті арасындағы байланыстың нақты мысалдары, ғылыми деректері, дәйектері ұсынылды. Аса күрделі тақырыпты саралаудағы ғылыми қағидаттары, зерттеу әдістері айқындалды.

Кілт сөздер: әдебиеттану, Бүркіт Ысқақұлы, қазақ пен татар әдебиеті, Еділ бойы қазақтары, әдеби үндестік.

НЕГІЗГІ ЕРЕЖЕЛЕР

Қазақ пен татар халықтары ежелден көршілес орналасқан, ортақ тарихи және мәдени дамуға негізделген байланыстарға ие. Екі халықтың арасындағы өзара қарым-қатынас ғасырлар бойы жалғасып, мәдениет пен әдебиеттің қалыптасуына ықпал етті. Бұл байланыстар әсіресе фольклор, жазба әдебиет, ағартушылық дәстүрлер және ұлттық идеялардың қалыптасуында көрініс тапты. Осы тұрғыдан алғанда, қазақ пен татар әдеби байланыстарын