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DIDACTICS IN THE WORKS OF AHMET BAITURSYNULY AND MYRZA ALIAKPER TAIRZADE (SABIR)

The article examines selected didactic works by the Kazakh scholar, linguist, educator, and poet Ahmet Baitursynuly and the Azerbaijani poet, satirist, and educator Myrza Aliakper Tairzade (Sabir). The study focuses on the ways in which didactic poetry functions as a means of enlightenment, moral instruction, national awakening, and social criticism. A comparative qualitative analysis is conducted of selected works representing the authors' major thematic and artistic strategies. The analysis considers didactic strategies, imagery, stylistic devices, forms of social criticism, intended addressees, and the relationship between literary and pedagogical purposes. The findings demonstrate that both authors use poetry to challenge ignorance, social injustice, passivity, and moral decline, while their artistic strategies differ. Baitursynuly relies predominantly on allegory, metaphor, moral exhortation, rhetorical questions, and educational appeals, whereas Sabir makes more extensive use of satire, irony, social types, and grotesque characterization. Despite these differences, both writers connect individual moral improvement with the broader well-being of the nation. The study contributes to comparative research on Kazakh and Azerbaijani literature by demonstrating how didactic poetry in the early twentieth-century Turkic literary context served simultaneously aesthetic, educational, civic, and socially critical functions.

Key words: Ahmet Baitursynuly; Myrza Aliakper Tairzade (Sabir); didactics; educator; Azerbaijani literature; Kazakh literature; comparative literature; enlightenment.

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MAIN PROVISIONS

This study draws on the works of domestic and international scholars dealing with the issues of didactic poetry, comparative literature, historical-literary analysis, literary translation, and national enlightenment. The theoretical and methodological framework of the research is based on studies devoted to the poetics of didactic texts, the artistic strategies of enlightenment literature, as well as the role of literature in shaping public and national consciousness.

Within the framework of this article, the works of a Kazakh scholar - Akhmet Baitursynuly and an Azerbaijani poet and educator - Mirza Aliakper Tairzade (Sabir) are examined as literary texts in which the didactic principle is combined with the authors' civic positions and the historical and cultural specificity of their period. The study proceeds from the assumption that, in the works of both writers, didactic poetry functions not only as a means of moral instruction but also as a form of public expression aimed at enlightenment, national awakening, and the critique of social contradictions.

The research question concerns the common and nationally specific features manifested in the didactic poetics of Akhmet Baitursynuly and Mirza Aliakper Tairzade (Sabir), as well as the ways in which these features are related to the historical and cultural context of the early twentieth century. The research hypothesis is that, despite differences in artistic means, both authors employ didactic poetry as an instrument of enlightenment, moral influence, and social criticism, while developing distinct national forms of literary expression.

The scientific novelty of the study lies in comparing the two authors not only at the thematic level but also according to specific textual and artistic criteria, including didactic strategies, imagery, stylistic devices, forms of social criticism, intended addressee, and the relationship between artistic and pedagogical principles. The comparison makes it possible to distinguish shared features of early twentieth-century Turkic didactic poetry from nationally specific strategies characteristic of Kazakh and Azerbaijani literary traditions.

INTRODUCTION

It is well known that the Turkic peoples have long-standing historical and cultural connections, which are also reflected in their social development and literary traditions. By the end of the nineteenth and the beginning of the twentieth century, the social and cultural circumstances experienced by Kazakhs and Azerbaijanis demonstrated a number of similarities. These similarities can be observed in the writings of contemporary public figures, including the prominent Kazakh educator and scholar Ahmet Baitursynuly and the Azerbaijani democrat-educator and poet Myrza Aliakper Tairzade (Sabir). Although the historical circumstances of Kazakhstan and Azerbaijan were not identical, both literary traditions developed under significant political, social, and cultural pressures and experienced a growing demand for education, social reform, and national awareness.

Ahmet Baitursynuly is a prominent Kazakh scholar who contributed to the fields of linguistics, poetry, education, and politics in Kazakhstan. Born to a Kazakh family in Qostanay in 1872, he was literate in Kazakh, Persian, Turkish, and Arabic. He received his education at Orenburg Teacher Training School and later held teaching positions. In 1900-1902, he taught at the Mendiqara school in Qostanay. In 1902-1904, he worked as a clerk in the city of Ombi. On September 21, 1904, by order of the head of the West Siberian district, he was transferred to the position of teacher and administrator at the regional Russian-Kazakh school in Qarqaraly. In 1905, following the Russian Revolution, he became one of the authors of the Qarqaraly Petition, which addressed issues associated with Russian colonial administration and the rights of the Kazakh population. In 1909, he was arrested because of his political activities and views and spent about eight months in prison in Semey. Subsequently, on February 21, 1910, he was exiled to Orynbor. During his exile, he worked for the newspapers Qap and Qazaq. In his works, he conveyed the needs of the country and addressed important issues concerning education and the nation. After the 1917 Revolution in Russia, he participated in the formation of Alash Orda and became one of the leaders of the autonomy. His subsequent political activities resulted in further persecution and arrest by the Soviet authorities. In

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[1; 93], it is noted that the name of the scholar appeared in the Soviet literary encyclopedia in 1929 as that of a prominent poet, journalist, and educator who reformed Kazakh orthography.

Myrza Aliakper Tairzade (nickname Sabir) (az. Mirzə Ələkbər Zeynalabdin oğlu Tahirzadə), a native of Shemakha, Azerbaijan, was born in 1862 and died in his birthplace in 1911. His family were merchants. He regularly attended classes taught by a mullah and learned Arabic and Persian; later, he was educated at a Jadid school. From his school years, he began to write poetry and started his artistic career with lyrical elegies and translations of Eastern poetry. The Revolution of 1905 had a major impact on Myrza Aliakper Tairzade's life and outlook. This transformation was reflected in his works, in which he addressed civic consciousness and social problems. Myrza Aliakper Tairzade took an active part in the publication of the magazine Molla Nasreddin and published satirical works. Together with other authors, he contributed to the formation of a new literary school in Azerbaijani literature; he elevated satire to a high level and skillfully used it as a means of social criticism. In his satirical works, he pointed out injustice and contradictions in society. Myrza Aliakper Tairzade's works were translated into Kazakh and other languages of the USSR [2; 5].

The literary works of the two poets are of particular interest because of their didactic nature. As noted in [3], "didactic poems are normally addressed to a particular individual who is seen as the primary object of instruction and acts as a model for the reader." Both Ahmet Baitursynuly and Myrza Aliakper Tairzade wished their countries to be free from ignorance and sought better social conditions for their people. The issues raised by both authors are connected with resistance to oppression, national awakening, education, and the struggle against ignorance.

Previous studies have examined the historical significance, literary heritage, and translation activities of Baitursynuly and Sabir separately. However, comparatively little attention has been given to the ways in which their didactic strategies correspond to and differ from each other at the level of poetic form, imagery, intended audience, and methods of social criticism. Existing studies therefore provide important historical and literary foundations, but a systematic comparative examination of their didactic poetics remains necessary.

The present study addresses this gap by comparing selected works of Baitursynuly and Sabir according to common analytical categories. Rather than treating didacticism simply as the presence of moral ideas, the study examines how instruction and social criticism are constructed through literary devices and forms of address. In this sense, the article aims to demonstrate how didactic poetry could function as both an artistic form and an instrument of public enlightenment in the early twentieth-century Turkic literary context.

MATERIALS AND METHODS

The research material consisted of selected poetic works by Akhmet Baitursynuly and Mirza Aliakper Tairzade (Sabir) that most fully reflect their didactic, civic, and satirical orientations. The analysis includes six works by Akhmet Baitursynuly, namely "Letter to My Mother" (Анама хат), "From the Master of the Words" (Сөз иесінен), Forty Fables (Қырық мысал), Mosquito (Маса), "Kazakhs' State of Affairs" (Қазақ қалпы), and "Lullaby for a Kazakh Baby" (Қазақтың бала жұбату өлеңі). The Sabir corpus includes selected poems from Hophopname, including "People Scattered and Looted; Isn't My Headache?" (Millət necə tarac olur olsun, nə işim var?) and "To the Workers of Baku" (Bakı fəhlələrinə).

The corpus is intentionally unequal in size and is not intended for quantitative comparison. Six works by Baitursynuly and selected works by Sabir were chosen as a purposive qualitative corpus because they most clearly represent the didactic, enlightenment-oriented, and socially critical features relevant to the research question. The comparison is therefore based on analytical categories rather than on the number of texts or the frequency of particular devices.

The selection of the material was based on the principles of thematic significance, genre representativeness, and the degree of expression of the didactic principle. The selected texts represent four closely related dimensions of didactic poetry: moral instruction, enlightenment, social criticism, and national awareness.

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In this study, didacticism is understood as a literary mode through which the author seeks to instruct, persuade, warn, or morally influence the reader. For analytical purposes, didactic features were identified through several textual criteria: direct address to the reader or community, imperative and exhortative constructions, moral contrasts, rhetorical questions, allegory, metaphor, satire, irony, and explicit calls for education, justice, social responsibility, or national awareness.

The research was carried out in three stages. At the first stage, a corpus of texts was compiled, and the works most relevant to the research topic were identified. At the second stage, the works underwent philological, comparative-literary, and contextual analysis aimed at identifying thematic dominants, imagery systems, stylistic devices, and methods of expressing didactic meaning. At the third stage, the results of the analysis were compared and generalized, making it possible to identify both the common features of the poetics of the two authors and their nationally specific characteristics.

As noted in [4], literary analysis plays a crucial role in understanding and conveying the author's message. In this regard, the study employed comparative-literary, descriptive, contextual, interpretative, and textological methods. The comparative-literary method made it possible to identify similarities and differences in the artistic organization and ideological orientation of the works; the descriptive method was used to characterize the thematic content and linguistic features of the texts; contextual analysis enabled the works to be examined in relation to the historical and cultural context of the early twentieth century; and the interpretative and textological methods supported the analysis of semantic layers and artistic structures.

The methodological framework therefore combines thematic comparison with close textual analysis. Particular attention is given to five comparative dimensions: (1) didactic strategy, (2) imagery and characterization, (3) stylistic devices, (4) intended addressee, and (5) forms of social criticism. This framework allows the study to move beyond a descriptive presentation of individual poems and to identify patterns shared by the two authors as well as nationally specific features.

RESULTS

The comparative analysis revealed three major thematic clusters: (1) the struggle for independence and social freedom, (2) national awakening and the criticism of ignorance, and (3) concern for the nation and its future. These themes are realized through different didactic strategies in the works of the two authors.

Theme 1. Struggle for Independence and Social Freedom

Akhmet Baitursynuly's literary heritage started with Forty Fables (Petersburg, 1909). This work was translated from the fables of Ivan Krylov and represents an important stage in the development of Baitursynuly's literary and educational project. Baitursynuly worked on the translations during the period when he was teaching in rural schools. The young teacher, brought up in the Russian educational tradition, considered literature, including the fable genre, suitable for teaching. He used the fable genre to educate readers in a new way and to raise a voice against injustice by alluding to the condition of people experiencing social and colonial oppression.

One of the excerpts of Ahmet Baitursynuly's adaptation of the "Mottled Sheep" fable is below.*What animals are black and white?*

Who is white and who is black - it could not be found.
To find the answer,
Sages made their advice.
Lion, the King of animals, did not like some mottled sheep
"They have a different color. They are troublesome,"
he said.
He did not like them, and he made them look untrustworthy.
Indeed, some sheep are mottled,
Who knows if they are as troublesome as they look like
It was not an easy task to make Lion the King

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To believe that mottled sheep are good enough
He would get rid of them, but how to save his face?
"Innocent blood was shed," everyone would say
To find the ways to get rid of mottled sheep,
Lion, the King invited the bear and their fox
To get their advice and help [4; 122].

The fox advised the wolf to shepherd the sheep so that the Lion would remain apparently innocent and avoid direct responsibility for the violence. The fable creates a moral allegory in which power, manipulation, fear, and injustice are represented through animal characters. The "mottled sheep" should not be interpreted as direct representations of Soviet political actors, since the work was published in 1909, before the establishment of Soviet rule. Rather, the allegory can be understood in the broader context of the social and political conditions of the late Russian Empire.

The important didactic feature of the passage is the use of allegory. Instead of directly naming political actors, the author presents a recognizable moral conflict through the relationship between the Lion, the wolf, and the sheep. This strategy allows the reader to identify injustice and manipulation while simultaneously drawing a broader moral conclusion about the abuse of power.*The Lion accepted this wisdom,*
To let the mature wolf be a shepherd.
How come to be a wolf, a good shepherd for the sheep?
Not only the mottled but the white ones disappeared, somehow.
And what did the other animals say
The ones who notice the disappearance?
"There is nothing wrong with Lion, the King,
The miscreants are the Wolves, and only them!"
I have no other words to say
Just a few people know who is the true shepherd
So that mottled sheep would stay alive [5; 123].

The moral opposition between the innocent sheep and the predatory wolf, together with the apparent innocence of the Lion, creates a critique of political manipulation and collective passivity. Thus, the fable combines narrative allegory with moral warning.

In the poem "Kazakhs' State of Affairs," the author notes that there were few trustworthy people among Kazakhs; more specifically, it was a period when it was difficult to distinguish black from white and honest from dishonest. The unique feature of Ahmet's didactic work can be seen here. His enlightenment project extends beyond the traditional understanding of education as simply opening schools and encouraging people to study. His poetry also seeks to develop moral judgment, civic responsibility, and the ability to distinguish truth from deception.*For the lost people of the Alash,*
Get on the right path!
An enemy may appear nearby,
A dispute may arise out of a good word,
An enemy may hold my hand,
Dogs may bite my coat,
It may happen to me [5;30].

Here, direct address and imperative forms strengthen the didactic function. The speaker positions himself as a guide who warns the community and encourages it to remain attentive and responsible.

Likewise, Myrza Aliakper Tairzade's democratic ideas appeared in the context of resistance to oppression and the struggle against ignorance. His criticism of social norms and customs is seen in the satirical poem "Interview of Twelve People." He often ridiculed corruption and greed in his poems and called people to honesty and justice. He also criticized slavery and oppression and argued that everyone should have the right to freedom and life. He criticized the introduction of conservative religious practices into the educational process of that period. Such a literary trend contributed to the development of the Sabir tradition. Graphic images and meaningful representations of contemporary

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social life increased the didactic power of the poet's works. Unlike Baitursynuly's allegorical fables, Sabir's principal strategy is direct social satire: recognizable social roles and public figures become objects of criticism.

The poet's language skillfully describes the phenomena of his era. For example, "To the Workers of Baku" is one of the satirical literary examples of particular interest. The figure of the worker represents social change and the emergence of a new awareness of human dignity.*Now, the peasant knows themselves as human,*

While the old enslaved person was breathing freely
What is the solution, please say, the "nobles" of the country?
They now chant freedom,
They disobey the overseer.
The wheel of the world turned backward
They will not accept your word anymore
Now, the enslaved person knows themselves as human [6; 142-143].

The excerpt demonstrates Sabir's use of irony and social contrast. The formerly subordinated person is presented as becoming conscious of human dignity, while the traditional ruling groups are confronted with a changing social order. Thus, social criticism becomes a form of didactic intervention: the reader is encouraged to recognize injustice and the possibility of social transformation.

The first major difference between the authors can therefore be identified in their artistic strategies. Baitursynuly predominantly uses allegory, moral warning, direct exhortation, and metaphor, whereas Sabir relies more strongly on satire, irony, social types, and the exposure of hypocrisy. Nevertheless, both strategies pursue a similar didactic goal: awakening social consciousness and encouraging resistance to injustice and ignorance.

Theme 2. National awakening and criticism of ignorance

Another theme that is witnessed in the didactics of Ahmet Baitursynuly and Myrza Aliakpar Tairzade is that "the nation had not yet woken up from the sleep, lacked unity, was lazy to listen to divisive words, and was numb to poverty". The following is the excerpt from Ahmet's poem to exemplify such a view:

We were like geese that flew together and quacked.
We cooled off by landing on the Saharian lake
There was a sudden fire,
The bodies are burnt
Alash's members are known
Who has been left unpunished?
Many people say, "I am good."
But they do good things for only themselves
Many people talk beautifully in vain,
There are many free-born children
However, they are just like a felt that could be better made.
There are many indecent and stingy rich people,
Like a boat shaking in the waves.
Many sleep peacefully,
And they did not try to make any changes.
We are among them
And we are happy for just small things
What is the use of your expertise and knowledge,
If it is not used in the right ways?
This is a tragedy written in a letter,
There are no values left,
The rich people want wealth, the educated ones want rank,
Few people care about the country's future [5; 22].

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The central didactic strategy in this passage is self-criticism. The collective “we” includes both the poet and his audience, preventing the speaker from placing all responsibility on others. Rhetorical questions and contrasts between knowledge and its proper use emphasize that education has value only when it serves society.

As noted, Ahmet Baitursynuly was ready to face a problematic fate in order to awaken the country. He tried to inform the nation through his poem Masa (“Mosquito”), using the image of an irritating insect to represent the awakening function of poetry. The famous Masa (“Mosquito”) collection (Orynbor, 1911) quickly spread across the country. The mosquito becomes a metaphor for the poet’s voice: irritating but purposeful, it disturbs those who are metaphorically asleep.*The mosquito that flies around annoyingly,*

It is a yellow color and has long legs.
Its natural color has not changed.
But it looks either black or red.
Flying around the one who slept on,
Until it is hit and its wings are broken,
One will wake up for a while
If the mosquito buzzes non-stop [5].

The metaphor of the mosquito is particularly important for understanding Baitursynuly’s conception of didactic poetry. The poet does not merely provide moral instruction; he deliberately seeks to disturb the reader’s passive state. The repetitive buzzing of the mosquito symbolizes persistent intellectual and civic awakening.

The didactic poetry of the Azerbaijani enlightened-democratic poet Sabir is characterized by bright expressiveness, wit, and irony. For example, he uses the image of the hop-hop, an Eurasian hoopoe, as a means of drawing attention to social problems. His poems often contain moral motives and encourage specific actions.

Protector
By pretending that black is white, I make someone sinful
Court
Without looking into the problem, I hurt the soul of a loved one.
Merchant
By thinking that both dishonest and honest are the same, I make trades,
A mourner
For a fee, I shake the country with false tears
Medicine
If feasible, I turn it into a lie and make money
Sufi
Telling the truth day and night, I make people dance.
Mullah
Giving different fatwas, I make creatures crazier [6;37]

This passage illustrates one of Sabir’s characteristic techniques: social roles speak through exaggerated and ironic self-presentations. The “Protector”, “Court”, “Merchant”, “Medicine”, “Sufi”, and “Mullah” are not simply individual characters; they represent social practices and forms of hypocrisy. By allowing these figures to expose themselves through ironic statements, Sabir transforms satire into a didactic device.

The contrast between the two poets is again significant. Baitursynuly’s “Mosquito” awakens the reader through metaphor and persistent exhortation, whereas Sabir awakens the reader by making social absurdity visible and ridiculous. Baitursynuly’s strategy is therefore more admonitory, while Sabir’s is more satirical and exposing. Both, however, seek to overcome social passivity.

Theme 3. Concern for the Nation and its future.

The theme of concern for the country and its future is also significant in the didactic poetry of Ahmet Baitursynuly and Myrza Aliakper Tairzade. Their concern is not presented as passive regret

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but as an expression of civic responsibility. Both authors portray social suffering as a problem that requires moral and intellectual action.

People scattered and looted; isn't my headache?
It needs for my enemies.
If there is no ash, let it be your world...
(Wouldn't I shine if I had the strength?!)
What is the point of just being exhausted in vain?! [6; 39].

Sabir's rhetorical questions and ironic tone transform personal concern into social criticism. The speaker expresses frustration with the destruction of society while simultaneously questioning the passivity of those who witness it.

The farmer of humanity went to the field,
I went to the land without a lake and grass.
I sowed the seeds of humanity,
To make enslaved people happy.
Wasted labor
There is no better thing for enslaved people than slavery.
Keep going, my two-legged animal,
How much does a human animal need?!
What is the need of the God who created the cattle?
- Riding, slaughtering, hammering, woolen.
Put on your yoke and eat your whip
and keep silent [5; 33].

Baitursynuly uses extended metaphor and bitter irony to portray the social condition of people deprived of freedom and education. The metaphor of sowing the "seeds of humanity" connects education with cultivation: just as a farmer works for a future harvest, the educator works for the future moral and intellectual development of society.

In his poems, Ahmet Baitursynuly believes that education is one of the principal ways to change the situation. He was aware that poetry and words could reach a broad audience, so he used poetry as a means of didactic communication. He repeatedly called for science and education.

Where are people
who moved freely?
Where are husbands
who defend your lands?
Where are judges
who make decisions fairly?
[...]
"Sciences will be worldly magic,
A Scientist will become a disbeliever."
Time is fast, and we are shepherds,
We need to catch up.
Everything is going forward. [5;36]

The rhetorical questions in this passage directly address the community and invite readers to compare the present with an idealized past and future. The final appeal to "catch up" gives the poem a clear educational and civic orientation.

Taken together, the three thematic areas demonstrate that both authors understand poetry as a form of social intervention. Their didacticism is not limited to abstract moral instruction: it addresses concrete social problems and encourages readers to reconsider their responsibilities toward the community. A comparative examination of these thematic areas further reveals several common and nationally specific features in the didactic poetics of Baitursynuly and Sabir.

First, both authors understand enlightenment as a social and moral responsibility. Education, knowledge, freedom, justice, and national well-being are interconnected in their poetry. Neither

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author presents individual improvement as an isolated personal matter; instead, the educated and morally responsible individual is expected to contribute to the transformation of society.

Second, the authors differ in their dominant artistic strategies. Baitursynuly frequently employs allegory, metaphor, moral contrast, rhetorical questions, and direct exhortation. His animal imagery and metaphors of awakening make abstract social and educational ideas accessible to a broad audience. Sabir, by contrast, makes greater use of satire, irony, exaggeration, grotesque characterization, and socially recognizable figures. His poetry exposes contradictions by allowing corrupt or hypocritical social types to reveal themselves.

Third, the intended addressee is also expressed differently. Baitursynuly frequently addresses the Kazakh community as a collective subject and emphasizes education, national awareness, civic responsibility, and the future of the nation. Sabir also addresses society as a whole, but his satire more explicitly targets particular social groups and institutions, including officials, wealthy people, merchants, clergy, and other representatives of social authority.

Finally, the national specificity of their didacticism is visible in their imagery and literary traditions. Baitursynuly's works are closely connected with the Kazakh steppe, oral-poetic traditions, educational reform, and the development of Kazakh literary language. Sabir's poetry is strongly associated with Azerbaijani satirical literature and the literary environment of Molla Nasreddin. Thus, the two poets participate in a broader Turkic tradition of enlightenment while developing different forms of literary social criticism. These similarities and differences provide the basis for the discussion of how didactic poetry functioned as both an educational and socially critical form of literary expression in the early twentieth-century Turkic context.

DISCUSSION

The findings demonstrate that didacticism in the works of Baitursynuly and Sabir should be understood not simply as moral instruction but as a complex literary strategy combining education, social criticism, and civic engagement. Their poetry transforms the relationship between author and reader into a form of dialogue in which the reader is encouraged to recognize social problems and reconsider personal and collective responsibility.

The comparison also shows that the authors use different artistic mechanisms to achieve similar objectives. Baitursynuly's didactic mode is predominantly based on moral exhortation, allegory, metaphor, and the language of awakening. His use of animals, natural images, and culturally familiar metaphors enables him to express complex social and political ideas in an accessible poetic form. Sabir, in contrast, frequently constructs his criticism through satire, irony, exaggeration, and recognizable social characters. His strategy is not primarily to instruct the reader directly but to expose contradictions so clearly that the reader is encouraged to recognize their absurdity and injustice.

This difference can be summarized as a distinction between admonitory and satirical didacticism. Baitursynuly tends to guide the reader toward a desired moral and civic position, whereas Sabir more often destabilizes the reader's perception of social reality by exposing hypocrisy and contradiction. Both strategies nevertheless aim at awakening consciousness.

Baitursynuly's poetry was born out of historical necessity. He did not limit his translations to the school curriculum but used them to address social ignorance and promote education and knowledge. *Forty Fables* entered the history of Kazakh literature not merely as a collection of translations but as a work in which foreign literary material was adapted to the cultural and educational needs of Kazakh readers. Kirabaev [7] likewise emphasizes the significance of Baitursynuly's literary and educational activity in the development of ideas of national independence.

The translation and adaptation of literary works are therefore relevant to the present study because they demonstrate how Baitursynuly connected artistic form with pedagogical purpose. Recent linguistic research indicates that his translations involved grammatical and stylistic transformations that adapted Russian source texts to Kazakh linguistic norms and contexts [8]. Baishukurova, Irgebayeva, Aitova, Bayekeyeva, Abdrahman, and Bakytkyzy [8] specifically identify

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syntactic assimilation, sentence splitting and merging, and grammatical substitutions as important features of Baitursynuly's translation practice. Research on early literary translation in the Kazakh steppe likewise emphasizes the educational function of translation as a means of transmitting knowledge and literary ideas [9].

Daurenbekova, Kartayeva, Zhumatayeva, Bekenova, and Nurlanova [9] discuss the development of early educational directions and the role of literary translation in the Kazakh steppe, particularly in relation to the educational activities of Ybyrai Altynsarin. Although their study does not focus specifically on Baitursynuly, it provides a broader historical context for understanding translation as part of the educational and literary development of the Kazakh steppe.

These findings support the interpretation that Baitursynuly's adaptation of foreign texts was not simply a linguistic transfer. The transformation of the source material allowed him to make moral and social ideas accessible to his intended audience. In this respect, translation became part of his broader educational project.

The importance of this observation, however, lies not in Russian-Kazakh linguistic interaction by itself, but in its connection with didactic strategy. Baitursynuly's adaptation demonstrates how literary form can be reshaped to serve a pedagogical purpose. Familiar imagery, accessible language, rhythmic organization, and culturally resonant forms help transform a translated fable into a text capable of communicating moral and social ideas to a wider Kazakh readership.

This linguistic aspect may also be considered within the broader history of language contact in Kazakhstan. Toxanbayeva, Kenzhekanova, and Yerzhanova [10] examine the adaptation of borrowings and the excessive use of borrowed terms in the Civil Code of Kazakhstan, emphasizing the long-term influence of Russian on Kazakh terminology during the Soviet period. Their study concerns legal language rather than literary translation; therefore, it is not used here as direct evidence of Baitursynuly's didacticism. Rather, it provides a broader linguistic context for considering questions of borrowing, adaptation, and the development of Kazakh-language terminology.

The relevance of [10] to the present discussion is consequently limited to the linguistic dimension of adaptation. Baitursynuly's translation practice should not, however, be reduced to the problem of lexical borrowing. His principal aim was to reshape literary material in accordance with the communicative, cultural, and educational needs of his readership. This aspect also distinguishes Baitursynuly from Sabir.

Sabir's didactic power is less dependent on literary translation and more strongly rooted in original satire, irony, social characterization, and the representation of contemporary social contradictions. His participation in the *Molla Nasreddin* literary environment provided a particularly effective context for this form of social criticism. Thus, while Baitursynuly frequently adapts literary material to make it pedagogically effective, Sabir primarily creates an ironic and satirical representation of society to provoke critical awareness.

Zeynallova [11], in her study of the translation of Mirza Alakbar Sabir's poetry into English, draws attention to the challenges involved in conveying the poet's distinctive poetic and expressive features across languages. This observation is relevant to the present study because Sabir's didactic effect depends substantially on irony, satire, expressive language, and socially recognizable voices, all of which can be affected by translation. [11]

The two approaches nevertheless converge in their understanding of literature as an instrument of public enlightenment. For Baitursynuly, education and language reform are closely related to the development of an intellectually independent society. For Sabir, social awareness requires the exposure of hypocrisy, injustice, and ignorance. In both cases, literary expression exceeds the boundaries of aesthetic entertainment and becomes a form of civic communication.

The analysis also clarifies the relationship between didacticism and national consciousness. Baitursynuly's appeals to education, knowledge, and civic responsibility are closely connected with the development of Kazakh national consciousness. Kirabaev [7] similarly presents Baitursynuly's literary legacy in relation to the formation of ideas of independence and national consciousness. Sabir similarly links social criticism with the aspiration for a more educated, just, and socially responsible

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Azerbaijani society. Their national projects are expressed through different literary forms, but both regard the transformation of the individual as an important condition for the transformation of society.

The Soviet language-policy material included in the earlier version of this discussion is not central to the present research question and has therefore been substantially reduced. Although the later history of Russian-Kazakh linguistic interaction is important for understanding Baitursynuly's long-term linguistic legacy, the principal concern of this article is the comparative analysis of early twentieth-century didactic poetry. Accordingly, language policy is considered here only insofar as Baitursynuly's linguistic and translation activities contributed to his broader educational and literary project. The study by Toxanbayeva, Kenzhekanova, and Yerzhanova [10] is therefore treated only as contextual evidence concerning the later development of borrowing and language adaptation in Kazakhstan, rather than as evidence for the literary analysis itself.

Overall, the findings confirm the hypothesis that both authors use didactic poetry as an instrument of enlightenment, moral influence, and social criticism. At the same time, the comparison demonstrates that this shared function does not result in identical literary forms. Baitursynuly's didacticism is more strongly associated with allegorical instruction, metaphorical awakening, educational appeals, and collective exhortation, whereas Sabir's is characterized by satire, irony, social typification, and exposure of contradiction. Their differences therefore do not weaken the comparison; rather, they demonstrate the variety of forms through which enlightenment literature developed within different national literary traditions.

CONCLUSION

The comparative analysis of the selected works of Ahmet Baitursynuly and Myrza Aliakper Tairzade (Sabir) demonstrates that didactic poetry in the early twentieth-century Kazakh and Azerbaijani literary traditions functioned simultaneously as moral instruction, enlightenment, social criticism, and a form of civic expression.

The principal common feature of both authors is their conviction that the intellectual and moral transformation of the individual is closely connected with the future of the nation. Both poets criticize ignorance, passivity, injustice, and social hypocrisy and encourage their readers to become more conscious, educated, and socially responsible.

At the same time, the study identifies clear differences in their didactic strategies. Baitursynuly predominantly employs allegory, metaphor, rhetorical questions, direct address, and exhortation. His didactic poetry often presents the poet as a guide who seeks to awaken and educate the community. Sabir relies more strongly on satire, irony, exaggeration, and recognizable social types. His poetry exposes social contradictions and encourages the reader to recognize the absurdity of corruption, hypocrisy, oppression, and ignorance.

The nationally specific character of their didacticism is also evident. Baitursynuly's works are closely connected with Kazakh educational reform, the development of the national literary language, the cultural environment of the Kazakh steppe, and the formation of national consciousness. Sabir's poetry is rooted in the Azerbaijani satirical tradition and particularly in the literary environment associated with Molla Nasreddin.

Thus, the works of Baitursynuly and Sabir demonstrate two complementary models of didactic poetry: one based predominantly on instruction, awakening, and moral exhortation, and the other on satire, irony, and social exposure. Despite their different artistic strategies, both authors transform poetry into a means of intellectual and civic awakening. Their literary heritage therefore possesses not only historical and aesthetic significance but also enduring importance for the study of enlightenment, national consciousness, and socially engaged literature in the Turkic world.

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Ахмет Байтұрсынұлы және Мырза Әлиакпер Таирзаде (Сабир) шығармаларындағы дидактика

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Мақалада қазақ ғалымы, тілтанушысы, ағартушысы әрі ақыны Ахмет Байтұрсынұлының және әзербайжан ақыны, сатиригі әрі ағартушысы Мырза Әлиакпер Таирзаденің (Сабир) таңдамалы дидактикалық шығармалары қарастырылады. Зерттеуде дидактикалық поэзияның ағартушылық, моральдық-этикалық тәрбие, ұлттық ояну және әлеуметтік сын құралы ретіндегі қызметіне назар аударылады. Авторлардың негізгі тақырыптық және көркемдік стратегияларын танытатын таңдамалы шығармаларына салыстырмалы сапалық талдау жүргізіледі. Талдау барысында дидактикалық стратегиялар, бейнелер жүйесі, стилистикалық тәсілдер, әлеуметтік сынның түрлері, шығармалардың нысаналы адресаты және әдеби-көркемдік мақсат пен педагогикалық мақсаттың арақатынасы қарастырылады. Зерттеу нәтижелері екі автордың да поэзияны надандықты, әлеуметтік әділетсіздікті, енжарлықты және моральдық құлдырауды сынау құралы ретінде пайдаланғанын көрсетеді, алайда олардың көркемдік стратегиялары ерекшеленеді. Байтұрсынұлы негізінен аллегорияға, метафораға, моральдық-дидактикалық үндеуге, риторикалық сұрақтарға және ағартушылық сипаттағы үндеулерге сүйенсе, Сабир сатира, ирония, әлеуметтік типтерді бейнелеу және гротесктік сипаттауды кеңінен қолданады.

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Осы айырмашылықтарға қарамастан, екі қаламгер де жеке тұлғаның моральдық тұрғыдан жетілуін ұлттың жалпы әл-ауқатымен байланыстырады. Зерттеу XX ғасырдың басындағы түркі әдеби кеңістігіндегі дидактикалық поэзияның эстетикалық, ағартушылық, азаматтық және әлеуметтік-сыншыл қызметтерді қатар атқарғанын көрсету арқылы қазақ және әзербайжан әдебиетін салыстырмалы зерттеуге үлес қосады.

Кілт сөздер: Ахмет Байтұрсынұлы; Мырза Әлиакпер Таирзаде (Сабир); дидактикалық поэзия; ағартушы; әзербайжан әдебиеті; қазақ әдебиеті; салыстырмалы әдебиеттану; ағартушылық.

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Особенности дидактических произведений Ахмета Байтурсынулы и Мырза Алиакпер Таирзаде (Сабир)

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В статье рассматриваются избранные дидактические произведения казахского учёного, языковеда, просветителя и поэта Ахмета Байтурсынулы и азербайджанского поэта, сатирика и просветителя Мырзы Алиакпера Таирзаде (Сабира). Исследование посвящено тому, каким образом дидактическая поэзия функционирует как средство просвещения, нравственного наставления, национального пробуждения и социальной критики. На основе избранных произведений, репрезентирующих основные тематические и художественные стратегии авторов, проводится сравнительный качественный анализ. В ходе анализа рассматриваются дидактические стратегии, система образов, стилистические средства, формы социальной критики, предполагаемый адресат

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произведений, а также взаимосвязь литературно-художественных и педагогических целей. Результаты исследования показывают, что оба автора используют поэзию для критики невежества, социальной несправедливости, пассивности и нравственного упадка, однако их художественные стратегии различаются. Байтурсынулы преимущественно обращается к аллегории, метафоре, нравственно-дидактическому наставлению, риторическим вопросам и просветительским призывам, тогда как Сабир более широко использует сатиру, иронию, социальные типы и гротескную характеристику персонажей. Несмотря на эти различия, оба писателя связывают нравственное совершенствование личности с более широким благополучием нации. Исследование вносит вклад в сравнительное изучение казахской и азербайджанской литературы, показывая, что дидактическая поэзия в тюркском литературном контексте начала XX века одновременно выполняла эстетическую, просветительскую, гражданскую и социально-критическую функции.

Ключевые слова: Ахмет Байтурсынулы; Мырза Алиакпер Таирзаде (Сабир); дидактическая поэзия; просветитель; азербайджанская литература; казахская литература; сравнительное литературоведение; просвещение.

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