

Literary heritage of poets and writers of the Urals-Caspian region

Current research and poetic features

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The study aims to address the literary heritage of the Urals-Caspian region and the poetic features of the works of its poets and writers. To analyse the literary heritage of poets and writers of the Urals-Caspian region, structural-semantic, biographical, stylistic, thematic, and comparative methods are applied in an integrated approach that reveals the influence of life events on creative expression, assesses publication activity to determine literary contribution, and identifies the broader context and unique features of their works. The study uncovers distinctive facets of the region's culture and distinctive facets of the region's culture and spirituality that a superficial historical study might overlook. The analysis of the works of writers and poets exposes deeper layers of cultural heritage and their significance for modern society. The research details the popularisation and promotion of literary local history in the Western region of Kazakhstan and presents the final indicators of the observed levels of literary development in the Urals-Caspian region in chronological order, applying an individual approach to the creative world of poets and writers. The works of individual literary representatives are examined in both scientific and literary contexts through a thematic review. The findings show that both established authors and emerging talents have significantly transformed the Kazakh literary tradition. Particular attention is given to the relationship between traditional aspects of literary heritage and new trends in contemporary literature. The results of the study can serve as a foundation for developing educational programmes dedicated to the literary heritage of the Urals-Caspian region, contributing to a deeper understanding of the influence of life events on the creative output of regional writers and poets.

Keywords: Kazakh culture, creativity, poetry, traditions, innovation.

1. Introduction¹

The history of Kazakh literature, which has become a part of world literature, covers the work of poets and writers who were able to convey all aspects of the social life and culture of each region of Kazakhstan in their artistic work. Writers and poets reflect the spiritual values of each region in their works (Xie 2022). The consideration of contemporary Kazakh literature and artistic features of the literary heritage of the Ural-Caspian region, which constitutes the literary space of the Western region, as a special object is one of the most pressing problems of Kazakh literary studies of the twenty-first century. Each region of Kazakhstan has its unique literary traditions and peculiarities, including the Ural-Caspian region, which is known for its rich history of Kazakh fiction (Zhetessova *et al.* 2025; Khalilov and Matmusaeva 2024). The literary heritage of this region has always been a subject of research.

The Ural-Caspian region's literary heritage is distinguished by its synthesis of steppe oral traditions, intercultural exchange, and historical experience shaped by borderland dynamics (Sarzhigitov *et al.* 2024; Isaeva 2024). Unlike other regions, its literature reflects continuous contact with Russian, Tatar, and Turkic cultural spheres, resulting in hybrid stylistic forms that merge Kazakh lyrical expressiveness with broader Eurasian narrative influences. The region's proximity to trade routes and centers of cultural dialogue fostered a literary identity marked by moral introspection, civic consciousness, and strong attachment to the landscape of the western steppe. The Ural-Caspian literary tradition has a unique voice in Kazakh literature because it combines local folklore, multilingual interaction, and historical resilience.

Following Khamraev and Nurakhunova (2021), during the period of independence, the Uyghur literature of Kazakhstan went through processes of artistic and aesthetic transformation, which were determined by the historical and cultural experience of the people and their customs, folklore, and written traditions. It also interacted with and influenced other national world cultures of Kazakhstan and the world. Thus, a new binary national literary culture and multicultural literary tradition was formed, including Kazakh-Uyghur, Turkish-Uyghur, and Russian-Uyghur. At the same time, contemporary Uyghur literature is diverse in its methods of depicting aesthetic reality, which distinguishes it from the previous forms of Uyghur Soviet literature.

Rakymzhan *et al.* (2022) addressed the thematic coverage of existential loneliness as explored by novelists, poets, and writers to conclude on the underlying conceptual metaphors and the root cause

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of each linguistic metaphor for the elusive definition of existential loneliness. The results were compared with the literary works of the most influential existential writers. Thus, the Kazakh writer Nurgali Oraz is diverse in the use of conceptual metaphors related to loneliness, which unites him with such internationally recognised authors as Dostoevsky, Tolstoy, Flaubert, Chekhov, Turgenev, and Proust.

Works by Nurgali Oraz contribute to the shaping of national identity through the reconstruction of historical memory, moral consciousness, and linguistic heritage. The texts embody continuity between collective experience and cultural tradition, transforming regional folklore, ethical values, and mythic imagery into a literary framework of national self-definition. The focus on endurance, moral integrity, and respect for ancestral culture places Oraz's writing within the larger goal of restoring cultural sovereignty and intellectual independence in a post-colonial setting.

Following Nurgali *et al.* (2022), literary interactions are the result of intercultural communication rooted in the ancient history of mankind and laying the foundations for the process of globalisation. The authors addressed the historical foundations of Kazakh-Russian literary interactions and the peculiarities of their development. The main means of artistic perception of the works of Russian writers in Kazakh culture is literary translation, which is the object of the study. The study of the interaction between Kazakh and Russian literature is relevant in the context of comparative literature, which reflects the common history of the two peoples. The study uses chronological and typological methods to identify the stages of the formation and development of cultural ties between the two peoples. The cultural-historical method revealed the origins of the tradition of literary translation between two cultures, as well as national peculiarities and historical factors underlying intercultural integration.

Toktarbekuly and Saishanhuli (2023) examined the history of Sino-Kazakh writing and identified its key stages. Their findings indicate that the evolution of Kazakh scripts in China was not a linear transition but a complex process shaped by political, cultural, and ideological factors. Early Kazakh communities in Xinjiang initially employed the Chagatai script, which functioned as a literary medium for both religious and poetic expression until the early twentieth century. With the rise of national consciousness and the linguistic reforms led by Akhmet Baitursynuly in the 1910s-1920s, the Baitursynula Arabic-based alphabet began to spread among Kazakh intellectuals seeking to modernise written communication and promote literacy.

Following the establishment of the People's Republic of China in 1949, significant script reforms were introduced as part of broader policies of cultural standardisation. During the 1950s-1960s, the Kazakh population in China shifted to a Cyrillic-based system, influenced by Soviet linguistic models

and regional geopolitical alignment. Later, in the 1980s-1990s, amid renewed cultural liberalisation and reforms, a transition toward the Latin alphabet—adapted from the Chinese phonetic pinyin system—was initiated to facilitate integration with national educational standards and international communication. Scholars debate whether these reforms reflected genuine linguistic modernisation or were driven by political agendas aimed at assimilation and ideological control. Each change in script not only redefined literacy and education but also affected literary production, fragmenting the continuity of Kazakh textual traditions and creating generational divides in readership. Nonetheless, the history of Kazakh writing in China remains a vital component of cultural heritage, illustrating how linguistic transformation mirrored the broader sociopolitical evolution of Kazakh identity during the period of independence (1991-present) and beyond.

Gizdatov (2023) analysed creative literary texts in Kazakhstan’s contemporary cultural space. The research aimed to critically evaluate the intermedial experiments carried out in the contemporary literary and artistic environment of this country. The study also presented contemporary media concepts and theories, including European studies of the media space. It is relevant for research in the fields of philology and media studies, as it offers new approaches to Kazakhstani media practice and reveals the aesthetics of the absurd as a means of understanding and ‘destroying’ reality in socio-cultural practice. The transition from literary texts to intermedial discursive works in contemporary Kazakhstani cultural spaces was emphasised. This study is relevant for teachers of modern literature and courses on contemporary culture, as well as for specialists in foreign language culture.

The study aimed to conduct a literary and scientific analysis of the artistic and poetic features of the literary heritage of poets and writers of the Ural-Caspian region, genre and stylistic features of contemporary Kazakh literature. The research is based on the hypothesis that the literary heritage of poets and writers of the Urals-Caspian region has unique artistic and poetic features that differ from other regions. This hypothesis assumes that the works of authors from this region are characterised by specific stylistic and genre elements that reflect their cultural and historical environments.

2. Materials and methods

Various sources were used to conduct a literary and scientific analysis of the artistic and poetic features of the literary heritage of poets and writers of the Urals-Caspian region, including works by these authors, critical articles, monographs and scientific research. Ideas, themes, styles, and the evolution of both classical and contemporary Kazakh literature in this region were analysed. The following works were considered: a monograph by Mitiyev *et al.* (2023) and Duisen (2024).

The structure and meaning of poetry and prose were analysed using a structural and semantic approach. The analysis addressed various aspects of the texts, such as composition, imagery, metaphors, storylines and other elements, to identify the main themes, ideas and artistic methods used by the authors. It was also necessary to address the context of the works and their relationship with literary traditions and aesthetic trends of the time, which provided a deeper understanding of the artistic essence of each work and its place in the literary context. The details of the structure and content of the texts were studied employing the structure and content analysis. The students analysed the peculiarities of composition, dialogue structure, and characterisation, and addressed common and unique elements in the works of different authors.

To contextualise the study within broader literary traditions, works of Western and Russian authors were included for comparative analysis. Western theorists of structuralism and hermeneutics provided analytical tools for examining form, symbolism, and intertextuality in Kazakh texts. Russian classical writers such as Pushkin, Tolstoy, and Korolenko were considered due to their historical and cultural influence on the development of Kazakh literary realism. Their ethical and narrative models were reinterpreted by Ural-Caspian authors through regional imagery, oral poetics, and nomadic philosophy. This integration of Western theoretical frameworks and Russian literary paradigms revealed how Kazakh writers assimilated external influences while maintaining a distinct national and regional identity.

To explore the interaction of Kazakh literature with Russian, Uyghur, and Chinese influences, the study additionally employed a comparative-historical method and intercultural textual analysis. This involved examining translation practices, intertextual borrowings, and narrative parallels across selected works from these traditions. Specifically, the comparative-historical method traced how Russian realist prose and Tatar-Uyghur poetic motifs were assimilated into the stylistic and thematic structures of the Ural-Caspian authors. Intercultural textual analysis focused on metaphorical systems, ideological constructs, and representations of identity, comparing them with analogous patterns in Russian classical literature and modern Uyghur and Chinese prose. This approach made it possible to reveal both convergences—such as shared moral-philosophical themes and narrative archetypes—and distinctive transformations reflecting the Kazakh worldview and regional poetics.

The biographical method involved correlating the authors' life trajectories with recurrent textual motifs. Texts were coded by linking narrative and lyrical fragments to specific biographical circumstances, such as exile, war experience, or spiritual search. Passages that contained self-referential images or autobiographical allusions were annotated to trace how personal experiences shaped thematic focus and symbolic structure. The analysis identified autobiographical images—

wanderers, mothers, teachers—as narrative reflections of real-life contexts, while metaphors of loss, renewal, and homeland embodied emotional responses to historical and personal trials.

The analysis of publication activity applied a content-monitoring approach, coding reviews, monographs, and critical articles according to evaluative tone, thematic focus, and period of publication. This coding revealed how public and academic reception correlated with the authors' stylistic and thematic innovations. Elements such as genre preference, recurring motifs discussed in criticism, and frequency of citation were quantified and compared to assess the dynamics of literary recognition.

Structural-semantic analysis treated each text as a system of interrelated components—composition, imagery, and symbolic patterns. Coding was based on identifying semantic fields and mapping their recurrence across poems and prose works. Central images such as steppe, mother, river, and fire were analysed for connotative meaning and narrative function, while metaphors were examined in relation to the overarching philosophical ideas of freedom, fate, and renewal.

Stylistic analysis focused on the authors' linguistic choices and rhetorical devices. Lexical and syntactic units were coded by type of trope—epithet, simile, inversion, repetition—and by their expressive function. The analysis identified the dominant stylistic signatures of individual authors: the lyrical fluidity of Netaliev, the psychological realism of Abutaliev, the elevated diction of Satybaldiev. These characteristics were regarded as manifestations of individual style and aesthetic inclination.

Thematic analysis relied on coding recurrent lexical and narrative indicators associated with moral, social, and existential concepts such as homeland, childhood, nature, and death. Frequency tables and qualitative comparisons helped find the main and contrasting themes, showing how each author's work expressed the individual and group values of the Ural-Caspian region.

Finally, comparative analysis integrated cross-cultural coding grids to examine how Kazakh literature interacted with Russian, Uyghur, and Chinese influences. Parallel motifs, metaphorical structures, and narrative archetypes were compared to reveal shared philosophical undercurrents—moral integrity, harmony with nature—and their transformation through Kazakh poetics. This method highlighted the adaptive mechanisms by which Kazakh authors absorbed external literary models while maintaining a distinct national and regional identity.

The analysis of the research results revealed the main trends in the development of the literary heritage of poets and writers of the Urals-Caspian region. It also revealed their unique poetic features and contribution to the cultural and literary development of the region, which determined their place in contemporary cultural and literary life.

3. Results

Kazakh literature is a valuable cultural heritage and an integral part of world literature, accompanying the host nation for centuries. In the past, travellers to Kazakhstan were fascinated by the melodiousness and richness of the Kazakh language. They noted the speakers' ingenuity and eloquence. This respect for language and its expressiveness has become an important part of the literary and cultural heritage of the people (Vinar 2022; McGuire 2024).

'Spiritual Modernisation' aims to modernise social and spiritual consciousness through the efforts of teaching staff, a group of ideologists and speakers. They are involved in the definitions and values of the programme, and they pass this information on to the students, who are supported by volunteers from student organisations. The programme emphasises the importance of learning literary history as a means of developing national values. One of the important aspects of this programme is the publication of research papers that analyse the literary heritage of the western region of Kazakhstan. For instance, a monograph by Mutiyev *et al.* (2023). This monograph is devoted to an in-depth analysis of the literary traditions and works of the poets of the Urals from a scientific point of view. It examines in detail the works of the masters of prose and poetry published in the twentieth century, with an emphasis on themes, ideas, characters and artistic skill. The monograph also covers the development of Kazakh literature after the Second World War, analysing the works of prominent personalities and innovators before independence, emphasising their artistic features and contribution to the literary heritage of the region.

In the aspect of the literary life of the Urals region connected with the spiritual modernisation of the public consciousness, contemporary problems of literary local history are noteworthy. Mutiyev *et al.* (2018) addressed the literary interconnections of the Urals and compared the state of the region's literary heritage and contemporary literature with its rich cultural history. This study analysed Kazakh-Russian and Kazakh-Tatar literary ties with an in-depth study of the works of prominent writers such as Pushkin, Dal, Tolstoy, Korolenko, Tukay, Syzdykov, Ibragimov, Alimkulov. In discussing the literary contribution of the Urals-Caspian region, which introduced new elements into Kazakh verbal art, the main focus is on the work of Atyrau poets and writers. Works of Abutaliev, such as the novel *Narkesken*, the novels *O, meniñ Narynym* ('Oh, My Naryn') and *Sonymen ömir ötti* ('Here Comes Life'), as well as short stories, convey historical truth and various aspects of the characters' appearance with their internal and external contradictions (Auezov *et al.* 1982). Abutaliev's style can be described as realistic, with an emphasis on the psychological study of characters and a deep understanding of their internal motivations and contradictions. The author uses language and imagery effectively to create vivid and realistic images of characters, making them authentic and memorable to readers.

Netaliev finds inspiration in love for native land, its nature and history. Collections of poetry, such as *Güldeñ anı* ('Song of Flowers'), *Qai ynuñ sebepteri* ('Motifs of Sadness'), *Qaidasyñ, meniñ gülüm?* ('Where Are You, My Flower?'), are distinguished by their originality and appeal due to unusual themes and rhymes. Netaliev's style can be described as lyrical and romantic. The author finds inspiration in the world and transfers feelings and thoughts into beautiful images, describing the beauty of nature, the depth of human feelings and the historical moments of homeland. Thus, said poems are distinguished by their melodiousness and rhythmic precision. Balanced rhyme, assonance, and alliteration create a harmonious lyrical structure that enhances their emotional resonance and appeal to readers who share similar feelings and views on the world. In general, Netaliev is a writer whose poems embody the beauty and uniqueness of native land, its history and culture, ensuring a special emotional depth and significance.

Mendekesh Satybaldiev, whose life was short but vibrant, made a significant contribution to Kazakh poetry in the mid-1960s, leaving behind valuable works that meet the high aesthetic standards and demands of the present. Works such as *Auyl, Limniñ q a ynda* ('In the Embrace of Death'), *Sol Tüni* ('That Night'), *Tolqyn u y aryp jatyr* ('The Wave Is Making a Noise'), *Jartasta y jazular* ('Inscriptions on the Rock'), are characterised by individuality, originality, expressive language and sublime content. Satybaldiev's style is characterised by precise rhythmic structure, dense imagery, and controlled use of metaphor and contrast, which create emotional intensity and philosophical depth within his poetic expression. His poetry employed rich metaphoric language and layered symbolism that evoke profound emotional responses. Said poetry is imbued with sublime content that reflects important philosophical and humanistic ideas, as well as reflects various aspects of human experience. Satybaldiev is characterised by a deep reflection on the meaning of life, love of nature, native land and human relations. Poems often deal with the theme of death, but at the same time are imbued with hope and belief in spiritual rebirth. The author was able to combine traditional themes of contemporary poetry with unique vision of the world, creating works that are still relevant and meaningful to readers.

The main themes of the poetry of Marat Otoraliev, who emerged on the literary horizon of Kazakh literature in the 1960s and 1970s, were love for native land and longing for native places. The poet, who died too early, did not have time to fully develop creative potential. The poem *Aq kü ik* ('The White Puppy') is a touching example of lyrics filled with love for homeland and native places. In it, the poet tells with warmth and excitement about returning to native land after eleven years. Otoraliev's style is characterised by evocative imagery and metaphorical language that convey a profound attachment to the natural landscape and homeland. His poems employ a reflective and nostalgic tone, using vivid descriptions of childhood places and the rhythm of everyday rural life to express emotional continuity

between the self and native land. Through reflective tone and metaphorical language, Otalariev's poems translate individual nostalgia into a broader discourse of cultural revival and moral resilience. The lyrical portrayal of loss and return mirrors the historical experience of a society rediscovering its roots, while the harmonious rhythm and measured pace of the verse evoke stability, pride, and renewed national consciousness. In this way, Otalariev's poetic vision aligns aesthetic expression with civic meaning, turning the emotional landscape of homecoming into a paradigm for national self-reaffirmation. Table 1 presents some of the poets and writers under consideration with their main characteristics.

Name	Genre	Key works and achievements
Dombaev	Drama, short stories	Author of the novel <i>Bai s Jautyq</i> ('Poor Zhautyk'), noted for precise narrative structure, sharp irony, and effective use of satire in depicting social behaviour and moral contradictions.
Babash	Poetry	The poems, full of surprise and sensuality, are distinguished by their harmony and unusual rhymes, for instance, <i>Meni baqyt güli dep atady</i> ('I was called a flower of happiness'), <i>B l bata ma, äld e qar ys pa, bilmeimin</i> ('I don't know whether it's for good or bad')
Sarmekova	Prose	Stories critically explore contemporary social issues through vivid imagery and symbolism. For instance, <i>Q lyn</i> ('The Caracal Colt'), <i>Men aqyndardy tastaimyn</i> ('I Renounce Poets')
Kutyrov	Poetry	Poems on various topics, without falsity and lies, e.g., <i>Poezia - möldir tazalyq älemi</i> ('Poetry is a world of crystal purity'), <i>Jüregiñizdi a yq</i> ('Keep your heart open')
Mambetov	Prose, poetry	A prolific work about the deprivations and difficulties of the war years, about the assessment of human life in the poem <i>Ögei ana</i> ('Stepmother')
Zhienbaev	Poetry	Poems about the clash of honesty and meanness, sadness and joy, for example, <i>Adaldyq pen z lyndyqtyñ qaqty ysy</i> ('The Clash of Honesty and Meanness')
Zharmagambetov	Poetry, prose	Poems and short stories with a clear expression of personal positions and priorities, for example, <i>Bir tam y köz jasy</i> ('A Drop of Tears'), <i>Bäiterek jastary</i> ('Baiterek's Youth')

Table 1. Literary talents of Kazakhstan.

Sarmekova is one of the representatives of the younger generation of novelists, recognised in literary circles for unique style, which fully reflects the spirit of the times and current social issues (Alimakyn 2019). As stated in one of her interviews, 'a writer is a mirror of time' (Alimakyn 2019). This quote perfectly illustrates works, including *Q lyn* ('The Caracal Colt'), *Men aqyndardy tastaimyn* ('I Renounce Poets'), *Rau an gül* ('The Rose Flower'), *Keipker* ('Character'), *Qiyndyqtar* ('Hardship'). Sarmekova's style is distinguished by a deep psychological analysis, nuanced depiction of emotions and imagery, and an analytically grounded portrayal of social dynamics and historical context reflecting the spirit of the times. The author skilfully uses language to convey the complexity and diversity of modern life, making author's work interesting and relevant to contemporary readers.

The truthfulness, naturalness, and rhetoric of Shigirov's poetry set him apart as a young poet. The poems are imbued with a crystalline purity of expression and sincerity of feeling, which makes the works particularly attractive to readers. Kutyrov follows this principle in poems, not resorting to falsehood and lies, but offering readers sincere and deep reflections on various aspects of life. Kutyrov's style is characterised by simplicity and clarity of expression, deep emotional intensity and the ability to address various topics. The author used a variety of styles and means of expression to convey thoughts and feelings, making works accessible and understandable to a wide audience.

The poets and writers from Aktobe occupy a special place among the writers of the Urals-Caspian region. One of the most prominent representatives is Iztai Mambetov, who stands out for extensive work covering the deprivations and hardships of the war years, internal conflicts and sincere emotions, as well as the value of human life. Mambetov devoted particular attention to the psychology of children left without maternal care. The poem "Stepmother" reflects the deep feelings and experiences of these children, which caused special interest in other writers, including Mukhanov. Mambetov managed to renew the image of the stepmother, giving it a more positive perception thanks to its warm attitude to the theme of motherhood and human kindness. The style of Mambetov is distinguished by a deep psychological analysis of characters and a mastery of conveying their feelings and emotions. The author uses vivid imagery and metaphors to force readers think about important life issues and evoke an emotional response. The warmth and human kindness present, thus particularly valuable and significant for the literary community. A brief description of some of the poets and writers under consideration is presented in Table 2.

Name	Genre	Key works and achievements
Baimoldin	Lyrics	Books <i>Dalada tuğan</i> ('Born in the Steppe'), <i>Monolog</i> ('Monologue'), <i>Erte ymyrt</i> ('Early Twilight'), <i>Sağynys</i> ('Sorrow'), <i>Altyn gül</i> ('Golden Flower'), <i>Men sağan senemin</i> ('I Believe in You'), <i>Jaqsy күnder</i> 'The Best Days')
Ashykbaev	Prose, poetry	Books <i>Eki meñ</i> ('Two Moles'), <i>Ğaşıqtar mektebi</i> ('School of Lovers'), <i>Qañtar qūsy</i> ('Bird of January'), <i>Qobylandyň baspanasy</i> ('Kobylanda's Shelter'); children's collections: <i>Jaqsy bağa</i> ('Good Grade'), <i>Aşyq sabaq</i> ('Open Lesson')
Caldina	Poetry	Poems <i>Jaiyqqa degen sağynys</i> ('Longing for Zhayyk'), <i>Äkeniñ besik jyry</i> ('Father's Lullaby'), <i>Naizağai</i> ('Lightning'), <i>Dauys</i> ('Voice'), <i>Dala qarlyğasy</i> ('Steppe Swallow')
Ordasheva	Prose, poetry	Works <i>Jūma rauşan</i> ('Friday's Rose'), <i>Soğys alyp ketken meniñ kışkentai qanym</i> ('My Blood, Taken by the War'), <i>Meditasia</i> ('Meditation'), <i>Jannyñ auyrsynuy</i> ('Soul Pain'), <i>Dūğa</i> ('Prayer')
Kaiboldin	Poetry	Poems about love, falling in love, and longing, e.g., <i>Mahabbattyñ azaby</i> ('Love's Suffering'), <i>Jauapsyz sezimder</i> ('Unrequited Feeling'), <i>Alañsyz jastyqtyñ jalyny</i> ('The Flame of Carefree Youth')
Shugaev	Lyrics	<i>Qürmetti qazaq halqym!</i> ('My dear Kazakh people!'), <i>Qūrmanğazynyñ küнге ұқсас atasy</i> ('Sun-like ancestor Kurmangazy'), <i>Jas Sartai şiki siaqty</i> ('Young Sartai as if Syrym'), <i>Aspan aşyq bolsyn</i> ('Let the sky be clear')

Table 2. Talents of Kazakh literature.

In the poetic tradition of the Urals-Caspian region, the symbol of loneliness possesses a multilayered meaning that extends far beyond individual emotion. On the surface level, it reflects the inner state of the lyrical subject—feelings of alienation, spiritual loss, or longing for the past. Yet, on a deeper historical and cultural level, loneliness becomes a metaphor for the collective experience of a region that has endured political isolation, cultural transformation, and the tension of preserving identity under external influence. It embodies not only personal melancholy but also the historical silence of communities deprived of their voice during periods of imperial dominance and cultural pressure (Kholodynska 2021). Within this context, the motif of loneliness functions as a subtle form of resistance—a means of asserting national dignity through introspection and poetic reflection. In

artistic terms, it transforms from an emotional condition into a philosophical category that unites the personal and the collective, the past and the present, turning the poetic space into a domain of memory and self-awareness (Popandopulo *et al.* 2025).

The diversity and depth of contemporary Kazakh poetry are manifested in such prominent poets as Baimoldin and Ashykbaev. Their works are distinguished not only by their artistic skill but also by their ability to synthesise various themes and ideas, addressing topical socio-cultural issues and the inner world of man. The civic lyrics by Baimoldin are an example of the synthesis of themes and ideological integrity in a work of fiction. S. Baimoldin focuses on the images of contemporaries and society. The author skilfully uses poetic means to convey ideas and feelings, creating images that reflect various aspects of human destiny and social reality. These poems are usually emotionally charged, and deeply meaningful and provoke the reader's reflection on life issues. Baimoldin's poetic style is characterised by the skilful use of rhyme and rhythm, which provides a unique musicality and memorability. The author addresses various themes, reflecting tragic and joyful moments of life, as well as ideals and values that are relevant to time and society.

Ertay Ashykbaev, a poet and writer, is well-known to modern readers. He creates innovative poetry based on a deep understanding of the psychology of children and teenagers. These works often refer to the inner worlds and experiences of young readers, which defines relevancy and significance for the development of children's literature. The lyrical characters in the works are distinguished by their spontaneity and spiritual purity, which helped them become part of textbooks and emphasise the importance of the contribution to the literary heritage for children. The author skilfully uses language and imagery to create an atmosphere that is easily grasped by young readers, while at the same time carrying deep meaning and values. The works have become an integral part of school curricula, which testifies to significant contributions to the development of children's literature and the education of a new generation of readers. Below are the poets and writers with their main characteristics (Table 3).

Name	Genre	Key works and achievements
Elubaykizy	Patriotic	The poem <i>Auyldaǵy ǒmirim</i> ('My Life in the Aul') is a call to love for the country, native land and people.
Sarkulov	Fable, satire	The book <i>Qorqaq Áteş</i> ('The Dumbed-down Rooster') is a poetic representation of the true face of society.
Berdali	Poetry	Celebrating the fate of ordinary people, heroism and patriotism, and recognising great talented individuals.
Sadyr	Dramaturgy	Dramatic works <i>Men süiuden şarşamaimyn</i> ('I Will Not Tire of Loving'), <i>Aqıǵıttıñ tabysy</i> ('Akzhygit's Success'), <i>Jazuşy</i> ('The Writer'), <i>Baluandar</i> ('The Fighters'), books <i>Batyr Oralbek</i> ('Batyr Oralbek'), <i>Ákelik tárbie</i> ('Fatherly Education')
Bimukhanov	Poetry	Collections of poems <i>Meni ǒleñmen jalǵyz qaldyr</i> ('Leave Me Alone with Poetry'), <i>Áuen</i> ('Melody'); national character and content of thought.
Shamuratova	Prose, poetry	Works <i>Kütpegen jerden şyndyqqa ainalǵan qūpia</i> ('A Secret suddenly revealed'), <i>Qara qazan</i> ('Black cauldron'), <i>Qaiǵy</i> ('Sadness'), <i>Sarymsaq qosylǵan ũlu eti</i> ('Snail Meat with garlic'), <i>Seriktıñ batpyrauyǵy</i> ('Serik's Kite'), <i>Tañdaǵy aitylmaǵan oqıǵa</i> ('Untold Story at Dawn'), <i>Tūñǵyş balamyzdy kütip otyrmyz</i> ('Waiting for the Firstborn')
Karshigauls	Poetry	Poems with a loud sound, harmonious rhymes and bold stanzas, the hero of the poem <i>Auyldan şyqqan qazaq</i> ('Kazakh from the Aul')

Table 3. Literary genres and works by Kazakh writers.

Born in 1971, playwright Sadyr is known for his dramatic works (Kinderbaeva 2016; Shiri and Baigutov 2025). Sadyr is often noted for deep immersion in the psychology of characters and their inner world. The author skilfully uses dramatic situations and conflicts to reveal deep themes and ideas, evoking emotional responses and reflection on life's issues in readers and viewers. Sadyr's style is distinguished by the ability to create dynamic subjects that emphasise the complexity and multifaceted nature of human relationships and choices. The author addresses contemporary themes as well as historical and

cultural aspects, providing depth and relevance. Works often reflect the diverse facets of life and society, thus one of the most prominent playwrights of our time.

Bimukhanov, born in 1973, is a regional poet known for collections of poetry. Bimukhanov's work is marked by respect for national culture and traditions, which is reflected in style and themes. The author skilfully uses language to create images that are unique to the region and nation, thus especially valuable to readers. The deep thoughtfulness and philosophical focus of the poems allow readers to immerse themselves in reflecting on important life questions. The author addresses the themes of human relationships, nature, history and self-discovery, revealing them through unique perspective and artistic style. The special artistic images created by Bimukhanov help to convey the emotional and aesthetic content of poetry, thus making it attractive and memorable for readers.

Shamuratova (2023), born in 1979, is an active participant in contemporary Kazakh literature. Shamuratova skilfully uses a variety of literary techniques to convey the complexity of human relationships, internal conflicts and the search for meaning in life. The works are characterised by subtle psychology and reference to topical issues of our time, thus interesting and relevant to readers. Moreover, Shamuratova is actively involved in translation, and the work is distinguished by a good choice of words and flexibility of thought.

Contemporary Kazakh literature impresses with its diversity and wealth of talent, representing a wide range of literary trends and outstanding creative personalities (Breed and Iğmen 2020; Merdan *et al.* 2025). In this context, several prominent representatives of Kazakh literature were examined, each of whom contributes to the national literary heritage. The poet Sylykhan Zhumasalik showed himself as an active citizen and spiritual leader in the poem *Ötken asyrda y qazaq* ('Kazakh in the Last Century'), where the author emphasised the importance of independence through love for the people, respect for history, faith in the future and preservation of traditions (Arystanbek 2012). Zhumasalik's work shows a striking civic position, which becomes the central theme of the work. It addresses important social and political issues, emphasising the importance of independence, love for one's people, and respect for history and cultural traditions. Such poetry is distinguished by patriotic overtones and a desire to strengthen the spiritual values of society. Zhumasalik skilfully uses poetic imagery and language to convey ideas and feelings, evoking an emotional response and inspiration in readers. The author's style is imbued with deep convictions and a desire to create, thus significant for society and the cultural development of the nation.

Marlen Gilymkhan is characterised by unusual ideas and expressive phrases in poems, such as *Joldyñ syrtyq türi* ('The Face of the Way'), *Lüzia* ('Illusion'), *Emuläsia* ('Emulation'). The author's poetry is a fascinating work of art. M. Gilymkhan's style is distinguished by a deviation from the usual patterns

of thought and expression, which provides poetry freshness and originality. The author skilfully engages with language, creating images and associations that evoke emotional reactions and reflections in readers. Antilogic in the poetry can be manifested through unexpected combinations of words and ideas, and harmoniousness is reflected in the way the author combines these elements into a single whole, creating a canvas that strikes with its integrity and expressiveness.

Tuleugaliev, the author of historical novels, embodies folk legends and stories in the works. In Tuleugaliev's work, the aspiration to convey authenticity and historical authenticity is evident. The author skilfully combines factual data with elements of folklore and mythology to create attractive and engaging historical narratives. The author's style is characterised by in-depth descriptions of characters and their inner worlds, as well as vivid images and scenes that bring historical events to life and give them human emotion. Tuleugaliev highlights important historical moments and images, allowing readers to immerse themselves in the past and understand its importance for the present. The author's work helps preserve and transmit cultural heritage and folk traditions through literary works that inspire and encourage reflection on the eternal values of humanity.

Cultural and spiritual elements in Urals-Caspian literature matter because they operate as living repositories of memory and value, translating regional experience into ethically legible forms for modern readers (Issakova et al. 2021; Doszhan 2023). Symbols of steppe, kinship, exile, and renewal do more than decorate texts: they calibrate moral horizons—duty, hospitality, dignity, care for land—and provide vocabularies for processing rupture, migration, and cultural pressure. For communities negotiating globalisation and post-imperial legacies, these motifs stabilise identity by linking personal affect to collective history, turning private grief or longing into shared narratives that sustain social cohesion (Durmaz et al. 2025). They also intervene in contemporary cultural discourse by offering a vernacular counterpoint to homogenising trends: ecological imaginaries challenge extractivist logics; intergenerational voices reframe progress through stewardship; and hybrid poetics model intercultural dialogue without erasing difference. For readers beyond the region, such elements enlarge the comparative canon and sharpen critical empathy, showing how aesthetic form encodes ethical reasoning. In short, the spiritual and cultural textures of this literature shape regional identity, articulate moral and social values, and furnish a nuanced grammar for debating belonging, justice, and continuity in the present (Jamal-Eddine and Abboud 2025).

The literature of Kazakhstan, in particular contemporary Kazakh literature, is a source of national values at the global level. Contemporary works point to renewal and diversity in both artistic and ideological terms (Kieliszek 2024; de Moraes and Fittipaldi 2024). Orda (2011: 83) stated: "Contemporary Kazakh literature is a renewed and full-fledged literature both in terms of artistic content and form,

and in terms of ideological concept. The revival of the national spirit opened the way for positive changes and phenomena in the literary world.” A study by Mutiyev *et al.* (2023) covered the literary heritage of the Ural-Caspian region, including works by poets and writers of the Western region of Kazakhstan published in the 20-21 centuries. The study revealed genre, stylistic, ideological and artistic features and innovations in the poetics of contemporary Kazakh literature.

Authors born in a particular region reflect the traditions and customs of that place in their works, creating artistic images based on national values (Vidler 2024). This approach allows readers to immerse themselves in the atmosphere of the region and understand its cultural heritage through the prism of literary images. Their works show the peculiarities of personality formation in a particular Kazakh region and other cultural aspects of folk pedagogy through the image of a hero. This work demonstrates how the environment and traditions influence the development and character of literary characters, reflecting the diversity of worldviews and life positions in the region (Sokolova 2020; Romero Suarez 2024).

The diversity of language in their work contributes to the preservation of the literary heritage and engages readers in a profound perception of artistic ideas. Different styles and language forms help to preserve the cultural diversity and dynamism of the region’s literary tradition and enrich the readers’ literary experience, allowing them to understand different aspects of the ideas expressed by the authors (Zhukova 2022; Fuad Hussain 2023). Against the historical background of the study of national values, prominent representatives of the innovative literary movement in the western region of Kazakhstan in the early twentieth century, such as Akhmetov, Musagaliyev, Bekimov, and Malabayev, stand out. Their social and artistic activities aimed at developing and improving Kazakh national literature require a deeper and more systematic study. The younger generation needs to have a full understanding of the literary and scientific heritage of these poets and writers, whose works have become outstanding and have made a significant contribution to the revival of the nation’s spirituality.

Akhmetov, a well-known religious figure, was born in 1873 in the West Kazakhstan region. The author faced political persecution, which led to expulsion to Russia and other troubles described by Zhakhatov. Akhmetov also collaborated with Kazakh intellectuals and commanded several foreign languages. Author’s style in literature and education can be described as educated, multifaceted and deeply involved in the cultural and intellectual life of the time. Musagaliyev, born in 1880, was also a prominent figure in the early 20th century. Musagaliyev’s works were examined from several aspects: the author was an experienced lawyer, historian and politician. The author was also an active collector

of Kazakh oral literature, folklorist and literary translator. The author translated the eastern *dastan*² *Gulzhikhan* into Kazakh, using the form *nazira*³ by analogy.

According to available information, Bekimov was one of the first Kazakh officers with a university degree. In the context of literary and scientific activities, several areas can be distinguished:

1. As an ethnographer, the author has published articles on the Kazakh people and the wedding rites of the Kyrgyz (Kazakhs) in various publications.
2. As a researcher of folklore, the author collected and published fairy tales, proverbs and other elements of oral literature in various periodicals.

Following the conducted study Mutiyev *et al.* (2021) compiled a scientific article analysing the artistic poetics of the representative of the literature of this region, known as an outstanding representative of Kazakh poetry, State Prize Laureate Moldagaliev. The outstanding lines were based on public and social interactions that clearly reflect the poet's civic position and his commitment to actively protecting and supporting national values. The study of the literary heritage of poets and writers of the Ural-Caspian region provided an opportunity to understand more deeply the connection between literature and historical events of the region. Analysing their work allowed them to reveal how literary works reflected important moments and stages of history, including periods of social change, political changes, cultural revolutions and other significant events. This not only showed how literature reacted to changing realities, but it also helped people understand better the forces and factors that shaped the region's cultural identity.

In addition, the study of the literary heritage has revealed unique features of the region's culture and spirituality that could have gone unnoticed in a superficial analysis of history. The analysis of symbols, motifs and themes in the works of writers and poets described the deeper layers of cultural heritage and revealed its significance for modern society. The stylistic diversity of Ural-Caspian writers reflects both regional identity and intercultural dialogue. Variations in tone, metaphor, and rhythm reveal how local poetics preserve a distinct linguistic and cultural character while engaging with external literary influences, demonstrating the ongoing negotiation between national tradition and transnational exchange.

² Traditional form of Eastern epic poetry, typically a long narrative poem that recounts heroic deeds, historical events, or folklore. *Dastans* are passed down orally and can vary in length and style, serving as a key for preserving cultural heritage.

³ A literary form where a poet or writer composes a new work inspired by an earlier one, often following its style, themes, or structure.

The findings are limited by the scope of analysed texts and the reliance on published sources, which may not capture the full range of regional literary expression or unpublished oral traditions. Comparative observations with Russian, Uyghur, and Chinese literature were confined to selected examples, leaving broader intertextual dynamics for future study.

4. Discussion

The study of the poetic features and themes of the works demonstrated the literary tradition, its evolution, and the main themes and motifs that form the cultural identity of the inhabitants of this region. The results of the study underlined the importance of the literary heritage of the Urals-Caspian region for contemporary culture and the literary process. This heritage is not only part of the cultural identity of the region but also has the potential to inspire and enrich the contemporary literary scene. The study of works by poets and writers from the western region of Kazakhstan (Aktobe, Atyrau, Mangistau and the Urals) has revealed their genre and stylistic features, ideological and artistic traditions and innovative approaches. The analysis of the poetry of famous writers of the post-war period of the Western Territory of Kazakhstan showed changes in themes, styles and approaches to literary creation in difficult historical periods. The study of the works of representatives of the literary epoch of 1960-1970 defined the main trends and characteristics of the literary trend of this period, as well as its influence on contemporary literature and public consciousness. One of the key results is the identification of innovations and changes that the authors made to the literary tradition. This highlights how different generations of writers and poets influenced the development of style and themes in Kazakh literature (Januzi and Hasani-Pllana 2024).

Shoinzhanova (2020), analysing the national and cultural characteristics of Kazakh and Indian literature, focused on the national characteristics of literary works and their impact on the cultural identity of the country. Shoinzhanova summarised the literary works of writers and poets from both countries, exploring how national characteristics in the mentality develop depending on the environment and geographical origin of the characters in their works. In particular, the author analysed the genesis and development of the status of heroines in Kazakh and Indian societies, as well as traditions and customs in this context. Based on new methodological approaches, the author comprehensively examined the problem of national character, which is one of the key issues in the interrelationship between national and world literature. This study, similar to one by Shoinzhanova, includes a genre and stylistic analysis of works. The relationship between traditional and innovative trends was revealed, which is important for understanding the development of the literary trend.

Shoinzhanova, in turn, examined the peculiarities of national character in literature, exploring how traditions and customs are reflected in the works of Kazakh and Indian authors.

Noorani (2023) explored the transformation of the concept of homeland in Arabic poetry in the late nineteenth and early twentieth centuries. It examines how Arabic poetry moved from courtly themes, where the homeland was often an irreplaceable place of youthful love, to a more complex image where the homeland was intertwined with life, nature and national identity. This new poetic image not only reflected the inner and outer aspects of the self but also combined the aesthetics of world literature with national literature, giving poetry a more prominent social and political role. Comparing this with the poetry of Kazakhstan, both the Arabic and Kazakh poetic traditions have undergone significant transformations due to socio-political changes. Kazakh poetry, similarly to its Arabic counterpart, has moved from classical themes related to nomadic traditions, nature and pastoral life to more contemporary issues, including national identity and cultural revival. However, whereas Arab poetry in the nineteenth and twentieth centuries absorbed global literary trends and joined national struggles, Kazakh poetry reflects the unique experiences of its people, such as the legacy of Soviet rule, the connection to the vast steppes, and the search for identity after independence. Both traditions emphasise the homeland but differ in how historical and cultural forces shape their poetic landscapes.

The analysis has shown that the authors of the region under consideration made significant innovations in the Kazakh literary tradition. They used new stylistic and thematic approaches, which included the integration of local landscapes and cultural elements into their works. These innovations enriched Kazakh literature, giving it a unique flavour and reflecting the specifics of the region. Thus, the authors not only preserved but also developed traditional literary forms, adapting them to modern realities and the demands of society. The study also showed that the works of these authors played a key role in shaping and strengthening the cultural identity of Kazakhstan in the post-independence period. Their texts reflected national values, historical events and social changes, which contributed to the creation of a common cultural background and national consciousness. These authors became important representatives of their time, expressing the desire for identity and independence, which made them significant figures in the development of national literature and culture.

Chattopadhyay (2024) addressed the rock poetry of Bruce Springsteen and ability to create spatial politics through the lyrical depiction of real and imagined places. Focusing on the socio-political and cultural aspects of B. Springsteen's work, in particular depiction of American cities and working-class landscapes in the 1970s, the article explores how songs create a poetic geography linked to everyday social struggle and resistance. B. Springsteen's music combines fleeting urban images – streets, cars

and neon signs – into narratives that reflect the changing urban experience, creating an alternative sense of place. By connecting this theme to the poetry of different regions of Kazakhstan, a parallel can be drawn between the study of spatial poetics in Springsteen's exploration of spatial poetics and how regional Kazakh poets can similarly engage with local geography, culture and socio-political struggles. How does Springsteen reflect American working-class life and urban landscapes, Kazakh poets from different regions can reflect unique landscapes and historical shifts, creating a rich, region-specific poetic dialogue.

Mashakova and Khabutdinova (2021) studied the cultural interaction between Kazakhstan and Tatarstan and noted several parallels. Mashakova and Khabutdinova studied the translations of works by Kazakh authors into Tatar and the participation of Tatar writers in international conferences in Kazakhstan, showing that in the early twenty-first century, there was an increase in interest in translations from national languages. They noted the high quality of the translations made directly from the original language and the interesting solutions of modern translators in translating the poetry of Kazakh authors into the Tatar language. This correlates with this study, which revealed the role of Kazakh authors in shaping the national cultural identity after independence. Similarly to translations, the works of these authors contribute to the dissemination and strengthening of national values, creating a unified cultural space.

In their study on Kazakh and Russian kinship terminology, Vakhitova *et al.* (2022) investigated lexical gaps (*lacunae*) in kinship terms, which facilitates intercultural communication and solving communication problems between peoples. Vakhitova *et al.* conducted a comparative analysis of kinship terms in Russian and Kazakh, revealing significant differences in the semantics of 'gender correlation' and 'age relative to the speaker.' The research material included 300 items selected by continuous sampling from lexicographic sources of the two languages. This study also used an analytical approach, examining the interaction of authors with the socio-cultural environment and their contribution to the literary heritage. Both approaches emphasise the importance of detailed analysis for understanding cultural and linguistic peculiarities, which contributes to intercultural understanding and solving communication problems. Comparative analysis in both cases helps to identify unique features and common trends, enriching the understanding of cultural and linguistic processes.

The results of the study demonstrate that an in-depth study of the biographies and creative methods of the authors of the early twentieth century significantly enriches the understanding of literary evolution in Kazakhstan. The study determined that many writers of this period went through difficult life trials, which had a significant impact on their work. The analysis also revealed important

aspects of interaction between different generations of writers. Older authors often served as mentors for younger talents, passing on their knowledge and experience, which contributed to the continuity of the literary tradition and its evolution.

Thus, the study of the creative heritage of poets and writers of the Western region of Kazakhstan is relevant for analysing and determining the peculiarities of contemporary Kazakh literature, its connection with traditions and innovative trends, as well as for preserving and developing the cultural heritage of this region.

5. Conclusions

The research provides a comprehensive analysis of the Ural-Caspian literary tradition within Kazakh national literature, integrating structural-semantic, stylistic, thematic, biographical, and comparative approaches. It highlights the role of regional artistic expression in shaping national values and collective memory, and the dialogical relationship between Kazakh, Russian, Uyghur, and Chinese literary traditions. The study offers a foundation for further research on regional poetics and intercultural literary dynamics.

The study of little-known aspects of the work and biographical data of prominent literary figures of the western region of Kazakhstan in the early twentieth century has led to a broader understanding of the literary evolution of the region and enriched knowledge about the key figures of the time. The analysis of the poetry of famous writers of the post-war period of the Western Territory demonstrates how themes, styles and approaches to literary creation changed in difficult historical times. The works of the representatives of the literary epoch of 1960-1970 revealed characteristic trends and features of this period, along with their influence on contemporary literature and public consciousness. Important trends were the use of experimental forms and genres, the emphasis on social and political problems of the time, and the search for a new identity. A variety of styles, from modernism to postmodernism, distinguished the literary movement, which actively participated in social and political debates. These works had a significant impact on public attitudes and cultural identities, shaping new perceptions of social reality and personal identity.

A study of the works of writers of the 1970s, 1980s and subsequent years revealed key trends and characteristics of their work. During this period, there was a tendency to experiment with form and content, as well as an emphasis on social and personal themes that reflected changes in society. A characteristic feature is the desire to comprehend and rethink literary traditions, as well as the influence on the development of new trends in literature. These works have had a significant impact on the contemporary literary scene, making a significant contribution to its development and shaping

current cultural and social themes. The analysis of the works of writers and poets of the era of Kazakhstan's independence has highlighted the role of literary creativity in shaping and strengthening the country's cultural identity after independence.

The results of the study have revealed significant innovations and changes made by both older authors and young talents in the Kazakh literary tradition. They emphasise the importance of analysing the relationship between traditional aspects of the literary heritage and new trends in contemporary literature, which is key to determining the evolution of literary style and approaches to creativity.

The study is limited by the selection of certain works and authors, which may not reflect the diversity of the literary heritage of the Ural-Caspian region, as well as by the availability of texts and biographical data, which may affect the completeness of the conclusions. Future research should consider expanding the scope of the analysis to include more works and authors, more in-depth analyses of biographies and creative methods, and comparative analyses with other regions and cultures. An important aspect will be the involvement of young researchers to bring a fresh perspective and the use of modern technology, including modern methods of text analysis and databases, to increase the accuracy and breadth of the study.

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