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Akmolla's Poetry in the Context of Interliterary Relations: Continuity of Kazakh and Bashkir Linguo-Poetic Traditions

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ABSTRACT

This study investigates the poetic heritage of Miftakhedin Akmolla (1831–1895), an outstanding poet, educator, and thinker who occupies a central place in the cultural and literary history of both Kazakh and Bashkir peoples. The article examines Akmolla's creative legacy as an interliterary phenomenon, revealing the linguistic, ideological, and poetic continuities that unite the two national literary traditions. Through a comparative linguo-poetic analysis of his poems in Kazakh and Bashkir, the research identifies the system of spiritual and ethical values that form the foundation of his worldview—faith (iman), knowledge (ghylym), morality (ädep), patience (sabyr), and struggle against the nafs. The paper also focuses on poetic devices such as metaphor, alliteration, repetition, and syntactic parallelism, which function as linguistic mechanisms for expressing his didactic and philosophical ideas. The analysis demonstrates that Akmolla's poetic discourse merges Enlightenment ideals with Islamic ethics and folk aesthetics, transforming poetry into a means of moral instruction and national self-awareness. His concept of the kamil adam (perfect person) synthesizes rational cognition and spiritual development, positioning man as a moral and intellectual center of the world. The findings reveal that Akmolla's works embody a model of intercultural dialogue within the Turkic literary space, integrating universal humanistic principles with distinctive linguistic imagery. The study contributes to the understanding of interliterary processes and

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linguistic-philosophical continuity in Turkic poetry, showing Akmolla's role as a bridge between cultures and as a unifying figure in the shared spiritual heritage of Turkic nations.

Keywords: Akmolla; Linguopoetics; Interliterary Relations; Religious Concept; Kazakh and Bashkir Literature

1. Introduction

The active development of interdisciplinary approaches in modern literary studies and linguistics has led to the widespread practice of viewing literary texts as an integrated linguistic-literary whole. In this respect, the comparative and linguo-poetic study of shared heritage within Turkic literatures has emerged as one of the relevant scholarly directions^[1]. In this context, the creative legacy of Miftakhedin Akmolla, a prominent representative of the 19th-century Enlightenment era, deserves particular attention^[2,3]. He is a figure equally significant to three peoples (Kazakh, Bashkir, Tatar) — a poet, teacher, and thinker who produced multilingual poetry^[4-6].

Akmolla's creative image, life path, and ideological principles make it possible to clearly define the points of intersection between Kazakh and Bashkir literature and culture. His poetry is not only the artistic world of an individual but also a reflection of the spiritual atmosphere of an entire era, embodying the worldview foundations and linguistic-cultural codes characteristic of the Turkic world. In Akmolla's poetry, literature and language, spirituality and ideology, folk worldview and individual poetic style are harmoniously combined. His verses convey educational ideas, calls for knowledge and science, opposition to ignorance and false religiosity, and a system of moral and ethical values through their lexical and syntactic structure.

Although several studies have examined Akmolla's literary heritage within the framework of Kazakh, Bashkir, and Tatar poetry, the comparative analysis of his linguistic-poetic style in poems written in Kazakh and Bashkir remains an underdeveloped area^[7]. This research aims to fill that gap. The article takes Akmolla's poems in Kazakh and Bashkir as the object of linguo-poetic analysis, comparing similarities and differences in their linguistic structure, poetic imagery, and semantic fields.

The interrelation between language and literature remains a key area in the study of literary texts. A poetic text is a special functional type of language in which the word

performs not only nominative but also symbolic, expressive, and aesthetic functions simultaneously. The artistic-stylistic devices employed in Akmolla's works—metaphor, epithet, simile, parallelism, anaphora, and alliteration—appear with distinctive linguistic features in both Kazakh and Bashkir poems as integral components of the poetic system. A comparative analysis of these elements makes it possible to identify the universal and national characteristics of linguistic imagery in Akmolla's poetry.

Furthermore, the words and structures in a poetic text are based on a specific cultural and cognitive system. Concept words such as *iman* (faith), *ghylym* (science), *tazalyq* (purity), *ädilet* (justice), *shükir* (gratitude), *dünie* (world), *qiyamet* (Day of Judgment), *adamgershilik* (humanity), and *nadandyq* (ignorance) appear in both Kazakh and Bashkir poems with shared meanings, but their positional, contextual, and syntactic realizations may vary. This reflects the close connection between literary text and linguistic consciousness.

Similarly, the rhythmic and phonetic organization of Akmolla's poems deserves attention. While Kazakh poems are often composed in an eleven-syllable meter, Bashkir poetry tends to employ a more varied rhythmic flow, richer sound harmony, and broader use of alliteration. This is not merely a formal characteristic but a linguistic strategy aimed at enhancing content depth and emotional impact.

The aim of this research is to comparatively analyze Akmolla's poems in Kazakh and Bashkir from a linguo-poetic perspective, to identify their common and distinctive features in poetic structure, and to reveal the literary-linguistic continuity in his creative legacy. The research tasks are as follows:

1. To identify the main lexical-semantic fields in Akmolla's poetry;
2. To compare the poetic devices in poems written in Kazakh and Bashkir;
3. To analyze the stylistic features of the poet's language;
4. To determine the relationship between linguistic fea-

tures and literary tradition.

The study employs the historical-comparative method, linguostylistic analysis, conceptological approach, and intratextual interpretation. These methods make it possible to fully uncover the multilingual structure, thematic stability, and stylistic transformation of Akmolla's poetry.

The linguo-poetic analysis presented in this article not only describes linguistic devices but also seeks to explain their cultural-cognitive and spiritual-aesthetic significance^[8,9]. This is because the language of a literary text is not merely a communicative tool but also a carrier of a specific cultural code. In this regard, Akmolla's poetry stands as a linguistic and figurative testimony to the spiritual continuity between nations.

As a result of this study, the common poetic models of Kazakh and Bashkir poetry are identified, and through Akmolla's works, the manifestation of linguistic-literary unity characteristic of Turkic poetry is described. This, in turn, provides an opportunity to determine the place of Kazakh literature in the global literary process, to highlight the historical and cultural closeness of Turkic peoples, and to propose new approaches to interpreting literary texts at the intersection of language and literature.

2. Literature Review

The history and spiritual continuity of Kazakh–Bashkir literary relations have frequently been addressed in scholarly research as an important avenue for understanding the cultural integrity of the Turkic world^[10]. In this regard, the study of Akmolla's (Miftakhedin Mukhamedyarov) creative legacy — a figure who lived in the 19th century, absorbed the poetic essence of both peoples, wrote in both languages, and served as a bridge between unique ideological, linguistic, and cultural channels — holds particular significance in contemporary literary studies and linguistics^[4,5]. Scholars^[4,11] have sought to analyze Akmolla's literary heritage from poetic-aesthetic, linguistic, and ideological-philosophical perspectives, drawing extensively on works in Bashkir, Tatar, Kazakh, and Russian.

Recent scholarship has also emphasized the broader interliterary and cross-cultural dimensions of Turkic poetics. For example, *From the Demotic to the Literary: The Ascendancy of the Vernacular Turkic in Central Asia*^[12] highlights

the processes through which vernacular Turkic languages acquired literary status, forming a shared Central Asian context. Similarly, *Turkish World and Literary Relations of the East*^[13] (2021–2022) underlines the common cultural-literary foundation of Turkic peoples, which strengthens the present study's interliterary perspective. Expanding this scope, *The Ottoman Canon and the Construction of Arabic and Turkish Literatures*^[14] (2023) provides insight into how the Arabic–Turkish literary canon shaped Turkic poetic identity. Furthermore, the cognitive-poetic dimension of interliterary dialogue is reflected in *Linguistic Anxiety and Resistance in Uyghur Poetry and Songs*^[15] (2023), where poetry becomes a site of linguistic and cultural negotiation. These studies situate Akmolla's poetry within both regional continuity and global scholarly discourse.

Research on Akmolla's place in Bashkir literature began in the mid-20th century^[16]. For example, the prominent Bashkir literary figure, Professor Haliýllina^[17], describes Akmolla as “a poet who influenced the early socio-cultural thought of the Bashkir people and adhered to the educational tradition.” According to him, Akmolla's work is distinguished by its humanistic content and concern for the future of the nation. This conclusion is substantiated through the poet's advocacy of knowledge and science, and his criticism of ignorance and false religiosity. The researcher considers Akmolla's poem *Bashkorttarym, uqyy kerek!* (“My Bashkirs, You Must Learn!”) as a manifesto of enlightenment ideas.

The Bashkir literary scholar and folklorist Fazylova^[4] examines Akmolla's poetic language at the levels of historical lexicology, stylistics, and paremiology. He notes the deep semantic content of the proverbs, set expressions, and aphoristic constructions in Akmolla's poetry. According to Sabitov, the poet's language developed in close connection with the folk language; his work not only intersected with folkloric discourse but also assimilated and transformed it, thereby elevating it to a new literary space. This is supported by the philosophical-didactic content of Akmolla's poems.

Tūqsanbaeva^[18] also regards Akmolla as one of the central figures of Bashkir poetry, analyzing the harmony between figurative thought, linguistic features, and ideological directions in his works. In his view, Akmolla was not only a poet but also someone who revealed the cultural-cognitive potential of the national language. Valiev demonstrates that many of the lexemes in Akmolla's poetry have an archaic

character, through which the poet revived the historical memory of the ethnic group^[18].

In Kazakh literary studies, research on Akmolla's work was undertaken later. The well-known literary scholars Abylkasov and Minnigulov^[5] view Akmolla as a representative of Kazakh enlightenment, linking his ideas of morality, piety, and the pursuit of knowledge with traditional values in Kazakh literature. They regard Akmolla's heritage as evidence of spiritual dialogue between nations, striving to compare him with figures such as Magzhan Zhumabayev and Abai Qunanbaiuly.

Philologist-researchers Dūissenbaeva et al.^[19] analyzes Akmolla's linguistic usage in terms of syntactic and lexical similarities and differences between Kazakh and Bashkir. His works examine the semantic features of phraseologisms and symbols, as well as the expressive power of words, in the poet's texts in both languages. According to Ádil Khan, Akmolla's poetry is a unique linguo-poetic phenomenon that has absorbed the artistic potential of two national languages^[16].

Researchers Qojaqmet and Hūsaīnova^[20] approaches Akmolla's works from the perspective of philosophical-poetic discourse, focusing on his use of categories such as religion, faith, the nafs (carnal self), death, and fate. In her view, Akmolla's writings resonate, on the one hand, with Sufi literature, while on the other, they convey the voice of rational enlightenment.

Some scholars regard Akmolla's work as an interliterary phenomenon^[21]. For example, in her work *Transcultural and Translingual Features in the Works of Bilingual Poets*, Sūltangareeva^[21] cites Akmolla as an example, emphasizing his role as a mediator between the Kazakh and Bashkir literary spheres. She argues that his language and style possess a bicultural character and describes his creativity as a product of a transboundary literary process. This view aligns with the requirements of modern comparative literature and intercultural studies.

In recent years, there has been a turn toward studying Akmolla's poetry from cognitive and conceptological perspectives. Scholars such as Beissenov and Igīsenova^[22] have focused on the cognitive semantics of recurrent concepts in the poet's works (iman, nafs, haq, ghylym, taǵylym). This approach enables the identification of deep symbolic-semantic layers in the linguistic signs within Akmolla's works.

Images and motifs common to both Kazakh and Bashkir

poetic cultures in Akmolla's poetry have also attracted scholarly attention. In particular, metaphors and archetypal images such as "spring," "renewal," "purity," and "death" are shown to be characteristic of both literatures. In this direction, the works of Qojaqulı and Spandıar^[23] are noteworthy; they study the unity of artistry and folk worldview in Akmolla's works from a linguoculturological perspective.

The studies mentioned above demonstrate that Akmolla is perceived not only as a figure who unites the literary spaces of two peoples but also as a continuer of the holistic ideological-aesthetic tradition of Turkic spirituality^[24–27]. In this respect, the combination of linguo-poetic approaches with comparative literary-linguistic methods increases the scholarly relevance of the research^[28,29]. Akmolla's creative heritage is undoubtedly a complex cultural-literary phenomenon at the intersection of the history, religion, philosophy, and language of the Turkic peoples.

3. Methodology

3.1. Materials

The primary sources for this study consist of Miftakhetdin Akmolla's poems in Kazakh and Bashkir. The poet's works were drawn from manuscript heritage dating to his lifetime as well as from collections published in recent years. The Bashkir-language texts are based on official editions published in Ufa, while the Kazakh-language poems were taken from both translated and original texts by Akmolla. A total of approximately 40 poems were analyzed, including 22 in Bashkir and 18 either written in Kazakh or translated into Kazakh. Additionally, supplementary materials included scholarly articles, monographs, archival documents, and literary encyclopedias devoted to Akmolla's work.

The selection of Akmolla's texts for analysis was guided by thematic representativeness and authenticity. The corpus consists of approximately 40 poems (22 in Bashkir and 18 in Kazakh), drawn from manuscript heritage preserved in archives as well as authoritative published editions. Only texts verified for authenticity and language originality were included to ensure the reliability of the data. Translated poems were considered only if their ideological and stylistic integrity was preserved.

The analytical framework was chosen to correspond to the complex nature of interliterary phenomena. The

historical-comparative method makes it possible to identify continuities and divergences in the Kazakh and Bashkir poetic traditions. The linguostylistic method reveals stylistic and rhetorical features (metaphor, parallelism, alliteration) embedded in the texts. The conceptological approach enables the identification of core cultural-religious concepts (iman, ghylym, sabyr, nafs) and their semantic transformations across languages. Finally, the intertextual method highlights Akmolla's engagement with broader Turkic and Islamic literary traditions.

The combined application of these methods ensures that the analysis does not remain purely descriptive but also provides a theoretically grounded explanation of how Akmolla's poetry operates within the interliterary space of Kazakh and Bashkir literatures.

3.2. Research Methods

The research was conducted in a qualitative framework. The analytical methods were structured along several lines:

- Comparative analysis: thematic, ideological, and poetic similarities and differences between Kazakh and Bashkir poems were identified using a comparative approach.
- Linguo-poetic analysis: the internal linguistic structures of the poems (metaphor, epithet, rhythm, symbolism) and their connection to national worldviews were examined.
- Discourse analysis: the forms in which Akmolla's educational and religious-philosophical ideas are manifested in his poetry were explored.
- Intertextual analysis: the mutual influence and interaction between poetic traditions in Kazakh and Bashkir literature were studied.

The combination of these methods allowed for a comprehensive and multifaceted approach to the research object.

3.3. Units and Criteria of Analysis

The primary unit of analysis was the individual poetic text. The analysis was based on the following criteria:

- Thematic dominants (science, morality, nafs [carnal self], fate, destiny of the people)

- Linguistic units (lexemes, idioms, metaphors, verbal imagery)
- Cultural-national concepts (spring, light, purity, death, worldly desire)
- Lexico-semantic fields employed by the poet

These criteria were used to analyze the artistic-ideological content and the representation of national discourse in each poem.

3.4. Text Selection and Limitations

Only Akmolla's poetic works were included in the study; prose and publicistic texts were excluded. Furthermore, since some poems have survived only in translation, certain limitations were acknowledged in the linguo-poetic analysis. However, given that the ideological content and stylistic elements of these texts have been preserved, they were included within the analytical scope.

3.5. Approach to Sources

The study utilized open-access electronic platforms (eLIBRARY, National Digital Library of Bashkortostan, RAS Manuscript Fund), as well as printed library sources. Poem texts were cross-checked with originals to verify their authenticity and stylistic structure.

4. Results and Discussion

4.1. Spiritual and Worldview Content of Akmolla's Poetry

The creative legacy of Miftakhedin Akmolla is not merely a literary monument but also a unique phenomenon reflecting the spiritual, cultural, and educational consciousness of the Turkic peoples in the mid-19th century. His poetry constitutes an integrated ideological-spiritual system encompassing the continuity of worldview and religion, ethics and moral education, popular consciousness, and national ideals. The central axis of Akmolla's works lies in the meaning of human existence, the path of truth, the necessity of knowledge and faith, the transience of the world, and the notions of time and fate. These themes are articulated in his verses through religious-ethical, philosophical, and didactic dimensions, richly expressed by means of vernacular language and

figurative poetic structures.

His poem “Eñ äueli tazalau kerek iştiñ kirin” (“First, One Must Cleanse the Filth Within”) is a philosophical work that advocates the need for inner purification as a prerequisite for spiritual perfection. The poem’s structure, content, and idea are grounded in the Islamic concept of struggle against the *nafs*. The line “İşte tolyp jatpasyñ sasyq irin” (“Let not foul pus fill your inside”) employs a metaphorical image representing spiritual illness. Akmolla’s treatment of spiritual cleansing and self-knowledge prioritizes genuine faith and moral conscience over superficial learning or external religious form. For him, purity is not only physical but, above all, purity of the mind and soul. In this way, he revives concepts linked to Sufism within the classical tradition of Turkic literature.

The category of knowledge and science is presented in his poetry as one of the main conditions for spiritual awakening. This idea is vividly embodied in the poem “Bolmaryq tört ayaqy mal sekildi” (“Let Us Not Be Like Four-Legged Animals”). Akmolla views the superiority of humankind in its intellect and striving for knowledge. He condemns ignorance and idleness as contrary to human dignity. His imagery is simple yet incisive: by comparing a human being to an animal, the poet seeks to persuade his contemporaries to pursue education. This didactic-poetic device is characteristic of the Turkic worldview. His assertion “Ğylymnen söz söylese – bal sekildi” (“When one speaks with science, it is like honey”) frames knowledge not merely as a source of information but as an instrument for human refinement and spiritual elevation.

In his “Nasikhat öleñderi” (“Advisory Poems”) and “Eñ äueli kerek narse – iman” (“The First Essential Thing Is Faith”), Akmolla systematizes spiritual categories such as faith, heart, intellect, gratitude, etiquette, and patience. This structure aligns closely with the spiritual-ethical understanding of Islam. By describing each quality as a “precious thing,” he transforms the fundamental values of religion into a moral-philosophical system. For example, the lines “Küpirlik ädeptide turmağandai, Ädepsizde iman turu – ğajap degen” philosophically explore the interrelationship between faith and etiquette. His reasoning here is rooted in Islamic *akhlaq* and resonates with the humanistic ideas of Eastern Sufi poetry.

Akmolla’s poetry also closely interweaves the themes

of the individual and society. He believes that reforming society begins with educating the individual. This idea is clearly expressed in his didactic poem “Aıtamyn ügit qylyp qazaq halqyn” (“I Advise the Kazakh People”). Criticizing the indifference of the Kazakh people toward religion and moral upbringing, he raises the problems of poor religious education and the neglect of learned scholars. His appeal addresses not just individuals but the collective, calling for moral revival—an appeal in harmony with the spirit of national renaissance. He urges his people toward faith, knowledge, and morality, advocating not for blind adaptation to modernity but for advancement while preserving spiritual foundations.

The key concept of time and transience frequently appears in his poetry. In the line “Ne paida ah urğanmen ölgenen soñ” (“What use is sighing after death”), he reflects on the brevity of life and the meaning and purpose of human existence. By highlighting life’s impermanence, Akmolla warns that the most important things in this world are deeds and intentions. He calls upon humanity to live not merely physically but spiritually, placing emphasis on awareness of time, recognition of death, and readiness for the hereafter—turning these into the philosophical core of his poetic worldview.

Akmolla’s outlook combines rational, ethical, and Sufi elements. His religious poems treat religion not as a rigid dogma but as a means of understanding life’s meaning. In promoting Islamic principles, he preserves the unity of language and worldview. Qur’anic tenets, hadiths, and the thoughts of saints and philosophers intertwine with his personal faith and poetic intuition. Figures ranging from prophets to Plato and the angel Jibril appear in his verses, testifying both to his theological erudition and to his skill in rendering it poetically.

National consciousness occupies a special place in his worldview. For Akmolla, poetry is not solely an aesthetic act but also a mission to awaken the nation. He uses poetry as an ideological instrument for the spiritual revival of the Turkic peoples—especially Kazakhs and Bashkirs—calling them to knowledge, faith, honor, and morality. The lines “Qazaqty körip jürmiz – noğai da bar, Eñ äuel iman ğylymyn oñailap al!” encapsulate his vision of faith and education as common necessities for all Turkic Muslim peoples. This elevates his creative work to an interdisciplinary, ethno-national, and civilizational level.

Thus, the spiritual-worldview content of Akmolla's poetry emerges as a systematic model of thought born from a deep synthesis of Islamic ethics, Sufi philosophy, Turkic tradition, and enlightenment ideals. It calls on individuals to reconsider their responsibilities toward themselves, society, and God. Far from being only the voice of the past, this poetry serves as a moral guide for the present, with profound humanistic value and enduring relevance.

4.2. Linguo-Poetic Structure and Comparative Analysis

The linguo-poetic nature of Akmolla's work manifests in both shared and distinctive features across his Kazakh and Bashkir texts. His poetry unites religious-didactic content and popular moral principles into a coherent conceptual

field. The main themes—faith, knowledge, honesty, struggle against the nafs, patience, and justice—are realized through devices such as metaphor, simile, syntactic parallelism, alliteration, and assonance.

In the Bashkir poem “Bashkorttarym, uqyy kerek!” (“My Bashkirs, You Must Learn!”), hyperbolic images—comparing an educated person to a warrior stronger than a lion, or claiming that education enables one “to fly in the sky and swim in the sea”—are used to inspire action. The abundant use of vocatives (“Ey, tuǵandar”) and imperative forms strengthens the exhortative tone. In the Kazakh poem “Eń äueli tazalau kerek iştiń kirin”, the metaphorical “filth within” presents spiritual purity as a prerequisite for knowledge. Religious terminology (iman, küpir, paryz) blends with moral categories (ädep, sabyr), situating the text firmly within religious-didactic discourse (**Table 1**).

Table 1. Lexical-Semantic Similarities and Differences.

Thematic Category	Representation in Kazakh Poems	Representation in Bashkir Poems	Commonality/Difference
Knowledge and learning	“Ğylymmen söz söylese bal sekildi”, “Öner üyren”	“Uqıǵandar küktä osor, hıwza yözör”	Shared theme of valuing knowledge; different imagery
Faith and religious values	“Eń äueli kerek narse – iman”	“Ğilem-hönär berzän-ber әmäl bulır”	Link between faith and knowledge in both languages
Moral purity	“İštiń kirin tazalau”	“Nažanlıqtan qurqıw kerek”	Moral imagery differs in form
Struggle against nafs	“Näpsini tiyu”, “ädep”	“Näfsem teläk täläyzer...”	Shared idea; similar representation
Exhortative style	Imperatives: “Üyren”, “Talpın”	Imperatives: “Qurqıw kerek”, “Qıl”	High syntactic similarity

Both languages exhibit marked sound imagery. Alliteration (“Ğylymmen söz söylese”, “Ğilem-hönär”) and assonance enhance the euphony of the text. Syntactic parallelism ensures coherence of meaning, as in the Kazakh:

“Kimniń zauqy bolmasa – bilimi joq, / Kimde bilim bolmasa – ǵylımı joq”, and the Bashkir: “Belemlelek — arýslandan köslö batır, / Şuǵa atlanmay, hinen töşön his ön bulmay” (**Table 2**).

Table 2. Poetic Devices and Syntactic Features.

Poetic Element	In Kazakh Texts	In Bashkir Texts	Level of Commonality
Metaphor	“İštiń kiri” – spiritual impurity; “Ğylım – bal”	“Añıra ayıw” – ignorant person; “Ğilem – әmäl”	Common conceptualization, different referents
Simile	“Sırdai saudırmaǵan”	“Aryslandan köslö batır”	Animal-based similes in both
Vocatives	“Ey, halyq”, “Qara”	“Ey, tuǵandar”, “İltiǵar it”	High similarity
Syntactic parallelism	“Kimniń... – joq, Kimde... – joq”	“Berzän-ber... bulır”	Present in both
Sound imagery	Repetition of /ǵ/ and /s/ sounds	Repetition of /ǵ/ and /q/ sounds	Adapted to each language's phonetics

From a linguistic standpoint, both languages, being agglutinative, offer extensive opportunities for word formation and inflection. Affixes create nuanced semantic shades, while verb forms convey appeals, exhortations, and prohibitions, thereby reinforcing the pragmatic impact of Akmolla's poetry.

Overall, the similarities between the Kazakh and Bashkir poems reflect the poet's reliance on a shared Turkic cultural code, while the differences highlight each ethnicity's linguistic and cultural distinctiveness. In this way, Akmolla's poetry stands as a vivid manifestation of interliterary connection and cultural continuity.

4.3. Religious-Philosophical Concepts and the Ideal of the Kāmil Adam in Akmolla's Poetry

The creative work of Miftakhedin Akmolla is grounded in the profound spiritual-philosophical currents of Turkic-Muslim poetry, distinguished by its synthesis of key concepts from the Islamic worldview with an artistic-interpretative vision. His verses contemplate complex categories connecting the Creator and creation, the human being and existence, the nafs and the spirit, time and eternity, faith and action—revealing them in aesthetic-poetic form. Akmolla's principal spiritual mission is to resist ignorance and the ignorant, to awaken the human spirit, and to shape the image of the kāmil adam—the perfected person—through the unification of heart and intellect.

In his poetry, religious-philosophical categories appear foremost as mediators between knowing God and knowing oneself. This corresponds to the central pillar of classical Sufi teaching, expressed in the poetic form of the question “Who am I?” Akmolla seeks the answer in the inner spiritual nature of the human being, in the luminosity of the soul and the purity of the heart. Lines such as “Eñ äüeli tazalau kerek iştiñ kirin, İşte tolyp jatpasyñ sasyq iriñ” (“First, one must cleanse the filth within; let not foul pus fill the inside”) affirm the principle that essential human purity is attainable only through spiritual cleansing. Here, concepts such as heart, inside, soul, and conscience are interpreted not merely in physiological terms, but at a philosophical-ontological level.

The image of the kāmil adam in Akmolla's poetry is not a private or esoteric ideal, but a universal one. While acknowledging that each human being is a perfect creation of God, the poet insists that the path to perfection lies through faith, knowledge, upbringing, intellect, and righteous action. This is asserted in lines such as “Eñ äüel kerek narse – iman!” (“The first essential thing is faith!”) and “Aqylsyzda täwpiq jağy taqyr” (“One without intellect has no fortune”). Akmolla presents spiritual concepts systematically: faith as a condition, intellect as a lamp, etiquette as the measure of humanity, gratitude as the sign of divine favor, and patience as the foundation of character—thus adopting the stance of a moral guide in shaping the ideal Muslim.

The kāmil adam is not depicted as sinless or flawless, but as one striving for inner perfection and engaged in the spiritual struggle against the nafs. In this respect, his outlook

aligns with the nafs training concepts of Sufi masters such as Khoja Ahmed Yasawi, Imam al-Ghazali, and Yusuf Balasaghuni. Within Akmolla's religious-philosophical system, the human being appears as a spiritual traveler—one who seeks to refine the self and to overcome the self. His lines “Janym telep tileidi düniedegi kerekten, Tük paıda joq bul işten – Qūdaıǵa qulmyñ, demeqten” capture the essence of this path.

Themes of death, transience, and the dichotomy between the temporal and the eternal recur throughout his work, forming an inseparable part of his religious philosophy. Akmolla warns against the deceptive allure of worldly pleasures, reminding that true bliss lies in the hereafter. Life is a test, death a passage, and the only enduring values are righteous deeds and faith. He articulates this idea succinctly in the lines “Ne paıda aǵ urǵannan ölgennen soñ, İs ötip, kör azabyñ körgennen soñ”. For the poet, the purpose of life is self-perfection, the accumulation of righteous deeds, and adherence to honesty and truth.

Faith in God, destiny, and the prophets remains a constant axis in Akmolla's poetry. He does not present religious principles as mere didactic slogans, but interprets them with deep insight into human nature. For example, in “Qağynǵan bul zamanda bozbalalar, Haramdyq jağyna tez qoǵalar” (“In these corrupt times, young men are quick to move toward the forbidden”), he criticizes moral decay yet calls for its correction through goodness. Ignorance, illicit acts, and the nafs are portrayed as the chief obstacles on the path of the kāmil adam, echoing the Sufi poetic image of the sālik (spiritual traveler) in inner struggle.

Akmolla's thought unites rational and transcendent dimensions. He opposes religious fanaticism and the rote recitation of moral formulas devoid of understanding. In lines such as “Bilmegen qazaq ta bar, noǵai da bar, Eñ äüeli iman ğylymyn oñailap al!”, he emphasizes that faith is perfected through knowledge, requiring union with deep reason and understanding. Faith, for him, is not only belief but the synthesis of intellect and spirituality; science and religion must coexist in the kāmil adam.

The kāmil adam is thus not limited to personal perfection but is one who benefits society—just, pious, and courteous; spiritually independent yet compassionate toward the homeland and humanity. The traits of such a person include justice, forgiveness, purity, and mercy. While pro-

moting these qualities, Akmolla openly criticizes societal shortcomings, placing moral responsibility upon each individual. This moral stance is vividly reflected in the lines “Jaqsylar Haqtan könil aūdarmağan, Jamaŋa Qūdaı rahmet jaūdyрмаған”.

For Akmolla, the *kāmil adam* is one who walks in the way of God without renouncing life, remaining engaged in society and contributing to its betterment. Though he presents this as an ideal, he portrays it in connection with real life and ordinary human flaws, giving his poetry both ethical-didactic character and philosophical-psychological depth.

In sum, the religious-philosophical concepts and the *kāmil adam* ideal in Akmolla’s poetry represent not only the continuation of the Sufi tradition but also the artistic embodiment of the Turkic peoples’ quest for enlightenment, humanism, and spiritual renewal. He sought to reframe the human being not through religious dogma alone, but through a vision of spiritual and moral elevation. Standing against the spiritual crises of his time, Akmolla emerges as a poet-thinker who provided both personal guidance and societal direction, preserving the value of the *kāmil adam* ideal as a national model still relevant today.

4.4. Social Criticism and Ethical Principles

Miftakhetdin Akmolla’s poetry is marked by the poetic representation of social critique and moral norms. He not only depicts the realities of his time in artistic language but also aims to internalize ethical principles through the poetic system. The poet possessed a profound understanding of the moral-ethical crisis of his era and found a way to convey it through aesthetic means. Consequently, his poetry is rich in linguistic markers of moral evaluation, ethical modality, and expressive intentionality. Rather than limiting himself to description or narrative, Akmolla often structures his poetic texts as linguistic dialogues between speaker and audience—poet and community.

Ethical norms in his works are frequently constructed on the basis of antithesis and contrast. Concepts such as good and evil, justice and injustice, knowledge and ignorance, honesty and illicit gain are set against one another to create moral orientation within a semantic field. The principle “Better to live by honest labor than to be wealthy” appears in his poetry as “*Kāsibiñdi halaldan qyl, haramdyqpen qair bolmaıdy*” (“Earn your livelihood from the lawful; no good will come

from the unlawful”), where *halal* and *haram* are not only religious categories but indicators of social order and moral purity within a linguo-cultural context. These terms carry a high evaluative charge, with explicit semantics directed toward societal order.

Lines such as “*Jaqsy körse – ğalimdy kör, jaman körse – zalyımdy kör*” function as social critique expressed through lexical evaluation of the social hierarchy and system of values. The key words *ğalym* (“scholar”) and *zalyım* (“oppressor”) are paired not only semantically but in evaluative-pragmatic function: they form a binary of positive and negative connotation, shaping a concrete ethical orientation in the reader’s mind.

Akmolla’s poetry frequently employs expressively evaluative lexemes: phrases like “*Qağynğan bozbalalar*” (“corrupt youth”), “*būzyqtar biri-birin qorğaidy*” (“wrongdoers defend each other”), and “*shaitanmen serik bolğan*” (“companion of the devil”) depict the linguistic image of moral decline in society. Here, terms such as *qağynğan* (“depraved”), *būzyq* (“villain”), and *shaitan* (“devil”) not only characterize specific behaviors but, at the linguo-cognitive level, help shape a system of values associated with national identity. They act as linguistic markers of opposing concepts (good–evil, lawful–unlawful, learned–ignorant) in the poet’s spiritual-ethical discourse.

A distinctive feature of his language is the frequent inclusion of religious-ethical admonitions aimed at collective consciousness. Lines such as “*Ne paida ağ urğannan ölgenen soñ*” (“What use is sighing after death”) and “*Qūdaı üşin äfsün oqyp, arnağandar*” (“As if reciting incantations for God’s sake”) convey a worldview consistent with Islamic ethics in poetic form. The category of modality plays a significant role here, with expressions of necessity, hope, warning, and concern prevailing. Such modal devices directly influence the emotional and axiological reception of the audience.

Imperative constructions also serve as a mechanism for ethical instruction: “*Kāsibiñdi halaldan qyl*” (“Earn lawfully”), “*Ğylym üyren mūndaı şaqqa!*” (“Learn knowledge in times like this!”), and “*Jūgir, äreket qyl*” (“Run, take action”) direct the listener toward immediate action and compliance with moral precepts. This imperative modality aligns with the poet’s educational mission, presenting him as a didactic figure.

Expressive structures such as “Qūдай üşin” (“For God’s sake”), “Ah, dariğa” (“Ah, alas”), and “Joq, bolmas pa?” (“No, would it not be so?”) operate as discourse formulas with strong intonational and textual impact. They reveal not only the linguistic but also the pragmatic stance of the poet, aimed at forging emotional and moral bonds with his audience. His language and poetics are thus organized as a linguo-pragmatic system—an act of speech shaping reception, evaluation, and engagement.

Terms central to moral norms—*ädep* (etiquette), *uat* (shame), *taza köñil* (pure heart), *taqūalyq* (piety), *ūjdan* (conscience), *iman* (faith), *haram* (unlawful), *halal* (lawful)—function in Akmolla’s discourse not merely as religious terminology but as lexemes shaping social and ethical norms. From a cognitive-linguistic perspective, they form part of the conceptual system of human morality, serving to construct the listener’s worldview, value system, and evaluative judgment.

The linguistic representation of ethical principles is one of the main factors enhancing the pragmatic effectiveness and expressive force of Akmolla’s poetry. In his verse, ethics and language are inseparably linked: moral content is embedded not only at the level of meaning but also in the linguistic means used to implant it in the mind. In this regard, Akmolla’s poetry may be viewed as a phenomenon of linguistic ethics.

For Akmolla, social criticism is not merely the depiction of social reality but also the presentation of a moral project for its transformation. He accomplishes this through linguistic-aesthetic means. His discourse offers not only aesthetic impact but also axiological orientation and moral impulse. The essence of his poetic word is to awaken the spiritual consciousness of society, for which he fully employs the evaluative, expressive, modal, and imperative capacities of poetic language. Through this intricate linguistic-ethical complex, Akmolla transformed his poetry into a powerful instrument for shaping national identity.

In comparative perspective, the findings of this study resonate with broader interliterary analyses across the Turkic world. For instance, the continuity between moral-didactic discourse and poetic form observed in Akmolla’s works parallels the educational and ethical orientation in the poetry of Abai Qunanbaiuly and Magzhan Zhumabayev in Kazakh literature, as well as in the writings of Zainulla Rasulev in

Bashkir intellectual tradition. Similar tendencies have been noted in recent scholarship on the cultural-literary unity of the Turkic world (Turkish World and Literary Relations of the East, 2021–2022), which emphasizes the role of bilingual and bicultural poets in mediating interethnic dialogue. Moreover, Dwyer’s (2023) study of Uyghur poetry demonstrates how linguistic and cultural anxieties are negotiated through poetic language—an aspect comparable to Akmolla’s strategy of intertwining faith, knowledge, and moral critique. These parallels highlight both the originality of Akmolla’s contribution within his immediate cultural context and the broader applicability of our findings to understanding intercultural continuity in Turkic poetic traditions.

5. Conclusions

The creative legacy of Miftakhedin Akmolla represents a unique phenomenon that reflects the poetic thought, worldview, and cultural-spiritual orientations of the Turkic peoples. In this study, Akmolla’s poetry has been analyzed in the context of Kazakh and Bashkir literature in terms of interliterary connections, the artistic representation of national consciousness, moral-ethical guidelines, and linguo-poetic features. It has been evaluated as a cultural-literary discourse that embodies shared values common to the entire Turkic world.

In line with the research aim, Akmolla’s poems in Kazakh and Bashkir were examined from comparative, typological, and linguistic perspectives. The findings reveal that the worldview foundations of his work lie in Islamic ethics and humanistic ideals. Fundamental concepts such as human nature, cognition, knowledge, destiny, good and evil, faith and ignorance are expressed through artistic devices and conveyed in concrete linguistic units. In doing so, the poet not only creates literary-aesthetic imagery but also shapes linguo-cultural and ethical models.

Akmolla’s poetry is distinguished by its didactic nature. His poetic discourse serves as an educational instrument aimed at the spiritual awakening of the nation and the moral perfection of the individual. In this respect, he shares an ideological affinity with figures such as Abai in Kazakh literature and Zainulla in Bashkir literature, while maintaining his own distinctive stylistic, artistic, and linguistic means. Many of his poems are structured like maxims, with principled formu-

lations. His style is precise, pragmatic, and morally oriented. From this perspective, the study of Akmolla's poetry through the lenses of cognitive linguistics, linguopragmatics, and linguistic ethics offers significant insights.

Another important aspect identified is the social critique embedded in Akmolla's work. Through poetic means, he addresses the spiritual and moral crises of his era, criticizing ignorance, the distortion of religion, the injustice of rulers, the incompetence of religious officials, and the moral corruption of youth. These issues are vividly represented through concrete linguistic devices, forming the socio-pragmatic dimension of his poetic discourse. In Akmolla's poetry, social criticism is given aesthetic form, deepened at the linguo-cultural level through expressive vocabulary, metaphors, hyperbole, and antonymic pairs.

Particular attention was paid to the pragmatic nature of his vocabulary and poetic structures. By skillfully employing dialogic intonation, interrogative and imperative modality, and expressive lexical units, the poet enhances the impact on his audience. The use of imperative forms ("Read!", "Learn!", "Earn your living lawfully!") and evaluative words ("depraved", "ignorant", "faithless") gives his language a directive-pragmatic character. This strengthens the evaluative relationship between speaker and listener, transforming poetry into a moral-ethical dialogue.

The study also explored the linguo-cultural nature of Akmolla's poetry. His language embodies the national identity and worldview of his people. His poems depict the traditional thought, verbal culture, religious concepts, and way of life of the Kazakh and Bashkir peoples. Ethical-religious terms such as *halal*, *haram*, shame, faith, gratitude, and etiquette carry particular significance in his language, functioning not merely as lexical items but as conceptual cores that structure the national worldview.

A comparative analysis of Kazakh and Bashkir poems demonstrates that Akmolla's poetic language combines national distinctiveness with intercultural similarities. These parallels arise from a shared Turkic foundation, Islamic values, and a common lexicon and semantic system. Thus, his poetry belongs not to a single nation alone but to the collective spiritual heritage of the Turkic peoples, and his poetic discourse allows national poetry to be perceived within an interliterary space.

From these results, several conclusions can be drawn. First, Akmolla's poetry constitutes an integrated system enriched with didactic, philosophical, and ethical content, underpinned by a clear linguistic structure. Second, his works provide ample grounds for linguo-poetic research, given the systematic organization of linguistic regularities and evaluative-pragmatic elements in the text. Third, the interliterary nature of his poetry—evident in the thematic and structural consonance between Kazakh and Bashkir texts—makes it possible to examine his work in a cross-cultural context. Fourth, the educational and spiritual impact of his poetry is achieved through his poetic language, which possesses pragmatic force, ethical orientation, and semantic depth.

The findings of this study confirm the relevance of examining poetic texts through a combined linguistic-philosophical, linguo-cultural, and socio-ethical approach. Akmolla's work enables a linguistic rethinking of national literature, a recognition of the educational potential of Turkic poetry, and a reassessment of cultural heritage within the framework of contemporary scholarly paradigms.

Thus, the poetry of Miftakhetdin Akmolla is not merely a literary artifact but a foundational cultural text that educates national consciousness, shapes public ethics, and promotes spiritual and linguistic values. Considering his works at the intersection of linguistics, cultural studies, and literary studies will remain a significant scholarly direction in the future.

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Conceptualization, G.A. and D.S.; methodology, G.A.; software, M.O.; validation, G.K., N.S. and A.O.; formal analysis, G.A.; investigation, G.A.; resources, G.A.; data curation, G.A.; writing—original draft preparation, G.A.; writing—review and editing, G.A.; visualization, D.S.; supervision, G.A.; project administration, M.O.; funding acquisition, G.K. All authors have read and agreed to the published version of the manuscript.

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Conflicts of Interest

The authors declare no conflict of interest.

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