






REVIEW

Memoir Literature as a Medium of National Self-Expression: A Linguistic Perspective on the Works of the Alash Movement

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ABSTRACT

This article conducts a linguistic and discourse-oriented analysis of memoirs authored by leaders of the early twentieth-century Alash movement in Kazakhstan. Unlike prior studies that emphasize the historical or political value of memoirs, this research foregrounds them as sites of linguistic negotiation, where form and expression actively shape meaning. The study applies Critical Discourse Analysis (CDA) and Systemic Functional Linguistics (SFL) to examine four interrelated dimensions: lexical choices (including culturally salient terms and borrowings from Russian, Arabic, and Persian), morphological and syntactic structures (nominalization, evidentiality, and sentence complexity), pragmatic strategies (speech acts, deixis, politeness), and narrative organization (shifts between personal and collective voices, intertextuality with oral traditions). Particular attention is paid to hybridity as a discourse strategy, whereby memoirs blend oral heritage, literary Kazakh, and multilingual influences to construct cultural identity. The findings demonstrate that language in these texts functions not merely as a transparent medium of recollection but as a performative resource for preserving

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memory, asserting cultural continuity, and negotiating authority. In doing so, the memoirs emerge as a linguistic archive that embodies the interplay of tradition and modernity, individual voice and collective identity, resilience and hybridity.

Keywords: Alash Movement; Kazakh Memoirs; Critical Discourse Analysis; Systemic Functional Linguistics; Linguistic Hybridity; Lexical Borrowing; Morphological Structures; Syntactic Patterns

1. Introduction

Memoir literature, situated at the intersection of language, identity, and cultural heritage, serves as a nuanced medium for exploring collective and individual modes of expression. In the case of early 20th-century Kazakh intellectual prose, memoirs transcend simple documentation of personal experience: they function as deliberate acts of linguistic and stylistic preservation. By intertwining personal trajectories with broader cultural narratives, memoirists employ language as both an artistic instrument and a repository of verbal tradition^[1,2].

Within this corpus, memoirs display a complex interplay between autobiographical narration and linguistic choice, blending literary Kazakh with borrowings from Russian, Arabic, and Persian. This hybridity reflects the multilingual communicative environment of the period and highlights the memoir's role in negotiating identity through code-switching, lexical innovation, and stylistic hybridity^[3,4]. Importantly, hybridity in Kazakh memoirs is not only a reflection of linguistic diversity but also a deliberate literary strategy, enabling authors to represent evolving identities within intersecting cultural and historical frameworks.

Existing scholarship has primarily examined Kazakh memoirs from literary-historical and cultural perspectives, often emphasizing their role in documenting political ideas, social transformations, and collective memory^[1,2]. Broader studies on postcolonial and multilingual literatures, such as Anderson's^[3] concept of imagined communities and Ashcroft et al.'s^[4] reflections on language and hybridity, provide theoretical frameworks for understanding how memoirs participate in shaping identity. At the same time, linguistic approaches remain underrepresented, while discourse-oriented methods such as Critical Discourse Analysis and Systemic Functional Linguistics have been widely applied to life writing in other cultural contexts^[5,6], they have rarely been systematically employed in the study of Kazakh prose. This gap underscores the need for a linguistically grounded

approach that situates memoirs not merely as cultural or historical artifacts but as texts whose expressive strategies are encoded in language.

Although these memoirs have been addressed from literary and cultural-historical perspectives, a systematic linguistic analysis employing CDA and SFL has not yet been conducted. This focus positions the present study at the intersection of sociolinguistics, discourse analysis, and genre studies. The purpose of this article is to investigate how Kazakh memoir literature employs linguistic strategies—from code-switching and lexical archaism to oral storytelling devices—to construct a distinct mode of cultural-linguistic self-expression. By functioning as “frozen performances,” these memoirs preserve the cadence of oral traditions while adapting them to modern autobiographical forms. In this sense, language in memoirs operates as a dynamic and performative instrument, mediating between inherited traditions and new cultural frameworks. By foregrounding these linguistic dimensions, the study contributes to broader discussions on how memoir as a genre can function as a cultural and linguistic archive, preserving not only lived experiences but also the verbal artistry of a historical moment^[4].

The significance of this approach becomes clearer when considered in light of prior research. Early contributions such as Mukanov (1957) and Tulegenova (2010) foregrounded the literary and stylistic particularities of memoirs, emphasizing their role in the development of national prose. Anderson (1983) and Smith (1991) extended the debate by framing life-writing within the larger context of nationalism and identity. Said (1978) and Bhabha (1994) have highlighted how cultural texts reflect power, hybridity, and the negotiation of identity. More recent studies, including Rakhmetova (2018), Bektursynova (2017), and Zhusipova (2017), have explored oral traditions and memory in Kazakh narratives. Meanwhile, Nurymbetova (2015) and Kaliyeva (2019) have examined the linguistic and narrative strategies that shape identity in Kazakh literature. Smagulova (2008) and Kudaibergenova (2019) further emphasized the entanglement of language, pol-

icy, and cultural memory, situating Kazakh memoirs within broader sociolinguistic and postcolonial frameworks.

2. Materials and Methods

The methodological framework of this study is grounded in discourse-oriented linguistic approaches, with particular reliance on Systemic Functional Linguistics (SFL) and Critical Discourse Analysis (CDA)^[1–6]. These approaches are selected because they allow for a systematic examination of memoirs, not only as historical testimonies but also as linguistically structured artifacts.

The primary corpus consists of early twentieth-century memoirs written by Kazakh intellectuals of the Alash movement, including Akhmet Baitursynuly, Myrzhakyp Dulatuly, and Alikhan Bokeikhan^[7–9]. These texts were chosen because they embody the transitional character of the cultural and linguistic environment of their time, combining Kazakh vernacular forms with borrowings from Russian, Arabic, and Persian. For example, Baitursynuly’s well-known dictum “*Тілі жоғалған ұлттың өзі де жоғалады*” (“A nation that loses its language will also lose itself”) reflects the centrality of linguistic preservation^[7], while Dulatuly’s exhortation “*Оян, қазақ!*” (“Awaken, Kazakh!”) illustrates the pragmatic force of memoir discourse^[8]. Bokeikhan’s memoir fragments, preserved in archival editions, further reveal how linguistic hybridity intertwines with political discourse and personal reflection^[9].

The analysis proceeds on several levels:

- Lexical: Attention is paid to code-switching practices, lexical archaisms, and borrowings, which are cate-

gorized according to frequency, semantic field, and functional load.

- Morpho-syntactic: The study investigates hybrid sentence structures, affixation patterns, and innovations in coordination and subordination, reflecting Kazakh agglutinative morphology in interaction with Russian and Turkic influences.
- Pragmatic: The memoirs are examined for markers of evidentiality, politeness strategies, and speech act realization, especially in passages that articulate collective imperatives and cultural values^[7,8].
- Discourse and narrative: The texts are analyzed as instances of collective memory-making, where the individual voices are interwoven with cultural identity. The analysis proceeds on several levels — lexical, morpho-syntactic, pragmatic, and discourse. Each level reveals distinct mechanisms through which memoirists construct linguistic identity and collective memory.

Table 1 illustrates the multi-level analytical framework applied in the study of Kazakh memoirs. It shows how different linguistic layers—lexical, morphological, syntactic, pragmatic, and discourse—interact within a unified methodological design. The table demonstrates how each level corresponds to specific analytical procedures, ranging from frequency and semantic categorization to comparative morpho-syntactic and discourse analysis. By outlining these correspondences, it highlights the integrative logic of the research: linguistic form, narrative strategy, and ideological content are treated not as separate dimensions but as interconnected mechanisms through which memoirists articulate identity, memory, and collective consciousness.

Table 1. Levels of linguistic analysis and applied methods in the study of Kazakh memoirs.

Level of Analysis	Focus of Study	Methods Applied	Level of Analysis
Lexical	Code-switching, archaisms, borrowings (Kazakh, Russian, Arabic, Persian)	Frequency analysis; semantic categorization	Lexical
Morphology & Syntax	Hybrid sentence structures; affixation patterns; coordination and subordination	Comparative morpho-syntactic analysis; SFL	Morphology & Syntax
Pragmatics	Politeness strategies; evidentiality; speech act realization	Pragmatic analysis; CDA	Pragmatics
Discourse & Narrative	Shifts between individual and collective voice; oral storytelling conventions	Discourse analysis; genre analysis	Discourse & Narrative

In addition to this core framework, complementary tools from narrative theory, genre studies, and cognitive linguistics were incorporated. Narrative theory provides

insight into the oscillation between autobiographical self-presentation and collective identity construction, while genre studies allow the memoirs to be contextualized as hybrid

forms positioned between oral storytelling and modern written prose. Cognitive linguistic perspectives further illuminate how metaphors, conceptual schemas, and evaluative lexis contribute to the construction of memory and cultural belonging.

This multi-dimensional methodology ensures that the memoirs are examined both microscopically—through lexical, morphological, syntactic analysis, and macroscopically, by situating them within broader discursive, cultural, and cognitive patterns. Such an approach enables a more comprehensive understanding of how language functions in memoir writing as a vehicle for cultural resilience, historical consciousness, and self-representation.

3. Results

The analysis of the Alash memoir corpus reveals how linguistic strategies operate across five interconnected levels: lexical, morphological, syntactic, pragmatic, and intertextual. This layered approach highlights language as both a descriptive and performative medium for constructing identity, memory, and cultural belonging^[10]. Memoirs by early twentieth-century Kazakh intellectuals reflect not only the cultural and intellectual aspirations of the period but also the linguistic textures through which these aspirations were expressed^[10].

3.1. Lexical Patterns

These memoir texts, often composed in the Kazakh language and sometimes interspersed with Russian or Ottoman Turkish elements, operate on multiple levels of linguistic complexity^[5]. Their language is a site where personal experience, collective memory, and cultural identity intersect. The authors, as participants and observers of a significant historical moment, use language strategically to reinforce cultural continuity, maintain linguistic heritage, and construct coherent narrative frameworks^[11].

A notable linguistic feature of these memoirs is the blend of formal and colloquial registers. While the overall style tends to be formal, befitting the memoir's documentary function, frequent intrusions of colloquial expressions, proverbs, and idiomatic phrases occur^[12]. This hybridity reflects the dual function of the memoirs as both scholarly documentation and oral storytelling, bridging the gap be-

tween elite discourse and popular tradition. The use of oral narrative elements, such as repetition, parallelism, and formulaic expressions— evokes the Kazakh oral heritage, lending the text immediacy and cultural authenticity^[6].

Another key aspect is the employment of evaluative language to frame experiences and personalities^[4]. The memoirists frequently use adjectives and adverbs to convey moral judgments, praise interpersonal bonds, or express disapproval. This evaluative discourse is linguistically realized through a combination of semantic fields related to honor, loyalty, and justice, and syntactic constructions such as emphatic particles and modal verbs that express certainty or obligation^[13]. These linguistic strategies reinforce the memoirs' role not merely as passive records but as active participants in the construction and reinforcement of cultural memory^[14].

The authors also pay close attention to deixis and temporal markers, situating their narrative within a clearly defined spatiotemporal context^[15,16]. Deictic expressions such as "this land," "our people," and "at that time" serve to anchor the narrative in the physical and cultural realities of Kazakh life. This grounding of narrative voice in place and time establishes an intimate connection between the author, the subject matter, and the intended readership, facilitating identification and empathy^[3].

Code-switching and borrowing from Russian and other languages appear intermittently, reflecting the multilingual reality of the Kazakh intellectual environment at the time^[17]. This linguistic intertextuality serves both practical and stylistic functions: practically, it reflects the bilingual or trilingual competence of the authors and their readers; stylistically, it enriches the narrative texture and signals engagement with broader cultural and intellectual contexts^[18]. Yet, the predominant linguistic identity remains firmly Kazakh, and the selective use of foreign lexemes often serves to create emphasis, introduce specialized terminology, or mark stylistic contrast^[19].

The narrative structure itself is often cyclical or episodic rather than strictly linear, reflecting indigenous modes of storytelling and a worldview shaped by collective memory and oral tradition. This structural choice is linguistically supported by temporal adverbs, conjunctions, and repetition patterns that create a rhythm characteristic of oral narrative forms. Such structuring allows the memoir

to transcend mere chronological recounting and instead become a layered reflection on memory, identity, and cultural heritage^[20].

Importantly, the memoirs use a distinctive narrative voice that blends first-person singular and collective perspectives. The frequent oscillation between “I” and “we” serves to articulate both individual experience and collective belonging. This duality in narrative voice is linguistically marked by shifts in personal pronouns, verb conjugations, and possessive forms, which Halliday’s systemic functional linguistics categorizes as shifts in interpersonal metafunction expressing social roles and relationships.

Pragmatically, the memoirs employ various speech acts that perform functions beyond mere information transmission. These include acts of exhortation, commemoration, lamentation, and reflection. The language is often performative, aiming to mobilize readers’ emotions and cultural awareness^[20]. The use of direct address, vocatives, and rhetorical questions creates a dialogic interaction with the reader, emphasizing the memoirs’ role as tools of linguistic and cultural transmission.

The rich interplay of linguistic features—from the blending of formal and colloquial registers to the strategic use of narrative voice and pragmatic speech acts—creates a textured narrative that documents experience and constructs collective cultural identity^[3]. Having outlined these broad linguistic characteristics, it is now essential to delve deeper into the specific lexical, morphological, syntactic, and pragmatic patterns that underpin the memoirs of Alash movement figures^[16]. This detailed analysis illuminates how these linguistic elements serve not only expressive purposes but also fulfill important cultural and stylistic functions within the texts.

Building upon the detailed linguistic analysis of memoir texts by Alash movement figures, this section examines

the specific lexical, morphological, syntactic, and pragmatic patterns that characterize these narratives. Such patterns reveal the authors’ linguistic choices and illuminate underlying cultural and rhetorical functions embedded in the language^[20].

Lexically, the memoirs are marked by a distinct blend of culturally specific and historical terminology rooted in Kazakh traditions^[17]. Frequent lexical fields include concepts related to land and homeland (“жер” – land, “отан” – fatherland), kinship and community (“туыс” – relative, “халық” – people), and heroism or moral qualities (“ерлік” – heroism, “бағдат” – fate/destiny). These terms evoke a shared cultural memory and reinforce collective identity through language^[21]. Ahmet Baitursynuly’s statement “Тілі жоғалған ұлттың өзі де жоғалады” (“A nation that loses its language will also lose itself”) exemplifies how lexical choices can frame language as central to cultural preservation^[7]. A central feature of the memoirs lies in the productive use of derivational morphology, especially nominalizing suffixes -лық/-лік, -дық/-дік, -тық/-тік. These forms transform adjectives and verbs into abstract nouns that encapsulate key social and ethical values. Through such morphological devices, the texts elevate everyday language into ideological discourse.

Table 2 illustrates how key Kazakh root words are transformed through derivational suffixes into abstract nouns, encoding moral, social, and cultural values. It demonstrates the central role of morphology in shaping ideological discourse within the memoirs. By showing the linguistic mechanism through which concrete concepts like “hero” or “life” become broader cultural or ethical categories, the table highlights how the authors fuse language, memory, and identity, turning everyday vocabulary into instruments of collective reflection and cultural preservation.

Table 2. Examples of derivational morphology in Alash memoirs.

Root Word	Derived Form	Meaning
ер (hero)	ерлік	heroism
азат (free)	азаттық	freedom
әділ (just)	әділдік	justice
бір (one/unity)	бірлік	unity
тір (life)	тірлік	livelihood/existence

For instance, the expression «Бірлік жоқ болса, тірлік жоқ» (“Without unity, there is no life”) demonstrates how morphological construction fuses ethical principles with cul-

tural memory. Such linguistic creativity transforms individual reflection into collective wisdom, resonating with oral traditions while articulating modern political aspirations.

Borrowings and loanwords from Russian and Turkic languages appear selectively, often carrying administrative, scholarly, or formal connotations, reflecting the multilingual context of the time^[17]. This lexical borrowing is systematically employed to signal modernity or stylistic nuance, thereby enhancing textual richness without implying a political agenda^[22].

3.2. Morphological Patterns

Morphologically, the memoirs demonstrate a nuanced use of Kazakh agglutinative structures, particularly in suffixation, which encodes case, possessive relations, and verbal aspects. Authors often utilize suffixes to create nominalizations and abstract nouns, elevating personal or local experiences into universal or culturally resonant concepts, such as “freedom,” “justice,” or “unity.” The proverb “Бірлік жоқ болса, тірлік жоқ” (“Without unity, there is no life”) illustrates morphological parallelism with rhyme and suffixation, reinforcing communal and cultural cohesion^[7].

Verb morphology is also significant, as aspectual markers distinguish between completed and ongoing actions, thereby highlighting temporal relations within the narrative. Evidentiality markers occasionally appear, signaling source reliability and enhancing the texts’ narrative authenticity^[10].

3.3. Syntactic Patterns

Syntactically, the memoirs exhibit a mixture of complex and compound sentence structures alongside simpler, more direct clauses. Complex sentences are often employed in reflective or explanatory passages, facilitating the expression of cause and effect relations, contrasts, and temporal sequencing. Imperative syntax and asyndetic coordination, as in Mirzhakyp Dulatov’s exhortation “Оян, қазақ! Ғылым, білім, саясат жолына түс, іс қыл!” (“Awaken, Kazakh! Follow the path of science, education, and scholarship, act!”), function as stylistic devices to engage the reader and emphasize cultural or intellectual encouragement^[8].

Parallelism and repetition emerge as prominent syntactic devices, echoing oral traditions and reinforcing key thematic or emotional elements. Recurrent use of similar clause structures or repeated phrases serves both mnemonic and rhetorical functions, creating a rhythmic cadence that engages the reader and emphasizes central narrative points.

Another syntactic feature is the frequent use of participial and relative clauses, which provide additional descriptive detail and nuance. This elaboration allows the memoirists to render vivid portraits of people, places, and events, situating them within a richly textured social and cultural context.

3.4. Pragmatic Features

From a pragmatic perspective, speech acts within the memoirs perform multiple functions beyond mere description. Assertive acts predominate, establishing factual accounts and experiential claims. Expressive acts conveying emotions such as grief, hope, or admiration are abundant, humanizing personal experiences and connecting the narrative to shared affective and cultural experiences.

Directive speech acts also appear, though subtly, as the authors occasionally encourage readers toward reflection, learning, or engage in cultural activities. This persuasive dimension highlights the memoirs’ role in fostering cultural awareness and appreciation.

Politeness strategies are nuanced. While the memoirs primarily adopt a tone of authority and confidence, moments of deference or respect toward elders, teachers, or cultural exemplars are linguistically realized through honorifics and formal address. This reflects Kazakh cultural norms and the memoirs’ embeddedness within social hierarchies.

Deictic expressions serve important pragmatic functions by creating an immediate connection between author, text, and reader. Spatial and temporal deixis situates events concretely, while person deixis shifts fluidly between first-person singular and plural, negotiating individual and collective perspectives^[5].

Intertextuality is also pragmatically significant. The memoirs frequently allude to traditional Kazakh sayings, poetry, or historical chronicles, inviting readers to engage in a shared cultural dialogue. These allusions function as cultural anchors, reinforcing collective memory and identity through language.

Furthermore, the memoirs display careful management of epistemic stance. Authors employ modal verbs and adverbs to indicate degrees of certainty, possibility, or doubt, reflecting the interpretive nature of recalling past events. This linguistic hedging acknowledges the subjectivity of memory and enhances the narrative’s credibility by transparently presenting its limitations^[21].

Table 3 illustrates how the Alash movement memoirs employ a variety of linguistic strategies across multiple levels to construct a compelling narrative of cultural identity, memory, and resistance.

Table 3. Linguistic levels and their functions in Alash memoirs.

Linguistic Level	Key Features	Functional Role and Ideological Significance
Lexical	Nationalistic and culturally specific vocabulary (e.g., “жер” – land, “отан” – fatherland)- Borrowings from Russian and Turkic languages with political/administrative meanings	Reinforces Kazakh collective identity and cultural memory- Signals modernity or colonial influence, often critiqued or appropriated for nation-building
Morphological	Extensive use of agglutinative suffixes encoding case, possession, aspect- Nominalizations forming abstract ideological concepts (freedom, justice, unity)	Elevates personal/local experiences to universal ideological categories- Enables succinct expression of complex political ideas
Syntactic	Mix of complex, compound, and simple sentence structures- Use of parallelism and repetition- Frequent participial and relative clauses	Reflects narrative depth and oral storytelling tradition- Enhances mnemonic and rhetorical impact- Provides vivid descriptive detail
Pragmatic	Predominance of assertive, expressive, and directive speech acts- Nuanced politeness strategies (honorifics, formal address)- Use of deixis (spatial, temporal, person)- Management of epistemic stance through modality and hedging	Establishes authorial authority and emotional engagement- Balances respect with assertiveness, reflecting cultural norms- Creates immediacy and reader connection- Negotiates credibility and subjective memory

At the lexical level, the blend of indigenous Kazakh terms with selected Russian and Turkic loanwords illustrates a deliberate linguistic hybridity that reflects both cultural preservation and interaction with external linguistic influences^[22].

Morphologically, the use of agglutinative suffixes and nominalizations enables the authors to generalize specific personal experiences into broader conceptual categories, thereby elevating narrative reflections into culturally resonant themes such as unity, moral virtue, and communal responsibility^[2].

Syntactically, the memoirs balance complex sentence constructions with simpler forms, integrating elements of oral tradition such as parallelism and repetition. These devices contribute to both the rhetorical force and cultural resonance of the texts^[23].

Pragmatically, the memoirs employ a range of speech acts to convey authority, express emotional depth, and foster shared cultural understanding. Politeness strategies correspond to Kazakh social hierarchies, while deixis situates narratives concretely in time and space, establishing a connection with readers. The careful management of epistemic stance through modality and hedging reflects negotiation between authorial certainty and the inherent subjectivity of memory^[20].

“Служение народу зависит не от знаний, а от характера” (Service to the people depends not on knowledge, but on character) – Alikhan Bokeikhan^[24]. Pragmatically, this statement functions as ethical guidance, illustrating how language encodes cultural values and moral reasoning within the memoir genre.

Overall, **Table 3** encapsulates how the linguistic features of Alash memoirs function not only as tools of storytelling but also as instruments for expressing cultural norms, ethical reflection, and collective identity.

Building on this detailed exploration of lexical, morphological, syntactic, and pragmatic features, it is essential to interpret these patterns within broader theoretical frameworks^[4]. Sociolinguistic and discourse analytical perspectives illuminate how language operates not only as a communicative tool but also as a medium for identity construction, social interaction, and cultural memory^[25].

From a sociolinguistic standpoint, the memoirs exemplify a dynamic linguistic landscape where varieties, registers, and codes intersect^[26]. The texts exhibit an interplay between vernacular Kazakh forms and influences from Russian and Turkic languages, reflecting the multilingual environment characteristic of early twentieth-century Kazakhstan. Such a setting highlights language as both a marker of identity and a medium for creative expression.

Selective lexical borrowing, particularly from Russian in administrative or technical contexts, illustrates code-switching phenomena that serve stylistic and pragmatic functions. The memoirists’ deployment of loanwords demonstrates how linguistic hybridity can articulate nuanced cultural and intellectual engagement, while preserving the predominance of Kazakh as the narrative core^[22]. This aligns with sociolinguistic theories of language contact and identity negotiation, emphasizing how speakers manipulate linguistic resources to achieve expressive and social goals within complex multilingual contexts.

Moreover, the agglutinative morphological structures in Kazakh serve as a means of encoding complex social relations and abstract concepts. The rich system of suffixation allows for nuanced expression of possessive and relational meanings, supporting the narrative construction of collective belonging. This morphological complexity is emblematic of Kazakh as a highly inflected language, where morphology and syntax intertwine to produce culturally meaningful expressions.

Syntactically, the use of complex and compound sentences can be understood through the sociolinguistic concept of register variation^[27]. The memoirs' shifts between simpler, more direct clauses and elaborate constructions reflect variations in formality and narrative function. More complex sentences coincide with reflective or explanatory passages, signaling a higher register appropriate to intellectual discourse and historical narration. Simpler sentences ground the narrative in immediacy and accessibility, resonating with oral storytelling traditions prevalent in Kazakh culture.

Pragmatically, the memoirs perform multiple speech acts aligned with the social functions of language described in sociolinguistics. Assertive acts establish the memoirists' authority as eyewitnesses and cultural narrators, while expressive acts communicate emotions, memory, and shared experiences. Directive acts, even when implicit, encourage reflection or cultural engagement, reinforcing the memoirs' role as instruments of communal expression.

Deictic expressions, particularly person deixis, highlight the fluidity of identity construction. The oscillation between first-person singular and plural reflects the authors' negotiation between individual experience and collective perspectives. This linguistic strategy aligns with Anderson's concept of "imagined communities," where social identity is constructed through shared narratives and discursive practices^[3].

From a discourse-analytical perspective, the memoirs function as texts that shape social and cultural understanding. Applying Fairclough's framework of critical discourse analysis reveals how linguistic features—lexical fields related to home, community, and shared values, morphological nominalizations, syntactic complexity, and pragmatic speech acts—combine to produce coherent narrative worlds^[4].

3.5. Intertextuality and Memory Encoding

Intertextuality is particularly prominent, as the memoirs evoke traditional Kazakh sayings, poetry, and historical

chronicles^[4]. These intertextual links legitimize the narrative by embedding it within a broader cultural heritage, reinforcing collective memory and continuity. Simultaneously, the memoirs reinterpret and creatively engage with other texts, demonstrating narrative dialogue across time and genres^[11].

The use of modality and epistemic stance illustrates strategies to manage certainty, credibility, and perspective. By linguistically hedging statements and acknowledging the subjectivity of memory, the authors present themselves as reflective and reliable narrators, strengthening the texts' rhetorical impact. This approach resonates with Bakhtin's concept of dialogism, where utterances exist within a network of competing voices and perspectives^[6].

Furthermore, the memoirs enact what Fairclough terms "social practice," whereby language both shapes and is shaped by the social and cultural context^[4]. Linguistic constructions of collective identity, valorization of virtues, and the narration of shared experiences are not simply descriptive but constitute performative acts that sustain cultural continuity.

The pragmatic politeness strategies correspond with cultural norms of respect and hierarchy, yet coexist with assertive and directive tones. This duality reflects the complex sociocultural environment in which the memoirists wrote, balancing deference toward elders and teachers with the need to engage readers in a meaningful way.

Having identified these distinctive lexical, morphological, syntactic, and pragmatic patterns, it is essential to interpret them within broader sociolinguistic and discourse-analytical frameworks^[28]. This approach allows a deeper understanding of language in the memoirs as an active site of identity construction, social interaction, and cultural memory preservation. Examining these texts through such theoretical lenses highlights the intersection of language, social norms, and narrative strategies. Memoirs thus emerge not only as historical records but also as performative texts shaping and sustaining cultural and linguistic continuity^[29].

The analysis underscores that identity is not a fixed essence but a continuously negotiated discursive construct, mediated through linguistic practices that both reflect and shape social and cultural realities^[20]. This perspective offers valuable insights into ongoing processes of cultural expression and transformation in Kazakhstan and comparable multilingual contexts.

In examining the memoir texts of the Alash movement figures, it is crucial to understand how the interrelated concepts of self-expression, narrative voice, and linguistic encoding of memory function as foundational mechanisms through which identity, history, and culture are constructed and transmitted. These concepts form a triadic framework revealing the complex ways language operates not merely as a communicative tool, but as an active agent in shaping personal and collective realities.

Self-expression is the most immediate and intimate dimension of the memoir genre^[30]. It refers to the individual's attempt to convey inner experiences, emotions, and reflections through language. For the Alash memoirists, self-expression is intertwined with cultural and intellectual commitments. Their texts are not neutral accounts; rather, they are acts of bearing witness, conveying lived experiences, social interactions, and culturally significant events^[31].

From a linguistic perspective, self-expression manifests through carefully chosen lexical items, emotive vocabulary, and stylistic markers conveying subjectivity. Frequent use of first-person pronouns, modal verbs expressing necessity or possibility, and evaluative adjectives highlights the narrator's agency and personal stance. Expressions of resolve ("I must," "we should strive") or reflection ("our shared experience," "the past we remember") anchor the narrative in a personal yet collective framework^[10].

Moving beyond individual self-expression, narrative voice encapsulates how the memoirist positions themselves within the story and in relation to the audience^[6]. Narrative voice involves tone, perspective, and discursive orientation. It enables the memoirist to negotiate identity as both subject and storyteller, blending personal memory with broader cultural narrative^[32].

The Alash memoirs frequently employ a hybrid narrative voice that is simultaneously authoritative and dialogic. Drawing on Bakhtin's theory of dialogism, the narrative voice is polyphonic, incorporating multiple perspectives—personal, communal, and intertextual—within a single text^[6]. This polyphony allows the memoirists to engage with diverse cultural references and historical contexts, thereby foregrounding multiple layers of experience and meaning^[11].

Linguistically, narrative voice is marked by shifts in modality, tense, and direct address. Past tense situates events

historically, while present-tense reflections bridge past and present, inviting readers into a shared temporal and affective space. Direct questions ("Do we remember this moment?") create interactivity, fostering identification and engagement. These strategies demonstrate how language operates as a tool for shared reflection and cultural articulation.

Integral to both self-expression and narrative voice is the linguistic encoding of memory—how personal and collective memories are shaped, preserved, and transmitted through language. Memory is an interpretive process mediated by linguistic structures and cultural codes. The memoirs exemplify how memory is constructed through narrative sequencing, metaphor, and intertextuality^[33].

This encoding involves selective emphasis and framing, highlighting culturally significant events while minimizing peripheral details. Challenging experiences or disruptions are often conveyed through metaphors of absence or dislocation, while moments of cultural continuity employ metaphors of presence or renewal.

Culturally specific metaphors and idioms facilitate "collective memory," where individual recollections resonate with shared historical consciousness. Oral traditions such as epic storytelling, proverbs, and formulaic expressions serve as mnemonic devices and narrative strategies, linking past, present, and future.

The narrative organization is often cyclical or fragmented, reflecting indigenous temporalities. Flashbacks and shifts in focalization challenge linear narrative expectations, producing complex memory effects consistent with Genette's narratological concept of anachrony.

The interplay between self-expression, narrative voice, and memory encoding is particularly salient in multilingual and multicultural identity formation^[31]. The Alash memoirists use these linguistic strategies to convey individual experiences while embedding them in shared cultural frameworks. By articulating personal experience in collective voice, encoding memories in culturally resonant language, and engaging readers dialogically, the memoirs function as texts that preserve and transmit cultural knowledge^[14].

Drawing on Butler's theory of performativity, the memoirs enact identity through repeated linguistic acts that produce and sustain social and cultural reality. Language in these texts does not only represent identity but actively constitutes it, becoming a site of memory, reflection, and cultural

continuity.

Building on this triadic framework, it is essential to ground the analysis within established theoretical models that elucidate how language operates in the Alash memoirs. Applying systemic functional linguistics, critical discourse analysis, and sociolinguistic theory deepens understanding of language's multifunctional role—not just storytelling, but identity construction, social interaction, and cultural memory preservation.

M.A.K. Halliday's systemic functional linguistics (SFL) highlights language's multifunctionality: ideational (representing events and social relations), interpersonal (author-reader positioning through modality and evaluation), and textual (narrative cohesion and emphasis)^[5]. Norman Fairclough's critical discourse analysis (CDA) situates these linguistic features within power and ideology, revealing language as resistance against colonial domination and cultural erasure. Memoirs use discourse strategies like positive self-representation and negation of colonial identities, enacting discursive nationalism^[4]. Benedict Anderson's concept of the "imagined community" explains how memoirs enable dispersed Kazakh subjects to imagine collective identity through shared language and narratives, transcending space and time^[3]. Anthony D. Smith's ethno-symbolism emphasizes myths, memories, and symbols in nation-building. Alash memoirs invoke ancestral lineage and cultural symbols, becoming repositories of ethnic symbolic capital^[10]. Mikhail Bakhtin's dialogism enriches understanding of narrative voice and heteroglossia, where personal memory, official historiography, oral tradition, and political discourse interact, allowing marginal voices to challenge dominant discourses^[6].

Together, these frameworks illuminate the complex linguistic and discursive strategies in Alash memoirs: SFL provides tools for micro-textual analysis, CDA contextualizes features socio-politically, Anderson and Smith frame memoirs as nation-building artifacts, and Bakhtin explains narrative complexity and voice multiplicity.

Having outlined the key theoretical frameworks that illuminate how language constructs identity, memory, and agency in the Alash memoirs, it is now crucial to apply these perspectives directly to the texts themselves. The memoirs of the Alash leaders form a linguistically and culturally rich corpus, where the interplay of Kazakh oral traditions, Russian

literary influences, and evolving political ideologies manifests in distinctive lexical, morphological, syntactic, and pragmatic patterns. Examining these textual features through the lens of systemic functional linguistics, critical discourse analysis, and nationalism theory allows for a nuanced understanding of how language encodes the complexities of personal experience and collective identity during a pivotal moment in Kazakh history.

The memoir texts produced by the leaders of the Alash movement constitute a rich linguistic and cultural corpus that reflects the socio-political struggles, collective memory, and identity construction of early 20th-century Kazakh intellectuals. These texts are not only historical documents but also complex linguistic artefacts requiring careful analysis to understand how language encodes the nuances of personal experience, political ideology, and national identity.

A key feature of these memoirs is their hybridity in language use, reflecting the transitional socio-historical context of the Alash movement. The authors often navigate between Kazakh oral traditions and Russian literary norms, resulting in a distinct narrative style that combines vernacular expressions, archaisms, and neologisms with syntactic structures influenced by Russian academic prose. This linguistic hybridity functions as a marker of the intellectuals' dual engagement with their native culture and the colonial administrative framework.

Lexically, the memoirs exhibit frequent use of culturally loaded terms connected to Kazakh social organization, kinship, and traditional customs. Words such as *zhuz* (tribal division), *bi* (judge), *aul* (village), and *bata* (blessing) recur throughout the texts, anchoring the narrative firmly in an ethnocultural milieu. Simultaneously, the texts incorporate political and ideological lexemes from Russian and European discourses—terms like reform, autonomy, and nation—revealing the intellectuals' engagement with modern political thought.

Morphologically, the memoirs display a preference for nominalization and compound constructions that condense complex historical and social phenomena into compact linguistic units. This is particularly evident in the frequent use of deverbal nouns and abstract concepts that foreground ideological reflection. Such morphological patterns facilitate a formal register, which legitimizes the memoirs as authoritative historical accounts.

Syntactically, the narrative structure tends to alternate between complex, hypotactic sentences that provide detailed descriptions and simpler, paratactic constructions that convey immediacy and emotional intensity. This syntactic variation creates a dynamic rhythm in the texts, allowing the authors to balance scholarly exposition with personal testimony. The frequent use of relative clauses and participial phrases serves to elaborate on events and characters, enriching the narrative texture.

Pragmatically, the memoirs employ various speech acts and politeness strategies reflecting the authors' intentions to assert authority, appeal to readers' emotions, and establish ideological solidarity. For example, the use of direct address, rhetorical questions, and evaluative adjectives positions the authors as moral guides and national advocates. The strategic deployment of pathos, ethos, and logos appeals strengthens the persuasive impact of the memoirs.

Intertextuality is another salient linguistic characteristic. The memoirs engage dialogically with official historical narratives, folk tales, and Islamic texts, weaving a tapestry of references that situate the Alash movement within a broader cultural and religious continuum. This intertextual network enriches the semantic depth of the memoirs and reinforces the authors' nationalist discourse.

The narrative voice in these texts often oscillates between the personal and the collective, employing first-person plural pronouns to evoke a sense of shared experience and national unity. At the same time, the deployment of personal anecdotes and autobiographical details adds authenticity and emotional resonance. This invites readers into an intimate space of memory and reflection.

A systematic examination of the linguistic elements present in the memoir texts reveals consistent patterns underpinning their distinctive narrative style and communicative objectives. These texts reflect the socio-political struggles and collective memory of early 20th-century Kazakh intellectuals. They also embody complex linguistic choices that encode political ideology and national identity.

At the lexical level, the frequent use of culturally specific terms related to Kazakh social organization, kinship, and customs serves as semantic anchors that assert ethnic distinctiveness and resist cultural assimilation. This vernacular vocabulary coexists with imported political and ideological lexemes from Russian and European discourses, illustrating

the intellectuals' engagement with colonial modernity and their aspirations for reform and autonomy.

Morphologically, a marked preference for nominalization and compound constructions abstracts actions and qualities into conceptual forms, elevating the memoirs' register to one befitting authoritative political and historical discourse. Syntactically, the interplay between complex hypotactic structures and simpler paratactic sequences creates a dynamic narrative rhythm balancing detailed exposition with emotional immediacy.

Pragmatically, the memoirs utilize performative speech acts and politeness strategies, positioning the authors as both moral guides and national advocates, appealing to readers' shared values through pathos, ethos, and logos. Cohesion is further enhanced through deixis and anaphora, situating the reader firmly within the temporality and spatiality of the narratives.

Together, these linguistic features coalesce into a multifaceted narrative voice that oscillates between the personal and the collective, intertwining individual memory with broader nationalist discourse. This complex linguistic tapestry invites readers into an intimate yet communal space of reflection, resistance, and affirmation of identity.

From a sociolinguistic and discourse-analytical perspective, the memoirs exemplify how language mediates and constructs social realities rather than merely reflecting them. Fairclough's framework of critical discourse analysis underscores that language is embedded within power relations and ideological struggles, vividly apparent in the texts^[4]. The linguistic practices serve as tools of cultural and political resistance, enabling the Alash intellectuals to assert their vision of national identity, historical truth, and collective memory.

Moreover, the integration of concepts such as self-expression, narrative voice, and linguistic encoding of memory offers a comprehensive analytical lens for understanding these memoirs as dynamic sites of identity formation. These interrelated notions reveal how language mediates both personal and collective experiences, allowing memoirists to navigate the complexities of history, culture, and belonging. Through this lens, the memoirs emerge not only as personal testimonies but as collective narratives sustaining and evolving Kazakh identity amid colonial and postcolonial challenges.

Overall, the linguistic features of the Alash mem-

oirs—lexical hybridity, morphological formality, syntactic diversity, pragmatic inclusivity, and intertextual complexity—are intricately tied to their ideological and cultural functions. These linguistic patterns are strategically deployed to preserve cultural specificity while integrating political modernity, to elevate discourse through formal structures, to sustain narrative flow and emotional engagement, and to persuade and mobilize readers both affectively and intellectually.

Thus, the memoirs of Alash movement figures stand as vibrant linguistic acts that do not merely represent Kazakh national identity but actively construct and reshape it. They illustrate how language, as a dynamic and multifaceted resource, mediates history, memory, and ideology. The texts embody a postcolonial struggle for recognition, self-definition, and cultural survival. The study of these texts offers invaluable insights into the power of language as both a repository of heritage and a dynamic instrument of identity formation and political expression in the Kazakh context.

4. Discussion

Hybridity in Kazakh memoirs is articulated both as a lived theme and as a literary-linguistic strategy. As a thematic concern, it reflects the lived experience of navigating multiple cultural, social, and linguistic systems, encompassing Kazakh nomadic traditions, Russian and Turkic influences, Islamic heritage, and the broader Soviet cultural and literary framework. As a narrative choice, it enables writers to merge multiple languages, oral and written memory practices, and diverse literary conventions.

In these texts, hybridity is not simply a passive reflection of multilingual realities; it is actively constructed through choices in vocabulary, syntax, narrative organization, and intertextual reference. Authors negotiate the tension between vernacular oral forms and formal literary norms, between collective memory and individual experience, and between culturally specific idioms and universal narrative techniques. This makes hybridity one of the most distinctive and productive features of Kazakh life writing, shaping how identity, memory, and cultural continuity are articulated across generations.

Furthermore, hybridity provides a lens for examining the interplay between language, culture, and power. The

memoir becomes a site where social transformation, literacy, and literary innovation intersect, revealing how authors mediate between inherited traditions and new cultural frameworks. In this sense, hybridity is both a window into the historical and linguistic dynamics of Kazakh society and a tool through which writers creatively negotiate, preserve, and transform cultural and linguistic heritage.

4.1. Hybridity as a Linguistic Strategy – Examining the Blend of Kazakh Oral Traditions with Russian and Turkic Influences as Both a Stylistic and Cultural Choice

In the Kazakh memoir tradition, hybridity becomes particularly salient. Kazakhstan's cultural and linguistic landscape reflects centuries of interaction among Kazakh, Russian, Turkic, Islamic, and Soviet literary influences^[32]. Memoirists from this region often work within and across these expressive systems, negotiating identity and cultural expression through a layered repertoire of storytelling practices, languages, and intergenerational memory. Although Kazakhstan's historical trajectory differs from contexts shaped by overseas colonialism, many Kazakh authors write from a context of linguistic and cultural complexity^[33]. Over time, Kazakh life writing has come to reflect both nomadic oral heritage and textual conventions shaped by Russian-language education and literary norms. The memoir thus becomes a site where diverse cultural registers intersect: traditional genres, such as *zhyr* (epic song), *terme* (didactic poetry), and oral anecdote are embedded within autobiographical prose, resulting in formally hybrid texts.

The early to mid-20th century introduced new discursive and literary frameworks, including expanded access to education, literacy, and publishing networks. These developments fostered the emergence of Kazakh literary memoirs combining personal narrative with reflections on language, cultural practice, and identity^[34]. Since the 1990s, writers have increasingly revisited earlier decades of social and linguistic change, including migration, urbanization, and language contact, using autobiographical memory to explore how individual lives intersect with evolving cultural and linguistic landscapes. Here, the memoir functions not merely as a record of personal experience but as a literary form through which authors reconstruct memory, negotiate cultural and linguistic identity, and reflect on dynamics of language, nar-

rative, and selfhood.

Kazakh memoirs frequently exhibit traits common to life writing globally, including ambivalence of identity, interweaving personal and collective memory, genre experimentation, and the articulation of complex subjectivities within multilingual environments. This makes hybridity one of the genre's most distinctive and productive features, enabling authors to represent the plural and evolving nature of identity.

Table 4 shows the primary linguistic strategies used by Kazakh memoirists to navigate hybridity. It demonstrates how authors blend multiple languages, oral genres, and syntactic patterns to create texts that reflect both oral traditions and formal literary norms. By analyzing these strategies, we can see how memoirs function as sites of cultural negotiation, where authors articulate personal, collective, and historical identity within multilingual and intergenerational contexts.

Table 4. Linguistic strategies and genre blending in Kazakh memoirs.

Element	Textual Example	Function / Significance
Code-switching	Kazakh → Russian (in official terms)	Positions formal and cultural identity
Lexical borrowing	Turkish, Arabic words	Preserves Islamic and Turkic cultural memory
Genre blending	Zhyr / terme → autobiography	Supports oral tradition within written form
Syntax	Long hypotactic sentences	Ensures cohesion of episodic memory and authorial style

4.2. Oral Tradition in Written Memoirs

Figure 1 illustrates how oral forms (zhyr, terme, songs, proverbs) influence written autobiographies, resulting in hybrid textual forms that preserve rhythm, cadence, and cultural context while adapting to literary norms. A defining dimension of Kazakh memoirs is the persistence of oral discourse patterns within written narrative. Epic forms, proverbs, and formulaic expressions are preserved, with many passages retaining the cadence characteristic of oral performance^[33]. Linguistically, memoirs display a subtle hybridity of registers, blending formal and colloquial language, integrating Russian, Turkic, and Islamic lexical items, and occasional code-switching, all of which serve to preserve oral traditions

within literary frameworks^[35,36]. Morphosyntactic experimentation, such as nominalizations, long hypotactic sentences, and evidential markers like *degen* and *eken*, transforms episodic memory into cohesive narrative. Pragmatically, authors employ imperatives, hortatives, rhetorical questions, and direct addresses, maintaining a dialogic connection with readers and reinforcing shared cultural identity. Intertextual references to Kazakh oral poetry, Islamic scripture, and Russian literature further enrich the narratives, embedding the individual voice within multiple cultural traditions^[34]. Together, these features allow memoirs to function as “frozen performances,” capturing the rhythm and style of oral storytelling while adapting them to a modern autobiographical framework.

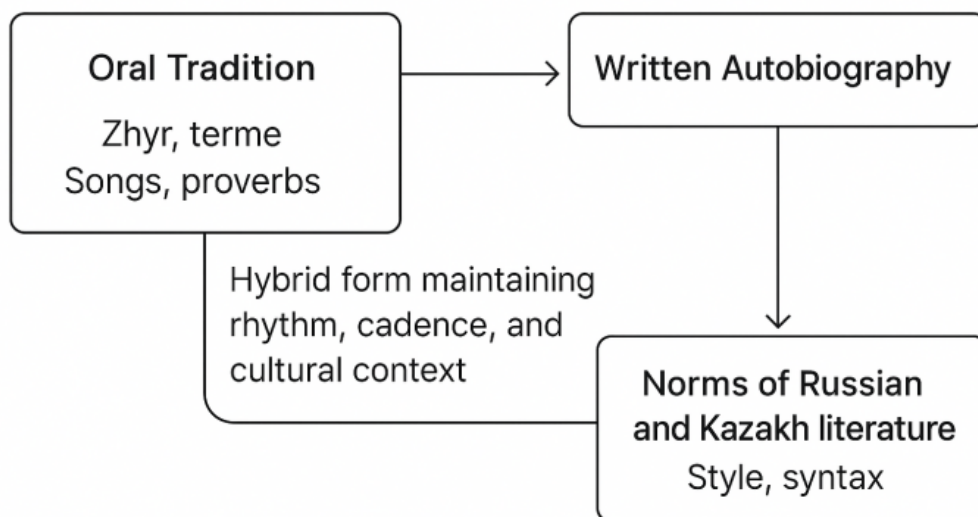


Figure 1. Interaction between oral and written traditions in Kazakh memoirs.

4.3. Editorial Mediation of Texts

During the Soviet period, memoirs were shaped by formal and editorial constraints, often appearing under labels such as *zhizneopisanie* (life description) or *ocherk* (sketch). Authors navigated these frameworks by blending personal reflection with literary conventions, integrating biographical, fictional, and reportage elements. Notable examples include Bauyrzhan Momyshuly, whose wartime journals were adapted by Alexander Bek into *Volokolamsk Highway*^[37], illustrating the interplay between firsthand experience and editorial shaping. Mukhtar Auezov's essays and fictional works, such as *Abai's Path*, similarly interweave individual

and collective memory, reflecting broader literary and social contexts. Editorial mediation thus played a crucial role in defining narrative form and linguistic choices, influencing both style and thematic presentation.

Table 5 illustrates how historical, social, and editorial conditions influenced memoir writing in early to mid-20th-century Kazakhstan. It demonstrates how authors adapted to formal publishing constraints while maintaining linguistic hybridity and cultural specificity, integrating oral, Islamic, Turkic, and Russian literary elements. The table emphasizes the interplay between historical context, narrative form, and linguistic choices in shaping memoirs as both personal and culturally embedded texts.

Table 5. Historical and stylistic features in memoirs of the early to mid-20th-century.

Element	Example from Text	Function / Significance
Editorial mediation	Zhizneopisanie / ocherk labels	Shapes narrative form; authors negotiate personal reflection with literary conventions ^[37]
Linguistic hybridity	Blending formal and colloquial registers; code-switching	Reflects multilingual context of Kazakh intelligentsia; preserves cultural specificity ^[35,36]
Morphosyntactic experimentation	Nominalizations, long hypotactic sentences	Transforms episodic memory into structured narrative; enhances narrative cohesion and authorial voice
Intertextual and cultural references	Oral poetry, Islamic texts, Russian literature	Embeds individual experiences in cultural memory; strengthens continuity and identity ^[34]

4.4. Historical Contextualization of Linguistic Choices

The early to mid-20th-century marked a period of profound cultural and linguistic transformation in Kazakhstan, as educational reforms, rising literacy, and expanding print culture created new conditions for memoir writing. Autobiographical prose became a space where authors negotiated tensions between vernacular expression and emerging literary norms. Linguistic hybridity in memoirs is particularly evident among Alash leaders, whose texts demonstrate a blend of formal and colloquial registers, lexical borrowing, and code-switching that reflects the multilingual realities of the Kazakh intelligentsia while preserving oral and cultural specificity^[35,36]. Syntactic and morphological patterns, including complex sentence structures, nominalizations, and evidential markers, allow episodic memories to cohere into structured narratives, enhancing both narrative cohesion and authorial voice. Pragmatic elements, such as performative speech acts and strategic deixis, create interaction between

authors and readers, inviting reflection and reinforcing collective identity. Intertextual references to oral poetry, Islamic texts, and Russian literature situate individual experiences within broader cultural and literary contexts, strengthening the continuity of cultural memory. In sum, the linguistic choices in these memoirs not only reflect historical and social changes but actively mediate cultural identity, memory, and resilience, demonstrating that language in autobiographical writing is a dynamic and performative instrument rather than a passive conduit of information.

Table 6 illustrates how memoirists in the early to mid-20th-century used linguistic and pragmatic features to structure narratives and mediate cultural identity. It highlights the performative aspect of language, showing that memoirs were not only records of personal experience but also instruments for sustaining oral traditions, negotiating collective memory, and reflecting sociolinguistic changes in Kazakhstan. This table connects historical context with concrete textual strategies, illustrating the dynamic interaction between language, culture, and narrative form.

Table 6. Pragmatic and intertextual elements in Kazakh memoirs.

Feature	Example	Function in Memoirs
Nominalization	“Oyan, qazaq!” → formal structure	Creates an authoritative tone
Evidential markers	degen, eken	Indicate the source of information and epistemic stance
Imperatives / hortatives	Direct address to the reader	Mobilizes cultural identity
Intertextuality	References to oral poetry, the Qur'an, Russian literature	Connects personal narrative with cultural and literary memory

4.5. Limitations and Prospects for Further Research

The corpus under analysis primarily comprises works by prominent Alash figures, which may not capture the full diversity of literary and linguistic practices in Kazakh society. Future studies could include memoirs from different social backgrounds or comparative regional texts to provide a more comprehensive picture. Additionally, interdisciplinary approaches combining literary, linguistic, and anthropological perspectives could deepen understanding of the cultural and linguistic resonance of these texts. Collectively, the lexical, morphosyntactic, pragmatic, and intertextual features demonstrate that memoirs function as both personal narratives and collective discourses, embedding cultural values into linguistic form and mediating identity, memory, and cultural resilience.

5. Conclusion

This study demonstrates that the memoirs of the Alash leaders function as structured sites of discursive negotiation, where language mediates personal identity, collective memory, and cultural continuity^[3,8,38]. Employing Critical Discourse Analysis (CDA) and Systemic Functional Linguistics (SFL), the research identifies how these texts construct social, cultural, and ideological meanings beyond mere historical records.

CDA reveals ideologically informed language choices reflecting authority, belonging, and social positioning. Code-switching between Kazakh and Russian navigates linguistic hierarchies, with Russian indexing formal spheres and Kazakh foregrounding intimacy and cultural authenticity. Oscillation between first-person singular (“I”) and plural (“we”) indicates dual subjectivity, asserting individual experience and collective representation, aligning with Anderson’s notion of “imagined communities”^[3]. Authorial imperatives, such as Mirzhakyp Dulatov’s “Оян, қазақ!”^[8] and Baitursynuly’s

“Тілі жоғалған ұлттың өзі де жоғалады”^[38], performatively mobilize readers toward cultural preservation.

SFL analysis shows how lexical, morphological, and syntactic patterns shape meaning. Nominalizations, hypotactic sentences, and suffixation create an authoritative register, transforming personal experiences into reflective narratives. Evidential markers (degen, eken) signal epistemic stance, while intertextual references embed narratives in broader cultural frameworks^[36,37]. Morphosyntactic experimentation and pragmatic features, including rhetorical questions and parallel structures, preserve the performative quality of oral storytelling in written form^[34].

The combination of CDA and SFL demonstrates that hybridity is deliberate and functional. These memoirs balance vernacular oral forms with literary conventions, individual memory with collective experience, and culturally specific idioms with universal narrative techniques, encoding social norms, values, and knowledge^[32,33].

Ultimately, the memoirs act as performative cultural and linguistic self-fashioning. Lexical choices, grammatical structures, and intertextual references show the texts as active mediators of historical consciousness, cultural resilience, and identity negotiation^[3,8,38]. They illustrate the inseparable interplay of language, culture, and ideology, offering a model for analyzing how autobiographical texts encode historical consciousness, negotiate hybridity, and perform cultural continuity in complex sociolinguistic environments.

Author Contributions

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

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Conflicts of Interest

The authors declare that there is no conflict of interest.

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