


## ARTICLE

### Prose Style of Kadzhikumar Shabdanuly in Kazakh Literature

Aikerim Mursal<sup>1</sup> , Alua Tanzharikova<sup>1</sup>, Sharapat Abisheva<sup>2\*</sup>, Aitkul Dossybayeva<sup>3</sup>, Salikha Kh. Yussimbayeva<sup>4</sup>,  
Assemzhan Zhaparova<sup>5</sup>, Aray Zhundibayeva<sup>6</sup>

<sup>1</sup>The Department of philology, Abai Kazakh National Pedagogical University, Almaty 050010, Kazakhstan

<sup>2</sup>The Department of Kazakh philology, Yessenov University, Aktau 130000, Kazakhstan

<sup>3</sup>The Department of Kazakh Language and Literature, Faculty of Philology, South Kazakhstan Pedagogical University  
Named after Uzbekali Zhanibekov, Shymkent 160012, Kazakhstan

<sup>4</sup>The Department of World Languages, Yessenov University, Aktau 130000, Kazakhstan

<sup>5</sup>The Department of Foreign Philology and Translation Studies, Al-Farabi Kazakh National University, Almaty 050040,  
Kazakhstan

<sup>6</sup>The Department of Kazakh literature, Abai Kazakh National Pedagogical University, Almaty 050010, Kazakhstan

## ABSTRACT

This article examines the prose style of Kadzhikumar Shabdanuly, one of the significant representatives of modern Kazakh literature. Particular attention is paid to the stylistic and genre characteristics of his works, including the figurative system, plot composition, use of national color and lexical and stylistic devices. The purpose of the study is to determine his contribution of Kadzhikumar Shabdanuly to the development of Kazakh literature through the analysis of his prose style. The influence of folklore traditions, ethnopsychological aspects and historical and cultural context on the formation of the author's writing style is analyzed. The study outlines the main themes and motives of the works of Kadzhikumar Shabdanuly, identifies the features of the plot structure and composition of his prose and explores the system of images and the specifics of the characters. The linguostylistic and intertextual analysis of the novels of "Qylmys" and "Pana" determined the influence of Kazakh folklore, ethnocultural traditions and historical context on the writer's style. The lexical and stylistic devices used by the author and their role in the creation of Kadzhikumar Shabdanuly's

#### \*CORRESPONDING AUTHOR:

Sharapat Abisheva, The Department of Kazakh philology, Yessenov University, Aktau 130000, Kazakhstan; Email: [abisheva\\_sharapat@mail.ru](mailto:abisheva_sharapat@mail.ru)

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prose style in the context of modern Kazakh prose were characterized. As a result of the study, key features of the writer's style were revealed, which allow us to rethink his contribution to the development of Kazakh prose.

**Keywords:** Kadzhikumar Shabdanuly; Kazakh Prose; Artistic Style; Kazakh Literature; Ethnocultural Traditions; Figurative System

## 1. Introduction

Consideration of artistic literary style plays an important role in reviving the values in the national language, improving the cognitive thinking of people, expanding their spiritual life, and providing national education. Modern Kazakh literature passed into a new stage of development by combining the revival of the national spiritual heritage and modern artistic pursuits. Any nation who forget their language lose their identity as a nation. It is known that literary works of many authors have found their place in the Kazakh language and there are very important names in describing events related to the history of the language and the history of the nation. The use of the author's individual style reveals the historical reality of that society at a certain period. At the same time, literary works are used to comprehensively understand the author's character and the environment, because literary works make a great contribution to creating a holistic artistic thought <sup>[1]</sup>.

The prose works of Kadzhikumar Shabdanuly are among the works of high artistic and aesthetic value, revealing national identity and ethnocultural features. In this regard, the present research work is relevant in terms of identifying the prose style of one of the distinguished writers of his time, Kadzhikumar Shabdanuly, and the features of his literary heritage and determining his place in modern Kazakh literature. Most parts of his prose were written in prison.

Shabdanuly was born in 1925 in the village in Eastern Kazakhstan, the family fled from the famine of 1932–1933 to Xinjiang. ...During the Cultural Revolution Shabdanuly participated in a nationalist Kirghiz-Kazakh Society. In 1958 he was arrested and imprisoned for political activities and sentenced to 22 years in China. He was released in 1980, and in 1982 published the first volume of his novel 'Qylmys (Crime) in Urumqi. The second volume was printed in 1985. The third and the fourth volumes were already set for printing when Shabdanuly was arrested again <sup>[2]</sup>.

Kadzhikumar Shabdanuly is one of the founders of Chinese Kazakh literature which is one of the dialects of Kazakh literature. During the time he spent many years of his life in a Chinese prison, he created several unique literary works for Kazakh literature. The Chinese government burned many of his works written in prison, only the novels *Qylmys (Crime)* and *Pana (Shelter)* have survived. Both of the writer's above-mentioned novels are considered as works of prison. Thus, the essence of Kadzhikumar Shabdanuly's compositional techniques is reduced to "the creation of some complex unity, a complex whole, and their meaning is determined by the role they play against the background of this whole in the subordination of its parts. Kadzhikumar Shabdanuly is a unique person who laid the foundation for Chinese-Kazakh literature. Especially a person who skillfully described and psychologically assessed the psychology of the Kazakh nation, which was forced to leave its homeland, when it went to a foreign land" <sup>[3]</sup>.

However, the writer's creative heritage has not been systematically studied from the point of view of literary criticism, and his artistic style and his literary depiction have individual character. They depict the history of the Kazakh nation in the 19th century, the worldview and mentality of that time. Shabdanuly's prose style should be considered as a unique masterpiece that contributes to the flourishing of modern Kazakh literature.

The study of his literary works make a significant contribution to the spiritual life of the nation. The stages of development of the Kazakh literary language of Kadzhikumar Shabdanuly's prose style are based on ethnographic studies and essays, ethnophrasologisms. It was proven and substantiated by scientists such as R. Syzdyk, N. Uali, G. Smagulova, providing a variety of linguistic, ethnographic, cognitive data in their research.

In general, the research is focused on exploring the literary methods used by Kazakh writer Kadzhikumar Shabdanuly, with a particular emphasis on the depiction of Kazakh identity, his portrayal of characters and his in-

fluence on modern Kazakh prose. In this connection, the research deals with the following issues:

(1) *What literary methods are used to create the character system and the features of the depiction of the whole nation in Kadzhikumar Shabdanuly's prose?*

(2) *How are the ethnocultural identity and folklore traditions of the Kazakh people reflected in the writer's works?*

(3) *How does the writer's literary heritage influence the development of modern Kazakh prose?*

Overall, the research aims at establishing a deeper understanding of Shabdanuly's literary significance both within the context of Kazakh literature and in the broader sphere of cultural preservation, while also assessing the evolution of Kazakh prose in the modern era.

## 2. Material and Methods

The following research methods were used in the analysis of Kadzhikumar Shabdanuly's prose:

*Content analysis:* The thematic and ideological content of the works was deeply analyzed, and the main issues and ideas were identified. This method studied the writer's creative direction and views.

*Linguostylistic analysis:* Shabdanuly's individual writing style, expressive means, methods of depiction and linguostylistic features were analyzed.

*Intertextual analysis method:* Connections with other literary texts, literary allusions and quotations in Shabdanuly's works were studied and this method revealed the writer's inter-literary connections and influences.

Through the complex use of these methods, the prose works of Kadzhikumar Shabdanuly was comprehensively studied, and his place and significance in Kazakh literature were understood more deeply. The materials of the study were the novels of "Qylmys" and "Pana" by Kadzhikumar Shabdanuly.

## 3. Literature Review

During the 19th century, Kazakh literature gradually began to transition from an oral tradition to a written one. Along with the Zhyrau tradition, new literary trends were formed. One of the main trends in fiction during this period was realism. Abai's poetry and Ybray Altynsarin's prose

were written in this direction <sup>[4]</sup>.

With the socio-economic, socio-political and ethno-cultural development of the people's life, the language undergoes changes and new topics appear. The change in the vocabulary of the language is due to the emergence of new words, expressive means that did not exist in the language before, and the disappearance of obsolete words in its composition <sup>[5]</sup>. These processes have a great influence on not only the emergence of the vocabulary of the language, they indicate that the literary language is constantly improving.

The fact that literary works found in folklore are found in large numbers in the works of Kadzhikumar Shabdanuly. In their analysis of literary features of Kadzhikumar Shabdanuly's prose style, Mursal and Ermekova <sup>[6]</sup> focus on identifying the characteristic features of his literary style, including the use of linguistic means, the structure of prose and literary style. The authors note the richness and expressiveness of Shabdanuly's language, his ability to convey emotions and atmosphere through detailed description and metaphorical use of words. The study emphasizes the unique composition of the texts, where the author masterfully combines traditional and modern elements, creating a harmonious narrative. Particular attention is paid to the use of symbolism, allegories and other literary techniques that give the works depth and ambiguity.

Our previous study provides valuable insight into the literary heritage of Kadzhikumar Shabdanuly and his contribution to the development of Kazakh literature. The analysis allows for a deeper understanding of the mechanisms of creating a literary text and the style features of this outstanding writer. Another article, called "The System of Images in the Novel by K. Shabdanuly "Qylmys (Crime)" by Mursal and Tanzharykova <sup>[7]</sup> is devoted to the analysis of the figurative system of the work of Kadzhikumar Shabdanuly. The study focuses on identifying key images and their role in revealing the themes and motives of the novel. The authors examine the central images of the novel, their symbolic meaning and influence on the development of the plot. The role of images in the theme is considered as a means of expressing the main themes of the work, such as moral dilemmas, social problems and internal conflicts of the characters. The study emphasizes the structure of the figurative system and the relationship between different images and their role in creating a holis-

tic picture of the world of the novel. This study provides a deep understanding of the prose style used by Kadzhikumar Shabdanuly to convey complex ideas and emotions, and also reveals the features of his literary style. The analysis of the figurative system of the novel allows us to better understand the mechanisms of the impact of the work on the reader and its artistic value.

The article “Oratorical discourse in Kajikumara Shabdanuly’s novel “Asylum (Refugee)” by Mursal et al.<sup>[3]</sup> is devoted to the analysis of the use of oratorical elements in the work of Kajikumara Shabdanuly. The research focuses on the identification and interpretation of speech constructions, characteristic of oratorical style, and their role in the development of the plot and the disclosure of characters. Kajikumara Shabdanuly’s novel *Asylum* explores themes of social injustice, internal conflict and human resilience. It is mentioned that the author skillfully uses rhetorical questions, archaic words, metaphors and hyperboles to emphasize the emotional tension and depth of the characters’ experiences. These expressive means and stylistic devices increase the impact of his prose style on the readers, creating vivid and memorable images.

The structure of his novels is built in such a way that oratorical elements fit organically into dialogues and monologues, reflecting the inner world of the heroes and their interaction with the surrounding reality. This also contributes to a deeper understanding of the motivation of the characters and their development throughout the story. In general, the use of oratorical discourse in the novel “*Pana (Refugee)*” emphasizes the artistic value of the work and its ability to influence the reader, causing deep reflections on social and moral issues.

This study provides a deep understanding of the prose style used by Kajikumara Shabdanuly to convey complex ideas and emotions, and also reveals the peculiarities of his literary style. The analysis of the oratorical discourse enables a better understanding of the mechanism of the work’s impact on the reader and its artistic value.

## 4. Results and Discussion

The analysis of the prose style of Kadzhikumar Shabdanuly’s prose is based on the novels of “*Qylmys*” and “*Pana*”. We can distinguish the main themes and ideological content of Kadzhikumar Shabdanuly’s prose.

Kadzhikumar Shabdanuly’s prose is aimed at reflecting national spirituality, historical memory, moral values, and the essence of Kazakh society faced with the changes of the times. The main themes in the writer’s prose are:

### 1. Historical Memory and the Fate of the Nation: Connecting Past and Present

Shabdanuly intricately links the past and present through his depiction of the Kazakh people’s struggles. By portraying the difficult historical periods experienced by the nation, he emphasizes the lasting impact of past events on contemporary identities. The writer presents historical events not as distant occurrences but through the intimate, personal experiences of individual characters, showing how national history is interwoven with individual fate. This thematic approach serves as a reflection on the resilience and endurance of the Kazakh people through adversity.

### 2. Kazakh Family and Traditional Values: The Heart of Social Structure and Education

The writer explores the family as a cornerstone for the preservation of traditional values, social roles, and national education. The transmission of ancestral knowledge, moral teachings, and cultural customs from one generation to the next is a key focus. This subheading also addresses how Shabdanuly portrays family as the foundation for understanding personal responsibility, respect for elders, and the maintenance of national heritage in the face of modern challenges.

### 3. Morality and Spiritual Purity: Honesty, Justice, and Honor in Character Development

Shabdanuly’s works specifically focus on the categories of honesty, justice, honor, duty, and faith. These values are embodied in the actions and decisions of the characters, reflecting the writer’s commitment to portraying the ideal moral compass that defines both personal integrity and the well-being of society. The characters’ journeys are often marked by moral dilemmas and the pursuit of spiritual purity, underscoring the importance of inner strength and ethical clarity in navigating life’s challenges.

### 4. Social Problems of Kazakh Society: The Impact of Modernization and the Crisis of National Consciousness

Shabdanuly’s critical examination of contemporary social issues in Kazakh society, particularly the spiritual

crisis caused by rapid urbanization and globalization. The writer highlights the disintegration of traditional values and the erosion of national consciousness in a modernizing world. Shabdanuly's works critique the loss of cultural identity and the societal shifts that come with industrialization, offering a sobering view of the tensions between maintaining cultural heritage and adapting to the pressures of global change.

The ideological core of the writer's works is the preservation of the culture and spiritual heritage of the Kazakh people, the continuity of history, and a new understanding of national identity. Kadzhikumar Shabdanuly's novel "Pana" is an important work that deeply describes the history and culture of the Kazakh people. To complement the prose style of the novel with specific examples, we can define the following excerpts and analyses:

#### 1. Main themes and ideological content

The historical fate and national identity of the Kazakh people occupy a central place in the novel. For example, in one excerpt the author writes: *Bizdin xaliqtin basinan otken talay zobalan, talay qiindiqtar oni sindirmadi, kerisinshe, shindadi. Arbir awir kezennen keyin qazaqtin rwxı janarip, kusheye tusti* (The many hardships and difficulties that our people have experienced have not broken them, but rather strengthened them. After each difficult period, the Kazakh spirit has been renewed and strengthened).

In this passage the author reveals that the Kazakh people do not give in to difficulties, but, on the contrary, become stronger.

#### 2. The system of characters and features of their depiction

The characters in the novel include different social groups. For example, one of the main characters is a simple herdsman. Through his life, the author depicts the traditional Kazakh way of life: *Qoyshinin qolindagi tayagi – onin omirinin ajiramas boligi. Ol tayaqpen tek qoy aydap qoymaydi, sonimen birge jerdin tinisin sezinedi, tabigatpen tildesedi.* (The shepherd's staff is an integral part of his life. He not only drives the sheep with a staff, but also feels the breath of the earth, communicates with nature).

This excerpt from 'Pana' describes the shepherd's life in harmony with nature.

#### 3. Reflection of ethnocultural identity and folklore traditions

The novel widely reflects the Kazakh customs and traditions. For example, in one section, the Nauryz holiday is described: *Nawriz keldi degenshe, jana omir bastaldi degen soz. Awildin ulken-kishisi bir-birine qonaqqa barip, nawriz kojeden dam tatadi. Bul – birlik pen tatwliqtin merekesi.* (As soon as Nauryz comes, a new life begins. The young and old of the village visit each other and taste Nauryz kozhe. This is a holiday of unity and harmony). In this passage the place and significance of Nauryz holiday in Kazakh culture was depicted.

#### 4. The influence of literary heritage on modern Kazakh prose

The novel "Pana" had a great influence on modern Kazakh literature. The author's touching on historical themes and glorification of national values became an example for other writers. For example, the following lines from the novel: *Otkendi bilmey, bolashaqti boljaw qiin. Tariximiz – bizdin aynamiz, odan sabaq alw – parizimiz.* (It is difficult to predict the future without knowing the past. Our history is our mirror, and learning from it is our duty).

This idea is also reflected in the works of modern Kazakh writers, who also attach special importance to history and culture. In the novel "Qylmys" the author's own fate and his struggle against injustice and the issues of national identity take central place. For example, in the novel's main character's answer to the investigator: *Ia, duris aytasız, menin jariq duniege kelip, jer basip jurgenimnin ozi qilmis, - deydi ol tergewshige. - Sonan keyingi en ulken qilmisker - menin anam. Eger sol kisi meni jariq duniege akelmese, jeti jasimda qolimnan jetelep, osi elge alip otpese, onda keyingi qilmistardin birde-biri bolmas edi...* (Yes, you're right, the very fact that I was born and walked the earth is a crime," he tells the investigator. "The next biggest criminal is my mother. If that woman had not given birth to me, had not taken me by the hand and taken me to this country when I was seven, then none of the subsequent crimes would have happened...).

In this excerpt, the author shows the early stages of his own life and influence of subsequent events.

In general, Kadzhikumar Shabdanuly's novel "Pana" is a valuable work that deeply reflects the spiritual world,



history and culture of the Kazakh people. The authenticity of the characters in the novel, the reflection of ethnocultural characteristics and folklore traditions had a significant impact on the development of modern Kazakh prose.

The characters in Kadzhikumar Shabdanuly's prose are depicted in relation to different social groups and historical periods. His character system is mainly divided into several types (Table 1).

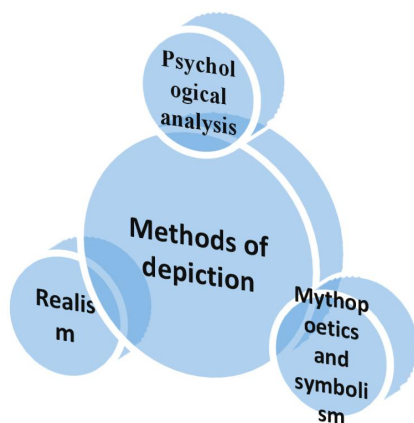
**Table 1.** Types of characters in Kadzhikumar Shabdanovich's prose style.

Characters	Description
Historical statesmen and epic heroes	The writer revives the great figures of the past through artistic methods, filling their lives with legendary and mythological elements.
Representatives of the common people	The stable elements of national identity are revealed through the images of working people, herders, carpenters, elders, and mothers.
Complex psychological images	The deep philosophical meaning of human nature is revealed through characters whose inner worlds are full of contradictions.

Each of the characters in the novel is distinguished by their own fate, inner world. Their psychological portraits are depicted deeply and realistically. For example, the main character's answer to the investigator clearly shows his internal contradictions and struggle.

### The System of Characters and Their Features of Depiction

The writer's methods of literary style depiction of characters are a set of his prose style that determine the content of the work, the nature of the characters, and the idea conveyed to the readers (Figure 1). Each method plays an important role in literature with its own characteristics.



**Figure 1.** Kadzhikumar Shabdanovuly's prose style.

1. *Realism* is one of the most widespread directions in the literature of Kadzhikumar Shabdanovuly's prose style. This method aims to depict the reality of life as accurately and convincingly as possible. The writer reveals the inner world, psychological turmoil, and thoughts of his characters through life situations. The main feature of realism is to deeply show society and human behavior by realistically depicting scenes of everyday life. In such works, the actions of the characters, the environment, and social conditions are convincingly described.

2. *Mythopoeics and symbolism* - this method means the reflection of the mythological worldview and artistic thinking system of the people in literature. The writer gives a deep meaning by using examples of myths, legends and beliefs. Mythopoeic elements give his prose style a special national flavor and symbolism helps to reveal the inner world of the characters. For example, archetypal images, natural phenomena, and historical events in folk tales have symbolic meanings. Using this method, the writer conveys some phenomena indirectly, but metaphorically.

3. *Psychological analysis* is a method based on a deep study of the characters' souls. Here, a person's inner thoughts, feelings, stream of consciousness, and emotional turmoil are described in detail. This method is especially widely used in the direction of modernism and realism. In order to understand the reason for the character's actions, his thinking system and psychological characteristics are deeply revealed. In psychological analysis, literary techniques such as monologue, inner thoughts, and dreams are often used.

By combining one or more of these methods, the writer increases the impact of the work, makes the reader think, and deepens its literary value. Kadzhikumar Shabdanuly's novel "Crime" occupies a special place in Kazakh literature. In this work, the author realistically depicts the difficult periods of his life, especially the years spent in prison. The structure of the novel is unique: each chapter is written as a response to the investigator, this approach immerses the reader deeper into the inner world of the investigation process.

K. Shabdanuly often solves complex artistic problems in his novels. In the novel "Pana", the author convincingly depicts the heroism and eloquence of Zuqa. The author realistically describes that era through the language

of the characters in the novel. He also uses obsolete words in his linguistic usage. The work of art itself is the fruit of a certain era. It contains a secret that reveals the appearance and reality of that period. The main reason for the author's use of obsolete vocabulary in the work is probably also related to the chronotope of the work. Since this work is about the hero Zuqa batyr's rise to power between 1882 and 1928, not being burdened with the verbal details that describe those times would have weakened the artistic power of the work. Now let's dwell on the obsolete vocabulary units identified in the novel "Pana", which was the object of our study. The work reflects the ethnocultural identity and folklore traditions of the Kazakh people, the customs, traditions and culture of the Kazakh people. The author raises the issues of preserving the national identity and passing it on to future generations.

As a result of analyzing the influence of the literary heritage on modern Kazakh prose, we can say that the novel "Qylmys" had a great influence on modern Kazakh literature. The author's frank presentation of historical reality, glorification of national values and artistic skill are an example for modern writers.

Kazhygumar Shabdanuly's novel "Qylmys" is a valuable work that deeply reflects the history and culture of the Kazakh people. The authenticity of the characters in the novel, the reflection of ethnocultural characteristics and folklore traditions had a significant impact on the development of modern Kazakh prose<sup>[8]</sup>.

Kadzhikumar Shabdanuly is a writer who used special techniques in Kazakh literature in depicting the national spirit and cultural values. His works are distinguished by their realistic depiction of the traditional worldview and way of life of the Kazakh people. Through his works, the writer revives the Kazakh folklore heritage, glorifies national values, and conveys ethnographic details in artistic ways. Proverbs, legends, folk oratory, folk traditions, and ethnographic descriptions are widely found in his works.

*1. Linguistic expression and folklore motifs* in the works of Kadzhikumar Shabdanuly reflect the rich folklore heritage of the Kazakh people. His works are based on folk wisdom, from the speech style of the characters to the general narrative style. In particular, proverbs and fixed phrases play a special role in revealing the characters' character. For example, in the wording of the writer's characters:

- *Enbek etsen erinbey, toyadi qarnin tilenbey»– enbek suygishtikti dariptew ushin (If you work, you will not be satisfied, your hunger will not be satisfied) - to glorify hard work;*
- *Jaqsı soz – jarım iris – soz qadirin ugindirw maqsatında (A good word is a half a share) - in order to convey the value of words;*
- *Batır – bir oqtıq, bay – bir juttıq (A hero is a bullet, a rich man is a swallow) - to show the transience of life.*

His works also contain legends and stories rooted in the mythological consciousness of the Kazakh people. Through legends and fairy tales, the nature of the characters is revealed, and their actions are given a deep philosophical meaning. For example, telling about the fate of one of his characters, the writer uses folk legends: *Qazaq dalasında burın bir kedey jigit bolıptı. Ol enbekqorlıgının arqasında bayıp, xalqın ashtıqtan qutqargan eken. Jurt onı el agası tutıp, qurmet korsetipti (Once upon a time there was a poor guy in the Kazakh steppe. He became rich thanks to his hard work and saved his people from hunger. The people treated him like a brother and respected him).* This fairy-tale-like narration suggests that the people highly appreciate labor.

In addition, elements of oratory are clearly reflected in the dialogues of the characters. The thoughts of the elders, the fair decisions of the judges, and the advice of mothers not only reveal the character depiction, but also increase the educational value of the work.

## 2. Traditional worldview

The writer's works comprehensively describe the close connection of the Kazakh people with nature and their nomadic lifestyle. The harmony of nature and man occupies an important place in the traditional worldview of the Kazakh people<sup>[9]</sup>. For example, in one of the works, the following thoughts are expressed by the hero regarding nature: *Zher – anamiz, aspan – akemiz. Sw – tirshiliktin kozi, ot – omirdin jilwi. Qazaqtin bar bolmisi osi tort qubilisqa baylanisti” – bul sozder xalıqtin tabıgattı qalay tusingenın jane onı qasterlegenın korsetedi. Sonimen qatar, koshpeli madeniettin elementteri shıgarmalarda erekshe korınis tabadı. Mal sharwashiligimen aynalısatın qazaqtardıń tirshiligi jıl mezgilderine tikeley baylanisti bolip keledi (Earth is our mother, sky is our father. Water is the*

source of life, fire is the warmth of life. The very existence of the Kazakhs depends on these four phenomena). These expressions depict how the people understood and revered nature.

In addition, elements of nomadic culture are particularly reflected in the works. The life of Kazakhs engaged in animal husbandry is directly related to the seasons. For example, the writer describes the hard work of herders in the winter as follows: *Qar qalin jawgan sayin jilqi tebindewge shiga almay, ashiga tusti. Qart malshi kozin kokjiekke tigip, borannin basilganin kutti. Ol biletin: bul dalada mal da, adam da tabigatqa baginadi. (As the snow fell deeper, the horses could not go out to ride, and they became hungry. The old herdsman fixed his eyes on the horizon and waited for the blizzard to pass. He knew: in this steppe, both cattle and people are subject to nature).* This scene clearly shows the hardships of nomadic life, but at the same time the laws of steppe life.

Another manifestation of the traditional worldview is usually considered as a respect for Kazakh customs and traditions <sup>[10]</sup>. The writer's works extensively describe Kazakh traditions such as weddings, feasts, and receptions. For example, in one of his stories, the bride's wedding ceremony is described: *Aq jawliq jambilgan jas kelinin aldinda ulkender jinaldi. Jirshi dombirasin shertip, jana tusken kelinge bata berdi: – Aq bosagan berik bolsin! – dep, ulkender kezek-kezek tilekterin aytti. (The elders gathered in front of the bride dressed in white robes. The singer played his dombra and blessed the newlywed: - May your white threshold be strong! - and the elders took turns expressing their wishes).*

This scene reveals the respect and special importance that the Kazakh people attach to the newlywed.

### 3. Ethnographic description

The everyday life of the Kazakh people is realistically depicted in the works of Kadzhikumar Shabdanuly. Through ethnographic elements, the writer aims to convey Kazakh culture to future generations.

- The interior of the yurt - descriptions of such items as *tekemet, carpet, chest, pot, and kurak blanket*;
- National dishes - traditional dishes such as *kumys, shubat, boursak, zhent, and kazy-karta* are often mentioned;

- Traditional rituals - *cradle-laying, presentation, Nauryz* celebration are widely described.

For example, in one of the works, the writer describes Kazakh hospitality as follows: *Kelgen qonaqti dastarxanga akelip, aldina qoydi basin qoydi. Aqsaqal onin qulagin kesip, batasin berdi. Jastarga et, jent, qimiz berildi. Dastarxan basinda aqsaqaldar otkendi aytip, jastarga aqil-kenesin aytti (The guest who arrived was brought to the table and a sheep's head was placed in front of him. The elder cut off his ear and blessed him. The young people were served meat, zhent and koumiss. At the table, the elders talked about the past and gave advice to the young).*

In general, this scene deeply reflects the traditional Kazakh table and the culture of hospitality. The prose style of Kadzhikumar Shabdanuly can be distinguished as an important style of Kazakh literature. His works deeply describe the harmony of historical truth and artistic thought, the spiritual world of the Kazakh people. The writer's glorification of ethnocultural values, the authenticity of his characters, and the promotion of national ideas had a special influence on the development of modern Kazakh prose. In this regard, the study of his work plays an important role in determining the direction of Kazakh literature.

### 4. Archaisms in Kadzhikumar Shabdanuly's proses

Archaic words, which make up the obsolete layer of the Kazakh vocabulary, represent a complex and multi-layered system. This depends on their: (a) degree of obsolescence, (b) the basis of archaization; (c) the possibility of their use <sup>[11]</sup>. They include:

(1) words that have completely disappeared from the Kazakh language. Words found only in written monuments of the Kazakh language;

(2) words that do not occur in the language as independent lexical units, but are preserved as the roots of some words;

(3) words that have disappeared from the language as independent lexical units for a certain period of time, but have reappeared <sup>[12]</sup>.

Old bookish words often serve as a key element in historical works. Therefore, the lexical layer of the novel "Pana" and "Qylmys" by the writer Khadzhikumar is very rich in obsolete words. However, their frequency of use is not the same. The writer's increased use of old bookish



words in his literary work may also be aimed at reintroducing old words into the active vocabulary layer. We have grouped old bookish words in the work as obsolete words, religious words, and Arabic-Persian words.

(1) The obsolete archaic words: *itarqa, tekemet, kisen, egew, jendet, ukirday, qaqsal, saylawit, bubi, dawperim, abew jilan, segiz qanat aq kumbez, taqsir, sirmaq, mosqal, adwin, sarkidir, qatira, qumgan, awlie, nawbet, manpagat, gadilet, karlenw, bugaq, budirmaq, qamajaw, kebis, masi, kamzol, kamshat borik, shapan, xanim, qul, xaneke, qubijiq, dagwa, xan, tore, bi, qandibalaq, shonjar, qawqar, sanlaq, shiritki, kepkeude, urtbikesh, jarmes, sawin, ukirday, sarbaz, shabarman, mashayiq, tayji, zurgan, zangi, elwbasi, jelemik, dagaldiq, aperbaqan, sibirlaq, kompis, barimta, zabir, kerezow, zobalan, toganaq, shaqay, shom, mor, mistan, jalmawiz, tajal, kendir, kerwen, baspaq, soyil, shalma, qiyampuriz, aydahar, alakewim, shekpen, shuganaq, tulip, kebeje, timaq, taqiya, kazekey*, and many other words are realia which are peculiar to old Kazakh language.

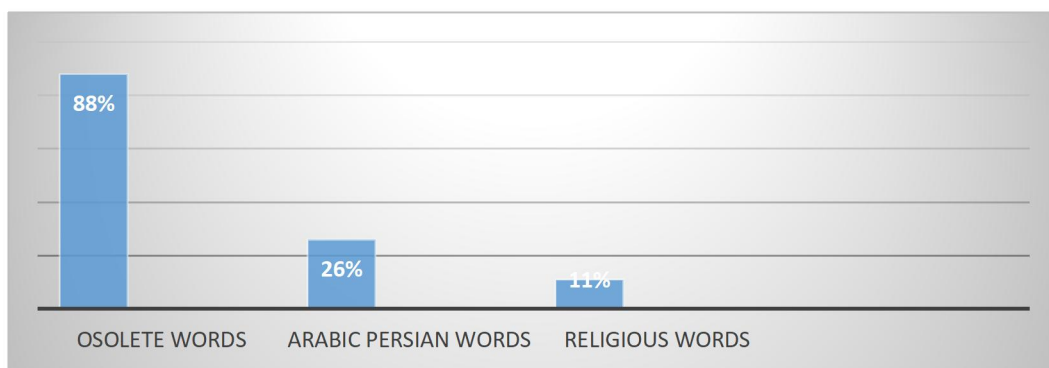
(2) Arabic-Persian words: *pende, peshene, juda, derxal, xaziret, ramat, apendi, mawzin, jam, nashput, nizam* and etc.

(3) Religious words: *jahan (hell), illahi, prophet, fatwa, alhamdullahi, surah, sin, muhim, sinner, marriage, rassulullah, hadith, oppressed, dua, verse, munafih, astaghpirallah, shariat, azazil, waswaas, assabir rahman, bisabir shaytan, wailen fire, fairy, apjemir, demon* etc. **Figure 2** demonstrates the old bookish words in the work of K. Shabdanuly.

Among the three groups of words, there is a large number of obsolete words (88%). This proves that many obsolete words in the passive layer of the vocabulary en-

hance the artistic effect of the writer. In addition, there are phrases consisting of two or more words, one component of which is an old bookish word: *ojar minez (a bad temper), kazzap molda (a cunning mullah), koni jibimey kendini kesilw (a man who is cut off without a break), buyigip uyqili-oyaw jatqanday (a man who is like a sleepy-head), arwagi aspadaw (a ghost who is flying)* and many others.

The phrase *minezi ozhar* –(bad character) is found in the lines of the poem “Girat’s land, Korugly’s war with Raikhan the Arab” (Girat’s land, Korugly’s war with Raikhan the Arab). In the text, this expression is used in its own meaning. In addition, in M. Auezov’s work: *Duysen is a man from the Zhagyanek clan. He wrote a false complaint against Abai and put the poet in prison for 8 years. He himself committed theft, but he was a glutton, bad character, and a fool* <sup>[13]</sup>, p. 112. In K. Shabdanuly’s work: *The upbringing of his learned father, who had studied in the famous Islamic madrasah of Central Asia, showed a completely different, brutal cruelty and bad character* <sup>[14]</sup>, p. 27. The word ‘ozhar’, found in volume 48 of Babalar sozy <sup>[15]</sup>, and the word ozhar mentioned in M. Auezov’s work and in the novel “Pana” by Kazhykumar K. Shabdanuly are also used in the sentence in an adjective sense. The words ‘ospadar’, ‘urda-zhyk’, ‘aperbakan’, ‘kerdym-sok’, ‘kenkeles’ are also used as synonyms for the word ‘ozhar’. The fact that this word is used to refer to people with a rude and inconsiderate character, is met regularly in the writer’s work. It is probably due to the fact that it is a direct depiction of a personality with a messy character. From the character created by the writer’s prose style, we can imagine a person with a rough character who is accurate, clear and impressive.



**Figure 2.** The use of old bookish words in K. Shabdanuly’s novel “Pana” and “Qylmys”.

Kazzap molda (Cynic mullah) from Persian means ‘a liar or a deceiver’. In Afghan and Iranian languages, it means ‘an unbeliever’<sup>[15]</sup>. In the 1st volume of the manuscripts of Mashhur-Zhusip, which is about Islamic culture is depicted like: ‘*I am a liar, a thief, a kazzap, a hypocrite, Pray, and, prophet, this day is coming*’<sup>[16]</sup>, p. 36, which has a meaning of ‘a liar, a deceiver’<sup>[16]</sup>. In Shabdanuly’s work this words is also expressed like: – *You are trying to get away with this threat and not catch your tail, kazzap mullah! ... You have enough to do, you can’t stand it anymore, come to your senses. If you don’t come to your senses, this is what you will be punished for. I will bring your mother and four bees here and pronounce your verdict in this house*<sup>[14]</sup>, p. 88.

*Qara nopir (Black horse)* means many hands, army, community. In the 28th volume of Babalar Sozi<sup>[17]</sup>:

*Malinin moldiginan bolsa kerek, merkit awildari jayilsa, alis-alis qonistangan eken. Jaqinraq bir awildin maninan er-toqimdi qara nopir kop at korindi.*

*The second horse is seen as a scythe, a cry came out from Bekseit as a slogan. The country is covered with black horses without showing horses, the dust is covered with black darkness and fog (Mayky bi)*

This poem is found in the work of K. Shabdanuly: *Probably because of the abundance of livestock, the Merkit villages spread, and they settled far and wide. Near one of the villages, many black horses with saddles were seen. It was probably his “destiny” that he had chosen against the name Zuka and his “fate”*<sup>[14]</sup>, p. 92. The word “kara - black” itself has many meanings in Kazakh culture. The word “nopir” (thick) by combining with “black” expresses the semantics of plurality and serves as an adjective in a sentence. In addition, the phrase “thick” is also often used in literary language.

And in Shabdanuly’s work we meet the following expression: “*bayligimen kozge urw. (striking with wealth) or («aynalasi at shaptirim» deytindey mol dastarxanga Zwqanin kozi endi tusti. Birneshe qoy satilip jatqanda segiz qanat uy ortasina uygen mayaday mina molshersiz moldiqti tagi da «asqaqtiq», «bayligimen kozge urw» dep sezindi. Koni jibimey kendiri kesilgen iteli bir toyip qal, tun boyi quyrigindi jerden alma! – degenin goy. (Don’t be a dog with a cut head, don’t take your tail off the ground all night! )- he said. Osi dastarxanindi taqirlasam, osi*

*dawda ozindi taqir jerge otirgizganim (If I make your table bare, I will make you sit on a bare ground in this dispute)*<sup>[14]</sup>, p. 90.

In this case, not being thirsty means not being satisfied with food, ‘while being cut off’ means not being left helpless due to hunger<sup>[18, 19]</sup>. As a result of the combination of these two expressions, the author uses them in the sense of being a poor person who is not quenched with food, not being satisfied with food, and having empty stomachs.

The introduction of obsolete words and expressive means in the description of individual episodes in short texts increases not the stylistic coloring of his prose style, but also reveals the traditional, cultural, social aspects of that time<sup>[20]</sup>. According to our research, Shabdanuly often uses obsolete words and highly emotional expressions in his works. If we compare the words of the ancestors with the meaning of obsolete words in the writer’s work, they have the same meaning. Khadzhikumar Shabdanuly also created new analogies from words and showed his mastery of the language.

In conclusion, the prose style of Khadzhikumar K. Shabdanuly:

- Shabdanuly employs a range of literary methods to develop his character system and to portray the collective identity of the Kazakh nation. His use of **psychological depth** and **symbolic characterization** allows for a nuanced depiction of both individual and collective experiences. Through **multi-dimensional characters**, he reflects the internal and external conflicts faced by the Kazakh people during periods of socio-political change. Additionally, Shabdanuly frequently utilizes **allegorical representation**, where individual characters often symbolize broader national or cultural archetypes. This method helps elevate personal stories into broader reflections of national identity. Shabdanuly’s **narrative structure** often blends realism with symbolic or mythological elements, creating a dual-layered narrative that speaks to both the personal and the collective experience;
- Shabdanuly’s works are rich in references to Kazakh folklore, traditions, and customs, all of which are skillfully interwoven into his storytelling. He uses mythological motifs and traditional symbols

to depict the Kazakh people's deep connection to their land, culture, and heritage. Folklore, often conveyed through oral traditions, serves as a bridge between past and present, showcasing how oral history and storytelling practices are vital to understanding Kazakh identity. Through characters who engage with these traditions or reflect on them, Shabdanuly emphasizes the importance of maintaining cultural ties despite the pressures of modernization. His use of epic themes—such as heroism, honor, and the struggle for justice—further solidifies his work as a vehicle for preserving national myths and values. Additionally, his dialogue and descriptions are infused with local dialects and proverbs, reinforcing the authenticity of his cultural portrayal.

- The author's literary heritage has left a lasting imprint on the development of modern Kazakh prose<sup>[21]</sup>. His focus on cultural identity, historical memory, and individual agency has influenced how contemporary writers approach themes of national identity and personal freedom. Shabdanuly's works laid the foundation for a literary movement that seeks to reconcile the complexities of Kazakh heritage with the challenges of globalization and modernization. Modern Kazakh authors often reference his themes of cultural preservation and social justice, with his narrative style serving as a model for those interested in exploring the tension between the old and the new. Shabdanuly's legacy is evident in how contemporary literature continues to engage with ethnocultural identity, and national pride, encouraging readers to connect with their past while navigating a rapidly changing world.

## 5. Conclusion

Kadzhikumar Shabdanuly's literary style not only help create a compelling character system but also serve as a reflection of the broader sociocultural landscape of Kazakhstan<sup>[22]</sup>. His works effectively preserve and communicate the traditions, values, and folklore of the Kazakh people, while also influencing the trajectory of modern Kazakh prose. Through his intricate weaving of cultural identity

and narrative techniques<sup>[23]</sup>, Shabdanuly has significantly contributed to the preservation of Kazakh heritage and its continued relevance in contemporary literary discourse. In conclusion, the use of Kazakh vocabulary in Shabdanuly's works offers profound insights into the culture, traditions, and language of the ancient eras experienced by the nation. By reviving archaic words, Shabdanuly not only preserves but also enriches the Kazakh lexicon, contributing to the growth and development of the language. His literary approach reflects a deep understanding of the significance of folklore, as he skillfully depicts the lives of the people through both internal and external phenomena. The customs, traditions, and expressive language in his works serve as a powerful tool for conveying the essence of Kazakh identity.

Moreover, Shabdanuly's incorporation of historicalisms—such as religious names, administrative terms, and references to ancient customs, clothing, food, and even the names of months—adds historical depth to his narratives. These elements provide a valuable window into the cultural and social fabric of the past. His exploration of these archaisms invites further study, as they open up multiple avenues for understanding the evolution of the Kazakh language and culture. Through his work, Shabdanuly not only preserves the past but also helps ensure its continued relevance in modern literary discourse.

## Author Contributions

Conceptualization, A.M.; methodology, A.T.; formal analysis, A.M., S.A. and A.D.; investigation, A.M. and S.A.; resources, A.M. and S.K.Y.; data curation, A.T. and A.D.; writing—original draft preparation, A.M. and A.T.; writing—review and editing, A.M. supervision, A.Z. (Assemzhan Zhaparova); project administration, A.M. and A.Z. (Assemzhan Zhaparova); funding acquisition, A.M. and A.T. All authors have read and agreed to the published version of the manuscript.

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## Institutional Review Board Statement

Ethical considerations in this research include ensur-

ing cultural sensitivity in the representation of Kazakh identity, accurately reflecting Shabdanuly's literary legacy, respecting intellectual property, and maintaining integrity in linguistic and comparative analyses to preserve the authenticity of the author's work and cultural context.

## Informed Consent Statement

Not applicable.

## Data Availability Statement

Not applicable.

## Conflicts of Interest

The authors declare that there is no conflict of interest.

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