



# The role of Zhusypbek Aimautov in the development of philosophical and theological concepts in Kazakh literary criticism

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## Abstract

The aim of this article is to critically evaluate the literary works of writer and translator Zhusypbek. Aimautov and establish his role in the in the development of philosophical and theological concepts in Kazakh literary criticism. Therefore, the research question is how philosophical and theological concepts in the critical works of Aimautov contributed to the development of Kazakh literary criticism. The article explores the socio-political and theological-philosophical aspects of the artistic world of Kazakh literature and examines the critical thoughts of Aimautov about the theological aspects of being. An assessment of Aimautov's contribution to the theory of criticism of Kazakh literature from modern positions is given. The characteristic features of theological and philosophical aspects of Aimautov's literary criticism are also determined. A theoretical analysis of Aimautov's critical heritage was carried out, while a classification of works of Kazakh criticism was presented. Using methods including literary analysis, cultural, historical and hermeneutical ones, this comprehensive study of the critical works of Aimautov reveals previously unexplored theological and philosophical aspects of Kazakh criticism. The article concludes that Aimautov was the founder of Kazakh literary criticism and contributed hugely to the development of philosophical and theological concepts in Kazakh literary criticism, thus leaving a noticeable mark in the spiritual life of the Kazakh people. The conclusions and materials given in the article can be used in specialized courses for students of philological, theological and philosophical majors.

**Keywords:** criticism, literature, genre, heritage, research, history.



## Introduction

The early 20th century marked a transformative period for the Kazakh nation, with significant changes in social life and the historical development of Kazakh literature. New philosophical and theological concepts were perceived and accepted by the Kazakh people. During this time, literary-critical works emerged as a key component of the analysis of Kazakh literature, closely intertwined with the development of Kazakh fiction (Abdugapparkyzy, 2014). Notable literary milestones, such as Akhmet Baitursynov's "White Road," Myrjakyp Dulatov's "Wake Up, Kazakh!" and Magjan Jumabaev's "I Believe in Youth," reflected the ideas of the "Alash" movement, which informed philosophical, ideological, and aesthetic pursuits of the national Kazakh cultural thought.

The Alash movement was a national Kazakh liberation movement against the colonialism of the Russian Empire at the beginning of the 20th century. In that period, the territory of modern Kazakhstan was the part of the Russian Empire. As a result of the Russian expansionism, the Kazakhs were forced to leave their lands. Such a policy caused the emergence of the national liberation movement called the Alash, led by the representatives of the national intelligentsia in 1905. Their slogan "Liberation of the Kazakh people from the colonial yoke!" became the epitome of the Alash movement (Alash-Orda Digital Library, 2023). On November 21, 1917 the Alash party was created along with the publication of the draft program in the newspaper "Kazakh" (Lohvinenko & Kordunian, 2022). The draft program proclaimed the liberation of the country, the establishment of rights and freedoms for Kazakh people, the solution of the land problems, the unification of the Kazakh society on the national and religious unity principle. The main goal of the Alash movement was the self-government and sovereignty of the Kazakh nation, the right to freedom of religion and the right to create an independent state, and the restriction of resettlement from the interior regions of Russia to the Kazakh lands and the development of Kazakh theological and philosophical concepts (Alshammari, 2022). Apart from that, the Alash movement supported the development of national culture, education and promoted the Kazakh language and advocated a single religion of the entire Kazakh people (Alash-Orda Digital Library, 2023).

Zhusypbek Aimauytov played a crucial role in the development of national literature during this period. Despite living in a time of increased social contradictions, his work is valued not only for its philosophical and aesthetical qualities, but also for its reflection of the historical trajectory of the Kazakh people. Aimauytov created not only original works of art but also insightful literary and critical materials on various aspects of Kazakh literature, such as the poetry of Abay and Magzhan Zhumabaev, literary translation, dramatic works and their theological and philosophical aspects (Kirabaev, 1993; Mukhamedkhanov, 1995).

This study aims to provide a clear theoretical foundation for understanding Aimauytov's contributions to the development of Kazakh literary criticism, and also its theological and philosophical concepts, and to address the main question: How did Aimauytov's critical works contribute to the formation and development of Kazakh literary criticism? How did the philosophical and theological concepts developed in his works influence the national consciousness and identity of the Kazakh people? To achieve this, the study establishes the historical, philosophical, religious, and political context, including the influence of the Alash movement on Aimauytov's creative self-consciousness and the development of his philosophical theses. Subsequently, the study presents a comprehensive analysis of Aimauytov's literary-critical works, with a focus on key concepts, terminology, theological and philosophical concepts and the development of various genres in Kazakh literary criticism.

To ensure accessibility for readers unfamiliar with the subject matter, the study provides extensive background information, including transliterated terms, work titles, and personal



names, as well as dates of life for the main protagonists. By examining Aimauytov's literary critical works and their theological and philosophical aspects within historical and political context, this study seeks to reveal his essential contributions to the development of Kazakh literary criticism and highlight the lasting impact he made on the spiritual life of the Kazakh nation.

The theoretical foundation of our analysis will be based on the concepts of New Criticism, Russian Formalism, theological and philosophical concepts, and Reader-Response criticism. We will employ these theoretical lenses to explore the evolution of Kazakh criticism, analyze the works of prominent Kazakh critics, and assess their impact on the development and the formation of the philosophy of being within Kazakh literature.

### **Literature review**

The study of Zhusypbek Aimauytov's life and work has attracted the attention of various scholars in the fields of literary criticism, linguistics, pedagogy, and philosophy, such as Kirabayev (1993), Kozhakeyev (1992), Eleukenov (2010), Mukhametkhanov (1995), Baigaliyev (1989), Kundakbayev (1990), Maitanov (1996), Turysbekov (1997), and Doszhanov (1992). These studies have examined Aimauytov's work from a wide range of perspectives, including literary criticism, publicism, creative skill, artistic peculiarities, and educational and philosophical aspects.

This literature review aims to contextualize Aimauytov's contribution to Kazakh literary criticism and its theological and philosophical aspects as part of a broader scholarly work on his life and creative heritage. By providing clear definitions of key terms and concepts and offering historical and political context, the review facilitates better understanding of Aimauytov's role in the development of the Kazakh literary criticism and its theological and philosophical aspects. Aimauytov's efforts to promote the work of young akyns, i.e., improvising poets and singers in Kazakh and Kyrgyz cultures, have been well-documented in studies such as Turysbekov's "Zhusypbek Aimauytov and Kazakh Prose of the 20s" (Turysbekov, 1997) and Kuantayev's "Publicism of Zhusypbek Aimauytov" (Kuantayev, 2000). For instance, Aimauytov's essay on the life and work of Sultanmakhmud Toraigyrov, a notable early 20th-century Kazakh poet, has been recognized as an important contribution to the understanding of Toraigyrov's poetic heritage. This literature review also considers the research conducted by Karipzhanova (2004), Mekebayeva (2006), Tlebaldin (2009), who have explored various aspects of Aimauytov's literary-critical works and his philosophical concepts. Their findings, along with the insights provided by earlier studies, help develop a comprehensive understanding of Aimauytov's contributions to the Kazakh literary criticism, in particular, the formation of the national identity of the Kazakh people.

### **Development of Kazakh literary criticism**

The Kazakh literary criticism emerged at the beginning of the 20th century. Although it did not immediately reach significant heights in terms of philosophical and aesthetic tastes, needs, and artistic potential, it managed to address numerous issues in Kazakh literature and established a creative relationship between writers and readers (Takirov et al., 2019).

In the 1920s and 1930s, literary criticism emerged, founded by the heroes of Alash. This development allowed it to achieve innovative, national, cognitive, and artistic heights by integrating history, theory, and the folk literature. Later researchers and critics successfully continued the work started by notable figures such as Baitursynov, Aimauytov, Mukanov, Seifullin, Auezov, Togzhanov, Zhumaliyev, Ysmayylov, and Kenzhebeyev, leaving behind a rich legacy (Great personalities in Kazakh history: Portraits, 2003). This invaluable heritage has become essential spiritual nourishment for the young generation, inspiring their love for literature and fueling their own creative pursuits. A modern Kazakh art criticism owes its



existence to a deep-rooted tradition and a profound source within the nation's literature. The criticism, which was formed during the difficult times for the Kazakh national literature and literary criticism in the 1960s, serves as a prosperous tradition and aesthetic value for contemporary literature and art. During this period, a generation of prolific Kazakh critics emerged, developed, and gained recognition (Abdugapparkyzy, 2014).

In the 1970s, critics such as Kakishev, Serikkaliev, Tokbergenov, Suleimenov, Abdirashev, and Ashimbaev joined the ranks of Alash's critics, captivating readers with their critical works and contributing to literature. It is crucial to acknowledge these talented, resilient, highly intellectual, and experienced literary critics and prominent writers who have devoted their lives to professional criticism and have simultaneously realized their potential in various literary genres, filling gaps and engaging in productive literary work (Kundakbayev, 1990).

However, not many Kazakh writers direct their efforts towards criticism. This may be attributed to a mentality that encourages a protective attitude towards talent, as criticism can elicit negative reactions. Additionally, critics may lack material incentives, and there may be a dearth of critics capable of evaluating the current state of the literary process due to the absence of courses on literary criticism. Until a positive outlook on criticism is established, the field will not reach its desired state. That is why Kazakh literary criticism is unique because of its philosophical aspects. After all, the philosophical context softens literary criticism and makes it more tolerant. Material incentives could help resolve this issue, as talented individuals often possess critical thinking skills, continually evaluating and assessing their own works (Baigaliyev, 1989).

Classical writers such as Mukhtar Magauin and Abish Kekilbay not only wrote prose but also produced exceptional criticism. Likewise, Zhusypbek Aimautov gained recognition for his writing talent. It is worth noting that prose creators are typically more inclined towards criticism. To develop progressive ideologies in the future, criticism must be supported. Otherwise, literature will not reach its full potential. The reluctance of capable individuals to engage in criticism is largely due to the prevalence of market laws in this area. During the Soviet era (1922 to 1991), the Communist party relied heavily on its ideological strength. Works by mediocre authors, printed in large quantities, were in high demand, allowing not only well-established poets, critics, and talented writers but also mid-level writers to thrive by publishing books. Kazakh writers also paid attention to the development of Russian literature, striving to learn from its best examples. In other words, art criticism was generated in response to the demands of the times (Nurgali et al., 2013). Today, however, there is no such demand for criticism. To improve the state of criticism, it is necessary first to promote its importance.

During the era when class-based criticism dominated, it provided excellent examples of how to analyze a work of art and bravely express the truth. When the poems of Magzhan Zhumabaev were misinterpreted, and he faced unjust criticism, Zhusypbek wrote the article "Magzhannyn akyndygy" (translated into English as Magzhan's poetry). This work became a standard for Kazakh literary criticism, brilliantly connecting the poet's work with his ideological and artistic being and introducing the local people to all aspects of the great poet Magzhan. Through "Magzhannyn akyndygy", Aimautov demonstrated a classic example of the appropriate use of the historical principle in literary research, considering philosophical and artistic phenomena from historical perspectives (Aimautov, 1918).

Today, Kazakh readers have access to numerous critical collections, including works by Aimautov, a critic renowned for his exceptional natural talent, unique individual style, literary and critical prowess, and unique theological and philosophical insights in his works. Most importantly, he remained in constant search for new insights throughout his career. By learning from and building upon the work of these influential critics, the future of Kazakh criticism can continue to grow and contribute to the development of literature and the arts for generations to come (Mekebaeva, 2006).



## **Zhusypbek Aymautov and Theological Notions**

In his work, we can find certain theological concepts that reflect his spirituality and faith, in particular:

**Religious identity:** In many works of Aymautov, one can notice his attachment to the culture and religious heritage of the Kazakh people. He often reflects the traditions, rituals and beliefs of Kazakhs in his stories, showing the great importance of religion in shaping the identity of the people.

**The search for spirituality:** Aymautov addresses important ethical and moral issues in his works, asking questions about justice, good and evil, and human destiny. He explores the spiritual development of his characters and their relationship with higher forces.

**Elevation of the spiritual:** Aymautov often addresses the topic of transcendence and the search for inner peace and wisdom in his works. It shows how a person can achieve spirituality and inner enlightenment by relating to nature, art, prayer or meditation.

**Asking questions:** Aymautov asks important questions about the meaning of life, being and the role of man in the world. He penetrates the depths of existential problems and encourages readers to self-reflect and find their own answers.

**Theology of culture:** Aymautov considers this concept as an expression of the cultural values and beliefs of the people. In his works, he analyzes which religious aspects, mythological elements and spiritual beliefs are embodied in literary works and how they affect their perception and meaning.

**Theology of the nation:** In this concept, Aymautov focuses on the role of religious and spiritual aspects in the formation of national identity. In his work "Magzhannyn akyndygy" he talks about the importance of religious symbols, traditions and mythology for strengthening national self-awareness and unity of the people.

**Ethical Theology:** This concept is well explored in Literary Heritage. In this work, the author analyzes which ethical principles, moral values, and religious norms are embodied in Kazakh literary works and examines how authors use literature to promote ethical ideals, solve moral problems, and educate readers.

**Theology of poetics:** This concept studies the role of religious motifs, symbolism and metaphors in poetic works. In his "Literature Issues", Zhusypbek Aymautov examines how poets use literary techniques to express spiritual depth, religious vision of the world, and poetic expression of faith.

These theological concepts help to reveal spirituality and religious issues in the work of Zhusypbek Aymautov, as well as to understand the deep meaning of his literary works.

## **Zhusypbek Aymautov as a forerunner of criticism and the problems of Kazakh verbal art**

Zhusypbek Aymautov was continuously engaged in creative exploration, as evidenced by his work as a translator, playwright, philosophy and prose writer. Apart from that, Aymautov was particularly renowned for his exceptional skill in criticism. The characteristic features of his critical works lie in the theological and philosophical values. Analyzing the problems of criticism research, it is evident that Aymautov not only studied literature but also addressed public and



social issues through the philosophical context of contemporary existence. A comprehensive examination of Aimautov's literary-critical activity reveals that during the revolution, the writer boldly explored various literary genres, including literary criticism and its theological and philosophical aspects (Baigaliyev, 1989).

In Aimautov's literary-critical activity, pressing issues of national verbal art were raised in articles such as "Literature Issues," "Analysis of Fiction," and "Literary Heritage" (Kazakh: "Әдебиет мәселесі", "Көркем әдебиетті саралау", "Әдебиет мұралары"). These critical articles reflect the nature of Kazakh verbal art, the history of the ancient and recent past, and its results and its philosophical aspects. Aimautov lamented the absence of a group of hardworking writers in Kazakh literature, similar to those in Russian literature. The shortcoming of "class" writers, as he saw it, was their preoccupation with depicting a harsh, grey reality while neglecting the artistic aspects of literature. Contemporary writers struggled to avoid giving their words a pragmatic, propagandistic character while addressing the topic of "labor" (Abdugapparkyzy, 2014).

Aimautov, adhering to Plekhanov's idea that art should not be obligated to pass from hand to hand, openly stated his position that "we need to follow the path of art. Art should serve the knowledge of being, the education of spirituality" (Aymautov, 1999). This view contradicted the official directions of proletarian culture followers, who assigned art and fiction an important role in the ideological work with the people. Government ideologists of the time sought to bring literature closer to the people and their lives, transforming it into a primitive political weapon by denying its true nature as an art form. This approach met resistance from writers and poets who were sympathetic to the ideas of Alash and understood the nature of literature and its rightful place in society. Aimautov's insightful reviews placed him among these dissenting voices (Tlebaldin, 2009).

In the late 1920s, as the Soviet state pursued an aggressive policy demanding adherence to class principles in literature, Aimautov openly declared that there was no future for class or party literature. He emphasized that literature is a form of art, noting its role in "the knowledge of being, and the education of spirituality" (Aymautov, 1999), and rejected the "propaganda word" status assigned to class literature at the time. Aimautov did not accept the need to create propaganda verses, asserting that "this is not an art, but vernacular, journalism." He drew a clear line between art and anti-art. Moreover, Aimautov did not believe in the widely propagated communist idea of the imminent flourishing of "Kazakh literature and labor literature" (Aymautov, 1999). He argued that "there are no reasons for Kazakh literature, and class labor literature as its part, to develop intensively in the nearest future. The belief that after the Soviet state is strengthened, the working class will earn respect and love, in the future it will expand, literature will intensively develop - it can become a reckless, vague word"; "Kazakh workers are not actually proletarians, hence it is unnecessary to demand a proletarian character from Kazakh literature" (Yskakuly, 2005).

In the article "Analysis of Fiction" (in Kazakh: "Көркем әдебиетті саралау"), published in the newspaper "Ақ жол" (translated into English as "White road"), Aimautov (1999) thoroughly examined the development features of post-revolutionary Kazakh art, its advantages and disadvantages, and the unique characteristics of Kazakh literature and, in particular, its philosophical aspects. A key point is the author's belief that creating labor literature is unattainable (Doszhanov, 1992). Apart from that, Aimautov urged writers to consider the artistic and philosophical value of their work, highlighting the importance of differentiating between genuine poetry and its inferior substitutes. He emphasized the need to learn from the literature of more developed countries and cited the opinions of masters of the word like Lelovich and Mayakovsky (Aimautov, 1926). Aimautov criticized poets who presented meaningless songs and poems to the people, noting that some works not only failed to evoke emotions but also provoked disgust (Karipzhanova, 2004).



Hence, Aimautov called for a more discerning approach to the selection and publication of literary works, distinguishing between good and bad writing, and identifying true art from its counterfeit. He accurately described the visual and aesthetic power, spiritual content, nature of the people, artistic sources, and main goals and meanings of literature.

Aimautov's critical characteristics can be summarized as follows:

- open criticism of the phenomena and events of the time;
- the analysis of human ideals from elevated perspectives;
- a comprehensive examination of national ideas and spiritual issues from the standpoint of high taste and responsibility;
- theological and philosophical aspects of critical analysis;
- revelation of poetic art ideals, considering the relationships between the past and present, innovation and tradition (Karipzhanova, 2004).

In conclusion, Zhusypbek Aimautov's literary criticism works paved the way for addressing the pressing issues of national verbal art and laid a strong foundation for the development of Kazakh literature. His insightful and bold critiques challenged the status quo and underscored the importance of preserving the true nature and purpose of literature as an art form.

### **Aimautov on the fate of Kazakh literature and criticism of a propaganda society**

Aimautov's article "About Fiction" (Kazakh: "Көркем әдебиет туралы") is valuable for its critique of the Soviet era, arguing that it is premature to praise it. The author expresses his opinions on Kazakh literature published in newspapers, discussing the period the folk culture belongs to, the people's lives, religious influences, social structure, public opinion, and the prevailing thoughts of the time, among other factors that shape the scope of literature (Nurmanova et al., 2021). Aimautov criticizes the dubious conclusions of Sabit (Mukanov), a supporter of proletarian literature, arguing that Sabit's words that "poets are not born. All men are born equal," contradict the path of knowledge. He connects attraction, intuition, and inclinations with "teaching" and "biogenetic laws," asserting that people are born with different innate feelings and inclinations which can only be nurtured and developed. A person without a poetic flair will never become a poet, regardless of the efforts (Yskakuly, 2005).

Aimautov's literary-critical thoughts, which addresses philosophical aspects of the dispute over literature, run counter to the ideology of class literature that ruled at that time. These conclusions result from the author's deep comprehension of Kazakh literature, closely connected with socio-political development. Aimautov brings his thoughts about Kazakh literature to a wide discussion, considering various factors like cultural level, life, faith, social structure, dominant opinion, social views, philosophy of being, and politics (Karlygash, 2011).

Furthermore, Aimautov examines the state of Kazakh literature in relation to the socio-historical situation that influenced it. He characterizes the Kazakh literature of the time as influenced by various factors, including the people's cultural richness, their shepherding and agricultural lifestyle, religious influences, patriotism, and their experience of colonization (Maitanov, 1996). As a result, Aimautov argues that just as society has various social opinions, it is natural for literature to have different currents. Therefore, he contends that writers need freedom to strengthen literature. It is wrong to persecute writers for nationalism, which Aimautov sees as a natural response to colonialism. He supports nationalism, supporting its shift towards a nationwide character, believing that loving one's nation is not a fault but rather a consequence of the self-consciousness formation of the nation (Karlygash, 2011). However, Aimautov's thoughts on the influence of social and spiritual development on literature were alien to the ruling Soviet ideology. His support for nationalism was a demonstration of an open protest against the policy of class literature, pursued by the Association of Kazakhstani Proletarian Writers, which directed all fiction on behalf of the Communist Party.



In his research article “Literature” (Kazakh: “Әдебиет”), Aimaurov demonstrates his expertise in the literary theory. The article, consisting of two parts, reflects the author's knowledge and adherence to modern requirements of philological science (Aimaurov, 1918). In the first part, Aimaurov (1918) gives a definition of “literature” and discusses the necessary conditions for its creation. He provides an overview of the origins of “language” and “speech” and their role in human history.

In the second part of his article, Aimaurov writes about the philosophical context of literature, in particular, about the commodity of literature is human life, and the distribution of literature is the distribution of the press. He discusses other conditions necessary for the development of literature, assessing the origin of Kazakh literature with the appearance of Abay, who is the most recognizable and famous Kazakh poet. He identifies the need for numerous poets and writers in various genres (novel, drama, comedy, poem, story) to help the younger generation's literature grow stronger and develop. Furthermore, he emphasizes the importance of society's support for the arts. This article outlines the goals and objectives of “the strong weapon of society – literature” (Aimaurov, 1918).

Additionally, Aimaurov extensively analyzes the currents that existed in the pre-revolutionary period literature, their contributions, positive and negative aspects. The discussed articles serve as evidence that Aimaurov is a critic who addresses pressing problems of literature in a timely manner. His insights into the development of Kazakh literature, the role of nationalism, the importance of artistic freedom, and philosophy of spirituality have left a lasting impact on the understanding and appreciation of Kazakh literature and culture (Dosybaeva, 2005).

Considering the information provided above, it is clear that Zhusyypbek Aimaurov had a significant impact on the development of Kazakh literature, culture, the national identity and philosophy of being of the Kazakh people. His deep understanding of the socio-historical and religious context, as well as his dedication to the promotion of nationalism and the advancement of Kazakh literature, made him an influential figure in his time. Aimaurov's critical analysis of the literature during the Soviet era and his defense of national and religious identity and freedom of expression for writers was a remarkable contribution to the literary field. His thoughts on the importance of language, faith and the preservation of traditions and customs demonstrate his commitment to the nation's cultural heritage. Even though Aimaurov's ideas were not widely recognized during his lifetime, his work and contributions to the development of Kazakh culture and philosophy have become highly appreciated in the years following his death. His legacy serves as a reminder of the importance of fostering national consciousness, freedom of expression, and the growth of literature in the face of political and ideological challenges.

### **Folklore, societal issues, cultural and spiritual values as literary heritage**

Given that the treasure trove of Kazakh verbal art originates from oral folk art, the significance of preserving, protecting, and disseminating it through centralized authorities, collection, and systematization has become increasingly important in the present day. Understanding and appreciating the aesthetic qualities and purposes of oral literature are essential to ensure the continued existence of this valuable cultural heritage. This article revisits Zhusyypbek Aimaurov's work and ideas to shed light on the challenges and opportunities surrounding the study and preservation of Kazakh literature in the contemporary context (Dosybaeva, 2005).

In modern times, the role of oral literature in fostering national unity and preserving cultural identity has become more crucial than ever. Aimaurov's belief in the power of literary heritage as a unifying force for the nation remains relevant today, as it encourages understanding of national history and spirituality, and fosters a sense of belonging among diverse communities. The study of folklore and its connections to societal issues, cultural and spiritual values, and





literary heritage is a vital aspect of preserving and revitalizing this rich cultural resource (Ashimkhanov, 1992).

In the rapidly changing world, the significance of folklore and its various components, such as history and knowledge, has become even more pronounced. Aimauytov's appreciation of literary heritage as a national treasure, as well as his recognition of the importance of history and spirituality as priceless masterpieces, continues to resonate with contemporary audiences. Moreover, the study of literary heritage has the potential to yield valuable insights into the social, cultural, and spiritual aspects of a society, contributing to more comprehensive understanding of its historical and contemporary contexts (Kozhakeev, 1992).

In this regard, one of the main challenges in preserving and studying oral literature is the inevitable loss of valuable material over time. As Aimauytov pointed out, the spoken word will eventually disappear, highlighting the urgency of collecting, systematizing, and disseminating oral literature. By revisiting and building upon Aimauytov's ideas, contemporary scholars and policymakers can develop innovative strategies for preserving and promoting this invaluable cultural heritage.

In addition to the collection and preservation of oral literature, Aimauytov's work emphasizes the importance of engaging and supporting the custodians of this cultural legacy. By involving these individuals in the process of collecting and disseminating oral literature, contemporary initiatives can ensure that their invaluable knowledge is preserved for future generations. Furthermore, the incorporation of modern technologies and digital platforms can facilitate the sharing and dissemination of oral literature, allowing it to reach a wider audience and inspire new generations of artists and scholars (Kuantayev, 2000). Aimauytov's passion for collecting and publishing the works of poets like Sultanmurat Toraigyrov serves as a powerful reminder of the impact that dedicated individuals can have on the preservation and revitalization of literary heritage. By following in Aimauytov's footsteps, contemporary scholars and enthusiasts can contribute to the ongoing process of documenting, analyzing, and celebrating the rich and diverse landscape of Kazakh literature (Ashimkhanov, 1992).

Nevertheless, the intersection of critical trends in Kazakh and Kyrgyz literary criticism, as noted by Zhanuzakova, underscores the relevance of Aimauytov's ideas to the broader context of Central Asian literary studies (Zhanuzakova et al., 2014). By examining and applying Aimauytov's insights, contemporary scholars can contribute to the development of a more nuanced and comprehensive understanding of the region's literary traditions and their ongoing significance in modern times (Eleukenov, 2010).

## **Conclusion**

In conclusion, revisiting Zhusypbek Aimauytov's ideas regarding the preservation, study, and promotion of Kazakh literary heritage can offer valuable insights and opportunities for contemporary scholars and enthusiasts. By addressing the challenges associated with preserving and studying oral literature, and leveraging modern technologies and methodologies, it is possible to ensure the continued existence of this rich cultural resource. Through collaboration and dedication, the literary heritage of Kazakhstan and Central Asia can be celebrated, revitalized, and shared with future generations, contributing to deeper understanding of the region's history, culture, and identity. The critical works of Aimauytov reveal his foresight and deep understanding of Kazakh literature and literary criticism taking into account the theological and philosophical aspects of Kazakh nation existence. He can be rightfully considered a pioneer in Kazakh literary criticism, as his statements, which were once deemed nationalistic and out of line with the Communist party's policy, gained relevance and new meaning over time. His theological and philosophical concepts are currently at the stage of elevation and rethinking by modern literary critics and philosophers.



Aimautov's articles, written during the period of the emergence of literary opinions and critics, possess significant value. They highlight the ability to pose problems, set high demands on literature, and address social trends in a broader context. Living in a difficult time for Kazakh society, when social contradictions were extremely exacerbated, Aimautov still managed to leave a prominent mark on the spiritual life of the Kazakh people.

His works, alongside those of other compatriots who adhered to the idea of Alash, are valuable not only for their aesthetic merits but also for their philosophical and artistic depiction of the historical path of the people. The works of great writers can serve as a lesson for future generations, and from this standpoint, Aimautov's work is highly regarded. Appearing during harsh times for the Kazakhs, his work rightfully entered the spiritual treasure of national culture and literature.

The article demonstrates historical-typological and theological-philosophical approaches to the modern study of the system of literature in relation to socio-political processes. It takes into account both synchronic and diachronic considerations of the literary process, based on the works of Kazakh and Kyrgyz scientists. Moreover, Aimautov's contributions to the field of literary criticism have influenced and inspired generations of Kazakh writers and critics, shaping the way literature is studied and perceived in the region. His relentless efforts to preserve and promote the Kazakh literary heritage have laid the foundation for a rich and diverse literary landscape, where both traditional and contemporary works can coexist and flourish.

The relevance of Aimautov's work in today's literary world lies in its ability to transcend time and serve as a guiding light for understanding the complex cultural and historical context of Kazakh literature and rethinking the philosophical concepts set forth in his works. By examining his critical works, we can better appreciate the intricate tapestry of ideas, themes, and perspectives that define the literary landscape of Kazakhstan. Aimautov's work emerges as a crucial milestone in the evolution of Kazakh literary criticism. It provides a solid foundation for future research and exploration in the field, while also showcasing the unique voice and vision of a literary critic who dared to challenge conventional wisdom and push the boundaries of literary discourse.

In summary, the legacy of Aimautov as a literary critic, poet, and thinker is firmly established in the history of Kazakh literature and literary criticism. His work has not only shaped the field but also created a lasting impact on contemporary literature, inspiring generations of writers and critics to strive for excellence, preserve their heritage, and contribute to the ongoing evolution of Kazakh literature.

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