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THE MOTIF OF “AWAKENING” IN THE WORKS OF MIRZHAKYP DULATOV AND OSMONAALY SYDYKOV

This article examines a common phenomenon in the literature of the Turkic peoples of the late 19th and early 20th centuries – the motif of “awakening”. Based on the works of one of the prominent representatives of Kazakh literature of that period, the poet Mirzhakyp Dulatov, and one of the outstanding poets of Kyrgyz literature, the founder of the written tradition, Osmonaaly Sydykov, the thematic, ideological and social aspects of this motif are analyzed. The concept of “awakening” is interpreted as the revival of the national spirit, the stirring of public consciousness, the pursuit of knowledge, and the struggle for social justice. In the work of M. Dulatov “Oyan, Qazaq!” (Awake, Kazakh!) this motif is articulated through calls for national liberation, education, and cultural progress, aimed at fostering the political and spiritual awakening of a people under colonial oppression. In Sydykov’s poetry, the motif of awakening emerges in reflections on social injustice and in appeals to the people to embrace the ideals of justice and humanism. The article offers a comparative analysis of the two poets’ creative legacies, highlighting their ideological consonance within national literature. It also demonstrates the continuity of the “awakening” motif with contemporary spiritual and cultural processes. The relevance of this research lies in demonstrating how the literary ideas of a past era contributed to the shaping of national consciousness and social development in the present. Furthermore, the findings emphasize the enduring role of literature in revitalizing cultural memory and affirming national identity.

Keywords: poetry, poem, artistic method, literary style, «awakening» era.

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Міржақып Дулатов пен Осмонаалы Сыдыков шығармаларындағы «ояну» мотиві

Бұл мақалада XIX ғасырдың аяғы мен XX ғасырдың басындағы түркі халықтарының әдебиетіндегі ортақ құбылыс – «ояну» мотиві қарастырылады. Қазақ әдебиетінің ірі өкілдерінің бірі, ақын Міржақып Дулатов пен қырғыз әдебиетінің сол замандағы көрнекті ақындарының бірі, жазба әдебиетінің негізін қалыптастырушы Осмонаалы Сыдыков шығармалары негізінде бұл мотивтің мазмұндық, идеялық және әлеуметтік қырлары талданады. «Ояну» ұғымы ұлттық рухтың жаңғыруы, халық санасының серпілуі, білімге ұмтылу мен әлеуметтік әділетке жету жолындағы талпыныстарды білдіреді. Міржақып Дулатовтың «Оян, қазақ!» шығармасындағы ұлтты азаттыққа үндеу, білім мен мәдениетке шақыру идеялары отарлық езгі жағдайындағы халықтың саяси және рухани оянуына бағытталған. Ал Сыдыков туындыларында «ояну» мотиві қоғамдағы теңсіздікке қарсылық, халықты әділет пен ізгілікке үндеу арқылы көрініс табады. Мақалада екі ақын шығармашылығы салыстырмалы тұрғыда талданып, олардың ұлттық әдебиеттегі идеялық үндестігі айқындалады. Сонымен бірге «ояну» мотивінің қазіргі заманғы рухани-мәдени процестермен сабақтастығы да көрсетіледі. Бұл тақырыптың өзектілігі – өткен дәуір әдебиетіндегі идеялардың бүгінгі ұлттық сана мен қоғамдық дамуға әсерін ашып көрсетуінде. Сондай-ақ зерттеу нәтижелері ұлттық бірегейлік пен мәдени жадты жаңғыртудағы әдебиеттің маңызын айқындайды.

Түйін сөздер: поэзия, поэма, қазақ әдебиеті, қырғыз әдебиеті, «ояну» мотиві.

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Мотив «Возрождение» в произведениях Мыржакыпа Дулатова и Осмонаалы Сыдыкова

В данной статье рассматривается общий феномен литературы тюркских народов конца XIX – начала XX века – мотив «возрождения». На материале произведений одного из видных

выдающихся поэтов кыргызской литературы, основоположника письменной традиции Осмонаа-лы Сыдыкова, анализируются содержательные, идейные и социальные аспекты данного мотива. Понятие «возрождение» интерпретируется как возрождение национального духа, активизация общественного сознания, стремление к знаниям и борьба за социальную справедливость. В произведении М. Дулатова «Оян, казак!» этот мотив выражен через призыв к национальному освобождению, к просвещению и культурному развитию, что было направлено на политическое и духовное пробуждение народа в условиях колониального гнёта. В поэзии Сыдыкова мотив «возрождения» проявляется в осмыслении социальной несправедливости, в призыве к народу следовать идеалам справедливости и гуманизма. В статье произведено сравнительное исследование творчества двух авторов, выявлено их идейное созвучие в рамках национальной литературы. Также показана связь мотива «возрождения» с современными духовно-культурными процессами. Актуальность темы заключается в раскрытии влияния литературных идей прошлой эпохи на формирование национального сознания и общественного развития современности. Результаты исследования подтверждают важную роль литературы в возрождении национальной идентичности и культурной памяти.

Ключевые слова: поэзия, поэма, казахская литература, кыргызская литература, эпоха «возрождения».

Introduction

It is well established that the “awakening” era was a shared literary period among the Turkic peoples. The purpose of this research article is to conduct a comparative study of the works of the Kazakh poet Mirzhakyp Dulatov and the representative of the written literature of the Kyrgyz people, the poet Osmonaaly Sydykov, both of whom represent the literary heritage of their respective nations and to analyze the poetry of the Kazakh and Kyrgyz literary tradition at the turn of the 19th and 20th centuries. This period can be regarded as the beginning of written poetry in Kyrgyz literature. The emergence of new forms introduced by Kyrgyz written poets corresponds to the pre-October Revolution era. In the second half of the 19th century, Kazakh and Kyrgyz poets who engaged in written literary practices began to record on paper a wide range of significant works that had previously circulated orally among the people and been transmitted from generation to generation.

In the works of poets of this period, depictions of life events or individual figures avoid excessive dramatization or exaggerated imagery. Instead, the poets sought to reveal the essential qualities of their subjects, to portray them artistically yet realistically, and to convey their meaning to the people. This tendency illustrates the rise of realism in their poetry.

These poets also celebrated a new era, a new time, and a new type of person, encouraging innovation and progress. After the October Revolution, literacy rates increased, enabling broader sections of society to see the daily life of socialist constructions with their own eyes, and to access poetry that called for “awakening” through newspapers and other publications. As a result, people became acquainted not only with their national literature but also with the

creativity of neighboring Turkic peoples. The late 19th and early 20th centuries were a turbulent and decisive period in the history of the Turkic peoples. This era was marked by profound socio-political changes, colonial oppression, and the awakening of national consciousness. In this context, literature served as a primary medium for expressing the people’s spiritual revival, aspirations for freedom and pursuit of education and cultural development. One of the most prominent literary concepts of the time was the motif of “awakening” which embodied the call to rouse the people from their slumber, strengthen national unity, and guide them toward justice.

If Mirzhakyp Dulatov’s work is a reflection of the political and spiritual awakening in Kazakh society, then in the poetry of the Kyrgyz poet Osmonaaly Sydykov, the motif of “awakening” is reflected in exposing social injustice and calling the people to goodness. Both poets used literature as a force of awakening for the preservation and development of their people as a nation. The relevance of the study lies in identifying the common ideological channels of national literature and their influence on modern spiritual and cultural processes through a comparative analysis of the motif of “awakening” in the works of Mirzhakyp Dulatov and Osmonaaly Sydykov.

Not only among the Kazakhs, but also across other peoples under Russian colonial rule, there was a strengthening movement of spiritual awakening, national revival, and the renewal of cultural and civic consciousness. Such historical, political, and social circumstances likewise paved the way for the development of Kyrgyz literature, particularly poetry with new forms and content. In both nations, the “awakening” era in literature holds special significance as a period when national spiritual consciousness, the idea of independence, and the intellectual

trends of enlightenment were shaped and transmitted through artistic expression, leaving a profound impact on the collective mind of the people. Importantly, the idea of awakening also resonates with broader transformations in language and legal discourse in post-Soviet Kazakhstan, where the adaptation of new terms and borrowed concepts has been shown to play a role in shaping collective identity and consciousness (Toxanbayeva, Kenzhekanova, & Yerzhanova, 2024).

Materials and methods

This research article employs historical-complex, comparative, descriptive, and textual analysis methods. The historical-complex method was used to reveal the socio-political context of the era of “awakening” and its continuity with literary processes. This method made it possible to identify the characteristics of the period, as well as the causes and consequences of the development of poetry. The comparative-analytical method was applied to compare the era of “awakening” in Kyrgyz literature with the “awakening” period of other Turkic peoples, especially Kazakh literature. This method distinguished similarities and differences and identified the general Turkic character of the poetry of “awakening”. The descriptive method highlights the ideas and trends characteristic of the era, as well as the artistic features of the poets’ works. It enables the revelation of the literary process and methods of artistic expression. The textual analysis method was used to examine the ideological and artistic structure of poetic texts, their poetic language, and stylistic features. Individual fragments of poems are analyzed, and the artistic worldview and epochal outlook of the authors are considered.

The object of study in this article is the poetic works of the Kazakh poet Mirzhakyp Dulatov and the Kyrgyz poet Osmonaaly Sydykov, both representing the “awakening” period of national literature. The scientific analysis focuses on the works of poets written in the late 19th and early 20th centuries, as well as those addressing social and national issues of the time. In the poems of these authors, national consciousness, enlightening ideas, the struggle for independence and justice, and the people’s aspiration for spiritual revival are expressed in poetic form. Through these texts, the aesthetic taste of the era, artistic methods, and the authors’ worldview are analyzed. The works are examined using both original texts and modern scholarly publications, with textual analysis of their content and artistic structure.

Literature review

Although there are few Kyrgyz researchers who have conducted scientific research on this topic, the works of scholars such as A. Akmatallyev, S. Naamatov, R. Zheenbayev, and Zh. Abdykadyrov, who are gradually developing the field of literary studies, have been widely analyzed in terms of their historical and philosophical content, artistic features, and national ideas in poetry written in the late 19th and early 20th centuries. The works of Laili Ukubayeva, one of the scholars who has conducted extensive research on this topic, dedicated to enlightenment, independence, and the development of national consciousness in Kyrgyz poetry, are also taken into account. By analyzing the works of poets such as Togolok Moldo, Moldo Kylych, and Abdyldaly Chotonov, she clearly demonstrates their role as spiritual leaders during the period of “awakening”.

Mirzhakyp Dulatov’s work has been widely studied in Kazakh literary studies. Scholars regard his work “*Awake, Kazakh!*” («*Оян, қазақ!*») as the main ideological manifesto of the revival of national consciousness. Literary critics such as S. Kirabayev, R. Nurgali, and T. Kakishev deeply analyzed Dulatov’s ideas of national independence and enlightenment, highlighting his connection with the Alash movement. In modern studies, the poet’s work is evaluated in terms of its role in the formation of national identity and public consciousness.

In the studies of scholars, the analysis of poetic texts at the linguistic, stylistic, and ideological levels is combined with modern textual methods. In particular, Laili Ukubayeva views Kyrgyz poetry as a branch of the general Turkic literary process and emphasizes its interaction with Kazakh literature. Furthermore, although Soviet-era textbooks and modern scientific publications provide data on the poetry of this era as research material, they tend to be generalized. The works of scholars such as Kh. Korogly, K. Madibay, and M. Zholdasbekov, who studied the literary continuity of the era of the “awakening” of the Turkic peoples, allow us to recognize the contextual connections of Kyrgyz poetry. These scientific studies form the theoretical and methodological basis of our research article and serve as a foundation for a deeper investigation of the features of poetry of the “awakening” era.

Results and discussion

Mirzhakyp Dulatov is a prominent figure in Kazakh literature and public life, and one of the main enlighteners of the era of national awakening. As a

poet, writer, and publicist, he was distinguished by his works aimed at awakening the historical consciousness and national spirit of the Kazakh people. In Dulatov's work, the aesthetic essence of poetry and prose coexists, yet his main goal was to enlighten the people, encourage the pursuit of knowledge, expose social injustice, and depict the life of the nation. In his poems and articles, the themes of patriotism, unity, education, and moral purity predominate. His language is artistic, and his stylistic structure remains in harmony with the traditions of Kazakh literature. By deeply exploring the social and spiritual problems of his time, Mirzhakyp Dulatov made a significant contribution to the development of Kazakh literature and the revival of national consciousness.

Mirzhakyp Dulatov's poem "Oyan, Qazaq!" and the collection of poems published under the same title shook the consciousness of the Kazakh people in their era. Seventy years later, the name of the Alash leaders was rehabilitated, and the slogan, revived during the period before independence, continued to burn brightly as a national idea. Why, then, can we compare the public figure, educator, politician, journalist, writer, poet, researcher, translator, and patriotic hero Mirzhakyp Dulatov's "Awake, Kazakh!" to a phenomenon? A phenomenon, derived from the Greek word appearance, is a special occurrence in society and was used in ancient philosophy to define the subject of practical knowledge (Krysin, 2008). There are several prerequisites that allow the slogan "Awake, Kazakh!", which so strongly influenced people's minds, to be considered a phenomenon:

- its influence on the consciousness of society;
- its acquisition of a universal national character;
- its transformation into a national idea;
- its wide dissemination in the information space;
- its vitality, having never lost its relevance (Sailaukyzy, 2021: 27).

"Open your eyes, awaken, Kazakh, lift your head,

Do not waste your youth in darkness.

The land is gone, faith weakened, people corrupted,

My dear, it is no longer the time to sleep!.." (Dulatov, 2003)

Even today, scholars of the Alash movement continue to analyze and interpret the significance of "Awake, Kazakh!" («Оян, қазақ!») and its central poem. According to historian Mambet Koigeldiev, "Awake, Kazakh!" («Оян, қазақ!») was a book that resonated with all strata of early 20th-century Kazakh society. He observes: "This book deeply

disturbed the Russian imperial authorities. Interestingly, "Awake, Kazakh!" («Оян, қазақ!») was also well received by the Kazakh intelligentsia of the time. It found a strong response among the Kazakh people themselves. Its popularity was such that mosques and mullahs helped distribute the book among the population. This alone demonstrates its importance and significance. The tsarist government pursued the author relentlessly and banned the book from being read" (Abikhalykuly, 2021).

"Even if pierced with a spear (Найзаменен түртсе де),

The Kazakh lies asleep, unawakened (Жатырсын, қазақ, оянбай).

Such heavy slumber (Мұнша қалың ұйқыны)

O Lord, why did You give it to us (Бердің бізге, ой, Алла-ай)!

Is there any other people as heedless as we are (Бар ма екен біздей ғапы жүрт),

If we cast a glance around (Атырапқа көз салмақ)?

Sleeping till their eyes are swollen (Көзі іскенше ұйқыға),

Unable to get enough of slumber (Келе жатқан тоя алмай)?

My hope rests with the youth (Етемін үміт жастардан),

Like a new garden in bloom (Жаңа гүл шашқан бақшадай)..." (Dulatov, 2003)

This excerpt from Mirzhakyp Dulatov's collection "Awake, Kazakh!" («Оян, қазақ!») vividly reflects the historical and social condition of Kazakh society at the beginning of the 20th century. The poet illustrates the people's indifference and spiritual inertia through the metaphor: "Even if pierced with a spear, the Kazakh lies asleep, unawakened". Here, the image of "sleep" signifies political unconsciousness, ignorance, and the weakness of national consciousness. By referring to his people as a "heedless nation" and posing the rhetorical question, "Is there any other people as heedless as we are, if we cast a glance around?" the poet forces the reader to reflect and to compare the state of his own nation with others. One of Dulatov's key artistic devices is antithesis. The nation's deep, lethargic sleep is set in opposition to the hope invested in the younger generation. In the lines "My hope rests with the youth, like a new garden in bloom", youth appear as the guarantors of the future and the driving force of renewal and revival. The metaphor of a "new garden in bloom" symbolizes purity, vitality, and the potential for flourishing. The use of metaphors and rhetorical questions not only amplifies the poem's poetic effect but also transforms it into a tool of enlighten-

ment and political appeal. For Mirzhakyp Dulatov, poetry was not merely an aesthetic art form but a social instrument serving to awaken the people and to shape national consciousness. This work stands out as a text that directly responds to historical reality while urging the nation toward renewal, combining artistic beauty with political urgency.

According to the scholar Marat Absemet who studies Mirzhakyp's poetry, the publication of “Oyan, Qazaq!” in 1909 coincided precisely with an era of revolutionary struggle and upheaval, at a time when the Kazakh people, weakened and increasingly oppressed, were entering a new stage of history. Absemet notes that the book spread far beyond the Kazakh steppe, reaching Crimea, the Caucasus, Turkey, and even Japan. He further points out that the Tatar publisher Abdrashid Ibragimov, who introduced “Oyan, Qazaq!” to Japanese readers, was also the editor of the newspaper “Serke”. Because of this activity, he was persecuted by tsarist authorities. Absemet adds that “Abdrashid Ibragimov took with him the entire archive of the newspaper “Serke” (Absemet, 2018).

In 1997, Japanese scholar Uyama Tomohiko defended a dissertation in his own language on Mirzhakyp's political views. He recalls: “I had long struggled to choose a topic for my master's thesis. In the autumn of 1991, I happened to buy Mirzhakyp Dulatov's book *“Awake, Kazakh!”* (*«Оян, қазақ!»*) at a kiosk of the Academy of Sciences in Almaty. From then on, I began reading this book and the works of other Kazakh intellectuals with great interest. I realized that the “Alash” movement was not, as some at the time thought, a narrowly nationalist movement. Rather, it was a movement in which different cultures and ideas interacted. This corresponded with my own understanding of interethnic harmony and the idea of Eurasia as a multicultural space” (Tomohiko, 2010).

Turkish professor Hulya Kasapoğlu Çengel compares the “awakening” motif in the Kazakh, Turkish, and Uyghur literature, and argues that its earliest source can be traced back to Mirzhakyp. According to her: “The author of the “awakening” (*«оян»*) motif, which stirred and awakened the Turkic world, is Mirzhakyp Dulatuly. His poem *“Awake, Kazakh!”* (*«Оян, қазақ!»*) gave a powerful impulse to the awakening of consciousness among Turkic peoples. The historical significance of the Alash movement was immense in Kazakhstan's path to independence. Similar motifs can be found in the poetry of the Turkish poet Mehmet Akif and the Uyghur poet Abdülkhalik. Taken together, all three poems carry the same spirit. This means that the true source of the motif of “awakening” in the Turkic world is Mirzhakyp Dulatuly”. This conclusion of

Hulya Kasapoğlu's is highly convincing, as she is a scholar who studies historical and social processes in the Turkic world. In examining the development and spiritual renaissance of related nations, she does not overlook the influence of intellectuals upon one another (Kasapoğlu, 2019). This is no coincidence, for indeed the Kazakh intelligentsia of the early twentieth century became one of the wellsprings of the national ideas that brought fresh inspiration to our kin in Turkey.

One of the first Kyrgyz enlighteners and the founder of Kyrgyz written history was Osmonaaly Sydykov. As a poet, he was distinguished by his artistic and meaningful works aimed at awakening the historical memory and national consciousness of the Kyrgyz people. He did not use poetry solely as an aesthetic medium but as a spiritual and educational tool. His poems emphasize themes of nationhood, unity, learning, and spiritual purity, while his expressive language and stylistic structures are often intertwined with the traditions of classical Eastern literature. By addressing the social and spiritual problems of his time in profound poetic form, Osmonaaly laid the foundations of Kyrgyz written literature.

Osmonaaly Sydykov's work “Kyrgyz shezhire-si” (Kyrgyz Genealogy) is profound in content and rich in its educational role. It carries an emotional spirit capable of stirring and awakening the reader's sense of honor through the power of words. As a poet, he was deeply troubled by the poverty of the Kyrgyz and Kazakh peoples, yet he set out to serve as a compass guiding them toward future growth and prosperity. To the reader, his verses were received as the exhortation, thought, and spiritual reflection of a great, progressive figure of his time:

Oh, brothers, the time has come to rise (Ай, туғандар, уақыт жетті қозғаларға),

Let each take what is needed into his own hands (Керегін әркім өзі қолға аларға).

Kyrgyz and Kazakh, brothers, reflect and think (Қырғыз-қазақ туғандар, тәфакул қыл (ойлан),

Open your eyes and know the state of the times (Көзіңді ашып, заманның ахуалын біл).

Strive forward, step ahead with your feet (Ұмтылған алға таман басып аяқ),

Do not lie in disgrace, Kyrgyz and Kazakh (Намыссыз боп жатпағын, қырғыз, қазақ).

If we cannot achieve unity among ourselves (Ынтымақ егер бізде қыла алмасак),

Then surely others will mock and scorn us (Біздерді кімдер болсын қылар мазақ) (Sydykov, 2014: 81).

In these lines, the author calls on the people to awaken and to act. “The time has come” serves as a

reminder that every individual must now take responsibility for their own destiny. To a nation long subjected to oppression and passivity, he conveys firmly and boldly that the time has come to “rise”. Addressing both brotherly peoples of the Kazakhs and the Kyrgyz together, he urges them to engage in deep reflection (тәфакыр қыл). The phrase “open your eyes” implies both spiritual and political awakening. These verses emphasize the necessity of understanding the demands and changes of the times rather than remaining indifferent. The poet calls on the people to cast off negligence and confront reality directly. He criticizes idleness and inertia, warning with the words “do not lie in disgrace” that a nation without dignity risks falling into oppression. It clearly shows that only through unity and activity, combining action and honor, a path to the future can be opened.

Works such as “Ignorance has blinded both eyes” (Nadandyk sokyr kyldy eki kozdi), “Party has become a curse upon us” (Partia bale boldy basymyzga), “Serve your nation” (Kyzmet kyl bul zhalganda millettine), and “Run, my son, for the sake of your people” (Zhugirgin khalkyn ushin azamatym) are written in the same vein. Through eloquent expression, the poet conveys that without knowledge a person is left helpless, while for the educated and skillful the path is always open, as life itself demonstrates. The central motif of these poems is a call to awaken the dormant, illiterate, and unenlightened Kyrgyz and Kazakh people from their slumber, to free themselves from ignorance, and to become educated individuals:

The times have changed, do not fall behind (Заман басқа қапы болма),

Never turn your face away from knowledge (Әр уақытта білімнен мойын бүрма).

Learn a craft, do not stand idle (Өнер үйрен қарап тұрма),

If you stand idle, you will be enslaved for a mere penny (Қарап тұрсаң қор боласың қара пұлға) (Sydykov, 2014: 86). We can see that the composition of this poem is also subordinated to this very purpose. In another verse, he writes:

If my people open schools (Мектеп ашса туғандарым),

Within ten years their eyes will be opened (Он жыл өтпей көзі көрер) (Sydykov, 2014: 89). The central idea of this work is that by establishing schools in the homeland, the people’s eyes will be opened; they will be freed from illiteracy and oppressive ignorance, and will move forward. In the line “within ten years their eyes will be opened”, the poet conveys that once children begin to study, the results will not take long: the consciousness of the nation will change quickly, their worldview will broaden, and their out-

look on the world will deepen. Even within these two short lines, profound meaning is contained. The poet regards the opening of schools as the very key to awakening the people and renewing their consciousness. At the same time, these lines express a strong belief in the power of knowledge and art, a deep hope for the nation’s future, and a passionate drive for spiritual revival. This is not merely poetry, but may rightly be seen as a poetic formulation of a national enlightenment strategy.

The “awakening” motif in the works of Mirzhakyp Dulatov and Osmonaaly Sydykov constitutes the central theme of their literary and educational mission. Both poets identified the social and spiritual stagnation of their era as the most pressing issue, urging their people to overcome ignorance and apathy. Mirzhakyp Dulatov’s “*Awake, Kazakh!*” («Оян, қазақ!») became a powerful instrument for awakening national consciousness and spreading the idea of liberation among the Kazakh people. In parallel, Sydykov’s “*Kyrgyz Genealogy*” («Қырғыз шежіре») and other works sought to revive Kyrgyz historical memory, calling for knowledge and unity. For both writers, the key to national awakening lay in education, culture, and dignity. Mirzhakyp Dulatov placed his hopes on the younger generation, likening them to a newly blossomed garden, while Osmonaaly Sydykov stressed the opening of schools as the most effective means of enlightening the people and overcoming illiteracy. In Dulatov’s works, the contrast between the nation’s slumber and the youth’s awakening is expressed through sharp antithesis, whereas in Sydykov’s poetry ignorance and dishonesty are openly criticized, with an urgent call to action placed at the forefront. Moreover, Dulatov’s slogan “*Awake, Kazakh!*” («Оян, қазақ!») resonated far beyond the Kazakh steppe, inspiring Turkic and Uyghur literature with its “awakening” motif. Sydykov, on the other hand, deepened this idea within Kyrgyz literature, becoming one of the earliest voices of the nation’s educational revival. Thus, the creative legacies of both figures form the spiritual foundation of national awakening, while their resonance demonstrates the shared destiny and common aspirations of the Kazakh and Kyrgyz peoples.

Conclusion

In conclusion, the motif of “awakening” in the works of Mirzhakyp Dulatov and Osmonaaly Sydykov is an ideological and aesthetic phenomenon that directly responded to the historical and social situation of the Kazakh and Kyrgyz peoples at the beginning of the 20th century and aimed at awak-

ening national consciousness. Both poets criticized indifference and ignorance, urging their people toward knowledge, art, dignity, and unity. Dulatov’s “*Awake, Kazakh!*” («*Оян, қазақ!*») opened the path to the political and spiritual awakening of the Kazakh nation, becoming a national phenomenon with far-reaching influence across the Turkic world. Sydykov’s “*Kyrgyz Shezhire*” and his poetic works revived the Kyrgyz historical memory and guided the nation toward education and enlightenment.

The harmony between the two thinkers lies in their shared advocacy of education and cultural awakening as a national strategy. This demonstrates

not only the parallel destinies of the Kazakh and Kyrgyz peoples but also their common pursuit of spiritual renewal. Ultimately, the legacies of Dulatov and Sydykov remain values that strengthened not only national literatures but also the broader spiritual unity of the Turkic world.

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