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TURKIY DUNYO MA'NAVIY-MADANIY MUHITIDA MUXTOR AVEZOV O'RNI

Annotatsiya. Ushbu maqolada taniqli qozoq yozuvchisi va akademigi Muxtor Avezovning ilmiy va ijodiy merosida o'z aksini topgan turkiy xalqlarning umumiy ma'naviy an'analari hamda madaniy merosini o'rganish bilan bog'liq bir qator zamonaviy ilmiy muammolar ko'rib chiqiladi. Asosiy e'tibor Avezovning qirg'iz xalqining qahramonlik eposi "Manas"ga bag'ishlangan fundamental tadqiqotlariga qaratilgan; xususan, turli tarixiy davrlarda olimning ilmiy qarashlari evolyutsiyasi, uning nashr etilmagan qo'lyozmalarining ahamiyati, eposning lisoniy, poetik va madaniy xususiyatlari tahlili yoritilgan.

Avezovning intellektual va ilmiy olami qozoq adabiyotshunosligida markaziy o'rin tutadi, biroq uning turkiy madaniy integratsiyaga hamda "Manas" eposining akademik talqiniga qo'shgan hissasi hali to'liq va atroficha o'rganilmagan. "Muxtor va Manas" deb nomlanuvchi fanlararo tadqiqot sohasi yetarlicha rivojlanmagan, shu bilan birga, qozoq va qirg'iz an'analari o'rtasidagi madaniy va adabiy aloqalarni chuqur tahlil qiluvchi ishlar soni cheklangan. Avezovning ikki xalq o'rtasida o'ziga xos intellektual ko'priq vazifasini o'tagan "Manas" haqidagi nufuzli tadqiqotlari ham munosib ilmiy e'tibor topmagan va uning talqinlarining turkiy dunyo umumiy ma'naviy merosi sifatidagi ahamiyati hali to'liq e'tirof etilmagan.

Mazkur tadqiqotda Avezovning turkiy og'zaki she'riyati va folklori doirasida shakllangan ilmiy merosi turkiy sivilizatsiya umumiy madaniy merosining muhim tarkibiy qismi sifatida talqin qilinadi. Avezovning madaniyatlararo vositachi sifatidagi roliga, uning turkiy yozuvchilar va olimlar bilan intellektual muloqotiga hamda madaniy birlik va tarixiy xotirani mustahkamlashga qo'shgan hissasiga alohida e'tibor qaratilgan. Ushbu ishning ilmiy dolzarbligi Avezovning turkiyshunoslikka ta'sirini chuqurroq anglash va uning madaniyatlararo adabiy aloqalar rivojidadagi o'rnini aniqlashtirish bilan belgilanadi.

Tadqiqot natijalari shuni ko'rsatadiki, Avezovning ilmiy va interpretatsion metodlari turkiy madaniy o'zlikni anglash jarayoniga sezilarli ta'sir ko'rsatgan hamda zamonaviy turkiy adabiyotshunoslik uchun o'z dolzarbligini saqlab qolmoqda. Tadqiqotning qiymati Avezovning turkiyshunoslik, eposshunoslik va madaniyat tarixiga qo'shgan hissasini yoritish, shuningdek, turkiy ma'naviy meros davomiyligini saqlashdagi rolini ta'kidlashga qaratilgan harakatida namoyon bo'ladi.

Tayanch so‘zlar: folklorshunoslik; adabiyot nazariyasi; epos poetikasi; turkiy meros; madaniy xotira; qozoq-qirg‘iz adabiy aloqalari.

MUKHTAR AUEZOV IN THE SPIRITUAL AND CULTURAL LANDSCAPE OF THE TURKIC WORLD

Abstract: *This article addresses a range of contemporary scholarly problems related to the study of Turkic cultural heritage and the shared spiritual traditions of Turkic peoples, as reflected in the scientific and creative legacy of the outstanding Kazakh writer and academician Mukhtar Auezov. Particular emphasis is placed on Auezov’s fundamental research devoted to the Kyrgyz heroic epic Manas, including the evolution of his scholarly positions across different historical periods, the significance of his unpublished manuscripts, and his analysis of the epic’s linguistic, poetic, and cultural characteristics. Auezov’s intellectual and scholarly world occupies a central position in Kazakh literary studies; however, his contribution to Turkic cultural integration and to the academic interpretation of the Manas epic has not yet been comprehensively examined. The interdisciplinary research field commonly referred to as “Mukhtar and Manas” remains insufficiently developed, while only a limited number of works offer a profound analysis of the cultural and literary interaction between Kazakh and Kyrgyz traditions. Even Auezov’s influential studies on Manas, which served as a major intellectual bridge between the two nations, have not received adequate scholarly attention, and the significance of his interpretations has not been fully recognized as part of the shared spiritual heritage of the Turkic world. The present research considers Auezov’s academic legacy formed within the framework of Turkic oral poetry and folklore as an important component of the common cultural heritage of Turkic civilization. Special attention is devoted to Auezov’s role as a mediator between cultures, his intellectual dialogue with Turkic writers and scholars, and his contribution to strengthening cultural unity and historical memory. The scholarly relevance of this work lies in deepening the understanding of Auezov’s impact on Turkology and in clarifying his role in the development of intercultural literary relations.*

The findings suggest that Auezov’s research and interpretive methods significantly influenced the formation of Turkic cultural self-awareness and remain highly relevant for modern Turkic literary scholarship. The value of this study lies in its attempt to highlight Auezov’s contribution to Turkology, epic studies, and cultural history, and to emphasize his role in preserving the continuity of Turkic spiritual heritage.

Keywords: *folklore studies; literary theory; epic poetics; Turkic heritage; cultural memory; Kazakh-Kyrgyz literary relations.*

I**ntroduction:** Mukhtar Auezov’s scholarly contribution to the academic interpretation of the Kyrgyz epic Manas has not yet been systematically examined in Kazakh literary studies. In the twentieth century, the concepts of the “Turkic world” and “Turkic cultural unity” were frequently distorted by Soviet ideological frameworks. Instead of an objective cultural interpretation, these notions were often replaced by the politically charged label of “pan-Turkism,” which was presented as a threat to Soviet state ideology. As a result, the historical and cultural unity of Turkic peoples was intentionally marginalized, while society was gradually separated from its broader Turkic cultural foundations.

In the contemporary period, marked by independence and the restoration of national historical memory, Kazakh scholarship faces the important task of returning to previously suppressed cultural themes. These themes must not only be restored but also examined with modern methodological approaches, reconsidered as an integral part of national cultural identity, and introduced into the global academic space.

The present study aims to analyze Mukhtar Auezov's role in strengthening cultural and literary interaction among Turkic peoples, and to determine the extent of his contribution to the formation of shared cultural consciousness within the Turkic world.

The object of this research is Mukhtar Auezov's scholarly and cultural legacy in the broader context of Turkic civilization.

The subject of the study is Auezov's influence on the development of Turkic literary integration and intercultural dialogue, including his intellectual interaction with Turkic writers, folklorists, and cultural figures.

Auezov's achievements in Manas studies demonstrate not only his profound knowledge of Central Asian oral literature and folklore, but also his ability to approach epic tradition through literary theory, comparative methods, and world cultural perspectives. His tendency to revise and refine his texts, return to unresolved scholarly questions, and enrich his arguments with new factual material reflects his intellectual discipline and scientific responsibility. Auezov's works reveal analytical depth, philosophical sensitivity, ethnographic insight, and an exceptional command of poetic and aesthetic interpretation, which places him among the most prominent scholars of Turkic epic heritage.

Methodology and Research Methods

The methodological framework of this study is defined by its aim and by the necessity of a complex analysis of Auezov's scholarly and creative heritage within the spiritual and cultural landscape of Turkic civilization.

A literary-theoretical discourse analysis was employed to identify key concepts and scholarly arguments in Auezov's works and to evaluate his contribution to Turkic cultural unity from the perspective of modern literary studies. The hermeneutic approach was applied to interpret the semantic depth of Auezov's texts and to reveal their philosophical and cultural implications, which is particularly important when examining the ideological conditions of the Soviet period and their influence on scholarly writing.

Analytical methods were used to examine cultural and literary phenomena in detail, allowing for the classification and systematization of those elements that shaped Auezov's interpretation of Turkic epic tradition. The literary-historical method helped trace the development of epic traditions and cultural transformations that influenced Auezov's scholarship, while also clarifying his role in the history of Turkic literary studies. A comparative-typological approach was applied to identify both common features and distinctive differences between Auezov's research and the works of other Turkic authors and scholars.

In addition, narratological analysis supported the study of narrative structures and stylistic mechanisms in Auezov's texts, enabling a deeper understanding of his interpretive strategies, his concept of epic development, and his broader worldview.

It should be emphasized that Auezov's archival manuscripts and unpublished materials devoted to Turkic culture, folklore, and epic tradition remain insufficiently studied and are largely absent from international scholarly discourse. Their systematic examination and inclusion into modern academic circulation is one of the most urgent tasks of contemporary Auezov studies and Turkic literary scholarship. Auezov's works represent not only national intellectual heritage but also globally significant sources for epic studies, comparative literature, and cultural history. Therefore, the present research may serve as a relevant reference for folklorists, literary critics, textual scholars, and Turkologists in Kazakhstan, Central Asia, the Caucasus, Russia, and the broader international academic community.

Discussion and Results.

The central focus of this article is Mukhtar Auezov's scholarly interpretation of the Kyrgyz

heroic epic *Manas* and the ways in which his theoretical positions shaped the development of Turkic epic studies.

The fifty-volume collected edition of Auezov's works, published in recent decades, provides clear evidence that throughout his entire conscious life Auezov maintained an enduring and passionate scholarly engagement with *Manas* studies. His dedication is reflected in his monographic research, conference speeches, critical discussions, and analytical articles addressing urgent theoretical and cultural issues. The academic edition contains several versions of Auezov's research devoted to *Manas*, demonstrating not only the scale of his scholarly interest but also the dynamic development of his theoretical positions.

In particular, Volume 10 of Auezov's collected works includes multiple research texts devoted to *Manas*, as well as related theoretical materials addressing the epic's artistic system, historical context, and cultural significance. The study of these works requires careful attention not only to their content but also to their publication history, ideological conditions, and scholarly evolution.

Among Auezov's key works in this field are the article "Valuable Monuments of Kyrgyz and Kazakh Folklore" and the later revised text "The Most Prominent Monuments of the Kazakh Epic," republished in the 1950s. Both texts address major questions of Turkic folklore scholarship and offer foundational observations that continue to influence epic studies. However, the history of these publications also reveals the presence of suppressed truths within the "blank pages" of Soviet literary history. The collection *Unknown Auezov*, compiled by researchers Diar Konaev and Rafat Abdigulov, provides significant archival evidence regarding the ideological challenges faced by Auezov's *Manas*-related works. His first article on the epic tradition, "Valuable Monuments of Kyrgyz and Kazakh Folklore," was published in 1934 in the newspaper *Literary Kazakhstan*. In 1936 it appeared again in *Kazakh Literature* under the title "The Kyrgyz Epic *Manas*." The earliest drafts of his major research work "*Manas: A Kyrgyz Folk Heroic Poem*" were likewise produced in 1934. Despite being written under intense ideological constraints, these works demonstrate an impressive scholarly depth. Auezov conducted a comparative analysis of Kyrgyz and Kazakh epic traditions in terms of plot organization, narrative structure, and thematic content. As one of the founders of modern *Manas* studies, he produced several influential works on the epics *Manas* and *Semetei*. The article "Valuable Monuments..." became his first significant publication devoted to this theme, while museum archives preserve extensive materials connected with his continued research. The scholarly commentary to "The Most Prominent Monuments of the Kazakh Epic" provides additional archival information: the text was published in 1934 in *Literary Kazakhstan* (June 14 issue) and was not republished during the Soviet period. Its manuscript version has not been preserved in the museum archive, and it was not later referenced in folklore bibliographies or academic indices, which indicates the scale of ideological neglect surrounding such works. It is true that in some of his writings Auezov was forced to adopt the class-based terminology typical of Soviet discourse. Yet his research repeatedly moves beyond ideological evaluation and returns to genuine literary analysis. Although some expressions reflect the political expectations of the 1930s, the core of his argument remains scholarly, focusing on the epic's artistic value, its poetics, and its role in cultural history.

Following his imprisonment and subsequent release, Auezov faced the necessity of writing within Soviet ideological boundaries and publicly recognizing the so-called "achievements" of Soviet literature and science. Nevertheless, he did not abandon his intellectual principles. On the contrary, he continued to protect national cultural values through research and interpretation, using academic discourse as a means of preserving historical memory.

Auezov's theoretical reflections on Kazakh and Kyrgyz folklore especially on *Manas* remain highly valuable for contemporary scholarship. His works address the history of recording and col-

lecting the epic, the evolution of its performance tradition, and the artistic world of the text. They are supported by extensive factual evidence, strong analytical conclusions, comparative historical reasoning, and a deep understanding of epic poetics. The content of these studies later formed the basis of Auezov's report delivered at the scientific conference held in Frunze in 1935.

An important and previously insufficiently emphasized aspect of Auezov's influence on Kyrgyz scholarship is described in Ziyash Bektenov's article "Mukhtar Omarkhanovich Auezov," published in the collection *Mukhtar Auezov and Kyrgyzstan*. Bektenov notes that in 1935 Auezov was invited to a major scientific meeting in Frunze dedicated to preparing a Russian translation of *Manas*. The conference brought together around 300 participants and included three principal reports: one by Kasym Tynystanov on the significance of *Manas* for the Kyrgyz people, one by Auezov on the epic itself, and one by the prominent linguist Professor Evgenii Dmitrievich Polivanov on translation principles.

Bektenov further emphasizes that in 1946–1947, while working in the Folklore and *Manas* Sector of the Kyrgyz branch of the USSR Academy of Sciences, he frequently invited Auezov to participate in the *Manas* Jubilee Committee and to serve as editor of academic works devoted to the epic. During summer vacations, Auezov often stayed in Frunze for up to two months, working with researchers and providing scholarly consultations. He regularly visited the *Manas* Sector, participated in discussions, answered questions, and offered methodological guidance on the most urgent theoretical problems.

The existence of multiple versions of Auezov's studies on *Manas* (including those produced in 1937, 1940, 1948, and 1954) demonstrates his continuous engagement and constant revision of his arguments. These texts were repeatedly enriched with new ideas, expanded with factual materials, and strengthened through updated theoretical perspectives. This ongoing process of revision reflects Auezov's scientific discipline and his commitment to intellectual integrity. In this sense, *Manas* studies became for him as central as *Abai* studies, forming a second major scholarly direction in his academic biography.

Auezov's article "Valuable Monuments of Kyrgyz and Kazakh Folklore" occupies a particularly important place in both Kazakh and Kyrgyz literary scholarship. In its introductory section, he clarifies that the work offers only a brief scholarly overview of the ancient literary heritage of the Kazakh and Kyrgyz peoples, focusing primarily on epic tradition.

He begins with a critical analysis of the view expressed by the academician Radlov, who claimed that Kyrgyz folklore was exclusively epic, while Kazakh folklore was primarily lyrical. Auezov rejects such simplified classification, emphasizing that every folklore system contains a wide range of genres. He argues that dividing peoples into "epic" and "lyrical" categories is methodologically weak and does not reflect the complexity of oral tradition.

While working within the theoretical frameworks of Soviet scholarship, Auezov nevertheless presents folklore as a multi-layered cultural system that reflects the historical consciousness, emotions, and ideological aspirations of different social groups. From this perspective, he concludes that genre diversity is inherent in any national folklore. The key issue is not whether genres exist, but rather how epic forms develop and what artistic features distinguish the epic traditions of different Turkic peoples.

Auezov describes *Manas* as an encyclopedic monument of Kyrgyz cultural history and worldview. He argues that the epic preserves the people's collective memory, ethical values, historical experiences, and cultural traditions. He emphasizes that epic narratives evolve through continuous reinterpretation: each performer introduces new details, expands plot lines, enriches character portrayals, and strengthens poetic devices, thereby transforming the epic into a dynamic artistic phenomenon.

Auezov interprets such development as a natural law of epic tradition. Differences between versions, changes in composition, and the inclusion of additional episodes are viewed as evidence that oral epic literature remains in constant movement and renewal. He stresses that the vitality of Manas is connected to its ability to incorporate new motifs and adapt to changing cultural conditions, demonstrating that oral literature is not static but evolves according to broader historical and artistic закономерности (patterns of development).

In the section "Let us begin with Kyrgyz folklore," Auezov provides detailed information about the epic's performance tradition. He notes that beginning in 1922 he studied Manas in the version performed by Sagymbay, which was recorded over a three-year period and completed in 1926. According to Auezov, the recorded epic consists of approximately ten volumes of 500 pages each, representing an enormous cultural and artistic phenomenon. He describes the epic with clear admiration, emphasizing its extraordinary scale and its unique place in world epic heritage.

He also highlights that the epic exists entirely in poetic form, written in rhythmic verse without transition into prose. In this respect, Auezov compares its artistic significance to the Homeric epics and positions Manas as one of the greatest monuments of oral literature. He characterizes it as an encyclopedic and ethnographic treasure that reflects the historical development and cultural consciousness of the Kyrgyz people.

Auezov also pays attention to the term "zhyr" ("epic chant" or "song") as a common Turkic concept, noting its phonetic variations in different languages: "yr" in Kyrgyz, "zhyr" in Karakalpak, and "yir" in Tatar and Bashkir. He emphasizes that despite phonetic differences, the semantic and artistic function of the term remains shared across Turkic cultures.

In his analysis of Manas, Auezov identifies major poetic devices such as rhythm, metaphor, alliteration, repetition, hyperbole, and formulaic expressions typical of epic poetry. He stresses that the epic represents a rich treasury of vocabulary and artistic language accumulated over centuries. His attention to archaic expressions and traditional poetic structures demonstrates his awareness of the epic's historical depth and its unique linguistic value.

Auezov also examines the role of storytellers (manaschi) as creative figures who preserve and develop the epic tradition. He recognizes oral epic performance as a highly sophisticated art form requiring exceptional memory, improvisational skill, and mastery of poetic expression. In this context, he highlights the importance of proverbs, aphorisms, and traditional figurative language, which function as cultural markers and carriers of collective wisdom.

Throughout his works, Auezov repeatedly emphasizes that Manas is the greatest spiritual treasure of the Kyrgyz people. His efforts were directed not only toward studying the epic but also toward presenting its value to representatives of other nations. This cultural mission was later confirmed by his speech at the 1952 scholarly conference.

Auezov interprets the epic as a product of centuries-long development and collective creativity. He suggests that Manas gradually expanded through the contributions of many performers over a long historical period. This process of "epic expansion," as he argues, requires deeper scholarly investigation, since it reflects the unique mechanisms through which oral literature develops.

His scholarly work also contributed to the publication of Manas in Russian and Kazakh translations and supported its introduction into broader academic circulation. Auezov notes that the epic contains references to more than one hundred ethnonyms, demonstrating its wide cultural and historical scope and confirming its significance as a monument of Turkic and Central Asian civilization.

In the article "The Kyrgyz Epic Manas," Auezov states that a true storyteller may perform the epic continuously for up to six months. He identifies the first complete recording of the epic as the version dictated by Sagymbay Orazbakov to the teacher Abdirakhmanuly between 1923 and 1926.

Auezov estimates that Sagymbay's version contains approximately ten volumes of 500 pages each, amounting to around 240,000–260,000 poetic lines, and emphasizes that it maintains poetic rhythm throughout without shifting into prose. He describes it as an uninterrupted flow of poetic speech, comparable to a vast ocean of narrative.

Comparing different recorded versions, Auezov defines *Manas* as a heroic epic and argues that regardless of the period in which it was performed, the text reflects the worldview, historical memory, and social ideals of a particular community. He stresses the necessity of analyzing the epic through its historical context and through the methodological categories of literary scholarship, rather than through ideological simplification.

Auezov further argues that the epic functions simultaneously as a literary chronicle, a historical encyclopedia, an ethnographic source, and a spiritual monument. He emphasizes its educational and moral significance for generations of listeners and readers and interprets it as a key element of cultural identity.

Discussing Soviet publishing plans, Auezov notes that a Russian translation of *Manas* was prepared for the twentieth anniversary of the October Revolution. He emphasizes the importance of representing different performance schools, including the traditions of Sagymbay, Karalaev, and other storytellers, in order to demonstrate the richness and diversity of Kyrgyz epic performance. He also notes that prominent translators participated in the project, including Penkovsky and Tarlovsky.

At the conclusion of the article, Auezov reports that conference participants recognized his work as one of the earliest significant scholarly studies of *Manas* and supported its publication. This acknowledgment demonstrates that Auezov's research was regarded as a major contribution to Turkic epic scholarship even during the early Soviet period.

Auezov's theoretical ideas concerning epic performers and textual schools became foundational for the development of *Manas* studies. He discusses the influence of social elites (*manaps*) on Sagymbay's version and examines how historical and social realities are reflected in epic narrative. His scholarship is shaped by the broader question of how national interests, ethical ideals, and cultural values are represented in oral epic tradition.

The recognition of Auezov's early *Manas* research by scholars in 1935 represented a major achievement for both Kazakh and Kyrgyz literary studies. His pioneering role was confirmed at the first scientific conference devoted to *Manas*, held in Frunze in December 1935, where Turkologists and Russian orientalists acknowledged the scholarly significance of his contributions.

It is also important to note that the article "The Kyrgyz Epic *Manas*" was the only work Auezov wrote in Kazakh on this subject. During the Soviet period it was not republished and returned to academic circulation only after independence, when it appeared in Volume 10 of his fifty-volume collected works. Several of Auezov's other texts on *Manas*, translated from Russian into Kazakh by A. Nurkatov, were published earlier, yet they did not become fully integrated into scholarly discourse.

Auezov's distinctive strength as a researcher lies in his ability to interpret epic tradition through the conceptual tools of literary theory and to analyze its artistic system with profound scholarly rigor. Therefore, Mukhtar Omarkhanovich Auezov recognized internationally as a writer and intellectual must be regarded as a key figure not only in Abai studies but also in *Manas* studies. These two major research fields connect Kazakh and Kyrgyz literary history and represent a significant part of Turkic cultural heritage.

In the 1934 version of his monographic research "Manas: A Kyrgyz Folk Heroic Poem," in the chapter "The Storytellers of *Manas* and the Listening Audience," Auezov notes that at that time only two versions of the epic had been recorded. The first was written down by V. V. Radlov in

shortened form from an unknown performer, and the second was recorded from the outstanding storyteller Sagymbay Orazbakov. Auezov emphasizes that the Sagymbay version, recorded between 1922 and 1926 by the Kyrgyz teacher Ibrahim Abdirakhmanov, consisted of approximately 240,000 poetic lines and included two major parts: the story of Manas and the story of his son Semetey.

Auezov raises the important scholarly question of the artistic role of epic performers in preserving and transmitting ancient literary monuments across generations. He compares Kyrgyz storytellers (jomokchi) to the ancient Greek aeds, while also noting that ordinary singers may be compared to rhapsodes. Such comparisons reflect his broad knowledge of world epic culture and his attempt to interpret Turkic epic tradition through global literary categories.

Modern scholarship confirms the scale and diversity of Manas traditions. For example, the introduction to the 2014 edition of Manas notes that Radlov's version contained only 9,449 lines and lacked many significant episodes, although it maintained artistic coherence. The Sagymbay version is estimated at approximately 180,378 lines, though it has not been fully published, with only certain parts appearing in a four-volume edition. The version performed by Sayakbay Karalaev, recorded between 1935 and 1937, contains around 84,830 lines and is considered one of the most artistically developed. Additional recorded fragments include versions by Togolok Moldo and Moldobasan Musulmanqulov, which further confirms the epic's exceptional scale and its central position within Turkic oral tradition.

Auezov's scholarship in Manas studies clearly demonstrates his ability to integrate world literary theory, comparative methodologies, and historical-cultural perspectives into the study of Central Asian epic heritage. His consistent revision and enrichment of his works reflects not only scientific discipline but also his commitment to serving national culture through academic scholarship.

Conclusion. This research systematizes Mukhtar Auezov's theoretical ideas on the Kyrgyz epic Manas and introduces into scholarly circulation a number of important perspectives that have not previously been fully considered in Kazakh literary studies. Through archival evidence and historical documentation, the study clarifies lesser-known aspects of Auezov's scholarly biography and expands the boundaries of contemporary Auezov studies.

The works of the great Kazakh writer and academician Mukhtar Auezov devoted to Manas studies were reconsidered through modern interpretive approaches and analyzed in accordance with current requirements of literary scholarship. Auezov's intellectual presence within Turkic cultural studies has been established as an independent scholarly object, while Kazakh-Kyrgyz literary relations have been re-evaluated through historical, comparative, and typological methods supported by newly introduced archival materials.

The results of this research demonstrate that Auezov's Manas-related works remain an essential scholarly foundation for the study of Turkic epic heritage. His interpretations not only strengthened the academic understanding of Manas as a world cultural monument, but also contributed to the preservation of Turkic cultural unity and the development of intercultural literary dialogue. Therefore, Auezov's legacy should be regarded not only as a national achievement of Kazakh scholarship, but also as a shared cultural and intellectual treasure of the Turkic world.

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