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## **DIALOGUE OF CULTURES IN THE ETHNOLINGUISTIC CONTINUUM OF UZBEKISTAN AND KAZAKHSTAN (BASED ON THE WORKS OF NIKOLAI ILYIN AND MARUT AUEZOV)**

### **Abstract**

The article examines the manifestation of intercultural communication in the works of Russian-speaking authors from Central Asia – Uzbek poet Nikolai Ilyin and Kazakh cultural scholar Murat Auezov. The analysis is conducted in the context of the ethno-linguistic continuum of Uzbekistan and Kazakhstan, where Russian literature coexists with local languages, forming a special translanguing space.

N.D. Ilyin's work is viewed as a synthesis of Russian and Uzbek poetic traditions, reflecting the dialogue between cultures through artistic expression. The creative legacy of Murat Auezov is analysed from the perspective of the ideas of cultural dialogue, translanguing and national identity, especially based on his works 'Ippokrena' and 'The Thread Connecting Times'.

Both authors demonstrate linguistic and cultural interaction and contribute to the development of Russian-language literature in the region, enriching it with elements of Eastern philosophy, imagery, and historical memory. The article expands on previous research, introduces a comparative analysis of the poet and thinker, and draws on the current theoretical basis of intercultural communication, Central Asian literary studies, and translanguing.

### **Keywords**

Intercultural communication; cultural dialogue; translanguing; linguistic and cultural interaction; Russian-language literature of Central Asia; N.D. Ilyin; Murat Auezov.

### **For citation**

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## **Introduction**

Globalisation and contemporary integration processes have stimulated the formation of a new type of thinking based on the perception of ‘one’s own through the prism of the other’ – a thesis emphasised by M.M. Bakhtin [Bakhtin, 1972]. In the context of these processes, intercultural communication becomes particularly relevant, since interaction between representatives of different cultural traditions requires the development of new scientific approaches. Researchers note that the marginal status of modern culture is closely linked to the concept of ‘cultural dialogue,’ which serves as the methodological basis for both scientific research structures and educational practices [Bakhtin, 1972]. The term ‘translingual literature,’ introduced into scientific circulation by S.G. Kellman, is considered in modern philology to be the most comprehensive for describing such phenomena, as it includes the idea of a mutually enriching dialogue between cultures [Ovcherenko, Tokareva, 2023]. In other words, literature created in a bilingual or multilingual environment reflects the synthesis of various linguistic and cultural codes, going beyond traditional bilingualism and forming a new artistic quality.

Central Asian countries such as Uzbekistan and Kazakhstan are characterised by the coexistence of many ethnic groups and languages, including Russian, which has historically served as a means of interethnic communication. In the post-Soviet period, Russian-language literature has survived and continues to develop in the region, representing a unique layer of translingual literature. Russian-speaking writers in Uzbekistan and Kazakhstan create works in which national images and themes are expressed through the Russian language, thus forming a special ethno-linguistic continuum. In this context, it is extremely interesting to look at the work of two prominent representatives of Russian-language literature in the region: Nikolai Dimitrievich Ilyin and Murat Mukhtarovich Auezov. The former is a poet whose poems synthesise Russian and Uzbek cultural traditions, while the latter is a thinker and cultural scholar who reflects on the fate of Kazakh culture through the prism of dialogue with other cultures in the Russian language.

## **Materials and methods**

This article is based on previous research into the poetic legacy of N.D. Ilyin and aims to expand its scope by including a comparative analysis with the ideas and images inherent in the works of Murat Auezov. This approach will provide a deeper understanding of the mechanisms of intercultural communication in regional literature. The theoretical basis is provided by works on the philosophy of cultural dialogue and transcultural communication (M.M. Bakhtin, G.D. Gachev, etc.), research on translinguism in literature, as well as current works on the literary process in Central Asia. The concepts of cultural dialogue, translinguism, and linguocultural interaction are used to provide the terminological basis for the analysis. The subject of the study is the intercultural aspects of the works of N.D. Ilyin and Murat Auezov, examined through the prism of their key works (in particular, N. Ilyin's poetry collections and Murat Auezov's monographs ‘Ippokrena. Journeys to the Wells of Time’ and ‘The Thread Connecting Time’). The work is interdisciplinary in nature, situated at the intersection of literary studies, cultural studies and linguistics, and aims to show how the Russian-language literature of Uzbekistan and Kazakhstan contributes to the dialogue between cultures in the ethno-linguistic continuum of the region.

## **Results and discussion**

The concept of cultural dialogue is widely used in contemporary humanities to describe the interaction between different cultural traditions. In his work on language in poetry and prose, M.M. Bakhtin points out that dialogue is a fundamental property of culture: understanding another culture allows us to gain a deeper understanding of our own [Bakhtin, 1972]. Nowadays, cultural dialogue is becoming not only a theoretical concept but also a practical necessity, especially in multi-ethnic communities. Sharina S. I. emphasises that the idea of dialogue between cultures lies at

the heart of the formation of new thinking and plays an important role in the educational process, helping to overcome the marginalisation of national cultures in the era of globalisation [Sharina, 2003]. Through dialogue between cultures, the principle of mutual understanding is realised: cultures are not isolated, but enrich each other, which is especially important for multinational countries.

The phenomenon of translanguism is also related to cultural dialogue: the creation of literature in a non-native (second or third) language, in which the author consciously uses a 'foreign' language as a tool for expressing their culture. As S.G. Kellman notes, translingual literature is not just a change in the language of creativity, but also a special type of artistic thinking that involves an enriching synthesis of different cultural codes [Ovcherenko, Tokareva, 2023]. Translingualism goes beyond ordinary bilingualism: a translingual writer feels part of two (or more) linguistic worlds at the same time, thanks to which their texts often take on the character of a dialogue between cultures, embedded in the very linguistic fabric of the work. The idea of translanguism is particularly relevant for the post-Soviet space, as many authors in the region continue to write in Russian, despite being native speakers of other ethnic cultures. Russian researcher U.M. Bakhtikireeva notes that the term 'translingualism' needs to be clarified in relation to the realities of post-Soviet societies, where their own models of bilingualism and multiculturalism have historically developed [Bakhtikireeva, Valikova, Tokareva, 2023]. Nevertheless, the translanguistic approach allows us to consider the Russian-language literature of Kazakhstan, Uzbekistan and other countries not as a peripheral offshoot of Russian literature, but as an independent phenomenon at the intersection of cultures, where linguistic and cultural interaction takes place.

Within this theoretical perspective, we will consider the work of Nikolai Ilyin and Murat Auezov, two authors representing different genres (poetry and cultural essays, respectively) but united by a similar mission: to be mediators in the dialogue between cultures, to translate the values of one culture through the means of another language.

Nikolai Dimitrievich Ilyin is a Russian poet from Uzbekistan, in whose work Russian literature finds a deep reflection of Eastern (primarily Uzbek) culture. His poetry demonstrates the lively interaction between Russian and Eastern aesthetic systems. As researchers have noted, Russian-language poetry in modern Uzbekistan is interesting not only for its preservation of the Russian mentality in a foreign-language environment, not only for the exotic colour of the Asian world, but also for its deep insight into its essence and its ability to combine elements of different artistic systems, revealing the essential features of the Eastern world to Russian readers. N.D. Ilyin serves as a kind of 'link' between Russian and Uzbek literature, which gives his work special cultural significance [Sharina, 2003].

N.D. Ilyin's translation work is a significant contribution to the dialogue between cultures. The poet not only creates original works, but also acts as a translator from Uzbek into Russian. He has translated numerous works, from the classics of Eastern poetry (Alisher Navoi, Zahiriddin Muhammad Babur, Pahlavan Mahmud) to 20th-century poets (Chulpan, Erkin Vahidov, Abdulla Aripov) and contemporary authors (Sirojiddin Sayyid, Usmon Azim, Farida Afruz, Mahmud Tair, etc.). By translating Uzbek poetry, N.D. Ilyin not only makes it accessible to Russian-speaking readers, but also interprets it in his literary-critical works – it is significant that he has published a book of studies on Russian and Uzbek writers with the symbolic title 'Crossing Parallels'. Through his translations, N.D. Ilyin puts intercultural communication into practice: he introduces Russian culture to Uzbek national images, thereby facilitating an exchange of values. The significance of this work has been recognised at the state level – by decree of the President of Uzbekistan, N.D. Ilyin was awarded the Dustlik (Friendship) medal for his contribution to strengthening friendship between peoples.

Of course, his deep immersion in Uzbek verbal culture has also been reflected in Nikolai Ilyin's own poetry. Eastern motifs and images permeate his poetry, enriching the traditional Russian form with new content. This is evident in virtually all genres of his poetry – philosophical, landscape, love, and others. Let us consider some of them in more detail.

*Philosophical poetry.* In his poems devoted to reflections on time, fate, and human life, N.D. Ilyin combines Eastern and Western worldviews. On the one hand, there is a sense of closeness to Eastern fatalism – the recognition of the predetermination of existence; on the other hand, the idea of free will and personal responsibility, characteristic of European culture, is emphasised. It is noteworthy that such dualism is often revealed within a single text. Thus, N.D. Ilyin's lyrical subject reflects:

*«Yest' to, chto ne zavisit ot zhelan'ya,  
V chem nasha volya tshchetna i slaba,  
Chto ne podvlastno sile osoznan'ya –  
I eto nazyvayetsya sud'ba.  
No yest' i to, chto nam dano prirodoj,  
Chto kak svoyo osoznayote vy,  
Chto v nas zhivot naturoj i porodoy –  
I eto ne zavisit ot sud'by».*

These lines contrast two principles: fate (inevitability, independent of man) and natural talent, the inner essence of man, which ‘does not depend on fate.’ In this way, the poet brings together two philosophical traditions – humility before the higher will and belief in one's own potential. At the same time, N.D. Ilyin emphasises that no matter how strong predestination may be, a person does not absolve themselves of responsibility for the choices they make. Continuing this thought, he writes:

*«Ty volen vzyat' stezyu lyubuyu  
Sredi slepoj tekuchki dney,  
No znay podsudnost' rokovuyu  
Svobodnoy sushchnosti tvoyey».*

Thus, freedom of choice is given, but it is coupled with moral responsibility — an idea shared by both European Christian ethics and Eastern wisdom. The synthesis of cultures is manifested here at the level of the philosophical concept of the poem.

It is interesting to note the poet's attitude to time and memory, through which the dialogue between cultures also shines through. Eastern poetics traditionally tends to revere the past, ancestors, and history, while N.D. Ilyin makes a rather bold call not to look back at the cost of distorting the present. Even in his early collection, he aphoristically stated: ‘To understand time, forget the memory of years: memory is a distorted trace...’ The well-known literary critic N.M. Mirkurbanov, analysing this line, draws a parallel with the classic Russian thinker F.I. Tyutchev: ‘A thought uttered is a lie,’ emphasising the common axiomatic nature of these statements. N.D. Ilyin consciously turns away from excessive idealisation of the past, affirming the value of ‘awareness of the present,’ of contemporary life: ‘Do not wait for the future, do not dream of the past, / But be aware of the present and become clear in it.’ This shows a closeness to the Eastern concept of focusing on the present moment, which is present, for example, in Sufi philosophy. At the same time, this position serves as a bridge to the future: by understanding the present, one can approach the future more responsibly [Mirkurbanov, 2008].

*The lyrical hero and the image of Asia.* N.D. Ilyin's lyrical hero is a man who has absorbed the atmosphere of the Uzbek land since childhood. The poet writes autobiographically: ‘I grew up in Tashkent in a distant time / And I remember the edges of the field, / Where rows of jugara stood right behind the house, / Where childhood flowed like a transparent arik, / Where the mahalla lived peacefully.’ These lines contain vivid memories of the Tashkent mahalla (neighbourhood), the fields of jugara (sorghum) and the aryks (irrigation canals). For Russian readers, these realities are revealed through the Russian language, but they retain their colour, acting as conduits of Uzbek culture. Asia (the East) becomes a kind of ancestral homeland for N.D. Ilyin's lyrical hero, the

source of the very concept of 'land,' the basis of his worldview. He reinterprets traditional Eastern images in a new way, introducing them into the fabric of Russian poetry. Thus, the night landscape in one of N.D. Ilyin's poems is spiritualised by Islamic motifs:

*«I tikho zamirayet na ladoni  
Sukhim sverchkom svernuvshiysya listok,  
V nochnoy molitve preklonyas',  
Vostok Chitayet sury i tvorit poklony,  
I v glubine nebesnoy tusklo tonet  
Luny poluzavyadshiy lepestok».*

Here, the East is personified, reading suras (the Koran) and bowing in prayer, which transports the reader into the atmosphere of Muslim night prayer under the starry sky. At the same time, the description of the night itself – 'the moon's half-withered petal' – is rendered in an exquisite metaphorical manner characteristic of the Russian poetic tradition of the Silver Age. The fusion of Eastern motifs with Russian poetic form creates a unique lyrical blend.

N.D. Ilyin's *landscape poetry* is often based on the juxtaposition of Russian and Eastern semantic series. His ability to see hidden cultural meaning in familiar landscapes is remarkable. For example, at first glance, the poem 'Fountain' does not contain any obvious oriental details, but the very phrase 'monument to water' refers to the special attitude towards water in Central Asia – as a gift and a treasure. In a region where water is a symbol of life and blessing, a fountain is indeed perceived as a monument to this life-giving element. N.D. Ilyin writes:

*«Tsvetok luchami vlagi narisovan,  
Smeyushchiysya i prazdnichnyy tsvetok;  
I radugoyu s nebom okol'tsovan,  
Chtob dar vody ne zabyval Vostok.  
On v pyal'tsakh neba vlazhnym shelkom vyshit  
(Kak tonko nit' khudozhnik v igly vdel!),  
Zhivot fontan, kolyshetsya i dyshit,  
Kak pamyatnik igrayushchey vode».*

This fragment combines natural and aesthetic images ('a flower... painted with rays of moisture,' 'embroidered with wet silk in the hoop of the sky') with a cultural subtext: water is presented as a gift to the East, and the fountain as a living monument to water. The mention of the 'East' directly emphasises the intercultural aspect: the European tradition of fountains acquires a new symbolic meaning in Central Asia. The image of a 'thin thread' with which the artist embroiders water is consonant with Eastern imagery (the thread of fate, the thread of narrative in Eastern legends). Thus, even when describing nature, N.D. Ilyin stages an encounter between two aesthetics – European and Asian – within a single poem.

*Love poetry.* In his love poems, N.D. Ilyin also experiments with form and language, absorbing the Eastern poetic tradition. In particular, he created the cycle 'Gulsanam,' stylised after the Eastern ghazal. In the poem 'Gulsanam,' there is a noticeable combination of Eastern motifs with European poetic technique:

*«Svetlaya peri, ozvuch' moy issyakshiy kalam:  
Mozhno l' bez sladkikh sonornykh vostorzhennym pet' solov'yam?  
Golosom zvonkikh soglasnykh shepni svoyo imya zvozdnam –  
Zvozdnoy osannoy otkliknetsya nam – Gul'sanam!».*

Here, the poet addresses his beloved, calling her 'light peri' (peri – a fairy in Persian mythology), asking her to give voice to his pen ('give voice to my dried-up kalam', kalam – a reed

pen for writing, a traditional symbol of the poet in the East). The first lines contain an invocation to the beloved, characteristic of the ghazal, comparing her to a mythical creature. At the same time, techniques close to the Russian poetic tradition are used, such as the play of sounds ('with the voice of sonorous consonants'). The name of the Eastern heroine, Gulsanam, is woven into the fabric of the poem as a key image, but the form of presentation – rhymes, sound repetitions – refers to Russian poetry. In this way, N.D. Ilyin experiments with language, achieving an effect of translingualism: the poem is written in Russian, but imbued with an Eastern spirit. Such a linguistic and cultural synthesis expands the expressive possibilities of the Russian language, enriching it with words and images from another cultural tradition.

Overall, Nikolai N.D. Ilyin's work demonstrates how a dialogue between cultures can take place within a single poetic text. His poems are a space where Russian and Uzbek origins meet, where a subtle linguistic and cultural interaction takes place. The poet, while remaining faithful to the Russian poetic school (inheriting traditions from Tyutchev to contemporary Russian poets), simultaneously draws inspiration from Uzbek history, nature, and folklore. N.D. Ilyin convincingly shows that Russian-language literature in Uzbekistan is not isolated: it absorbs the colours and wisdom of the East, thereby expanding the boundaries of Russian literature itself. His work can be seen as an example of successful intercultural communication through the artistic word, where the 'foreign' becomes an organic part of the 'familiar.'

Murat Mukhtarovich Auezov (1943–2024) is a landmark figure in Kazakhstani culture: a literary scholar and comparatist, cultural expert, diplomat, and public figure. The son of the classic Kazakh writer Mukhtar Auezov, he inherited a deep interest in his native culture and at the same time developed the ability to look at it from the outside, through the eyes of the global community. Murat Auezov's scientific interests are extremely broad: the world of nomadism and agricultural civilisations, enlightenment as a tradition of national culture, the problems of interaction between cultures and literatures and their comparative study, cultural identity, and the culture of memory – all these themes have become central to his works [Ananyeva, 2023]. Murat Auezov left behind more than 200 publications on the theory and practice of the artistic process and is the author of a number of monographs, among which 'The Thread Connecting Times' (1972) and "Hippocrene. Walking to the Wells of Time (1997). These works, written in Russian, can be seen as a kind of literary-philosophical essay dedicated to understanding Kazakh (and more broadly, Central Asian) culture in dialogue with other peoples and eras.

Before moving on to an analysis of Murat Auezov's ideas, we should note the symbolism of the quote he chose as the epigraph to one of his essays: 'If I succeed in exalting my native steppe without demeaning foreign mountains, I will consider that I have fulfilled my duty to my land, to my people...' [<https://mysl.kazgazeta.kz/news/12053>]. These words belong to the famous Kazakh poet Olzhas Suleimenov and fully reflect the life position of Murat Auezov himself. The desire to elevate one's national culture without diminishing the merits of others is, in essence, the formula for dialogue between cultures. Murat Auezov follows this principle in his scientific research, striving to show the uniqueness of Kazakh culture in the context of world cultural heritage, but without isolation and opposition between 'us and them.' His approach evolved from early studies of the aesthetics of his native culture during the Soviet era to an understanding of the problems of cultural sovereignty during Kazakhstan's independence.

Murat Auezov's early work, 'The Thread of Time' (1972), is devoted to identifying the patterns of the historical and cultural process in Kazakhstan against the backdrop of global trends. Already in this work, the young scientist raises the question of the continuity of cultural development and the succession of traditions. The title of the book is metaphorical: the 'thread of time' connects the past and the present, and the task is to prevent this thread from breaking. The leitmotif of the study was the author's own words: 'Independence is a state of mind; it lives within me' [Ananyeva, 2023]. In the early 1970s, these words sounded like a hidden manifesto of national self-awareness, emphasising that the true independence of a people begins with inner freedom and an awareness of their identity. In *The Thread of Time*, Murat Auezov outlined many ideas that were later developed in the post-Soviet period.

As S. Ananyeva notes, the novelty of Murat Auezov's approach lay in identifying trends leading to the spiritual sovereignty of the Kazakh people. The young scholar keenly sensed the brewing processes: the need to value one's own cultural heritage while absorbing the experience of other peoples, and to develop an independent, original path of cultural development [Ananyeva, 2023].

His next significant work, *Hippocrene: Journeys to the Wells of Time* (1997), was published a quarter of a century later, in independent Kazakhstan. The very concept of 'Hippocrene' refers to a source of inspiration (in Greek mythology, Hippocrene is the source of the Muses). The subtitle, 'Journeys to the Wells of Time,' has a profound meaning: the author travels through the 'wells' of history and time, trying to drink from them wisdom and inspiration for the present. The book intertwines research, essays, and reflections on the paths of cultural development and the dialogue between eras. Murat Auezov acts simultaneously as a cultural historian, philosopher and storyteller. He captivates the reader with his journey through different periods and corners of Eurasia – from the era of the Karakhanids and the Great Silk Road to the Soviet era and the beginning of the 21st century, showing how the past resonates in the present.

One of the important ideas in *Hippocrene* is that literature on historical themes serves as a cultural navigator for modern man. Murat Auezov writes that 'authors of works on historical themes have become pioneers, opening up the geographical distances of the modern world to the reader' [Auezov, 1997]. In other words, turning to history broadens the horizons of modern consciousness, allowing us to feel the unity of space and time. The book focuses on two worldviews, two elements that shaped Kazakh cultural tradition: the world of cities (sedentary civilisation) and the world of nomads. Murat Auezov analyses how these worlds coexisted and influenced each other. He notes that nomadic culture, based on movement and the constant overcoming of distances, is by no means archaic and has not lost its relevance in our time, when humanity is once again experiencing a period of rapid change and the search for new paths. 'Nomadism as a state of movement,' writes Auezov, 'cannot be archaic in an age when the problem of choice and change, of new leaps into space, is so acute and multifaceted' [Auezov, 1997]. The modern world presents challenges to humans similar to those faced by ancient nomads: the need to adapt quickly to changes in the environment, the willingness to take risky 'leaps' into unknown spaces (whether geographical, social or technological). Thus, the author draws a parallel between the dynamics of nomadic life and the realities of the late 20th and early 21st centuries, placing Kazakh culture in a global context.

Methodologically, Murat Auezov relies on a synthesis of Western and Eastern thought. In his works, he quotes and analyses the ideas of V.G. Belinsky, M.M. Bakhtin, and G.D. Gachev, thinkers who also dealt with issues of national and universal culture. In addition, Murat Auezov draws on the legacy of Eastern authors – naturally, the works of his father, Mukhtar Auezov, occupy a key place, as well as the works of Chingiz Aitmatov, Olzhas Suleimenov, Herold Belger, and, on the other hand, the works of representatives of other cultures, including the Nenets writer Yuri Rytkeu. Such a broad comparative view reflects Murat Auezov's conviction that the cultural process must be viewed holistically, in the interaction of different peoples. He introduces the concept of a 'single space-time continuum of culture,' where the national is organically included in the universal [Auezov, 1997].

The concept clearly formulated by Murat Auezov deserves special attention: the unity of universal and distinctive national features in art. He asserts that 'only a culture that affirms its progressive and original vision of the world, capable of enriching itself with the heritage of past times and the experience of other peoples, a culture that creates necessary and unique spiritual values, has the right to a future' [Auezov, 1997]. This idea is actually programmatic: for a nation to have a future, its culture must be open to dialogue (able to learn from others), but at the same time generate its own unique values, contributing to the treasury of world civilisation. Here we see a direct justification for the importance of cultural dialogue and linguistic and cultural interaction: isolation leads to stagnation, while exchange leads to development.

In *Hippocrene*, Murat Auezov describes in an artistic and journalistic form his own search for an answer to the question 'who are we?' (Kazakhs, Central Asians) in the new world. He

metaphorically calls this search ‘journeys to the wells of spirituality,’ emphasising that turning to the sources (wells) is necessary for finding identity. ‘It was with this attitude that we made our journeys to the wells of spirituality in search of an answer to the question: who are we?’ Murat Auezov sums up. These words encapsulate the essence of his work: knowledge of the history and culture of one’s ancestors should serve as a basis for the self-determination of modern man, while at the same time not forgetting the present day and engaging in dialogue with it (‘dialogue with the present day’ is an expression also used by Murat Auezov) [Auezov, 1997].

It is important to emphasise that Auezov always considered Russian culture and the Russian language to be an integral part of Kazakhstan’s intellectual space. Having received a brilliant Russian-language education (at Moscow State University), he perceived Russian culture as a bridge to world culture. His own works, written in Russian, are addressed to a wide range of readers and serve as an example of fruitful translanguism: the Kazakh thinker speaks to the world in one of the world’s great languages – Russian – about the problems of his nation and region. This approach allowed him to convey ideas about Kazakh culture to the scientific community far beyond Kazakhstan. For example, while serving as Kazakhstan’s ambassador to China in the 1990s, Murat Auezov was simultaneously engaged in promoting Kazakh culture abroad, using Russian and English to present the heritage of Abai, Mukhtar Auezov and other Kazakh classics.

In summary, Murat Auezov’s work is a large-scale study of the dialogue between cultures across time and space. While Nikolai Ilyin conducts this dialogue mainly in an artistic and figurative form, Murat Auezov does so in an analytical and essayistic form. Nevertheless, their goals are largely similar: to show the value of their native culture through its interaction with others, to find a balance between preserving national identity and openness to external influences. Murat Auezov seems to be saying that for the steppe (an image of native culture) to rise, it is not enough to shut oneself off within its boundaries – one must look at it through the ‘eyes of the outside world,’ and then it will appear in a new light [Auezov, 2016]. His works often reflect the idea of a change in the point of reference: the modern Kazakh intellectual is no longer only within the national circle, but also outside it, capable of reflecting on their culture by comparing and correlating it with others. This is a dialogue of cultures in action, when one rethinks oneself through the Other – in full agreement with Bakhtin’s concept.

## Conclusion

Turning to the works of N.D. Ilyin and M. Murat Auezov, we see two different artistic worlds united by a common goal – establishing dialogue between cultures through the written word. Let us conduct a comparative analysis of the key aspects of their approaches:

1. Russian-language literature as a space for dialogue. Both authors represent a phenomenon of Russian-language literature in Central Asia, which serves as a kind of bridge between cultures. N.D. Ilyin, an ethnically Russian poet who has lived in Uzbekistan all his life, writes in Russian, but about countries, landscapes and heroes belonging to Uzbek culture. Murat Auezov, an ethnic Kazakh raised in a bilingual environment, chooses Russian as the language for his scholarly exploration of issues in Kazakh culture. In both cases, Russian is not a ‘foreign’ language, but an additional tool that broadens the audience and context. This is a striking example of translanguism: when an author, relying on a secondary language, does not lose but, on the contrary, emphasises his cultural identity [Ovcherenko, Tokareva, 2023]. Russian-language literature in the region becomes a space where East and West, tradition and modernity meet. N.D. Ilyin and Auezov demonstrate that the Russian language, being part of the historical heritage of Central Asia, is organically woven into the local ethno-linguistic continuum and can convey the subtlest nuances of the national worldview.

2. Dialogue between cultures at the content level. In N. Ilyin’s poetry, the dialogue between cultures is manifested through images, metaphors and plots. His poems are polyphonic: they echo the voices of the Russian poetic tradition (from Pushkin to Blok and beyond) and, at the same time, the ‘voices’ of the East – from Navoi and Babur to folk legends and Islamic motifs. For example, the quotation of Babur’s thought in one of N. Ilyin’s poems about the inevitability of truth introduces



the Uzbek classic into the Russian-language text, which is a direct dialogue between two literatures. Eastern symbolism (*peri*, *aryki*, *mahalla*, *moon petal*, etc.) is translated into the language of Russian poetry. Thus, cultural dialogue in N. Ilyin's work is encoded in artistic details and requires the reader to be ready to perceive them on two levels – national and general aesthetic.

In Murat Auezov's work, the dialogue between cultures is more conceptual in nature. In his works, for example, nomadic and sedentary cultures, East and West, past and present are compared. He often draws parallels between the ideas of Kazakh thinkers and European philosophers, finding profound similarities. Thus, analysing O. Suleimenov's epic poem, Murat Auezov effectively shows the connection between the ancient Kazakh epic and the historical prose and poetry of the European tradition, revealing the universal themes of struggle and rebirth [Auezov, 2018].

3. Genre and Stylistic Differences and Their Influence Nikolay Ilyin is primarily an artist and poet. His strength lies in his intuitive immersion in two cultures and in reflecting this experience through poetic imagery. Therefore, his contribution is primarily emotional and aesthetic: through his verses, the reader senses the East - even without ever having been there. Murat Auezov, by contrast, is a thinker and essayist, whose contribution is intellectual and analytical: he formulates principles and concepts that help elucidate the mechanisms of cultural dialogue. For instance, his concept of “historical and cultural continuity,” supported by the metaphor of a time-thread, provides a theoretical framework for understanding cultural processes in Kazakhstan [Auezov, 2018]. N.D. Ilyin, on the other hand, reduces the thread-of-time metaphor to a personal experience (“forget the memory of years to live in the now”). These differences are complementary: poetry and science, image and concept - together they provide a more complete picture.

4. Shared and Divergent Themes Both authors focus on themes of time and memory, yet they approach them differently. N.D. Ilyin is interested in the internal time of the individual and existential choice. He writes about the moment, about the responsibility of the “now,” and the distortions of memory. Auezov, meanwhile, is concerned with the historical time of a people; he thinks in terms of epochs and civilizational shifts. His “thread of time” represents the narrative of a nation. Yet in both, we hear anxiety about temporal continuity: N.D. Ilyin fears losing oneself in the past, Auezov fears losing tradition in the future. Both seek balance between past, present, and future—but at different levels: the personal and the collective.

5. Significance for Cultural Dialogue The work of both authors is significant not only from a literary perspective, but also from a sociocultural standpoint. N.D. Ilyin, a renowned poet and translator, effectively serves as a cultural ambassador between Uzbek and Russian cultures. His poetry is read by both Russian-speaking Uzbeks and Russians with an interest in the East—thus creating an exchange of imagery and meanings between the two peoples. Similarly, Murat Auezov's works have been well known in Kazakhstan and Russia, contributing to academic recognition of the uniqueness of Kazakh culture and its place in the shared cultural treasury. In 2023, the scholarly community celebrated the 80th anniversary of Murat Auezov with a major conference titled *Continuity in the Historical and Cultural Process*, highlighting the ongoing relevance of the discourse initiated by his ideas [Ananyeva, 2023]. N.D. Ilyin, for his part, remains actively engaged in literary work, publishing new collections – such as the anthology of translations *Branches of the Magic Tree* (Tashkent, 2024) – thereby expanding the tools of intercultural communication.

To summarize this comparative analysis: despite differences in genre and approach, Nikolay Ilyin and Murat Auezov are spiritual allies in advancing intercultural dialogue. One—through poetry, the other – through cultural and philosophical reflection, both demonstrate the potential for harmonious coexistence and interaction of different traditions within a unified cultural space. Their work affirms that the ethno-linguistic continuum of Uzbekistan and Kazakhstan does not divide but connects cultures: the Russian language becomes a platform for encounter, where national themes find renewed expression and universal values are refracted through the lens of local experience.

The study of intercultural communication in the works of N.D. Ilyin and Murat Auezov allows us to draw several theoretical and practical conclusions. First and foremost, it affirms the productivity of cultural dialogue in literature: engaging with the “other” does not diminish but

enriches national verbal art. N.D. Ilyin's poetry demonstrates that Russian-language literature in Uzbekistan can naturally incorporate Uzbek images and ideas, giving rise to qualitatively new artistic works. Auezov's writings prove that even scholarly or journalistic works, expressed in Russian, can convey the distinctiveness of Kazakh culture without compromising its authenticity. Both authors offer high-level examples of translanguaging, wherein a second language becomes an ally in expressing one's native culture.

The comparative reading of Murat Auezov's *Hippocrene* and *The Binding Thread of Time* alongside N.D. Ilyin's poetic universe also underscores the importance of the category of time in intercultural communication. Cultural continuity, the connection of times—these themes run as a red thread through both authors' work, whether in the metaphor of the thread of fate or in the image of time-wells. They teach us that cultural dialogue is possible not only in space (between peoples) but also in time – between generations. Without respect for the past and without learning its lessons, a culture cannot develop fully in the future – this idea is especially emphasized by Murat Auezov and echoed in N.D. Ilyin's motifs of responsibility for the “memory of years.”

The practical significance of the ideas explored here is evident in cultural policy and education. In multiethnic states such as Kazakhstan and Uzbekistan, literature in various languages – especially Russian as a language of interethnic communication – serves as a bridge. The work of N.D. Ilyin and Murat Auezov exemplifies successful integration of cultural experience. This can be taken into account when designing curricula in literature and culture: including their works can foster students' tolerance, respect for other traditions, and an understanding of the value of one's own culture through comparison with another – an idea Mikhail Bakhtin once emphasized [Bakhtin, 1972].

Moreover, this analysis contributes to the theory of transcultural literature. It confirms the legitimacy of the term “Russian-language branch of literature” as a unique phenomenon worthy of further study. As contemporary researchers note, local Russian-language literary communities have emerged across the post-Soviet space (notably in Uzbekistan, Kazakhstan, etc.), developing alongside national-language literatures. These communities not only preserve Russian as part of the cultural heritage but also reinterpret it through new material, infusing Russian literature with the color of their respective cultures. The examples of N.D. Ilyin and Murat Auezov clearly attest to this.

In conclusion, intercultural communication in literature is a key to deeper mutual understanding between peoples. Cultural dialogue, translanguaging, and linguistic-cultural interaction are not abstract theories but realities of the literary process, embodied in specific authors and texts. Nikolay Ilyin and Murat Auezov have shown through their work that the Russian language can serve as a language of dialogue in Central Asia – a means of expressing both Russian and non-Russian worldviews, a bridge between civilizations. Their legacy remains relevant today, in an era when the quest for peace and harmony makes the experience of cultural dialogue particularly vital. Studying and promoting such authors helps strengthen cultural ties between nations and supports the development of national literatures confronting the challenges of globalization. In this sense, the works of N.D. Ilyin and Murat Auezov are a valuable guide toward mutual understanding and the preservation of diversity within a shared global cultural space.

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## **ӨЗБЕКСТАН МЕН ҚАЗАҚСТАННЫҢ ЭТНОТІЛДІК КОНТИНУУМЫ КОНТЕКСТІНДЕ НИКОЛАЙ ИЛЬИН МЕН МУРАТ АУЭЗОВТІҢ ОРЫС ТІЛІНДЕГІ ШЫҒАРМАШЫЛЫҒЫНДАҒЫ ӨЗАРА МӘДЕНИ ҚАРЫМ-ҚАТЫНАС**

**Аннотация.** Мақалада Орталық Азияның орыс тілінде жазатын авторлары – өзбекстандық ақын Николай Ильин мен қазақстандық мәдениеттанушы Мұрат Әуезовтің шығармашылығындағы мәдениетаралық коммуникация құбылысы қарастырылады. Зерттеу

Өзбекстан мен Қазақстандағы этнотілдік континуум контекстінде жүргізіледі, мұнда орыс әдебиеті жергілікті тілдермен қатар өмір сүріп, ерекше транслингвалды кеңістік қалыптастырады. Н.Д. Ильиннің шығармашылығы орыс және өзбек поэтикалық дәстүрлерінің синтезі ретінде сипатталып, көркем сөз арқылы мәдениеттер диалогын бейнелейді. М.М. Әуезовтің еңбектері, әсіресе «Иппокрена» мен «Уақытты байланыстыратын жіп» еңбектері негізінде, мәдениет диалогы, транслингвизм және ұлттық бірегейлік идеялары тұрғысынан талданады. Екі автор да лингвомәдени өзара ықпалдастықты көрсетіп, аймақтың орыс тілді әдебиетінің дамуына үлес қосады, оны шығыстық философия, бейнелілік пен тарихи жады элементтерімен байыта түседі. Мақала алдыңғы зерттеулерді кеңейтіп, ақын мен ойшылдың салыстырмалы талдауын ұсынады және мәдениетаралық коммуникация, Орталық Азия әдебиеттануы мен транслингвизм бойынша өзекті теориялық базаға сүйенеді.

**Тірек сөздер:** мәдениетаралық коммуникация, мәдениеттер диалогы, транслингвизм, лингвомәдени өзара әрекеттестік, Орталық Азияның орыс тілді әдебиеті, Н.Д. Ильин, М.М. Әуезов.

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## **МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ В ТВОРЧЕСТВЕ НИКОЛАЯ ИЛЬИНА И МУРАТА АУЭЗОВА НА РУССКОМ ЯЗЫКЕ В КОНТЕКСТЕ ЭТНОЯЗЫКОВОГО КОНТИНУУМА УЗБЕКИСТАНА И КАЗАХСТАНА**

**Аннотация.** В статье рассматривается проявление межкультурной коммуникации в творчестве русскоязычных авторов Центральной Азии – узбекистанского поэта Николая Ильина и казахстанского культуролога Мурата Ауэзова. Анализ проводится в контексте этноязыкового континуума Узбекистана и Казахстана, где русская литература сосуществует с местными языками, образуя особое транслингвальное пространство. Творчество Н.Д. Ильина рассматривается как синтез русских и узбекских поэтических традиций, отражающий диалог культур через художественное слово. Творческое наследие М.М. Ауэзова анализируется с точки зрения идей диалога культур, транслингвизма и национальной самобытности, особенно на материале его трудов «Иппокрена» и «Времен связующая нить». Оба автора демонстрируют лингвокультурное взаимодействие и вносят вклад в развитие русскоязычной литературы страны, обогащая её элементами восточной философии, образности и исторической памяти. Статья расширяет предыдущие исследования, вводит сравнительный анализ творчества поэта и мыслителя, опираясь на

актуальную теоретическую базу по межкультурной коммуникации, литературоведению Центральной Азии и транслингвизму.

**Ключевые слова:** межкультурная коммуникация, диалог культур, транслингвизм, лингвокультурное взаимодействие, русскоязычная литература Центральной Азии, Н.Д. Ильин, М.М. Ауэзов.

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