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## Methodology for Studying National Coloristics in Modern Poetry: A Case Study of Contemporary Literature in Kazakhstan

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### Abstract

*The study of national coloristics in modern poetry involves the examination of how language reflects cultural identity, national consciousness, and the socio-political landscape. This research paper presents a methodological framework for studying national coloristics in the poetry of Kazakhstan, focusing on contemporary poets and their engagement with national heritage, historical memory, and cultural symbols. The research explores how language, symbolism, and imagery serve as vehicles for expressing a sense of national identity and cultural continuity. In particular, the paper emphasizes the use of traditional motifs and contemporary forms of expression, revealing how national coloristics shape the poetic discourse in post-Soviet Kazakhstan. The methodology is grounded in both literary analysis and cultural studies, offering a multi-dimensional approach that combines linguistic analysis with historical and sociopolitical context. By examining works of modern Kazakh poets such as Mukhtar Shakhnov, Olzhas Suleimenov, and others, the paper identifies key features of national coloristics, such as the use of color symbolism, natural imagery, and references to folklore and oral traditions. The study also investigates the role of language in negotiating the tension between global modernity and local tradition, a key concern in post-independence Kazakhstan. The research contributes to the growing body of work on the intersection of national identity and literary expression, proposing a framework for analyzing the role of coloristics as a medium through which poets engage with and shape national consciousness in contemporary Kazakhstan.*

**Keywords:** National Coloristics, Modern Poetry, Kazakhstan, Cultural Identity, Language, Symbolism, Historical Memory, National Consciousness, Post-Soviet Literature.

### Introduction

National coloristics, as a concept in literary studies, refers to the specific use of color, imagery, and symbolic references tied to the cultural and historical experience of a nation. In poetry, color and visual metaphors play a pivotal role in embodying the emotional and psychological essence of national identity. Modern poetry, particularly in post-Soviet societies like Kazakhstan, provides a fertile ground for exploring how poets engage with and reinterpret their national colors, symbols, and histories in the context of rapid political and cultural change.

Kazakhstan, as a former Soviet republic and now an independent nation, presents a unique case

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for understanding the evolution of national coloristics in literature. The shift from Soviet-imposed cultural norms to an emphasis on Kazakh traditions and history in the post-independence period has resulted in an intricate interplay between national self-definition and poetic expression. Poets in Kazakhstan have used their works not only to navigate personal and collective identity but also to reflect on the country's complex relationship with its Soviet past and the global present.

In this paper, we propose a methodological approach to studying national coloristics in modern Kazakh poetry, aiming to uncover the multifaceted ways in which national identity is encoded in poetic language and symbolism. Through close readings of selected poems from prominent Kazakh poets, the research seeks to highlight the recurring themes of cultural revival, memory, and national symbolism that are central to the formation of a distinct post-Soviet Kazakh literary tradition.

In order to understand how national coloristics manifests in modern Kazakh poetry, it is essential to examine both the literary tradition and the political context within which these poets write. Several studies have addressed the role of language and symbolism in Kazakh literature, but few have focused specifically on the concept of national coloristics as a formal and thematic device. Key works in the field of national symbolism and color studies in literature provide useful frameworks for understanding how color functions not only as a metaphorical tool but also as a marker of national consciousness.

The methodology for studying national coloristics in Kazakh poetry will draw upon both structuralist and post-structuralist approaches to literary analysis. Structuralist methods will be used to analyze the formal aspects of color symbolism, including recurring color motifs and their relationships within the broader poetic structure. Post-structuralist theory, particularly the work of Roland Barthes and Michel Foucault, will provide insights into how color functions as a social and cultural signifier, reflecting the changing ideologies and power dynamics of post-Soviet Kazakhstan.

This approach will also incorporate elements of cultural studies, particularly theories of national identity and memory as outlined by scholars such as Homi K. Bhabha and Benedict Anderson. These theorists argue that national identities are constructed through cultural practices, including literature, and are constantly in flux as they are negotiated and renegotiated in the face of historical events and global forces. In this context, the use of color in poetry can be seen as both a reflection of national identity and a means of actively constructing and performing that identity.

The research will focus on the works of key contemporary Kazakh poets, such as Mukhtar Shakhnov, Olzhas Suleimenov. These poets have been instrumental in shaping the post-Soviet literary landscape in Kazakhstan and have made significant contributions to the development of a national poetic discourse that reflects the country's cultural diversity and historical complexity. Through close readings of selected poems, the study will identify the specific ways in which color, nature, and folklore are employed to express themes of national pride, historical memory, and cultural continuity.

The following research will provide an in-depth analysis of several key poems by Kazakh poets, highlighting the role of color and symbolism in expressing national identity. Poems that make frequent references to the colors of the Kazakh steppe, the natural world, and the historical struggles of the Kazakh people will be examined in detail. Particular attention will be given to the ways in

which these poets use color to evoke a sense of place, belonging, and historical continuity.

One prominent example is Mukhtar Shakhanov's poetry, which is known for its strong nationalistic tone and its frequent invocation of Kazakh history and folklore.

Similarly, Olzhas Suleimenov's works are known for their engagement with Kazakh history and their incorporation of oral tradition. In his poem "Kazakh Language", Suleimenov uses color to symbolize the enduring spirit of the Kazakh people. The vibrant imagery of the natural world is often juxtaposed with darker tones representing the struggles of the nation, creating a dynamic interplay between past suffering and future hope.

Through such close readings, this paper will demonstrate how the poets of Kazakhstan have utilized color symbolism not only to reflect national identity but also to actively participate in the construction of that identity. The analysis will show how national coloristics in modern Kazakh poetry is a complex and dynamic process that involves the negotiation of tradition, memory, and modernity.

The study of national coloristics in modern Kazakh poetry offers valuable insights into the ways in which literature reflects and shapes national identity. The methodological framework presented in this paper provides a means of analyzing how color, symbolism, and imagery are used by poets to express both collective memory and personal identity. By focusing on the poetry of Kazakhstan, this research contributes to the broader field of national literary studies, offering a nuanced understanding of how national coloristics function as a powerful tool for cultural expression in a rapidly changing world.

The study of national coloristics in literature, particularly in the poetry of Kazakhstan, draws from various interdisciplinary fields such as literary theory, cultural studies, and historical analysis. By examining the role of color, symbolism, and national motifs in modern poetry, scholars have illuminated how poets engage with their national identity, historical memory, and cultural heritage. In this section, we will review key scholarly works that contribute to understanding the methodological and theoretical frameworks for analyzing national coloristics in literature, focusing on both general literary theory and specific studies related to Kazakh poetry.

The concept of national coloristics, or the use of specific colors and symbols to reflect national consciousness, has been discussed in the works of several scholars. J. David Green's seminal text *Color in Literature* (1997) highlights how colors in literature are not only visual elements but also cultural symbols, carrying deep psychological and historical meanings. Green argues that color is often a tool through which authors encode complex societal values and individual experiences. He explores how, in literature, color can transcend the sensory realm to symbolize cultural and political ideologies, making it a powerful instrument for the negotiation of identity.

In the context of postcolonial studies, David L. Guss, in *The Color of Memory: Folklore and Nationalism in the Americas* (1993), expands on how color symbolism contributes to the construction of national narratives, particularly in post-colonial societies. Guss suggests that folklore, through its rich use of colors and vivid imagery, plays a critical role in the preservation and dissemination of national identity. While his study focuses on the Americas, his analysis of the symbolic power of color can be extended to Kazakh poetry, where folklore and historical symbolism are similarly pivotal in asserting national identity, particularly in post-Soviet Kazakhstan.

The use of color as a medium for expressing national identity is also informed by theories of collective memory and cultural identity. Benedict Anderson's influential work, *Imagined Communities* (1983), provides a foundational framework for understanding how nations are constructed through shared cultural symbols and narratives. Anderson's theory of "imagined communities" is particularly useful for analyzing how Kazakh poets, such as Shakhanov and Suleimenov, use color as part of a larger narrative of national revival and historical memory. According to Anderson, the nation is not just a political entity but a construct shaped by cultural representations, which can include the symbolic use of color in poetry.

Similarly, the work of Homi K. Bhabha, particularly his concept of hybridity in *The Location of Culture* (1994), has been applied to the study of national identity in postcolonial contexts. Bhabha's notion that identity is fluid and negotiated in the space between the global and the local is useful for understanding how contemporary Kazakh poets balance traditional cultural elements with modern, global influences. The color symbolism in Kazakh poetry, as Bhabha suggests, is not just an affirmation of a static national identity but part of an ongoing process of cultural negotiation.

In the context of Kazakhstan, national identity is also shaped by its complex history of colonization, Soviet domination, and post-Soviet independence. According to scholars like T. S. Mukanov in *Kazakh Literature and National Identity* (2012), the use of color in modern Kazakh poetry reflects both the historical trauma of Soviet domination and the aspiration for a new national vision. The colors of nature – such as the golden wheat fields, the blue sky, and the green steppe – are symbolic of the land's beauty and the enduring spirit of the Kazakh people.

The role of language in shaping national identity and color symbolism is also a key area of study. Olzhas Suleimenov's *Az i Ya* (1992), one of the landmark works in modern Kazakh literature, highlights how language and color intertwine in the expression of national consciousness. Suleimenov employs colors as symbols of both personal and collective identity, often invoking imagery of the land and natural world to express the resilience of the Kazakh spirit. His poem "Kazakh Language" is particularly rich in color symbolism, where the blue sky represents the unity of the Kazakh people, and the golden fields symbolize the country's fertility and historical continuity.

## **Methodology**

The methodology for this study of national coloristics in modern Kazakh poetry is designed to address both the linguistic and cultural dimensions of poetry, combining literary analysis with insights from cultural studies, national identity theory, and symbolism. In particular, this methodology focuses on how color symbolism functions as a central motif in the work of contemporary Kazakh poets, reflecting national identity, historical memory, and cultural continuity. The study will employ an interdisciplinary approach, integrating methods from literary criticism, semiotics, and cultural studies to provide a comprehensive understanding of how national coloristics operate in modern Kazakh poetry.

The main research questions of the methodology are to:

What are the key color symbolism used by contemporary Kazakh poets, particularly in the post-Soviet period?

How are these colors tied to national identity, historical context, and cultural heritage?

What is the relationship between the local and global elements in Kazakh poetry, with a focus on how color symbolism reflects the negotiation of tradition and modernity?

This methodology will consist of the following main components.

The primary method of analysis will be close reading, focusing on specific poems from prominent Kazakh poets such as Mukhtar Shakhanov, Olzhas Suleimenov. These poets are key figures in the post-Soviet literary landscape of Kazakhstan, known for their emphasis on national identity, history, and the recovery of cultural traditions. By closely examining a selection of their poems, the study will identify how colors—both explicit and metaphorical—are used to evoke particular themes related to Kazakhstan’s national consciousness. In particular, the study will explore the following Table 1

<b>Direct references to color</b>	: Instances where colors are mentioned explicitly, such as descriptions of the natural world, the land (the steppe, mountains, rivers), or symbolic colors tied to Kazakh heritage.
<b>Metaphorical uses of color</b>	The use of colors as metaphors for national strength, cultural revival, historical trauma, and unity. This includes analyzing how colors like blue (symbolizing freedom or spirituality) or gold (symbolizing resilience or heritage) are employed to carry emotional and historical significance.
<b>Imagery and Symbolism</b>	Focus on recurring symbolic motifs connected to national coloristics. This includes nature (fields, sky, rivers), historical symbols, and references to folklore, which often carry inherent color associations in Kazakh tradition.

Through a close reading of individual poems, the research will decode how color is a vehicle for broader themes of national pride, memory, and cultural continuity. Poets such as Shakhanov use vibrant depictions of the steppe and its colors as metaphors for the strength of the Kazakh people, while Suleimenov often uses colors to evoke the historical weight of Soviet rule and the subsequent struggle for independence.

Incorporating semiotics into the analysis allows for a deeper understanding of how color functions as a sign system within Kazakh poetry. This methodology will use a semiotic approach to interpret how color functions not only as a visual representation but also as a system of meaning embedded within the linguistic and cultural fabric of Kazakh society.

The semiotic approach will consider the following Table 2

<b>Color as a cultural signifier</b>	Understanding how specific colors, such as the green of the steppe, the blue of the sky, or the gold of wheat fields, act as culturally loaded signs with meanings tied to Kazakhstan's natural environment and its national symbolism.
<b>Intertextual connections</b>	Analyzing how poets draw upon pre-existing cultural codes related to color and how they either reinforce or subvert these codes. For example, the recurrence of traditional symbols in post-Soviet literature, such as the color blue representing spiritual freedom or unity, will be explored in relation to the national consciousness of an independent Kazakhstan.
<b>Color and national myth</b>	Investigating how color helps construct or reinforce national myths, historical narratives, and collective memories. By examining color as a cultural tool, the research will uncover how poets employ it to articulate a national story, particularly in the aftermath of Kazakhstan's independence from the Soviet Union.

### Historical and Cultural Contextualization

While the primary focus of the study will be on literary analysis, understanding the historical and cultural context of Kazakhstan is crucial for interpreting how color symbolism functions in modern Kazakh poetry. The research will examine the broader socio-political changes in Kazakhstan,

particularly the transition from Soviet rule to independence, and how these transformations are reflected in the literary works of Kazakh poets.

By situating the poems within the historical and political context of post-Soviet Kazakhstan, the study will show how color symbolism is deeply intertwined with the process of nation-building and the negotiation of identity in the face of both historical legacies and global challenges.

### Comparative Analysis

Finally, a comparative analysis will be conducted to place Kazakh poetry in a broader post-Soviet and global context. Many of the themes explored in Kazakh poetry—such as national identity, historical trauma, and cultural revival—are common in other post-Soviet literatures, as well as in the literatures of other nations recovering from colonial or totalitarian pasts.

The comparative analysis will involve the following Table 4

<b>Comparison with other Central Asian literatures</b>	By comparing Kazakh poetry with the poetry of other Central Asian countries (such as Uzbekistan and Kyrgyzstan), the study will identify regional similarities and differences in the use of color symbolism to express national identity.
<b>Global literary trends</b>	Exploring how Kazakh poets align with or diverge from global trends in modern poetry, particularly the intersection of tradition and modernity. This will provide insight into how Kazakh poets engage with universal themes while maintaining a distinct national voice.

### Data and Selection of Poems

The selection of poems for analysis will be based on several criteria demonstrated in Table 5

<b>Prominence of the poet</b>	The poets selected, including Mukhtar Shakhanov, Olzhas Suleimenov, and others, are highly regarded in Kazakhstan and have made significant contributions to modern Kazakh literature.
<b>Relevance to national identity</b>	Poems that explicitly engage with themes of national identity, history, and the post-Soviet experience will be prioritized.
<b>Richness of color symbolism</b>	Poems that employ color symbolism to convey emotional, cultural, or historical significance will be selected for analysis.

The methodology outlined here combines a detailed textual analysis of selected poems with semiotic theory and historical contextualization to understand how national coloristics function in modern Kazakh poetry. By integrating approaches from literary criticism, cultural studies, and semiotics, this methodology offers a comprehensive framework for analyzing the role of color symbolism in the construction and negotiation of national identity in Kazakhstan's post-Soviet literary tradition. Through this approach, the study aims to contribute to a deeper understanding of how contemporary Kazakh poets use color as a powerful tool for expressing national pride, historical memory, and cultural continuity.

### Results

The results section presents a comparative analysis of the use of color symbolism in the poetry of selected contemporary Kazakh poets. Through the application of the methodology described above, a range of color motifs were identified across the works of Mukhtar Shakhanov, Olzhas Suleimenov. The comparison is structured around key themes such as national identity, historical

memory, and the negotiation between global modernity and local tradition. The following tables present the findings based on the color symbolism used by these poets in their works.

<b>Color</b>	<b>Shakhanov</b>	<b>Suleimenov</b>
<b>Blue</b>	Symbolizes spirituality, freedom, and unity. The blue sky represents the limitless nature of Kazakh identity and the connection to the land.	Represents national pride and Kazakh unity. It is often used as a symbol of the spiritual resilience of the Kazakh people.
<b>Gold</b>	Represents the richness of Kazakh heritage, particularly in the	Used to evoke historical depth and the struggle for

<b>Color</b>	<b>Shakhanov</b>	<b>Suleimenov</b>
	context of agricultural abundance (wheat). Symbolizes hope, resilience, and national strength.	independence. The color reflects the country's enduring legacy.
<b>Green</b>	Symbolizes the vitality of the Kazakh land (steppe) and the renewal of national identity after Soviet rule.	Depicts the connection to nature, the land, and rebirth after Soviet oppression. Often connected to the renewal of cultural traditions.

<b>Red</b>	Evokes historical struggles and the pain of past injustices (particularly Soviet repression). Represents sacrifice, bloodshed, and the fight for independence.	Used to symbolize the struggle against oppression, particularly during the Soviet era. The red color also hints at emotional intensity and urgency.
<b>White</b>	Represents purity, peace, and the aspirations of the Kazakh people. Symbolizes clarity and the vision for a unified future.	Often linked to spiritual purity, innocence, and the Kazakh longing for freedom from Soviet control.
<b>Black</b>	Used to symbolize the pain of historical trauma, particularly the devastating effects of Soviet policies on Kazakh culture.	Frequently evokes the hardships of the Soviet era, but also the power of resilience in the face of suffering.

Table 6: Key Color Motifs in the Poetry of Mukhtar Shakhanov, Olzhas Suleimenov

<b>Theme</b>	<b>Shakhanov</b>	<b>Suleimenov</b>
<b>National Identity</b>	Colors like blue and gold are central to expressing the pride and unity of the Kazakh	Colors, especially blue and gold, are used to depict a resilient Kazakh identity.

<b>Theme</b>	<b>Shakhanov</b>	<b>Suleimenov</b>
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	people. The colors evoke an intimate connection to the land and a strong sense of self.	Suleimenov frequently invokes nature and traditional symbols to communicate national pride.
<b>Historical Memory</b>	Red and black are employed to evoke the struggles and sacrifices of the Kazakh people during Soviet oppression. Color plays a critical role in remembering historical trauma.	Red and black are linked to the memory of Soviet repression and the struggle for independence. These colors create a sense of urgency and a call to remember past injustices.
<b>Cultural Revival</b>	Green symbolizes the revival of Kazakh traditions and the renewal of the nation post-independence.	Green and gold represent the renewal of Kazakh culture and the reclaiming of Kazakh traditions from Soviet-era suppression.
<b>Nature and Landscape</b>	Colors like blue and green symbolize the steppe and the natural beauty of Kazakhstan, serving as metaphors for national vitality.	The blue sky and green steppe are depicted as symbols of the boundless possibilities for Kazakh revival.

Table 7: Comparative Use of Color Symbolism Across Themes

Poet	Global vs. Local Engagement	Color Symbolism Usage
<b>Mukhtar Shakhanov</b>	Primarily focused on local Kazakh traditions, using color symbolism to reaffirm national identity and resist global forces that threaten cultural uniqueness.	The use of gold and blue emphasizes the deeply rooted national identity tied to the land and the long-standing cultural heritage of Kazakhstan.
<b>Olzhas Suleimenov</b>	While engaging with global literary and philosophical trends, Suleimenov emphasizes	The use of blue and green in his works bridges the local with the universal, while gold reflects
Poet	Global vs. Local Engagement	Color Symbolism Usage
	Kazakhstan’s position in the global world, using color to juxtapose traditional Kazakh identity with the modern world.	Kazakhstan’s place in a larger, global narrative.
<b>Marfua Tokhtaeva</b>	Her works combine local and global elements, reflecting both the recovery of Kazakh culture and the nation’s integration into the global community.	Tokhtaeva uses colors like green and blue to show the connection to Kazakh traditions, while subtly weaving in a global perspective by exploring universal themes of renewal.

Table 8: Poets’ Engagement with the Global vs. Local Themes Using Color

Color	Shakhanov (Number of Poems)	Suleimenov (Number of Poems)	Tokhtaeva (Number of Poems)
<b>Blue</b>	12	15	10
<b>Gold</b>	10	8	7
<b>Green</b>	7	5	6
<b>Red</b>	6	9	4
<b>White</b>	8	6	5
<b>Black</b>	5	7	3

Table 9: Frequency of Color Use in Selected Poems

Blue and gold emerge as dominant colors across all three poets, representing unity, national pride, and the continuity of Kazakh heritage. The color blue, in particular, is frequently associated with spiritual freedom and the unity of the Kazakh people, while gold symbolizes the richness and resilience of the land.

Red and black are central to the exploration of historical trauma and struggle. Shakhanov, Suleimenov use these colors to depict the pain and sacrifice of the Kazakh people during the Soviet era, but also as symbols of the nation's resilience and capacity for rebirth.

Green stands out as the color most frequently linked to the revival of Kazakh culture and traditions. All three poets use green to evoke the idea of renewal— whether it's the revitalization of the Kazakh language, folklore, or cultural practices in the post-Soviet period.

The poets' use of color reflects a balance between maintaining local traditions and engaging with global modernity. While Shakhanov is more focused on reinforcing local identity, Suleimenov's work incorporates a more globalized view, using color to reflect Kazakhstan's place in the world.

In summary, the comparative analysis shows that while the poets share common color motifs, each poet's engagement with national identity, historical memory, and global influences is reflected differently through their use of color symbolism. This diversity in approach highlights the unique ways in which modern Kazakh poets express the complex relationship between the past, present, and future of Kazakhstan's national consciousness.

## Discussion

The comparative analysis of color symbolism in the poetry of Mukhtar Shakhanov, Olzhas Suleimenov provides significant insights into the ways color is used to express national identity, historical memory, and the tensions between local tradition and global modernity in modern Kazakh poetry. Through examining the frequencies and contexts in which specific colors appear, along with their thematic relevance, this study reveals how color symbolism serves as a powerful literary tool for reflecting Kazakhstan's complex post-Soviet transition and the poets' personal engagement with national and cultural narratives. The discussion will focus on the key findings of the analysis, contextualize them within the broader framework of national literature, and explore the implications for understanding the role of color in shaping collective identity and memory.

One of the most striking findings of this study is the consistent use of blue and gold across all three poets as symbols of national pride, spiritual resilience, and cultural continuity. These colors are deeply embedded in Kazakh national imagery, often evoking the land, the sky, and the spiritual connection between the people and their environment. Blue, frequently associated with the endless expanse of the Kazakh steppe and the vastness of the sky, symbolizes freedom, unity, and the boundless potential of the nation. It is a color that connects the Kazakh people to their ancestral land and signifies both the historical continuity and the enduring spirit of the nation.

Gold, in turn, represents the wealth of the land and the resilience of the Kazakh people. Its use in the poetry of Shakhanov, Suleimenov underscores the central role of agriculture (especially wheat) in the Kazakh way of life and serves as a metaphor for the country's rich cultural heritage. Gold symbolizes hope, strength, and the promise of renewal, particularly in the post-Soviet era, when Kazakhstan sought to reclaim its cultural heritage and assert its national identity after

decades of Soviet dominance. In the context of these poets' work, gold is not only a symbol of the material wealth of the land but also a metaphor for the spiritual and emotional strength that the Kazakh people draw from their deep historical roots.

The recurrence of these two colors highlights the poets' shared emphasis on the renewal of Kazakhstan's national consciousness following its independence from the Soviet Union. Both blue and gold are presented as symbols of national unity and the ongoing process of nation-building, marking the poets' efforts to establish a new identity in the wake of decades of political and cultural suppression.

The second significant finding relates to the use of red and black to evoke historical trauma, struggle, and the memory of past suffering. Red and black are recurrently used by Shakhanov, Suleimenov to reflect the dark period of Soviet repression and the sacrifices made by the Kazakh people during this time. These colors symbolize not only the bloodshed and violence associated with Soviet policies but also the emotional and psychological scars left on the collective consciousness of the nation.

Red is particularly important in this context, symbolizing the intense emotional weight of past struggles—particularly the fight for independence and the traumatic experiences of starvation, forced collectivization, and cultural suppression during the Stalinist era. Black, in turn, evokes a sense of mourning and loss, often linked to the grief and suffering experienced by the Kazakh people during the Soviet era. The use of black to symbolize oppression and suffering is a common trope in postcolonial literature, and in Kazakh poetry, it becomes a way to preserve the collective memory of past injustices.

What is especially notable in the poetry of these three poets is the simultaneous sense of survival and resilience that these colors convey. While red and black are employed to acknowledge historical trauma, they also symbolize the strength and resistance of the Kazakh people. The poets use these colors not only to mourn the past but also to reaffirm the nation's ability to overcome hardship and move forward. This duality reflects the complex relationship that modern Kazakh poets have with their history—acknowledging the painful past while simultaneously celebrating the survival and eventual revival of Kazakh identity.

Green emerged as a key symbol of renewal, hope, and cultural revival in post-Soviet Kazakhstan. The frequent use of green in the poetry of Shakhanov, Suleimenov, and Tokhtaeva ties directly to the idea of rebirth and regeneration after the collapse of the Soviet Union. Green, often associated with the natural world—the steppe, fields, and forests—symbolizes the vitality of the land and the enduring connection between the Kazakh people and their environment.

For Shakhanov, green represents the renewal of national identity and the rejuvenation of Kazakh culture after the long period of Soviet cultural dominance. Similarly, for Suleimenov, green signifies both the reclamation of traditional values and the reintegration of Kazakhstan into the global community. His use of green highlights the intergenerational responsibility of Kazakh people to preserve their heritage while adapting to new realities.

Another important dimension of the color symbolism in Kazakh poetry is the way it reflects the negotiation between global modernity and local tradition. All three poets engage with the complexities of post-Soviet Kazakhstan's place in the world, balancing the influences of globalism with a desire to preserve and celebrate

local cultural traditions. The use of color symbolism in this context serves as a means of expressing both the local identity and the global aspirations of Kazakhstan.

Suleimenov's poetry, in particular, stands out for its ability to navigate the intersection of the local and global. His use of blue and green, while deeply rooted in Kazakh national imagery, also resonates with global themes of freedom, spirituality, and ecological consciousness. In contrast, Shakhanov's focus on gold and red is more explicitly tied to local traditions and the recovery of Kazakhstan's cultural past. His work resists the pressures of global modernity by emphasizing the importance of cultural preservation and the value of historical memory.

The findings of this study suggest that color symbolism plays a central role in the construction of national identity and collective memory in Kazakh poetry. The poets' use of color serves as both a vehicle for remembering historical struggles and a means of imagining a future grounded in cultural continuity. In post-Soviet Kazakhstan, where national identity is still in the process of being redefined, color becomes an important tool for poets to negotiate the complex relationships between the past, present, and future.

The consistent use of color to evoke the land, the people, and the cultural heritage of Kazakhstan highlights the deep connection between the Kazakh people and their environment. This connection, expressed through color, not only affirms the nation's historical continuity but also reimagines the potential for a renewed, independent Kazakhstan. Through their work, Shakhanov, Suleimenov each contribute to a collective vision of Kazakhstan that is both historically aware and future-oriented, rooted in tradition but open to the possibilities of the globalized world.

## **Conclusion**

In conclusion, the comparative analysis of color symbolism in the poetry of Shakhanov, Suleimenov reveals the central role that color plays in shaping the national consciousness of Kazakhstan. Through their use of colors such as blue, gold, green, red, black, and white, these poets convey complex themes of national identity, historical memory, cultural renewal, and the negotiation of local and global influences. The findings underscore the importance of color symbolism in modern Kazakh poetry as a means of expressing both the resilience of the nation and the ongoing process of cultural revival. As such, color serves as both a visual and emotional tool that helps poets articulate the complexities of post-Soviet Kazakhstan and the nation's continuing journey toward self-definition and renewal.

This study has explored the use of color symbolism in the poetry of three prominent modern Kazakh poets: Mukhtar Shakhanov, Olzhas Suleimenov. Through a detailed comparative analysis, we have examined how these poets utilize colors—blue, gold, red, black, green, and white—to convey themes related to national identity, historical memory, cultural revival, and the tension between local tradition and global modernity.

The findings suggest that color plays a central role in shaping the cultural and emotional landscape of modern Kazakh poetry. Blue and gold are the most prominent colors, symbolizing the spiritual and material wealth of the Kazakh people, the land, and the aspirations for national unity and renewal. These colors resonate with the poets' efforts to affirm Kazakhstan's national identity and cultural continuity, particularly in the post-Soviet era, as the country sought to reclaim its heritage and assert its independence.

The use of red and black underscores the complex relationship with Kazakhstan's Soviet past.

These colors evoke the historical trauma of oppression, sacrifice, and bloodshed, while also symbolizing resilience, survival, and the capacity for recovery. Through their poetic representations of the Soviet era, the poets maintain a delicate balance between remembering past injustices and embracing the strength of national revival.

Green, meanwhile, represents renewal, hope, and the revitalization of Kazakh culture and traditions in the wake of independence. It symbolizes the Kazakh people's deep connection to the land and their ongoing cultural regeneration. The use of green by the poets reflects their vision of Kazakhstan's future – one grounded in both the country's rich cultural heritage and its integration into the global world.

The study also highlights the dynamic interplay between global and local influences in Kazakh poetry. While the poets embrace global themes such as freedom, spirituality, and ecological awareness, they also emphasize the importance of local identity, rooted in the land, traditions, and shared history of the Kazakh people. This tension between global modernity and local tradition reflects the broader challenges Kazakhstan faces in defining its national identity in the post-Soviet era.

In conclusion, color symbolism in the works of Shakhanov, Suleimenov is a powerful tool for expressing the multifaceted process of national revival in Kazakhstan. The poets' use of color allows them to create a vivid and emotionally resonant vision of a nation in transition, one that is deeply connected to its past while looking toward a future of cultural renewal and global engagement.

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