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ALASH HERITAGE IN NATIONAL BRAND FORMATION: A LITERARY, JOURNALISTIC AND INTELLECTUAL PERSPECTIVE

Annotation. This interdisciplinary research article examines the literary heritage of the Alash idea from the perspectives of philology and branding, analyzing its textual legacy through public opinion and branding theory. In the history of global geo-branding and the formation of public opinion, the intangible heritage of each country has played a decisive role in shaping its modern image, communicative practices, collective mentality and even its geopolitics. Accordingly, it is vital to evaluate, analyze and systematize the distinct trajectory of the Alash leaders and the potential of the literary, scholarly, journalistic and other creative legacies they left, framing them within branding theory and interpreting them for the benefit of future generations. The study offers an expert assessment of the Alash idea using European evaluative frameworks and the perspectives of French scholars. It concludes that the effective dissemination and broad social acceptance of both material and intangible (spiritual) heritage require a prior study of national identity and mentality as well as the formulation of a coherent conceptual framework. A systematic account of the democratic principles advanced by this national intellectual movement, widely recognized as the foundation of independent journalism in Kazakhstan, underscores the significance of the Alash idea within the context of national branding.

Keywords: Alash idea, literature heritage, national brand, Kazakhstan.

Introduction. A century ago the Alash movement's leaders viewed publicistic writing as a strategic tool for shaping national consciousness. Their works, factual, persuasive and precise continue to exemplify independent journalism and serve as a foundation for promoting Kazakh identity. The core aim of Alash movement was to gradually transform Kazakh society and adapt it to modern times. Their publicistic legacy functions as a generator of state ideas and offers a valuable resource for contemporary branding, enabling the nation to assert its historical and cultural identity.

By engaging the revolutionary changes of their era the Alash intellectuals pursued national cohesion and inclusivity even allocating seats to Russians and other ethnic groups in the Provisional National Council. As Professor Mukhtar Abilseyit notes, enhancing national competitiveness through education, science and the arts ensures the nation's continuity [1]. This underscores that the enduring value of Alash's intellectual heritage lies in fostering unity, identity and cultural distinctiveness, i.e. foundations essential for building a coherent national brand.

Methodology and research methods. The theoretical and methodological framework of this study draws on approaches developed within the French school of national-brand studies and on the perspectives of leading specialists in communication and public relations. In particular, the research takes into account the concepts discussed in the professional lectures and works of representatives of the Comité Colbert (the National Brands Association), including Laurent Dhennequin, professor and communications manager Jean-François Flaio, Jean-Pierre Beaudoin, a leading French public relations specialist and professor at the Sorbonne, Professor Assael Adari, president and chief executive of the Occurrence Institute for the Evaluation of Communication Programmes, creative director Helen Cappra, Étienne Gernelle, editor-in-chief of the weekly *Le Point*, and the doyen of French communications Jacques Séguéla. Their theoretical positions help to clarify the prerequisites for the formation of the concept of a national brand, the mechanisms of its development and the role of media communication technologies in shaping public perception. In addition, the research draws on the conceptual approach proposed by professor Shirin Akiner of the School of Oriental and African Studies, University of London, who emphasises that a brand is defined not by what a nation thinks it possesses but by what others perceive it to be [2, 69]. From this perspective, the brand concept can be analyzed through several analytical dimensions: brand and competition; brand and instruments of development; brand as a search for a distinctive identity; communication between the country brand and local brands; and the role of historically significant regions such as the cities of the Silk Road in the formation of national branding.

Methodologically, the research employs several methods widely used in philological and interdisciplinary studies. These include the formation and analysis of a corpus of literary, journalistic and scholarly texts produced by the leaders of the Alash movement, discourse analysis of their communicative and ideological narratives as well as comparative and content analysis. The study applies thematic coding to the corpus of Alash literary works. By examining recurring motifs such as unity, education, democracy and national consciousness, the research situates these literary texts within the broader framework of national branding theory, demonstrating that Alash literature is not merely reflective but actively constitutive of the nation's symbolic and reputational capital. In this way, the analysis links the historical literary corpus to both European evaluative frameworks of national branding and contemporary assessments of public opinion and communicative practices, reinforcing the study's overarching theoretical and methodological orientation.

In addition, the study uses induction and deduction to develop general theoretical conclusions and applies survey questionnaires in order to identify contemporary perceptions of the Alash idea within public opinion. These methods make it possible to analyze the Alash idea both as a textual and intellectual phenomenon and as a cultural resource relevant to the development of national branding.

Discussion and observation. As we can see, the corpus of Alash and the ideas and rich legacy bequeathed by its leaders are a precious asset fully capable of meeting the foregoing requirements. To consider only the requirement of storytelling: the lives and creative output of the Alash activists, along with their vigorous record of civic struggle are replete with dramatic and exemplary episodes that could serve as the basis for novels and multi-series films [3, 81]. For example, in Mirjaqyp Dulatuly's words, "If I go astray, I shall go astray together with my people; if I strive towards a radiant path, I shall strive in unison with my nation," there is a lucid expression of a true idea of statehood, an ideology and fundamental stance of an entire nation. What we find here is not only boundless love for the nation but also loyalty, solicitude, humaneness, great enthusiasm and respect for one's people. These ideas remain highly relevant today and are fully capable of serving as a unifying national idea.

With regard to Kazakhstan, the view that currently prevails in Europe can, for the present, be summarized as follows based on the opinions of the communications professionals mentioned above who live across Europe and work in many countries worldwide. In their assessment the understanding of Kazakhstan's spirituality, literature, culture, historical figures, journalism and future orientation remains indistinct and somewhat blurred. Kazakhstan is often perceived as

a country that has not yet fully distanced itself from the Soviet system and has not sufficiently developed a clearly defined national profile. Although the traces of a Kazakh intellectual such as Mustafa Shokay remain in Europe and although his specific places of residence are known, there appears to be little inclination to use these as historical artifacts and evidence. By the way of comparative parallel Paris has turned the old houses where French national brands such as Chanel and Saint Laurent were founded into museums and continues to use them as instruments that convey the country's image and history. From this perspective, the three houses in which Mustafa Shokay lived during almost twenty years in Paris could readily serve as the basis for such an idea [3]. For example, the house on Rue Bauyn de Perreuse where he lived between 1923 and 1930 (16 Rue Bauyn de Perreuse), the house on Rue Parmentier where he lived between 1930 and 1933 (48 Bis rue Parmentier) and the house on Square de la Fontaine where from 1933 to 1969 the Shokays first lived together and where, after Mustafa's death, his wife Maria Shokay continued to reside (7 Square de la Fontaine). It would be entirely possible to explore ways by intergovernmental agreement to turn at least one of these houses into a museum. Instead of purchasing a luxurious mansion on the Champs-Élysées for 65 million euros acquiring a perpetual public good that would serve the national heritage for a price ten times lower would be far more reasonable.

National branding is a field of practice and a domain of knowledge and scholarship that aims to shape and manage a country's reputation. It is closely connected with the territory where the country is located, that is, with place marketing. This field has not existed for a very long time and may be described as a relatively new discipline. National branding and a state's national image are qualities that take shape and acquire significance through external appraisal. Organizations that cooperate with the field of national branding include the United Nations, NATO, the World Bank and the European Union. Simon Anholt is the person, who in 1998 introduced the term "nation brand" into global circulation. Over the past twelve years he has worked with the governments of forty countries on national coherence, prestige, public diplomacy, investment attraction and cultural ties [4]. He is the author of three global studies in this field. The first is called the Nation Brands Index, the second is the City Brands Index and the third is the State Brands Index. His most recent project is the Good Country Index, which is precisely the index that gauges each country's contribution to human civilization.

N.N.Litvinov discusses in detail the role of national branding in defining and promoting national distinctiveness [5]. By subjecting his work to competent analysis and study we believe that domestic communications practitioners working in partnership with highly qualified foreign professionals will be able to draft a tailored concept that takes appropriate account of our national particularities.

One of the Alash leaders Mukhamedzhan Tynyshbay wrote: "Along the course of history the people of the world divide into two groups, peoples that are accomplished in the arts and have not fallen behind the vanguard, whom we call historical peoples. The peoples of Europe and Asia and the people of America and the cultured people in America of European descent, these are historical people. Secondly, there are the people who have stood still for thousands of years, who have not advanced, people like wild animals, non-historical people" [6, 75]. The national leaders who guided their people towards the heights of civilization spared no effort to secure for their historically rich nation a fitting place on the world stage. That history is of crucial importance in building a national brand is beyond dispute.

"In my view, the concept of a nation brand is not confined to a country's native products; it can also capture the quintessence of politics" says Jacques Séguéla in our conversation. A journalist, who ran twenty presidential campaigns and through skilful communication methods brought nineteen of them to victory, he rates very highly the degree to which national spirituality can influence politics. "I have long thought about how to combine an image of a country or region with an array of tangible and intangible assets. It must be said that intangible wealth, spiritual treasure and history play an exceptional role here" he noted [7,3]. Tatyana Lebedeva, professor at the Sorbonne University gives a compelling example. The successors of Julius Caesar, who ruled before our era said: "Rome is not merely a place; it is an idea". Italy's communications

experts have revived this phrase in our own time and put it to effective use. Marcus Tullius Cicero achieved positive results by adding this vivid phrase to his oratorical repertoire in order to glorify his country throughout Europe. [7, 7].

It should be noted that geo-branding, an important branch of branding is also an essential, still-novel discipline for our country. Geo-branding is an important direction within modern development strategies; it aims to enhance the competitiveness of particular regions and countries [8]. As is clear from the examples above geo-branding is a key field that intersects with the issue of national branding in shaping a country's international image. Geo-branding embraces marketing, geography, cultural studies and political science. This allows it while examining economic, social, cultural and political dimensions in the round, to clarify the distinctiveness of each country. As a result, a set of beneficial measures can be implemented including entering external markets, attracting investors and increasing tourist numbers. In the words of Professor Jean Beaudoin, "Distinctiveness and image are the principal resources" [7, 87]. If the first parameter is present in the Alash legacy and ideas that have come down to us, the second can be formed through the first.

"Asking what such countries should do that cannot hope given their scale and parameters to take a worthy place among the nations of the world is entirely natural" continues Tatyana Lebedeva. In her words systematic modeling of geo-branding communications can enable the realization of this idea. Much here depends on the stakeholders. [7, 66]. A geo-brand conveys the value of a given region but it is impossible to control fully how it will be perceived since that depends on the differing evaluations of different audiences [8]. This code is formed by national culture, the national language, the national idea and territorial distinctiveness. Hence the "national code" may be regarded as the structural foundation and prerequisite of the brand concept. According to a basic requirement of global communication every country is advised to adhere to its genetic code. "Distinctiveness arises from diversity" writes the scientist Heinz R. Pagels, author of *The Cosmic Code* [9].

According to national brand researchers, today concepts that resonate in the public mind through historic places, that is, geo-branding and national branding that intersect with the sources of national consciousness and spirituality can be as valuable as the creation of entirely new brands. For this reason, the conceptual ideas in Alash publicistics writing that remain topical to this day may be regarded as a rich treasury with the potential to become our national symbol. National branding is a field that currently arouses great interest among many countries. Canada, USA, United Kingdom, Japan, China, South Korea, UAE and many states of Western Europe have already begun to use this concept and this field in ways that serve their interests [3, 82].

In the Anholt GfK Roper Nation Brands Index, national brands are constructed on the basis of six interrelated principles. The first of these, human capital is evaluated through multiple criteria including the population's level of education, workforce qualifications, societal openness and hospitality and the presence of hostile attitudes and their underlying causes. Just governance is another crucial principle assessed by surveying public opinion on the competence, reliability, fairness and responsibility of each state's government as well as individuals' perceptions of democracy, the judiciary, poverty reduction and environmental protection. The quality of exports constitutes a further dimension, reflecting perceptions of the goods, products and services produced by each country including whether consumers actively seek or avoid them. Attractiveness for tourism is measured by the level of interest in visiting the country and by the appeal of its historical, natural and cultural sites [10, 214].

A national brand performs several functions for both the nation and the state. It contributes to the unification of the people and strengthens social cohesion by fostering a sense of national pride, while also mobilizing society around shared ideas and common goals. In addition, a national brand increases the volume of information available about the state, thereby facilitating the formation of a positive public opinion, which through the influence of collective consciousness can guide the state towards confident and sustainable development. Empirical evidence from the City Brand Index system based on a survey of 17,500 respondents aged between 18 and 64

across 18 countries indicates that perceptions of a country are formed primarily on the basis of emotional and non-material values [7, 32]. Scholars further argue that a national state brand is founded upon several key ideas. These include the presence of a talented and capable population, which constitutes a core value for the administrative and territorial entity, the historical impact of misinformation reflecting a distorted image disseminated over time by colonial or hostile powers and the unique and distinctive prospects for national development, understood as opportunities specific to a given people and land in accordance with their own history and potential [11, 74].

It is reasonable to conclude that the ideas advanced by the Alash leaders through their literary and publicistic writings are fully capable of performing these functions. The Alash leaders sought to raise the country to a new stage, to secure self-determination and to promote further development, grounding their approach primarily on democratic principles recognized among the most effective worldwide. In pursuing these aims, they worked to enhance national unity and consolidate a robust, shared national consciousness [12]. The literary corpus of the Alash movement illustrates the convergence of intellectual, cultural and political strategies aimed at nation-building, providing empirical support for the theoretical framework employed in this study. The works of Mirzhakyp Dulatuly, particularly his poetry collection "Oyan, Kazak!" and prose "Bakytshy Zhamal" embody the principles of collective consciousness and cultural resilience, which are central to the conceptualization of national branding. Zhusipbek Aymauly through novels such as "Akbiyek" and various plays implements similar principles. His works document historical trauma while constructing moral and civic narratives that reinforce the nation's spiritual and cultural capital [13, 94]. From a methodological perspective these texts were analyzed using content and discourse analysis enabling the identification of recurrent themes related to democratic governance, education and social mobilization, all of which are consistent with the study's theoretical model linking intangible heritage to national brand formation. Akhmet Baitursynuly provides an additional dimension, demonstrating how linguistic and literary scholarship can inform the strategic construction of a national brand. His essays and educational writings reinforce collective identity and cultural cohesion aligning with the theoretical emphasis on intangible assets as drivers of reputational capital and public recognition [14, 112]. Similarly, Alikhan Bokeikhan, while primarily a political figure influenced literary discourse through historical essays and editorial oversight in publications such as *Kazakh*, embedding narratives that articulate a distinctive national identity and contributing to the intellectual foundation of Kazakh national branding [15-16].

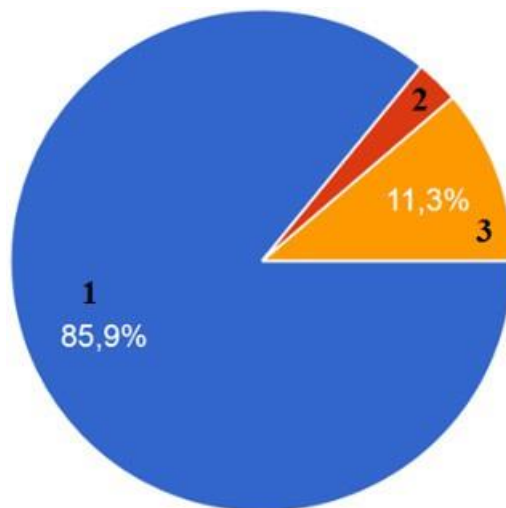
All of these characteristics undoubtedly highlight the weight of the Alash idea within the field of national branding. In essence, the concept of national branding certifies an individual's belonging to a particular nation by directing attention to that sense of affiliation [12]. Accordingly, three things are needed for an effective national brand to take shape. First, the content of the socio-cultural complex must be defined since it gives rise to the notions and concepts associated with the national brand in question. Second, the brand's distinctiveness must be identified along with an assessment of how it can be used and how effective it can be. Third, national unity must be strengthened and the dense web of social relations must be appropriately designed and aligned.

Results. Immanuel Kant wrote that "The state is not something that can be privately owned like land; it is a collective association of people and therefore its governance and development should be in their hands". [13, 38]. In the contemporary communications world, every national value can become a premise for a country's recognition and for the formation of a positive, favorable perception of it. According to skilled communications practitioners, national history, national identity and the history of national movements are parameters that distinguish a country from others and enable it to be recognized. In this connection, it can be said that the role of Alash literary and publicistic writing in our national history possesses full potential to serve, much like the landmark events in European history as unshakeable proof of our aspirations toward democratic renewal, development in step with the times and flourishing through our national distinctiveness.

In the course of the study, a questionnaire on the topic was administered to a dedicated panel of experts, that is, a focus group and a total of 71 people responded. Scholars of Alash in Astana, Almaty, Semey and Turkey were particularly active.

Question 1. Do you agree with the proposition that in introducing Kazakhstan to the world “The Alash idea is a national brand”

Figure 1 – Diagram of responses to the proposition “The Alash idea is a national brand”



● Yes, I agree. ● No, I do not agree. ● I find it difficult to answer.

A point to highlight is that 85.9 per cent of respondents selected the first option to this question, that is, they agreed with the proposition “The Alash idea is a national brand” in presenting Kazakhstan to the world, demonstrating clear consensus among the expert group.

Conclusion. The historical juncture that enabled such renewal as noted above was the moment in 1917 that offered hope of rebuilding a national state. “The leaders at the origins of the Alash party sought to establish a nationwide political party modeled on the Cadets” writes the eminent scholar K. Nurpeisov [14, 177]. In that period there was an opportunity to regenerate Kazakhstan with a new transformational model, reversing the earlier situation in which alignment with Russia as an ally had turned the Kazakh land into a colony. The vision was an Alash national-democratic republic. The core principles of the Alash movement and its publicistic discourse are well-suited to serve as a national brand for Kazakhstan, promoting unity and guiding future nation-building. Central to this is the literary corpus of Alash authors – Mirzhakyp Dulatuly, Zhusipbek Aymauly, Akhmet Baitursynuly and Alikhan Bokeikhan, whose poetry, prose, essays and plays articulate national consciousness, democratic values and cultural resilience functioning as both intangible heritage and instruments for shaping public opinion. [16].

To establish the Alash idea as an international brand it must first be consolidated domestically through promotion, scholarly engagement and systematic dissemination. This can include mass media exposure, academic research, conceptual books, films and series, institutional development, international collaboration and digital products such as e-books, videos and mobile applications. The Alash literary and publicistic corpus ensures the idea is a living framework, not merely a historical artifact capable of guiding contemporary nation-building and branding strategies.

Ultimately, Alash represents a strategic resource for Kazakhstan: revitalizing historical consciousness, reconstructing public opinion and reinforcing the nation’s cultural and geopolitical presence. The state should direct attention to the Alash phenomenon as a key component of Kazakh national branding.

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ҰЛТТЫҚ БРЕНД ҚАЛЫПТАСТЫРУДАҒЫ АЛАШ МҰРАСЫ: ӘДЕБИ, ЖУРНАЛИСТІК ЖӘНЕ ИНТЕЛЛЕКТУАЛДЫҚ ҚЫРЛАРЫ

Аңдатпа. Бұл ғылыми мақалада Алаш идеясының әдеби мұрасы филология және брендинг өлшемі тұрғысынан қарастырылған. Алаш қозғалысы мүшелерінің әдеби, публицистикалық және академиялық туындылары жаңа замандағы қоғамдық пікір призмасы арқылы және брендинг ілімі тұрғысынан пәнаралық ракурста талданады. Әлемдегі геобрендинг пен қоғамдық пікір тарихына көз жүгіртер болсақ, әр елдің материалдық емес тарихы сол елдің жаңа замандағы бет-бейнесіне, коммуникациясы мен менталитетіне, сондай ақ имиджі мен геосаясатына әсер етіп отырған. Сол себепті Алаш лидерлерінің дара жолы мен олар

қалдырған әдеби, ғылыми, публицистік және басқа да шығармашылық мұрасының әлеуетін брендинг өлшемімен бағамдап, сараптап, жүйелеп, келер буынның игілігіне жарататындай етіп интерпретация жасаудың маңызы зор. Ғылыми жұмыста Еуропалық өлшемдер мен француз ғалымдарының көзқарасы қолданыла отырып, Алаш идеясы сарапталады. Кез келген материалдық немесе материалдық емес (яғни руханият мұралары) өнімдерді келесі бір кеңістікте таратып, насихаттап, сол жерде қабылдатып, мойындату үшін, алдымен сол қоғамның ұлттық ерекшелігі мен менталитеті алдын-ала зерттеліп, белгілі бір концепт жазылуы керек деген тұжырымдар дәйектеледі. Қазақстан тәуелсіз журналистикасының бастауы болған ұлттық интеллектуалдық қозғалыс лидерлерінің демократиялық принциптерінің айқын сипаттары Алаш идеясының ұлттық брендинг саласындағы салмағын тұжырымдайды.

Түйін сөздер: Алаш идеясы, әдеби мұра, ұлттық бренд, Қазақстан.

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НАСЛЕДИЕ АЛАШ В ФОРМИРОВАНИИ НАЦИОНАЛЬНОГО БРЕНДА: ЛИТЕРАТУРНЫЙ, ЖУРНАЛИСТСКИЙ И ИНТЕЛЛЕКТУАЛЬНЫЙ АСПЕКТЫ

Аннотация. Данная статья анализирует литературное наследие идеи Алаш с позиций филологии и брендинга. В исследовании национальная идея, отражённая в корпусе литературных, публицистических и академических текстов, оставленных представителями движения Алаш, анализируется через призму общественного мнения современности и с точки зрения теории брендинга. Если обратиться к истории геобрендинга и общественного мнения, можно увидеть, что нематериальное наследие каждой страны оказывает влияние на её современный облик, коммуникационные практики и менталитет, а также на имидж и геополитику. В этой связи особое значение приобретает оценка, анализ и систематизация литературного, научного, публицистического и иного творческого наследия Алаш с позиции брендинга. В работе проводится анализ идеи Алаша с использованием европейских оценочных подходов и взглядов французских исследователей. Делается вывод, что для распространения и продвижения любого материального или нематериального наследия в новом пространстве, их успешного восприятия и принятия обществом, необходимо предварительное исследование национальной специфики и менталитета данного общества, а также разработка определённой концептуальной модели. Чёткие характеристики демократических принципов лидеров национального интеллектуального движения, ставшего истоком независимой журналистики Казахстана, позволяют определить значимость идеи Алаш в сфере национального брендинга.

Ключевые слова: идея Алаш, литературное наследие, национальный бренд, Казахстан.

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