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National character in the works of E. Aйдabosin “Syrттannyn itayagy” and “Ülyma”

The article discusses the problem of national character in the context of artistic and aesthetic categories based on the works of the writer Esbolat Aйдabosyn “itayag of the outside” and “Ülyma”. In the course of the study, an attempt is made to recognize the creative nature of the author through his works in the genre of stories, and the literary text is analyzed within the framework of new scientific knowledge. Since the relationship between conflict and national identity in the work of E. Aйдabosyn has not been an object of comprehensive research before, this article is aimed at considering this problem from a new angle. In the short story “Syrттannyn itayagy,” the author explores themes such as tradition and respect, folk beliefs and hope, personal virtue and natural law, and family values. The study contrasts the characters’ understanding and conflicting views within the framework of national consciousness. The reverence of elders toward notions of “кне” (sacred power) and “qasiyet” (spiritual virtue) is juxtaposed with the younger generation’s disregard for them. The gradual erosion of faith in ancestral traditions, the decline of compassion, empathy, care, and humility, as well as the growing tendency to judge superficially rather than to comprehend the inner essence of human actions — all reflect the alienation of individuals from their national identity and their absorption into globalization. In “Ülyma” his decision to leave his homeland for good in response to the cruelty and greed of others symbolizes the fading of noble traditions and the loss of artistic spirit from the people’s very essence — a conclusion further substantiated in the article. The research employs systematic, historical-comparative, and interpretive methods, drawing on the theoretical perspectives of scholars such as Z. Qabdollov, S. Maqpyrov, and A.V. Ognev. The analysis reveals the writer’s distinctive approach to expressing national consciousness through artistic means and formulates conclusions regarding the role and significance of the concepts of “national identity” and “national character” within the broader structure of his creative oeuvre.

Keywords: national character, fiction, national identity, context, plot.

Introduction

In the 21st century, literary scholarship has increasingly emphasized that national characteristics in artistic literature are among the essential prerequisites leading toward universal humanistic values. As a result, in recent years, the study of the national character has emerged as a highly relevant issue in both domestic and international literary studies [1-3].

Esbolat Aйдabosyn is widely recognized as an author of significant literary works who holds a distinct place in the field of artistic prose [4]. This research article is devoted to the creative output of Esbolat Aйдabosyn in the domain of verbal art. It aims to explore the aesthetic value, artistic power, and national worldview represented in his short stories and narratives. The article addresses the national character as a scientific problem and investigates how this concept reveals the writer’s individual style and artistic mastery.

When analyzing the national character in prose, it is impossible to separate it from the plot structure. Many researchers of narrative theory consider plot and character as inherently interrelated. For instance, it has been noted that “characters are created through plot” [5, 34]. Moreover, for the plot to be fully revealed, the role of character is crucial and cannot be underestimated.

Although Esbolat Aйдabosyn’s short stories and novellas have been mentioned in various individual studies [6], they have not yet been systematically explored as a distinct scholarly subject. His literary work, particularly his prose, clearly demands specialized academic investigation. Aйдabosyn’s creative legacy occupies a unique place in Kazakh national literature, where the national character is vividly expressed, and the

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essence of ethnicity is interwoven with artistic and aesthetic form. This is exemplified in his published collections of fiction, including *Tibet aruy*, *Kyzyl saka*, and *Sulikkara*.

Literature Review

In world scholarship, the concepts of national distinctiveness and national character have been extensively studied since the early twentieth century [7-11]. Research on national identity conducted in various countries continues to deepen the intellectual and aesthetic dimensions of artistic thought [12]. The notion of national identity is currently examined at the intersection of cultural anthropology, psychology, and literary studies within the broader field of the humanities [13].

The art of the word functions as a cultural instrument through which a nation imagines and represents itself. In this regard, Stuart Hall [14] considers national identity as a dynamic and discursive construct, emphasizing the special role that literature plays within it.

In a literary work, national distinctiveness emerges from the people's way of life, customs, mentality, language, and symbolic culture. Gimeno-Martínez demonstrates in his study that national distinctiveness, as an aesthetic category, is embodied in the cultural code of literary characters [15-18]. This cultural code, in turn, manifests itself through the linguistic nature of the artistic text.

Within poetics theory, national style and narrative structure are explored at the semiotic level of artistic integrity [19]. The role of the national code in the era of globalization — particularly in education and literature — has also become an important subject of inquiry [20]. In this context, comparative studies of Kazakh prose and Central Asian literatures have underscored the importance of analyzing national identity within a contemporary framework [21].

Materials and methods

The focused domain within Esbolat Aidabosyn's creative work — his short stories and novellas — is, for the first time, subjected to a systematic and comprehensive scholarly study, thereby underscoring the novelty of the topic under investigation. The distinctive national characteristics of the characters portrayed in the author's narratives are analyzed in depth within the framework of aesthetic and artistic categories for the first time in academic discourse.

By examining the genres of short story and novella in Aidabosyn's oeuvre through the lenses of historical cognition and artistic-aesthetic categories, particular attention is given to the writer's national style. In analyzing the selected subject matter, we employed systematic-integrated and historical-comparative research methods. Within these methodological frameworks, the main objective was to identify how national and folk categories, along with the concept of the national character, are manifested in Aidabosyn's prose—particularly in his stories and novellas—and how these elements are embedded within the broader context of national literature.

Additionally, a key goal was to recognize the uniqueness of Aidabosyn's representation of national issues by comparing his work with literary texts from other national traditions that similarly explore the spirit of the people. This comparative dimension enabled the identification of the distinctive stylistic and conceptual features that define Aidabosyn's depiction of national identity.

Results and discussion

The prose of Yesbolat Aidabosyn is distinguished by its deep-rooted national traditions, strong sense of ethnic character, and contemplative reflections. In this regard, the literary contributions of the scholar-writer deserve special attention. Both researchers and readers have repeatedly emphasized that the individuality of this author is marked by the richness of national color. The national temperament is vividly reflected in all of his short stories and novellas. For the writer, there is nothing accidental in the pursuit of artistic and aesthetic expression: every detail conveys an emotional impression in harmony. The power of art lies precisely in its impact. The issue of national character is an artistic and cognitive phenomenon manifested in the art of any people [22-23]. The representation of national character in literature requires systematic study [24].

National character, with its unique romantic charge, shows how a people's imagination can take flight. The protagonists in the works of Yesbolat Aidabosyn are not mere idealized romantics of the imagination; rather, they are individuals who have transformed their lives into a form of romanticism — figures who merge life with art.

This article also places special emphasis on the role of plot in shaping national character in Aidabosyn's works. In his review of the history of the study of artistic conflict, scholar S. Makpyrov notes: Considering

that “Compositional harmony, the integrity of the story, the construction of the plot into a deep social conflict, the natural manifestation of characters not only through the author’s narrative, but also through all the behavior in the conflict, are probably prerequisites for artistic skill” [25, 48], we do not exclude that the national self should also be in the activity of the narrator in the narrative of the story

The writer’s skill lies in the fact that his works, which began with the same surprise, are intertwined with the essence of our people. This is due to the fact that the writer is in constant search and is nourished by an intact environment. His work “itayagi from the outside”, intertwined with today, is like a diary of a passenger who accompanied writing, conveys the noble heritage of our ancestors, who, in addition to sniping and horse riding, were pure gold. The structure of the work is completely different. Using the terms of literary theory, he narrates himself, establishes a dialogue with his hero, and makes a decision, revealing to the reader the variety of literary techniques of a work of art.

This enhances, rather than diminishes, the artistic significance of the piece. When the narrative reaches its emotional peak, the storyline — reminiscent of lengthy novels or epics — is seen through the eyes of Kókdauyl, even engaging the dog’s intuition, which leaves a profound impression. One cannot help but feel the presence of the spirit of Khan Kenesary, whose sacred head was severed during colonial times and never returned to his people. The ghost of the headless wolf seems to haunt the steppes to this day.

The story begins in an ancient city, unfolding on a crowded bus heading toward the bustling city of Almaty. It appears to be one of the protagonist’s routine journeys. A stranger with a tazy (Kazakh hunting dog) tucked into a Chinese bag tries to board the bus. There are intoxicated passengers, a heated debate about ethnic minorities and urban life. The sudden silence of a previously talkative man when asked a simple question foreshadows the mystery-laden atmosphere of the narrative. The author’s critical view of national politics is also apparent:

They had already emptied one bottle labeled Parliament and were halfway through the second. Like members of Parliament, some were yawning, dozing off. Others were arguing loudly and aggressively. A futile argument... A colleague’s caustic remark came to mind: “A Maslikhat that solves nothing, a Mazhilis that reaches no compromise.” These men were no different... [26, 133].

The writer reveals the breadth of the story, then steps back to reflect on himself, wrapping the narrative in a layer of mystery. He recalls Zhūman, who had once been escorted by two executioners. The writer had recorded an interview with Zhūman on a dictaphone. As the bus departs, immersed in deep thought, the writer-character chooses to begin the story in an unembellished manner, recounting the tale of Kokdauyl, the sighthound (tazy) once owned by Khan Kenesary. When giving information about taġan and taġmas breeds, the reader gains insight into the ethos of the Kazakh and Kyrgyz peoples. Yet even this noble lineage could not save Kokkaska’s pup from the claws of an old eagle. But in a twist of instinctual recognition, the aged eagle did not attack the pup; instead, it nestled the young dog with its own chicks.

It is as if the writer-character can now breathe freely. He resolves to write the story through Kokdauyl’s eyes. From the unique structure of the plot, one senses the layered contours of history. Compared to his human companions, Khan Kenesary’s four-legged Kokdauyl appears to possess a more reliable intuition. The depiction of the dog’s dreams showcases the writer’s craftsmanship.

“- After Kenesary was beheaded, Kokdauyl lost his spirit. He did not live much longer — barely a year. My ancestor Qulman found the loyal tazy guarding the ruins of the Khan’s encampment and raised him, but never used him for hunting.

...

- There are horses whose swiftness is a gift bestowed upon them alone. Likewise, no matter how hard they tried, Kokdauyl would not approach the honored bitches they brought. He only accepted water from a carved wooden bowl, hoping to preserve his essence [26, 149].

Now, the story of Kokdauyl’s dog bowl (itayaq) and its mystical significance unfolds.

Who stole this itayaq? As you come to understand the sacred essence contained within this ancient object, you draw closer to the deeper layers of meaning within the story.

“Alqissa... Being the youngest in the family, I inherited both my father’s ancestral home and Syrttan’s dog bowl. I worked in the sovkhov. I was a mechanic at the MTE, my wife a plasterer at the construction site. Yet we were more prosperous than the sovkhov director. I had inherited the hunter’s trade from my forebears. No tazy that licked the itayaq ever turned out bad. Though I couldn’t find a pure Taġmas breed, many Kyrgyz taġans — those wiry, long-legged hounds with soft, drooping ears — filled my saddlebag with prey, my hands with grease, and my corral with livestock.

The year the sovkhos property was divided into shares, our two daughters graduated and entered university. Then came a son who'd trailed after them. He declared he wouldn't study but would join the army, and we didn't object. He spent two years in Ayagoz, Semey, and returned with a scatterbrained girl in tow. "This is your daughter-in-law," he said. We received the bride, arranged a wedding, and soon after, sent off our two daughters in marriage. We spent heavily, but the divine wealth we possessed remained untouched.

The blessing clung to the itayaq, spilling prosperity everywhere...

But trouble came later. For two years, the bride could not conceive. In the old days, a newlywed would let a dog eat from the hem of her dress — so she'd bear pups like a dog, as the Kazakh saying goes. I asked my wife to suggest it to her. But the bride refused, saying she was afraid. My son laughed it off, calling it a remnant of shamanism.

My blood boiled — I took matters into my own hands [26, 152].

The narrator, Zhūman, took action — and as a result, lost the itayaq. His wife died, and he remained childless, as his son and daughter-in-law could not produce offspring. The bride, having conceived through artificial means, tripped over the itayaq one night on her way outside and miscarried. In a fit of rage, the son hacked the dog bowl into pieces and burned it. Since then, he became addicted to alcohol, the daughter-in-law left, and the household fell into spiritual and material ruin. Zhūman's last desperate effort is to host, for one night, the final tazy pup that had once licked the itayaq in its youth — hoping to restore lost fortune.

"- Last fall, I carved a new itayaq from a black elm stump," he said softly. "If I could just let the dog lick it and keep it for one night in my house, I'd return it to its owner. I don't need the dog — I just want a drop of its blessing. Maybe the luck we lost will come back! [26, 155].

Zhūman is detained while transporting the tazy. No one understands his intentions. Though the writer-character tries to intervene, he eventually throws up his hands in helplessness. The tone of the story becomes clear: it is about a superstitious people, unable to reconcile the past and the present, losing their blessings as a result.

The author's work *Ūlyma* is a rich, symbol-laden narrative that presents traditional Kazakh hunting not just as a skill but as an ancestral legacy. The name of the protagonist itself — *Ūlyma* — was not given by his parents, but by the people. A keen-eyed young hunter, he memorized every lesson taught by his grandfather, adhered strictly to the laws of the steppe, and internalized the spiritual sanctity of the animals he pursued. Every chapter of the story reveals unwritten cultural values of the nation.

From the slow opening of the tale, one is reminded of the proverb: "If a dog has an owner, the wolf has Tengri." The reader might assume that the name *Ūlyma* was chosen due to the taboo against uttering the word wolf. But patience is advised. The chapter titled *Beīməlim anshy* ("The Unknown Hunter") will provide further clarity.

"We don't know his given name, and you shouldn't ask! Where did he come from? What has he been through? What sort of man is he? — We have a partial answer. The first to see him was *Adǵonbaı*" [26, 55].

Yes, it was *Adǵonbaı* who first saw it — was it a man from the gully of *Zhamanty*, or a beast? No one could say for sure. He alarmed the whole village with tales of seeing a "bear-man." Wild-eyed and gasping for breath, he declared:

He had a rifle in hand! I only escaped thanks to the speed of my Mongolian trap horse!"

As always, stories told by eager tongues never stay hidden for long.

"Just as foretold, the mysterious hunter arrived — not the next day, but by midday the day after. He was a man clearly past fifty, upright and strong. Though there was no excess flesh on his body, his large frame and broad chest were imposing.

Beneath his thick brows burned hawk-like eyes — sharp and attentive, ready to strike at any sudden movement. His slightly arched nose added dignity to his round face. A pair of jet-black moustaches, as neat as a swallow's wings, curled up near his cheeks. His chin was not bare, but neither was it fully bearded — his sparse, wiry facial hair grew like a thin crop.

He rode a low-built *kertobel* horse [26, 58].

He greeted the people with humility:

"I have come to ask your permission. I am a man seeking a place to settle, a people to live among. If allowed, I wish to make my home in the depths of *Zhamanty*. I wish to bloody my saddlebag with the hunt. Though I live alone, my bounty is for all. Here — your first share," he said, striking his game sack with a flick of his whip [26, 58].

The hunter was not a man of many words. His every movement reflected his upbringing and a deep respect for his elders.

He would bring meat to the villagers, trade animal hides and antlers at the store, and quietly take his provisions in return. Never once did he boast of his labor or seek praise.

The hikayat captures the mysterious essence of life in the wilderness and portrays the grandeur of the art of hunting. Ūlyma, having lost his father early and later his mother, mastered the craft of hunting from a very young age. Raised from house to house, he was eventually taken in by his father's close friend, the sharpshooter Altynbek, who became a foster guardian and mentor.

The third part was called "Kie of The Beast". This section describes the evil struggle of a hero who is faithful to his grandfather's profession and is committed to his oath. The evildoers are not the thrones of the steppe, but the two-legged villains. The fact is that in today's society there is a tyrannical act of official ranks, who consider hunting to be fun, without judging it as an art. "I don't know," he said. "I don't know," he said.

In the future, the students will be able to get acquainted with the history of the Kazakh people, learn about the history of the Kazakh people, learn about the history of the Kazakh people, and learn about the history of the Kazakh people.

One day, Adǵonbaı brings two government officials to Ūlyma's home — men eager to go on a hunt. Following the tradition of his grandfather, Altynbek, Ūlyma nicknames them "Qyzyıbet" (Redface) and "Tikebas" (Upright-Head). They insist on being taken to see wolves. Initially, they claim they won't shoot — just observe. But the moment they spot a wolf, they open fire without hesitation. Knowing that a wounded wolf cannot be allowed to escape, Ūlyma himself intervenes, catches up to the beast, and brings it down with a well-placed shot behind the ear.

After the bloody incident, the two sisters, who left Zhamanti, reached the House of their son. The shooter found a trick. "I don't know," he said. On the way back, the suspect stalked his son's House and found out his tricks. He is wearing a carbine on his chest and shits in a straight Russian.

Zhuzhakor Shynenbas takes Yeranat and goes to Arasan. "I don't know," he said. "I do not know," he said, looking at the right shoulder of the ship bass. A bleeding Turnbet was taken to the hospital.

Ūlyma, however, is never apprehended. As the villagers whisper:

If you believe the people's words, it wasn't Ūlyma who shot Tikebas — it was the sacred spirit of the grey wolf. Since that day, no one has seen Ūlyma again. Some say he crossed into Kyrgyzstan. Others believe he now roams the rocky gorges of his ancestral home in Tautürgen. What is certain is that on the night of his departure, he climbed to the top of Qonyrtóbe and howled long into the night beside the ancient stones [26, 88].

Return to Ulima, who barks and howls at the birds and dogs at the beginning of the work. A tale with a uniquely unfolding plot that recounts the intricacies of hunting — an art ingrained in our nation's blood and long considered noble. Through the characters' dialogue, you will understand the noble qualities inherent in the nation. You will also notice the naivety of the villagers. The greed of modern society is also depicted. After all, how many people are there who desecrate the great art? The essence of Esbolat Aidabosyn's "Ūlymamys" is not only in the great art, but also in the reflection of a people who have begun to lose the sacred qualities that made "Kok Bori" (the Blue Wolf) their symbol.

The story speaks to a deeper anxiety: the process of globalization threatens to devour the distinctiveness of national identity. In response, contemporary Kazakh writers have turned increasingly toward national values. Artistic literature now places cultural tradition and indigenous knowledge at its center. Writers, once silenced by political pressure, now embed subtle resistance in their art.

At the turn of the century, a generation emerged that drank deeply from the source of national art. Among the prominent voices of this younger cohort stands Yesbolat Aidabosyn. For any ethnic culture, national character is a core aesthetic category. In literary art, it is also one of the foundational elements shaping an author's distinctive style. Indeed, the true artistic power of a literary work lies in its aesthetic uniqueness — its ability to express a nation's soul in a way that resonates with all humanity.

The writer's stories and tales are distinguished by their ethnic character. Thus, the above analysis shows that examining the issue of national character in Esbolat Aidabosyn's "Shyrtan's Itaiagy" within an artistic context is one of the most pressing issues.

Conclusions

Although in this article we have taken the writer Esbolat Aidabosyn's individual work "Syrttanńyń itaiagy" as our object of study, the stories and tales in his published prose also bear a national character that reflects the artistic-aesthetic level, which constitutes a set of distinctive features. The story analyzed above reveals the author's unique and elegant literary mastery. In considering Esbolat Aidabosyn's story "Syrttanńyń itaiagy" we have identified the following main conclusions:

- The national consciousness in the writer's stories, "Syrttanýn itayaǵy" and "Ülyma", laid the foundation for the clear manifestation of the national character in this genre.

- E. Aidabosyn's stories "Syrttanýn itayaǵy" and "Ülyma" add their own voice to the recognition of the Kazakh people's national identity.

- Although E. Aidabosyn's story "Syrttanýn itayaǵy" is a work of fiction, it presents a unique view of historical insight.

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Е. Айдабосынның «Сырттанның итаяғы», «Ұлыма» шығармасындағы ұлттық характер

Мақалада жазушы Есболат Айдабосынның «Сырттанның итаяғы» және «Ұлыма» атты туындылары негізінде ұлттық характер мәселесі көркемдік-эстетикалық категориялар контекстінде қарастырылады. Зерттеу барысында автордың әңгіме жанрындағы шығармалары арқылы қаламгердің шығармашылық болмысын тануға ұмтылыс жасалып, кейіпкерлер әлемі, олардың болмыс-бітімі мен іс-әрекеттері көркем мәтін негізінде жаңа ғылыми таным аясында талданды. Есболат Айдабосын шығармашылығындағы тартыс пен ұлттық болмыстың арақатынасы осыған дейін кешенді зерттеу нысаны болмағандықтан, бұл мақала аталған мәселені жаңа қырынан қарастыруға бағытталған. Жазушының «Сырттанның итаяғы» әңгімесінде дәстүр мен құрмет, халықтық сенім мен үміт, тұлғалық қасиет пен табиғи заңдылық, отбасылық құндылықтар жайы сөз болып, зерттеуде кейіпкерлердің ұлттық таным аясындағы түсінігі мен қарама-қайшы ойлары салыстырмалы түрде көрсетіледі. «Кие», «қасиет» ұғымдарын үлкендер құрмет тұтса, жастардың аяққа таптауы; ата-баба дәстүріне деген сенімнің біртіндеп жоғалуы; адамдардан мейірімділіктің, жанашырлықтың, қамқорлықтың, қарапайымдылықтың кете бастауы; адамның ішкі әлеміне, іс-әрекеттің мәніне бойлаудан гөрі сырттай тон пішу мен көмек қолын созуға ықылас-ниеттің жоқтығы сынды дүниелер ұлттық болмыстан ажырап, жаһандануға жұтылып бара жатқан жандардың көбейгендігінен хабардар етеді. Ал «Ұлыма» әңгімесінде аманатқа деген адалдық, берілген уәдеге деген беріктік үшін ата-баба өнерін бойына сіңіріп өскен кейіпкердің жан киноға дайын екендігі, тіпті, сол безбүйрек, ашкөздер үшін туған өлкеден біржола кетуі бекзат өнердің халықтың болмысынан да қол үзе бастағанының көрінісі екендігі мақалада да дәлелдене түсті. Зерттеуде З. Қабдолов, С. Макпыров, А.В. Огнев сынды ғалымдардың теориялық тұжырымдарына сүйене отырып, жүйелі-кешенді, тарихи-салыстырмалы және интерпретациялық әдістер қолданылды. Талдау нәтижесінде жазушының ұлттық танымды көркемдік тәсілмен бейнелеудегі ерекшелігі айқындалып, «ұлттық болмыс», «ұлттық характер» ұғымдарының оның жалпы шығармашылық жүйесіндегі орны мен рөліне қатысты тұжырымдар жасалды.

Кілт сөздер: ұлттық характер, көркем әдебиет, ұлттық болмыс, контекст, сюжет.

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Национальный характер в произведениях Е. Айдабосына «Сырттанның итаяғы» и «Ұлыма»

В статье рассматривается проблема национального характера в контексте художественно-эстетических категорий на основе произведений писателя Есболата Айдабосына «Сырттанның итаяғы» и «Ұлыма». В ходе исследования предпринята попытка осмыслить творческую индивидуальность автора через его рассказы, проанализировать мир персонажей, их сущность и поступки в рамках нового научного подхода к художественному тексту. Поскольку соотношение конфликта и национального менталитета в творчестве Есболата Айдабосына ранее не становилось предметом комплексного анализа, данная статья направлена на новое осмысление этой проблемы. В рассказе «Сырттанның итаяғы» поднимаются темы традиций и уважения, народной веры и надежды, личных качеств и естественных законов, семейных ценностей. В исследовании сравнительно показаны представления и противоречивые взгляды персонажей в контексте национального сознания. Если старшее поколение свято чтит понятия «кие» (сакральная сила) и «қасиет» (духовная добродетель), то молодежь нередко пренебрегает ими. Постепенная утрата веры в предания предков, исчезновение из человеческих отношений доброты, отзывчивости, заботы, простоты; стремление судить по внешним признакам, а не вникать во внутренний мир человека, отсутствие готовности прийти на помощь — все это свидетельствует о растущем отчуждении людей от национальных корней и их поглощении процессами глобализации. В рассказе «Ұлыма» автор, восхищаясь величием искусства охоты, показывает готовность героя, впитавшего с детства ремесло предков, пожертвовать собой во имя верности долгу и данного слова. Его решение навсегда покинуть родную землю из-за жестокости и алчности окружающих становится символом утраты благородных традиций и исчезновения высокого искусства из самой сути народного бытия — этот вывод также получил подтверждение в статье. В исследовании, опирающемся на теоретические положения З. Кабдолова, С. Макпырова и А.В. Огнева, применены системно-комплексный, историко-сравнительный и интерпретационный методы. В результате анализа выявлены особенности художественного воплощения национального мировосприятия в творчестве

писателя, а также сформулированы выводы о месте и роли понятий «национальное бытие» и «национальный характер» в общей структуре его художественной системы.

Ключевые слова: национальный характер, художественная литература, национальное бытие, контекст, сюжет.

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