

Торайғыров университетінің
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ
Торайғыров университета

ТОРАЙҒЫРОВ УНИВЕРСИТЕТІНІҢ ХАБАРШЫСЫ

Филологиялық серия
1997 жылдан бастап шығады



ВЕСТНИК ТОРАЙҒЫРОВ УНИВЕРСИТЕТА

Филологическая серия
Издается с 1997 года

ISSN 2710-3528

№ 2 (2026)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

Филологическая серия

выходит 4 раза в год

СВИДЕТЕЛЬСТВО

О постановке на переучет периодического печатного издания,
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития
Республики Казахстан

Тематическая направленность

публикация материалов в области филологии

Подписной индекс – 76132

<https://doi.org/10.48081/BGQF1973>

Бас редакторы – главный редактор

Жусупов Н. К.

д.ф.н., профессор

Заместитель главного редактора

Анесова А. Ж., *доктор PhD*

Ответственный секретарь

Уайханова М. А., *доктор PhD*

Редакция алқасы – Редакционная коллегия

Дементьев В. В., *д.ф.н., профессор (Российская Федерация)*

Еспенбетов А. С., *д.ф.н., профессор*

Трушев А. К., *д.ф.н., профессор*

Маслова В. А., *д.ф.н., профессор (Белоруссия)*

Пименова М. В., *д.ф.н., профессор (Российская Федерация)*

Баратова М. Н., *д.ф.н., профессор*

Аймухамбет Ж. А., *д.ф.н., профессор*

Шапауов Ә. Қ., *к.ф.н., профессор*

Искакова З. С., *технический редактор*

За достоверность материалов и рекламы ответственность несут авторы и рекламодатели

Редакция оставляет за собой право на отклонение материалов

При использовании материалов журнала ссылка на «Вестник Торайгыров университета» обязательна

<https://doi.org/10.48081/BGQF1980>**N. Berikkyzy¹, *G. K. Rezuanova², A. T. Ashirova³**¹Al-Farabi Kazakh National University,

Republic of Kazakhstan, Almaty;

²Astana International University,

Republic of Kazakhstan, Astana;

³Al-Farabi Kazakh National University,

Republic of Kazakhstan, Almaty.

¹ORCID: <https://orcid.org/0009-0008-2481-8890>²ORCID: <https://orcid.org/0000-0003-4393-4586>³ORCID: <https://orcid.org/0000-0002-7114-3020>*e-mail: galiabanu_k@mail.ru

ANALYSIS OF ASKAR EGEUBAEV'S WORK IN THE FIELD OF LITERARY CRITICISM

In analyzing Askar Egeubaev's work literary criticism not only gives an aesthetic assessment of the work of art, but also analyzes how the depicted reality of life has turned into artistic reality, explains its essence, identifies and gives direction to the current peculiarities of literary life. The national character of Askar Egeubaev's poetics is a special feature of the poet's work. He is a great poet who has been able to show himself in this regard in every possible way. He is a patriotic poet, and he says about the patriotism problems in his works, connecting his great humanity, who bowed heads before his native land and people, their customs and traditions, with national ideas in his poems. One of the differences between literary criticism in his work and the history of literature is that it analyzes today's works and evaluates them from the point of view of the modern era requirements. Although criticism arose in ancient times, for a long time it could not go beyond the author's direct liking or disliking of a work of art, and as the literature genre began to develop the goals and tasks of literary criticism also became stronger. Also, the history of the birth and development of Askar Egeubayev's critical thinking was different in each period and literature.

The article not only talks about the poet's great respect for the Kazakh people and their life principles, great personalities, sacred language and land, but also emphasizes that it is an exemplary and moral act. In general,

it is worth mentioning that the issue of patriotism in the poet's poetry makes a great contribution to the education of the next generation.

Keywords: literary criticism, literary criticism, poetics, prose, patriotism, national interest, value.

Introduction

You cannot navigate the boundless world of literature with the work of one of its representatives. However, just as it is not necessary to drink the water of a well to know the taste of its water, I believe that by talking about the poetry of one poet, you can learn some truth about the literature of a country.

The literature of each country has its own period of growth. The 60s-70s of the 20th century are called the golden age of Kazakh literature, especially Kazakh poetry. The list of writers who raised Kazakh poetry to a new level during that period, such as Tolegen Aibergenov, Mukagali Makataev, Mendekesh Satybaldiev, Mukhtar Shakhmanov, Fariza Ongarsynova, etc., is continued by the names of the next people: Iranbek Orazbayev, Yesengali Raushanov, Askar Yegeubay, Ulykbek Esdauletov, Temirkhan Medetbekov, Kenshulik Myrzabekov, Askar Kirebayuly, etc. Like other contemporaries, Askar Egeubay was a poet of his era, the Soviet era. He firmly believed in the equality idea, freedom, and the future of socialism. He spoke about the struggle and labor of his contemporaries on that way. To a certain extent, it is not difficult to notice the traces of campaigning in his poems. However, he did not remain a slave to pure ideology. The mood, thoughts, and feelings of the poet, who could not fit into the narrow mold of the time and could not freely expand his horizons, are clearly visible in his works.

Nevertheless, Askar Egeubay is a great poet. He did not imitate anyone, did not flatter, did not «collect any flaws or shortcomings», and «speaks his own words». He managed to become a unique person created from «poetry and state». He was recognized by the reading public. He raised the spirit of Kazakh poetry. Poetry gave wings to the word, gave courage, and improved poetic forms.

Therefore, we believe that literature lovers need to re-read, recognize, and understand the poet during the period of independence. It is necessary to form a new perspective that analyzes the poet's works from the perspective of the idea of humanity as a whole. We will then accurately recognize both the height he reached and the place where he said, «Oh, I couldn't say it!». We will see the greatness of Askar Egeubay, that he is among the greatest people who have climbed to the highest peak of poetic art.

As the poet Zhuban said, «The poem is not good if it doesn't say about good things» A. Egeubayev is one of our poets who, by nature, added a powerful accent to the dark Kazakh poetry, and sang the truth of the unstable era with an inspirational sense that was not only inspiring but also free. His works do not need

to be analyzed for modern readers, let alone introduced. Therefore, the poet, who was especially appreciated by the poetry-loving community of our native people as a perfect and complete work, made a significant contribution to Kazakh poetry with his many selected poems such as «Kyrat Gumyr», «Oliara», «Oylan Kazakh», «Zheltoksan», «Alaman», «Taikazan», «Mys shahary», «Shu batyr», «Sphinx», «Kala salgan Kazakhtar». He was also constantly engaged in translation works. In particular, his translation of the pearls of ancient Turkic literature was not only a difficult turning point in the creative life of the writer, but also a remarkable phenomenon in the history of Kazakh spirituality in the 20th century. It would not be an exaggeration to say that this step of Askar Egeubayev was the beginning of the first significant revival and renewal in our literature.

In the modern context of Kazakh literary studies, the analysis of Askar Egeubayev's creative heritage acquires special relevance. His works, positioned between the Soviet and post-independence periods, reflect the complex process of forming national consciousness and rethinking the role of literature in preserving cultural identity. Despite the abundance of research devoted to Kazakh poetry of the 1960s–1980s, there remains a lack of comprehensive studies that consider Egeubayev's poetic and critical heritage through the lens of national aesthetics and modern literary methodology.

The purpose of this research is to explore Egeubayev's contribution to Kazakh literary criticism, focusing on his interpretation of patriotism, national poetics, and the evolution of literary thought. The study aims to identify how his poetic worldview contributed to the formation of modern Kazakh literature, to determine the relationship between his artistic and critical approaches, and to systematize his aesthetic principles in the context of national literature development.

Materials and methods

Askar Egeubay was an epic poet, one of the talents who enriched the genre of the poem in Kazakh poetry in terms of content and form. He wrote many expressive poems written on various topics, in a mysterious and melodious lyrical-philosophical, thoughtful and fiery romantic-publicistic tone. Undoubtedly, they will also be critically analyzed, seriously evaluated, and will become the basis for a worthy conversation.

The article provides a comprehensive analysis of the literary monuments texts based on Askar Egeubay's works related to the study of ancient Turkic heritage. There has been determined artistic system in the texts of ancient literary monuments.

Academician S. Kirabayev: «The study of people's mood brought Askar to the history of the Kazakhs, to the eras of its origin. He studied the spiritual wealth of the Turkic world. His epic poems («Taikazan», «Shu batyr», «Mys shahary», «Zhyly basy», «Saraishyk») are designed to reveal and sing the secrets of the reality of that era, which are instructive for today. The author was so immersed

in medieval monuments that he was inspired to write a novel-essay «Zhusip Balasagun» (2005). The most important thing is that Askar erected a monument to himself with his own labor» [1, p. 37].

Independence of our country opened the way for a new way of thinking of the nation, the discovery of new sides of knowledge, the spiritual science revival. He began to pay attention to new aspects of research in determining the history of literature, the laws of development, the artistic world of the work, and the individuality of the art of speech. In the works of S. Kirabayev «Independence of the Nation and Literature» (1995), Sh. Eleukenov «Literature and the Destiny of the Nation» (1997), our national literature was analyzed in a new way with an independent system of thinking [2].

The methodological basis of the research relies on the principles of literary hermeneutics, structural analysis, and comparative poetics. The study involves both diachronic and synchronic approaches, allowing to trace the continuity of literary ideas in different historical periods. The works of S. Kirabayev, Z. Akhmetov, and A. Baitursynov are used as theoretical frameworks for interpreting the evolution of Kazakh literary criticism.

Primary sources include Egeubayev's poetic collections such as «Alaman», «Taikazan», «Oylan, Kazakh» and his monograph «The Artistic System of Kazakh Literature in Ancient Times» (1999). Secondary sources include academic articles, memoirs, and literary reviews published in Zhuldiz and Ana Tili journals. Textual and contextual analysis methods are applied to identify intertextual connections and to reveal the transformation of national ideas within his literary discourse.

Results and discussion

The first poem «Kyran Gumyr» is a lyrical and philosophical poem, characterized by its accuracy and truthfulness, which successfully revealed a moment in the life of the great writer M. Auezov. «Kyran Gumyr» was published in 1974 and received positive reviews from literary critics. Arkabay Dadebayev, who studies the poet's heritage, wrote: «... «Kyran Gumyr» was one of the poet's first broad-minded works. The epic «Alaman», published in 1995, is unique in its own destiny and nature. Between these two poems, the poet's poems, such as «Zheltoksan», «Oliara», «Oylan Kazakh...», which covered the tense periods of the people's fate have been published. If we say that the epic «Alaman» is the peak of Askar's epic poetry, then before this period he wrote a number of notable works both in literary criticism and in the field of Turkic studies. What does the writer write, what did he do, from what part did he appear?! How close can he get to the hearts of the people? The writer's work can be evaluated only in this context. I am not just giving two significant epics from the poet's creative life as examples. «Kyran Gumyr» is a epic that focuses on the events of one of the most tense moments in the life of Mukhtar Auezov. It received a good review in literature. I

say this because I am a sympathizer of Auezov's heritage. At that time, one of the first poems written by the young poet, the arshin «Kyran Gumyr», seemed to be the first successful and successful step of the young poet in a large genre. At that time, people could have paid attention to the young poet's epic only because they were interested in the facts related to the life of the beloved Mukhan.

Having recognized the historical truth in the poem that a boy named Oraz, who came from the countryside, was going to become a great poet, Mukhtar Auezov returned to Ust-Kamenogorsk to listen to that artist. This time, the father of the singer, Uder Aksakal, presented the writer with an eagle as a gift. Mukhtar left the eagle with the arshin, saying that he would get it when he came back. However, he could not return - he died in Moscow from a serious illness. Hearing this news, Uder Aksakal sighed heavily and sent the eagle to freedom. The poet describes this situation as follows:

Umyta alman, kezderdi sol ak tandai,
Otken kunder kus bop kanat kakkandai.

Mukhtar ozi sanasinda halyktinn

Birge eseip, samgap bara zhatkandai («Kyran Gumyr») [3, p. 127].

The artistic solution in the poem is that Mukhtar's life is equal to the life of an eagle. Yes, Mukhtar's life was a life equal to the life of an eagle. The poem is short and skillfully written. The language of the epic is easy to read, it captivates the reader and leads him forward. The author summarizes the poem in the following way:

Makhabatpen, zhasymenen zhurektin

Bir anyzdi kasiytpen zhyr ettim.

Uly Mukhtar, has onerdin ruhy,

Baurasin dep sanasyn zhas tulektin.... («Kyran Gumyr») [3, p. 127].

After reading the poem, you will be surrounded by warm feeling. We see the greatness of the Kazakh people, who were able to glorify their great ones, the wisdom of finding such qualities as humanistic intelligence, honesty, loyalty to friendship in only one great writer.

The national character of Askar Egeubayev's poetics is a special feature of the poet's work. He is a great poet who has shown himself in this regard in every possible way. He is a patriotic poet, and he writes about the problems of patriotism in his works, connecting his great devotion to his homeland and people, their customs and traditions with the national ideas in his poems.

It is worth noting that the poet not only respects the Kazakh people and their life principles, great personalities, sacred language and land, but also sets good example. In general, it can be said that the patriotism problem in the poet's works makes a great contribution to the education of the next generation. We have analyzed the miracle of the poet's artistic skill and agility in making artistic

decisions, as a multit talented person, who speaks about the many secrets of life and speaks about it with a spirit.

The poet's epic poetic spirit is most fully manifested in his epic poem «Alaman». The core of the epic is also based on historical facts and real events related to the Alaman race during the great Abai festival in 1995. When talking about these, it is impossible not to recognize and understand the writer's mature and perfected power in the epic genre. You feel the poetic inspiration, like a lute, that is like a flute that is played with its mouth. With that poetic power and that close-to-life authenticity, Askar Egeubayev's epic poem has taken its place among the best works.

«The Alaman race story published at the end of 1995, was familiar to the general public even before the work was written. The tragic event of the Alaman race during the Abai festival in Zhidebay was a word that was in the hearts and mouth of every Kazakh at that time. The poet's skill, as well as his quick perception of the subject, which the people admired and thirsted for, opened the door to a wonderful creation of modern Kazakh poetry. The poem, tragic and touching events revived the mood long familiar from the tragedy in the reader's mind». Z.Akhmetov's conclusion indicates poet's skill which revealed the vitality and unique nature of the epic work [4, p. 6]. The poet shows a good example of artistic skill and thoughtfulness, of the ability to weave events into the fate of the people in the poem:

Aitar zherde, aipai akыр, shydaman,
Tarakanga baige tikken bul adam!
Burgege de baige tikken bul adam!
Itterdi de talastyryp kynadai
Ateshterdi «urit soktap» shulagan!
Muning bari oiyna aste kirmegen,
Kairan babam, kairatindi pir korem.
Zhetpeitindei bolsa dagi birdenem,
Keide zhaksi bilmegendi bilmegen...
Kumai tazy, kyran burkit, saigulik,
Kazagymnin zhan azygy aigili.
Er kanati tistenegen zhurik at,
Sol kanatpen kundi kushkan, aidy ilip.
Baige tikse, arnagan tek zhylykya,
Zherding bultyn koskan kokting bultina..... («Alaman») [3, p. 137].

Here, the love of a child who gazes with loving eyes at the perfect beauty of his native land, filled with joy in his soul and body, patriotism, a fundamental artistic idea that honors Kazakh traditions and character, and the personalities of citizens who have worked tirelessly to build a bright palace of the future with

their creative work, come together with sincerity and a logic that only a skilled writer can imagine.

The poem contains a wonderful picture, along with the nature beauty, a great sacred feeling that breaks your soul and burns your core, a true, warm love for your native land. The sincerity and persuasiveness of this feeling are also amazing. New proverbs and sayings of modern literature are also in accordance with the poetic nature and model of these.

When we discuss proverbs and sayings, aphorisms, and winged witty sayings, we rely on the theory of the beloved Akhmet Baitursynov. Akhmet Baitursynov classifies proverbs, aphorisms, and folk sayings into the poetic branch of Kazakh oral literature. The folk literature characteristics and structures such as poetic sayings and folk sayings, which the great Kazakh scholar wrote are often seen in the works of ancient Turkic literature we are talking about [5].

Literary critic, well-known scholar Zeynolla Serikkaliev said about the nature and teachings of the poem: «This is a saga about honor. A poem of honor. A work that will make you see noble qualities and fill your heart. A monument to the perseverance of a child who continued the way of his deceased runner and crossed the finish line with his two lungs in his hands – a Kazakh child's memory. If we want to become a nation, let us only wish that such words of art that honor every virtue that shines through will always develop» [6, p. 26].

From the outside, the event in the saga is an event that many witnessed during the chaotic race at Abai's great wedding. Askar looked at that event that made many people tremble with poetic and philosophical eyes. It depicts the aspiration of a young boy who died of exhaustion as he approached the finish line. Instead of an exhausted race, a boy who whipped himself runs through the crowd. If you look at it this way, it seems like a topic that would fit into the scope of a single poem. However, the poet seeks and finds a greater meaning in it. The structure of the epic is divided into six thematic cycles, like a race. Throughout the «Alty ainalym», the poet not only describes the horse's race, he creates a psychological plot intertwined with the inner world. In six circles, the intertwining of man and time, nature and the waves of the soul, the intense tension, the heat of thought, feeling, and character, does not let the reader out of his grip for a moment. In the section «Kazakh dalasi»:

Kairan dalam!

Korgende kairan kalam,

Kazyk tappai kialga sairandagan...

Ien baylyk, kenistik, zhailau zhagam...

Atten bari buirsin kairan magan?!

Beu, kazeken bailikti keship zhurip,

Kakir-shukir dunie kalai zhisyn... («Alaman») [3, p. 137].

The conducted analysis indicates that Egeubayev's poetic system reflects a synthesis of lyrical individualism and collective national memory. His poems not only depict the fate of the people but also serve as a cultural code that transmits values of honor, courage, and devotion to the homeland. Unlike many of his contemporaries, Egeubayev interprets historical themes not as static narratives but as living moral experiences that shape the identity of modern Kazakhstan.

Compared to poets such as Mukagali Makataev or Fariza Ongarsynova, Egeubayev's works demonstrate a greater inclination toward epic and philosophical expression, emphasizing the continuity of Turkic and Kazakh poetic traditions. His literary criticism is characterized by analytical depth and by its effort to define the place of the Kazakh word in world literature.

The analysis also shows that Egeubayev's integration of folklore, mythology, and modern poetic form anticipates the trends of post-independence Kazakh poetry, where the theme of national revival becomes central.

The inner connection between the boy and the horse awakens a mysterious and pure feeling of creation. In the poem, the soul of the horse, flying brightly, landing on the horse, and dragging it to the finish line, the last breath of the race horse, the gurgling of the angelic child's feelings, alternating with the soul of the soul, are undoubtedly a manifestation of the search for the soul that expands the scope of Kazakh poetry. In the epic poem «Alaman», the famous incident from the Alashka Abay festival (the horseman, who came first and cried because of the sudden death of his horse, who came first, and ran across the finish line with his wise courage, rolled up his sleeves, and ran with his head held high, was not taken into account by the judges who judged the race with the wisdom inherent in his dances) is depicted in a poem that is as beautiful and majestic as the Alashka Abay festival. It is a punishment for the heroes who are not aware of their customs and traditions.

Taking another example, the Kyrgyz researcher O. Karaev mentions words such as sword, axe, arrow, whip, shield in the «Kutadgu bilik» [7]. He lists a number of words related to livestock farming, military life, and natural characteristics (barley, milk, wool, stallion, sheep, archer, cheesemaker, etc.). There is no doubt that these words are not unique to any Turkic people. We also find such word cognates and uniqueness in the Central Asia, the Caucasus people's languages and the Russian Turks.

Scientist Rabiga Syzdykova says about this phenomenon: «Of course, the presence of certain words or figures in the mother tongue of monuments and modern Turkic languages, or in this one, cannot prove at once that they are the heritage of the people who have mastered that language», but nevertheless concludes that it has had an impact on both oral and written forms of the Kazakh literary language [8].

His friend and fellow student, the art critic Zhursun Yerman, in his memoirs «In the Race of Life...»: «The Askar of our group was cut off at the moment when he became the Askar of all Kazakhs. He wrote the poem «Alaman». In it, the poet skillfully described how a brave runner first reached the shelf and fell. The same fate befell Askar himself. He also reached the shelf in the life race and stumbled. He could not win his race. One of the features of the poem «Alaman» that inspires a person is its harmony with the breath of modern times. This is today's Kazakhs' fate. Askar's this epic poem, which depicts the Abai festival in a poetic form, is today's «Kulager». Embroidering the fate of a nation through a single event is a feat of poetic skill. This epic poem is about the contradictory and complex dynamics of man and society. The fate of a Kazakh boy in a fierce battle is the fate of the Kazakh people and the country in the modern world. The Abai festival alternates and intertwines. The poet speaks competing with the unstable flow of these two channels. This is, without a doubt, a work born from the rapid confluence of talent and skill, knowledge and intuition, which he fully concludes with the following statement [9].

The pathos of the following lines from the chapter «Alaman-Anyz» of the work «Alaman» («Epic of Honor») does not decrease even a bit until the end of the epic: «Kos shekeden kun tiip, tuiginda – kum kuip, tobende – aspan tungiuk tula-boiga zhyn kuip, suiylp kan, birde uiyp, omyrauda oinap mung kuiyn, zheter zherge zhetе almai, oza bir shabu – bir kiyn, oza bir shappau bir kuik!» At the end of the poem, the poet is moved: «My dear boy - Kazakh, I will write back the wound that has fallen on your soul.» In general, a mysterious and fair competition of the alaman creation. The fate of Akan and the «Kulager» of dear Ilyas inevitably come to mind. The fact that the thoughtful poet Askar responded to a shocking fact of the great gathering in this way cannot fail to impress anyone with the courage inherent in the power of poetic art.

The prominent literary critic T. Kakishuly evaluates the epic poem «Alaman» as follows: «The poem, poured out with the hoof of a horse in the clear channel of the epic poem Ilyas, is also a high point of Askar Egeubayev's poetic biography» [10]. Even today's generation recognizes that this work is worthy of that assessment.

We would like to dwell on the research works and creativity of Askar Egeubayev in detail:

The second volume of the collection of selected works of the outstanding poet Askar Egeubayev has collected his poems and epics. The poet's epics «Kyrn Gumyr» (about M. Auezov's life), «Sphinx», «Saryarka», «Oylan, Kazakh», «Zheltoksan», «Astana», «Shu Batyr», «Alaman», «Saraishyk», «Baghdad Khikayasy», «Taikazan», «Mys Shahary» (Baghdad Khikayasy), «Zhyl Basy», «Makhabbat kitaby», «Dunie zhalgan, zhan zhalgyz» and other poems and epics are presented in a group. They are rich in historical data, artistic poetic works depicting

the complex fate of the Kazakh people. The system of epics, which tells the history and fate of towns in the Kazakh steppe, forms an artistic poetic network in itself. Philosophical reflections about the country and land, society, and contemporaries are presented in a systematic manner, with a breadth of artistic worldview.

The poet's first collection, «Moldir tuma: pema men olender», includes a group of poems and a poem called «Kyran Gumyr». In his lyrical poems, the author reflects on the times and contemporaries, on his native land nature, and on youth. In the epic, the great artist Mukhtar Auezov, taking a moment from his life, tells a story about the art heritage of the inheritance of generations, and the study of traditions. The language of his poems is conveyed by beautiful, clear metaphors. The best previously unpublished poetic works written in recent years by the famous poet and scholar Askar Egeubayev in «Alaman: The Book of Epics» have been collected. «Zheltoksan», «Alaman», «Oliara», «Oylan, Kazakh!» In his epics, the poet expressed the difficult life of the Kazakh people on the great path of independence, the breath of contradictory renewal in the language of poetry, while the mysterious epic called «Myn bir tunnen son...», which captures the mysterious feelings and harmonious moral image of our contemporaries in the music of a mysterious poem, is a unique book in terms of content and style.

The new poetry book of the outstanding poet, literary researcher, Doctor of Philology Askar Egeubay, «Taikazan: Epics and Poems», has been supplemented by a series of epics that describe the history and fate of Kazakh steppe towns. His lyrical poems about the country and land, society, and contemporaries, as well as philosophical reflections, reveal new sides of talented artist's search.

The poet's works, which harmoniously combine mystery and intellectual sophistication, and his own signature in literature, stand out in the modern world of poetry with their unique literary character.

The epics «Taikazan», «Shu batyr», «Mys shahar (Baghdad story)», «Zhylbasy» and poems filled with modern secrets are valuable works as a poetic chronicle of the era of the revival and revival of the Kazakh people. Askar Egeubayev's book «Syr men symbat» as a whole considers one issue - the state of modern Kazakh poetry. The author, analyzing significant works published in the last ten years, reflects on the poetry genre features in terms of innovation, skill, time and heroism, aesthetic ideal, and poetic worldview. In particular, the topic of the search for poetry by later generation representatives who entered literature in the seventies is the topical theme of the work. The scientist's book «Syr men symbat» is distinguished not only by its compositional integrity, the topicality of the issues raised, but also by its broad scope.

Conclusion

In short, Askar Egeubayev is a figure born to lead the public life. His poetic feature is national height. As a national poet, he loved his native people infinitely.

He devoted all his talent and energy to making them known not only in the Union, but also to the world. The Kazakh people beautifully depicted the dangerous path of the past history and skillfully depicted the formation of the destiny of the nation. He revealed the national features and qualities of the Kazakhs. A sense of nationalism characterized his entire creative life. He was widely recognized as a lyrical and epic poet, translator, and outstanding organizer of literary work.

In order to contribute to the development of Kazakh lyricism, the poet was always working on improving and perfecting his artistic skills. Although he left behind a rich legacy and a considerable artistic treasure. The poet's beautiful and mysterious poems have been tested by the of time and have become a spiritual source that is necessary to people. He made a great contribution to deepening the content of Kazakh poetry and improving its form.

A talented artist who brought a historical theme to Kazakh literature, especially to artistic prose, who deeply understood the power of the word art, who, no matter what topic he touches on, puts forward the mysterious world of man, reflects on this environment, and does not list documents and events in his works that have inspired various thoughts about the history of the nation. Askar Egeubayev, who is skilled in describing the artistic chronicle of that historical period, the time and space of that period, the fate of an individual person with the psychological phenomena in the soul of the hero and the movement of spiritual upheavals in his mind, is a unique phenomenon in Kazakh literature, taking into account our national values.

Briefly saying we see Kazakhs' true national poetry in Askar Egeubayev's work. Apart from the fact that the sacred Kazakh land and water, mountains and steppes are reflected in the Askar Egeubayev's poems, his unique perspective, unique expressive language, and inspiration have given immortal life to the words. I believe that the poet's works are of great importance in developing in young people qualities such as citizenship, courage, patriotism, and nationalism, and in developing patriotism among younger generation.

Summing up the results, Askar Egeubayev appears as a key figure who united poetic creativity and critical thought in a single intellectual system. His works form a conceptual bridge between traditional Kazakh poetry and the new literature of independence. Egeubayev's contribution lies in articulating a national philosophy of art, in which patriotism becomes both an aesthetic and moral category.

Future research should address the comparative dimension of his works with other Turkic literatures, the reception of his poetry in modern Kazakh criticism, and the educational potential of his ideas in the context of cultural identity formation.

REFERENCES

- 1 **Қирабаев, С.** Тәуелсіздік рухымен [Мәтін]. – Астана: Фолиант, 2000. – 501-б.
- 2 **Қалқабаева, С.** Әдебиеттанудың теориялық мәселелері [Мәтін]. – Алматы, Қазығұрт баспасы, 2021. – 284-б.
- 3 **Егеубай, А.** Таңдамалы шығармалар жинағы [Мәтін]. I Т. – Алматы : Өлке, 2006. – Б. 137. – 384-б.
- 4 **Ахметов, З.** Үш таған (алғы сөз орнына) Алаштың Асқары. Мақала, өлең, естеліктер [Мәтін]. – Алматы : Арда, 2008. – Б. 6. – 168-б.
- 5 **Егеубаев, А.** Ежелгі дәуірдегі қазақ әдебиетінің көркемдік жүйесі: монография [Мәтін]. – Алматы : Айкос. – 1999. – 204-б.
- 6 **Серікқалиев, З.** Тұлпар тұяғымен төгілген жыр [Мәтін]. // Жұлдыз. – 1984. – № 2. – 26-б.
- 7 **Караев, О.** О терминах и названиях в поэме «Кутадгу билик» [Мәтін]. // Советская тюркология. – 1981. – № 3. – С. 86.
- 8 **Сыздықова, Р.** Қазақ әдеби тілінің тарихы [Мәтін]. – Алматы : Ана тілі, 1993. – Б. 64. – 319-б.
- 9 **Ерман, Ж.** Асқар асқан асу [Мәтін]. // Алматы ақшамы. – 2000. – 29 наурыз.
- 10 **Кәкішұлы, Т.** Қазақтың тарихын да, әдебиетін де байытқан еңбек [Мәтін]. // Ана тілі. – 2001. – 8 маусым.

REFERENCES

- 1 **Qirabaev, S.** Tauelsızdık ruhymen [In the spirit of independence]. [Text]. – Astana : Foliant, 2000. – 501 p.
- 2 **Qalqabaeva, S.** Adebiettanudyń teorıalyq maseleleri [Theoretical issues of literary studies]. [Text]. – Almaty : Qazygürt baspasy, 2021. – 284 p.
- 3 **Egeubai, A.** Tańdamaly şygarmalar jıagy [Collection of selected works]. T.1. [Text]. – Almaty : Olke, 2006. – P. 137. - 384 p.
- 4 **Ahmetov, Z.** Üş tağan (algy soz ornyna) Alaştyń Asqary. Maqala, Oleń, estelikter [Three horseshoes (instead of a preface) Askar of Alash. Article, poem, memoirs]. [Text]. – Almaty : Arda, 2008. – P.6. – 168 p.
- 5 **Egeubaev, A.** Ejelgi dauırdegi qazaq adebietiniń korkemdik jüiesi: monografia [The artistic system of Kazakh literature in ancient times: monograph]. [Text]. – Almaty : Aikos, 1999. – 204 p.
- 6 **Serikqaliev, Z.** Tұлpar tüiagymen togılgen jyr [A poem poured out with the hoof of a horse]. [Text] // Jüldyz. – 1984. – № 2. – P. 26.

7 **Karaev, O.** О terminah i nazvaniyah v poeme «Kutadgu bilik» [About terms and names in the poem «Kutadgu bilik»]. [Text] // Sovetskaya türkologia. – 1981. – № 3. – P. 86.

8 **Syzdyqova, R.** Qazaq Adebі tılınıñ tarihy [History of the Kazakh literary language]. [Text]. – Almaty : Ana tılı, 1993. – P.64. – 319 p.

9 **Erman, J.** Asqar asqan asu [Askar is a great leader]. [Text] // Almaty aqşamy. – 2000. – 29 nauryz.

10 **KAkışılı, T.** Qazaqtıñ tarihy da, Adebietnı de baiytqan eñbek [A work that enriched both Kazakh history and literature]. [Text] // Ana tılı. – 2001. – 8 mausym.

Received 13.12.25.

Received in revised form 21.01.26.

Accepted for publication 21.05.26.

*Н. Берікқызы¹, *Г. К. Резуанова², А. Т. Аширова³*

¹Әл-Фараби атындағы Қазақ ұлттық университеті,
Қазақстан Республикасы, Алматы қ.

²Астана халықаралық университеті,
Қазақстан Республикасы, Астана қ.

³Әл-Фараби атындағы Қазақ ұлттық университеті,
Қазақстан Республикасы, Алматы қ.

13.12.25 ж. баспаға түсті.

21.01.26 ж. түзетулерімен түсті.

21.05.26 ж. басып шығаруға қабылданды.

АСҚАР ЕГЕУБАЕВТЫҢ КӨРКЕМ ШЫҒАРМАШЫЛЫҒЫН ТАЛДАУ

Авторлар Асқар Егеубаев шығармашылығына талдау жасап, көркем шығармаға эстетикалық баға беріп қана қоймай, бейнеленген өмір шындығының көркемдік шындыққа қалайша айналғандығын саралайды, оның мән-маңызын түсіндіреді, әдеби өмірдің бүгінгі ерекшелігін айқындап, бағыт сілтейді.

А.Егеубаев шығармашылығындағы әдеби сынның әдебиет тарихындағы сындардан айырмашылығы – оның шығармаларды талдап, оларға қазіргі кезең талаптары тұрғысынан баға беруі. Сын – көне заманда туындаса да, ол ұзақ уақыт автордың тікелей көркем шығарманы ұнатуы немесе ұнатпауы дәрежесінен аса алмай келді. Әдебиет жанрларға жіктеліп, өркен жая бастаған сайын әдеби сынының мақсаты мен міндеті де күшейе түседі. Сол сияқты

Асқар Егеубаевтың сынышылдық ой-пікірінің де туу, өзіндік өркендеу тарихы әр кезеңде әр қилы болды. Бұл мақалада авторлар сыныш ақынның осы қасиеттерін қарастырады.

Асқар Егеубаев поэтикасының ұлттық сипаты – ақын шығармашылығының ерекше қыры. Ол өзін осы тұрғыда жан-жақты көрсете алған ірі ақын. Авторлар оның ұлтжанды, елсүйгіш ақын екендігін, шығармаларындағы патриотизм мәселелерін, туған жер мен халқының, оның салт-дәстүрі мен әдет-ғұрпының алдында тізе бүккен үлкен адамгершілігін, өлеңдерін ұлттық идеяларымен сабақтастыра жырлағанын айта келіп, ақынның қазақ халқы мен оның өмірлік ұстанымдарына, ұлы тұлғаларға, қасиетті тілі мен киелі жеріне зор құрметпен қарайтынын сөз етеді және оның үлгі аларлық, өнегелі істерін нақты мысалдармен дәйектейді. Жалпы, ақын поэзиясындағы патриотизм мәселесінің ұрпақ тәрбиесіне зор үлес қосатыны жайлы айтады. Мақалада сан қилы талант иесінің, өмірдің сан алуан сырларын тілге қалай тиек еткені, оның асқақ рухы, ақынның суреткерлік шеберлігі, көркемдік шешімдер жасаудағы ұтқырлығының гажайыптығы сараланып, айқындалады.

Кілтті сөздер: әдебиеттану, әдеби сын, поэтика, проза, патриотизм, ұлттық мүдде, құндылық.

*Н. Бериккызы¹, *Г. К. Резуанова², А. Т. Аширова³*

¹Казахский национальный университет имени аль-Фараби,
Республика Казахстан, г. Алматы;

²Международный университет Астана,
Республика Казахстан, г. Астана;

³Казахский национальный университет имени аль-Фараби,
Республика Казахстан, г. Алматы.

Поступило в редакцию 13.12.25.

Поступило с исправлениями 21.01.26.

Принято в печать 21.05.26.

АНАЛИЗ ХУДОЖЕСТВЕННОГО ТВОРЧЕСТВА АСКАРА ЕГЕУБАЕВА

Авторы статьи не только анализируют творчество Аскара Егеубаева, но и дают эстетическую оценку художественным произведениям поэта, и объясняют то, как реальность изображенной жизни превратилась в художественную реальность в его произведениях, раскрывают значения его творчества, а также

показывают сегодняшнюю специфику литературной жизни. Выделяют чудеса художественного мастерства поэта, его мобильности в создании художественных решений, рассказав о самых разных тонкостях литературной жизни критика-литературоведа.

Одним из отличий литературной критики в творчестве А.Егеубаева являются анализ современных произведений и оценка с точки зрения требований современного периода. Несмотря на то, что критика зародилась еще в древности, она долгое время не могла превысить степень прямой симпатии или неприязни автора к художественному произведению, и по мере того, как жанры литературы классифицируются и процветают, цель и задача литературной критики также становятся сильнее. Также у Аскара Егеубаева была история рождения и процветания критического мышления на каждом этапе, в каждом литературном произведении. В данной статье как раз таки авторы рассматривают эти черты поэта-критика.

Национальный характер поэтики Аскара Егеубаева – особый аспект его творчества. Он – неординарный поэт, который смог проявить себя в этом контексте. В своих произведениях он воспевал вопросы патриотизма в сочетании с национальными идеями родного края и народа.

Авторы статьи особо отмечают, как поэт с уважением относится к своему народу, своей земле и казахскому языку. В целом, проблема патриотизма в поэзии поэта и он сам своими жизненными принципами, нравственными делами является примером подрастающему поколению. Изучение его творчества внесет большой вклад в воспитание поколений.

Ключевые слова: литературоведение, литературная критика, поэтика, проза, патриотизм, национальный интерес, ценность.

Теруге 21.05.2026 ж. жіберілді. Басуға 30.06.2026 ж. қол қойылды.

Электронды баспа

6,73 МБ RAM

Шартты баспа табағы 49,0. Таралымы 300 дана.

Бағасы келісім бойынша.

Компьютерде беттеген: З. С. Исакова

Корректорлар: А. Р. Омарова, Д. А. Кожас

Тапсырыс № 4553

Сдано в набор 21.05.2026 г. Подписано в печать 30.06.2026 г.

Электронное издание

6,73 МБ RAM

Усл. печ. л. 49,0. Тираж 300 экз. Цена договорная.

Компьютерная верстка: З. С. Исакова

Корректоры: А. Р. Омарова, Д. А. Кожас

Заказ № 4553

«Toraighyrov University» баспасынан басылып шығарылған

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

«Toraighyrov University» баспасы

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

67-36-69

e-mail: kereku@tou.edu.kz

www.vestnik.tou.edu.kz