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Research article

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## THE TYPE OF THE INTELLECTUAL HERO AND HIS SPIRITUAL AND MORAL POTENTIAL IN ILYAS YESENBERLIN'S NOVEL "THE BATTLE"

**Abstract.** This article addresses issues concerning the history of literature and theoretical concepts. It presents material on the genesis of the Kazakh intelligentsia, defines its term and meaning in contemporary interpretation; reviews the works of Kazakh literary scholars, delving into the origins of national self-consciousness and the history of the Kazakh intelligentsia's formation. An analysis of Ilyas Yesenberlin's novel is conducted in light of the stated topic, identifying two main types of intellectual heroes. A significant feature of Yesenberlin's works is the affirmation of the subjective source of socially significant life values through the intense, dynamic spiritual and practical activity of the intellectual hero. This aspect highlights the relevance of the study, which is closely tied to spiritual values, worldview, and the role and mission of the intelligentsia. The subject of this study is the type of intellectual hero. The object is the hero's spiritual and moral potential in the novel. The goal is to identify the type of intellectual hero and their spiritual and moral potential in Ilyas Yesenberlin's novel. The article emphasizes the practical significance of its materials and their potential use in teaching disciplines on 20 th-century Kazakh literature, specialized seminars on literary regional studies, and more.

**Keywords:** novel, hero type, image, character, persona, national values.

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## Introduction

Kazakh literature in the second half of the 20th century, beginning in the mid-1950s, experienced a period of intense reflection on its place in the global cultural dialogue. This was not merely a time of affirming national identity but also an active search for ways to integrate it into the global context while preserving and emphasizing the uniqueness of the Kazakh spirit. A central figure in this process is Ilyas Yesenberlin, whose 110th anniversary we celebrate this year. Yesenberlin fulfilled his lofty mission by presenting the potential and prospects of the Kazakh people with historical accuracy and artistic conviction. Achieving this required not only talent but also a deep understanding of historical processes, complex social transformations, and a nuanced analysis of the psychology of the contemporary Kazakh hero, who differed significantly from their predecessors.

The enduring interest in Yesenberlin's works remains evident today. S.A. Seralimova emphasizes their importance, describing the author's writings as a unique chronicle of an entire nation's history (Seralimova, 2023). Another study notes that Yesenberlin, in creating his artistic world, infused his vision of destiny, shaped by his perspectives on philosophy, religion, and the universe as a whole (Seralimova, 2024).

Another work highlights a critical aspect: Yesenberlin's works contributed to the formation of the cultural and spiritual foundations of Kazakh life (Seralimova, Lekerova, 2024). According to K. Arman, Yesenberlin wrote about the resilience of Soviet citizens who overcame obstacles in their path (Arman, 2023). Renewed interest in folklore and its role in Yesenberlin's Nomads trilogy is evident, not as mere stylization but as a source of profound philosophical reflection on eternal human values (Ospanova, 2019).

## Literary review

To address the issue of intelligentsia, specialized literature of historical, cultural, and sociological nature was utilized. Among these are studies by Zh.B. Abylkhozhin (Abylkhozhin, 1991) and the extensive works of L.Ya. Gurevich, particularly her study *The Intelligentsia of Kazakhstan and the Politics of the Totalitarian State in the Sphere of Science and Higher Education (1946–1958)* (Gurevich, 1995).

Most authors who reflect on the concept of «intelligentsia» ascribe a deeper meaning to it. Beyond a certain level of intellect and knowledge—accompanied by a drive for self-improvement—the concept includes a moral dimension. The terms «intellectual» and «cultured individual» are often equated. While not entirely incorrect, the former term encompasses more. Politeness, tact, and the ability to interact harmoniously with others are necessary but insufficient indicators of true intellectualism.

In the context of literary studies, many Kazakh scholars have addressed the theme of intelligentsia, exploring the roots of national identity and the formation of Kazakh intellectualism (e.g., R.N. Nurgaliyev, U.K. Abdykhanov, U. Kalizhan, V.V. Badikov, A.S. Ismakova, and others). Particularly noteworthy is R.N. Nurgaliyev's *The Alashorda Movement*, which analyzes the best works of early 20th-century intellectuals and their progressive ideas. As the author notes, “The new literature with the Alash slogan, closely aligned with Abai's teachings and continuing the best traditions, marked a distinct period in the spiritual history. Although representatives of this wave were ultimately eradicated, their ideas, goals, and spirit resonated and endured in later literary works” (Nurgali, 2004).

V.V. Badikov devoted a section of his work (Badikov, 2000) to intelligentsia, titled “The Intelligentsia and Revolution: Pros and Cons.” His book *Authorial Consciousness and Social*

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Demand includes the chapter “The Intelligentsia and Revolution” (Badikov, 1997). While these works demonstrate remarkable depth and theoretical rigor, they focus on the revolutionary era, whereas this study examines the period from the 1950s to the 1980s.

Modern society is pragmatic, focusing on achieving goals and realizing economic interests. Economic reforms have reshaped Kazakhstan’s social stratification: the party nomenclature has been replaced by a new elite—the «new Kazakhs»; a middle class is emerging, alongside impoverished groups such as refugees, migrants, and émigrés. Discussions about the fate of the modern intelligentsia, both globally and within Kazakhstan, are extensive.

In this context, the concept of the intelligentsia has become vague and ambiguous, with its typology and mission in Kazakh society unclear. During the years of perestroika, a significant portion of the intelligentsia emigrated to neighboring and distant countries. These and other factors have brought the issue of defining the paradigm of the intelligentsia’s emergence, formation, and development in sovereign Kazakhstan to the forefront.

The demands of modernity have posed a challenge to artists: to create an image of the person of a new era—an image of the intelligentsia. There is a great number pieces of literature discussing literary heroes that navigate the intersections of intellectualism, moral responsibility, and national identity. They highlight the essential role of intellectuals in navigating cultural crises, addressing the spiritual and practical dimensions of their societal missions (Nethercott, 2022).

For decades, Soviet literature, rooted in the very essence of the socialist system, was perceived as proletarian, focusing on workers and peasants, with little acknowledgment of the intelligentsia’s role and mission. Thus, it is crucial to define the thoughts, aspirations, and ideals of intellectual heroes.

It remains vital to analyze literary works that focus not on the «master of the Soviet land»—the working class—but on another equally significant group: the intelligentsia.

This article aims to identify the type of intellectual hero and their spiritual and moral potential in Ilyas Yesenberlin’s novel «The Battle», focusing on the literary concepts of «type» and «typical,» as well as examining the genesis and essential characteristics of the intelligentsia.

The subject of the study is the type of intellectual hero, while its object is the spiritual and moral potential of the hero in the novel.

### **Materials and Methods**

In the study dedicated to the works of Ilyas Yesenberlin, a comprehensive approach was employed, incorporating both general scientific and specialized research methods. General scientific methods, such as generalization, analysis, synthesis, and systematization, facilitated the structuring of materials, enabling the division of information into components for detailed examination and the integration of findings into a cohesive system. Synthesis allowed for the connection of disparate facts and observations, creating a convincing and logically constructed argument. Systematization ensured the consistent presentation of research results, contributing to the clarity and accessibility of the information. These methods made it possible to process a substantial amount of data, highlight key aspects, and present a holistic picture of the writer’s creative work.

The study was conducted at multiple levels, ranging from interpreting the concept of «intelligentsia» and reviewing works on the theme of intelligentsia in the writings of domestic authors to analyzing I. Yesenberlin’s novel *The Duel*. This approach enabled an in-depth exploration of the topic, underscoring the significance of Yesenberlin’s literary legacy.

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Specialized research methods were also employed, including biographical, descriptive, comparative, intertextual analysis, and artistic hermeneutics. The biographical method, involving an examination of the author's life, helped establish connections between Yesenberlin's personal experiences and his works, revealing sources of inspiration and tracing the evolution of his artistic style. Specific life events were found to have significantly influenced the creation of particular characters and themes in his writings.

The descriptive method facilitated a detailed analysis of Yesenberlin's linguistic features and artistic devices. Stylistic figures, imagery systems, and narrative techniques were examined, with special attention given to vocabulary, syntax, and other stylistic nuances.

The comparative method identified relationships between Yesenberlin's works and those of other authors, revealing the influence of various literary traditions and schools on his creativity while highlighting the unique aspects of his artistic style.

Intertextual analysis explored the connections between different literary texts, uncovering allusions, reminiscences, and references. This method illuminated the deeper meanings in Yesenberlin's works, uncovering hidden cultural and literary contexts. For instance, references to historical events and materials on the genesis of the intelligentsia emphasized the profound tragedy of periods such as the era of repression. This approach also traced the evolution of the theme of intelligentsia in Yesenberlin's oeuvre.

Finally, the method of artistic hermeneutics enabled the interpretation of Yesenberlin's works, revealing their profound significance and the author's intentions. This hermeneutic approach uncovered both explicit and implicit meanings, considering the cultural-historical context and the author's personality. Overall, the application of these methods provided a deep and multifaceted understanding of Yesenberlin's creative legacy.

### **Results and Discussion**

When examining the type of the intellectual hero in domestic literature, we are guided by the notion that the intelligentsia serves as a leading force within the sociocultural environment. With their energy and intellectual activity, they are called upon to elevate the culture of the people, improve societal morals, and humanize the community.

A. Ya. Esalnek defines: "The concepts of 'type' and 'typicality' are seemingly very close in meaning to 'character' and 'characteristics,' but they emphasize a greater degree of generalization and concentration of specific qualities in a person or character... From the word 'type,' the concept of typification emerges, which refers to the process of creating an individual hero or an entire scene that is both unique and generalized... The concepts of 'character' and 'characteristics' are inseparable from a character, making them related but not identical notions" (Esalnek, 2003).

Additionally, The terms «literary character» and «character» are often used interchangeably, yet distinctions arise depending on the context. In this regard, «character» is generally considered a broader concept, whereas «literary character» specifically refers to individuals who exhibit a distinct personality and a degree of consistency in their development (Šušić, 2020).

Similarly, L. I. Timofeev states: "A type is already a significantly generalized character. It represents the highest form of character, a grand artistic generalization" (Timofeev, 1971).

The conceptual foundation of the term «intelligentsia» lies in its embodiment of the highest spiritual values, which will guide our approach to heroes-representatives of the intelligentsia-in addressing vital issues, delving into numerous social, moral, ethical, and cultural contradictions.

This study adopts an interdisciplinary perspective. From a cultural standpoint, the defining characteristic of the intelligentsia as a social type lies in its relationship to values, expressed through the search for alternative systems, closely tied to its spiritual disposition and worldview.

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The term «intelligentsia» warrants reference to sociological literature, where it is defined as a social stratum. According to the Philosophical Encyclopedic Dictionary, it derives from the Latin *intelligentia*-understanding, cognitive power, knowledge-from *intelligens*-intelligent, understanding, knowledgeable, thoughtful. It refers to a social group of individuals engaged professionally in intellectual (primarily complex) labor, typically possessing higher education (Filosofskij, 1983).

The Soviet Encyclopedic Dictionary defines the intelligentsia as “a social group of individuals professionally engaged in intellectual, predominantly complex and creative labor, contributing to the development and dissemination of culture” (Tabeikyna, 2021).

The term «intelligentsia,» which first acquired its modern meaning in the Russian language, originates from the Latin verb *intelligo*-to distinguish, understand, clarify, comprehend-giving rise to the noun *intelligentia*, meaning understanding, reasoning, the ability to explain ideas and phenomena; mind, intellect. Notably, during the Middle Ages, the term had a theological connotation, signifying Divine Mind, a supreme transcendent intellect creating the diversity of the world and discerning its most valuable elements to lead it back to itself.

The intelligentsia is distinguished from the general mass of the people by high spiritual and moral values they profess. The characteristic features of the intelligentsia highlighted above give reason to define it as a social phenomenon. It is difficult to explain the activation of the social activities of the intelligentsia during the period of transformation of society and its fulfilment of the main sociocultural function, the messianic role of preserving and transmitting national values, and ensuring the stability of the people’s historical memory (Sovetskij, 1979).

By its original meaning, an intellectual is a person of mental labor. However, this interpretation broadens the concept to include anyone whose profession predominantly involves intellectual work.

The intelligentsia is internally differentiated, encompassing various social forces, professional groups, and mass movements. It includes both professionals—specialists—and pure intellectuals, detached from constructive activities within the spiritual production system. Contemporary experience highlights a shift in the algorithm for forming social groups and the emergence of new types of group traits. Cultural advancement is accompanied by both voluntary and involuntary adoption of the worldviews, values, and issues of related and more distant social groups. Enhanced dynamism further enriches spiritual gains with material ones.

The diversity of social life must also be noted. A primary cause of this diversity is the intensified dynamism of social life: an informational leap, migratory processes, and, most notably, the cultural advancement of the broader population, driven by factors such as the democratization of information, increased intergroup communication following the breakdown of caste-like structures, digitalization, and the nation’s characteristic reverence for education.

In traditional Western usage, “intellectual” is primarily a professional concept, whereas in the Soviet context, it is more of a spiritual and moral designation.

Reflecting on the totalitarian regime and the fate of the Kazakh intelligentsia, we conclude that the “true” history of the country at that time was solely one that served the interests and authority of the Party leadership.

However, the tragedy of the intelligentsia did not end with the repressions of the 1920s–1930s and continued through the 1940s and 1950s. We also remember the events of “Zheltoksan” in 1986, which prompted numerous punitive measures. Commenting on the events of the late 1980s, Abdaimov addresses the concept of patriotism, stating: “National pride in one’s people

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and ethnicity intertwines with hatred for anything that disgraces or humiliates the nation.” As an example of this dialectical approach and love for the homeland, he cites many predecessors — the “greatest sons of the Kazakh people, starting from Bukhar-zhyrau and subsequent intellectuals” — who could criticize the shortcomings of their people while maintaining love and hope for the moral strength of their native land.

He writes that national feelings are the most radical test of an individual’s intellectual integrity, requiring one to overcome innate biases. He asserts that “it takes the clear light of reason and the humane refinement of feelings to ensure that filial devotion to one’s people and enduring love for their culture and sacred traditions do not degenerate into ‘zoological patriotism,’ which snarls menacingly at all that comes from other races, languages, or beliefs” (Abdakimov, 2003).

Literary works, articles, and documents provide a clearer depiction of the true image of the Kazakh intelligentsia and offer a deeper understanding of the intellectual heroes depicted by Kazakhstani writers. It is likely that the ideological confines of socialist society prevented Ilyas Yesenberlin from fully portraying the harsh realities of the early Soviet years and its subsequent triumphs. The fates of Burkut and Akpar might have been revealed differently under alternative conditions.

In artistic works, diverse criteria for comparison and classification principles create varied systems of characters. The author, true to their creative style, combining affirming and critical elements, crafts situations that most vividly reveal the true essence of individuals.

For instance, Ilyas Yesenberlin’s novel «The Battle» (Yesenberlin, 1977) narrates the lives of Kazakhstani geologists searching for copper in Sayat. Here, exploratory efforts and geological drilling are accompanied by psychological challenges. The novel intertwines the oppositions of the human spirit and the world, ideals and reality.

The novel centers on the life story of Daureen Erzhanov, a prominent geologist of Kazakhstan. His life’s primary goal is to discover copper in Sayat and prove his conviction to everyone. However, alongside the physical challenges of geological exploration, he faces significant psychological hurdles. A man of great integrity and selflessness, Erzhanov commands universal respect for his noble soul and crystalline honesty. Yet, envy inevitably arises. His main antagonist becomes his former student, Nurke Azhimov, a ruthless opportunist.

Both men share the same goal, but their methods differ starkly. Daureen pursues results through relentless and arduous work, while Nurke resorts to schemes, slander, and manipulation, turning others against Erzhanov. Behind Nurke’s scholarly façade lies an intriguer capable of deceit and betrayal. His ambition blinds him to people and the cause he ostensibly serves, viewing them only as tools for his career advancement.

In Nurke Azhimov, Yesenberlin vividly portrays how envy can corrupt a person. Once, Nurke revered his teacher almost as a deity but succumbed to the temptation of power and control. Circumstances further exacerbated his fall: during the war, Daureen Erzhanov was wrongfully accused of treason for allegedly surrendering voluntarily to the enemy. Instead of defending his mentor’s honor, Azhimov exploited the situation for personal gain. His accomplice in this was Yelaman Kurmanov, a former ministerial candidate and another adversary of Erzhanov. «If you don’t want serious trouble, remember this: Daureen does not exist and never did. The discovery is yours, and so are the accolades. You owe us assurance that the traitor’s name will not appear in your works,» Yelaman declared (Yesenberlin, 1977).

Years later, Nurke Azhimov becomes a renowned scientist, recognized worldwide, with his geological studies translated into numerous languages. To Daureen, he dedicates only a brief

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acknowledgment in his works. This narrative thread is just one storyline of the novel. The other follows the lives of a new generation—their children.

Twenty years pass, and the children grow up. DameliErzhanova becomes a Russian language teacher, while BekaidarAzhimov follows in his father's footsteps as a young geologist. Through these characters, the theme of generational continuity and the preservation of traditions comes to life. The modern motif—"we are not responsible for the sins of our fathers"—is imbued with a humanistic idea of forgiveness, offering the new generation a chance to live honorably and justly without bearing the burdens of their parents' mistakes.

Yesenberlin's personal tragedy—having endured false accusations, conviction, and exile—resonates deeply here. However, the novel transcends socio-political causes and focuses instead on timeless human values—betrayal, lies, greed—that must always evoke rejection and indignation, regardless of era or regime.

Undoubtedly, a master of literary expression, Ilyas Yesenberlin delves deeply into human psychology and essence, driven by a humanitarian vision aptly captured in Pushkin's words: "There is no joy in defamation, nor truth without love."

The encounter of two young lovers—Dameli and Bekaidar—seems anything but coincidental. Their instant connection underscores the author's belief in the power of forgiveness, even in seemingly impossible situations, as essential for life's continuation and the future of new generations. This idea lends the novel an optimistic tone.

Yet, the reader, alongside the characters, grapples with complex moral dilemmas: Can betrayal ever be forgiven? Should a son answer for his father's sins? How can a daughter preserve the honorable memory of her parent? What is the essence of human choice in a morally ambiguous situation?

The feud between the fathers—Nurke and Khasen, Daureen's brother and Dameli's adoptive father—threatens the young couple's happiness. Believing Daureen died in the war, Khasen raises Dameli but cannot bring himself to reveal the truth about her father. Torn between his bitterness over perceived betrayal and his desire to see Dameli happy, Khasen reaches a breaking point on her wedding day. Seeking to honor his brother's memory, he finally tells Dameli the truth behind his hatred for NurkeAzhimov.

Yesenberlin portrays Dameli as resolute and principled, with unwavering confidence in her choices. She is prepared to sacrifice her happiness for the sake of loyalty to her father, rejecting deceit, cowardice, and betrayal. Leaving her wedding, she writes a note to Bekaidar: "Forgive me, don't be angry, and if you can, forget me. There's nothing to be done. This isn't our fault. Farewell" (Yesenberlin, 1977).

Bekaidar, deeply humiliated and wounded, refuses to give up without understanding the truth. He seeks answers from Khasen, who ultimately absolves him of the wedding ban. «Tell Dameli I've lifted my prohibition. But blame your father for everything,» Khasen confesses (Yesenberlin, 1977).

Bekaidar finds himself at a crossroads: he cannot forget Dameli, yet he struggles to accept the idea of his father's betrayal. Representing a new generation, Bekaidar faces his own profound choices.

Then comes an unexpected turn—Daureen Erzhanov returns home. Unaware of his friend's betrayal, he joyfully reunites with his student and daughter. Supporting the young couple's love, he tells Dameli, "Happiness is in your hands. It requires no conditions—only you" (Yesenberlin, 1977).

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But true happiness remains elusive as long as obstacles persist, and the fathers' conflict remains unresolved. With Daureen's return, NurkeAzhimov fears exposure, while Daureen resumes his work in Sayat, searching for copper. The scientific theme resurfaces, contrasting two archetypes: one who sacrifices everything for science and another who deceitfully claims others' achievements for personal gain, driven by greed and vanity.

To resolve this serious conflict, the author of the novel illustrates the actions of the protagonist, Dauren Erzhanov, and the antagonist, NurkeAzhimov, focusing on the methods and means each employs to uphold their version of the truth. As befitting a positive hero, Erzhanov firmly believes in the existence of copper in Sayat and initiates exploratory work. Under his leadership, a geological expedition begins deep drilling operations, resulting in significant financial expenditures but yielding no results thus far.

The other type of character—Azimov, a pseudo-intellectual—deploys his own tactics. He files a formal complaint, requesting the arrival of an inspection commission to halt the exploratory efforts, which he deems an unjustified waste of resources. The chairman of the commission, being a discerning and responsible individual, carefully weighs the pros and cons and ultimately decides not to cease operations, especially as data from archaeologists and seismologists corroborate the presence of copper in Sayat.

We come to understand the immense contribution of this simple, modest, and honest man who endured many hardships: copper was indeed discovered in Sayat, and the labor of his lifetime was not in vain. Through the words of his protagonist, the author conveys profound thoughts about human purpose and the role and place of individuals in life: «And now, as I near the end of my life, I think that the most important thing is to find your place in life. Only your own, and no one else's. If you can search for copper—search for it! If you can herd sheep—herd them! Build houses, lay roads, do what you can! That will all bring happiness! And if you can't do it yourself—help others» (Yesenberlin, 1977).

By examining the characters and striving to understand them, we arrive at the necessity of generalizing life's phenomena. In this novel, we encounter a high «degree of generalization, intensity, and exposure» (Esalnek, 2003) of qualities (typicality) inherent to the intelligentsia. These qualities are revealed with such force that we can identify two primary types of intellectual characters: the true intellectual, devoted to the pursuit of scientific progress and discovery, and the pseudo-intellectual, who often occupies an ill-suited place in life, failing to grasp the significance of science or their role within it.

A significant hallmark of Yesenberlin's work is the assertion of the subjective source of socially meaningful life values through the intense and dynamic spiritual and practical activities of his characters. This attests to the formidable vitality and authenticity of the characters portrayed. After all, no truly transformative renewal of life, including its socialist transformation, is feasible without the necessary prerequisites found in the personal will, energy, and enthusiasm of individuals or groups. It is precisely these prerequisites that are created by the heroes of the novel.

In the prose of the Kazakh writer, we encounter intellectual hero types that combine the traits of an active protagonist, a dedicated worker, and a positive intellectual—creative intelligentsia.

It should be noted that recent studies have also highlighted the preservation of spiritual values (Bekpenbetova, Ibrayeva, 2025).

Ilyas Yesenberlin challenges schematic approaches by emphasizing the diversity of creative individualities and the role of artistic vision in shaping specific types to embody an era.



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The spiritual and moral potential of the new literary hero is significantly shaped by the historical context of the time, reflecting the ontological nature and essence of the intellectual protagonist.

The dynamism inherent in the depiction of national character in Kazakh prose of that period became a key element in reconnecting the severed threads between the spiritual heritage of older generations and the new generation, which bore witness to and participated in monumental historical transformations. The destruction of traditional ways of life, collectivization, and industrialization—processes often marked by tragic consequences—left a profound imprint on Kazakh society. Writers sought to reinterpret this rich but traumatized past with honesty and impartiality, rather than through propaganda.

### **Conclusion**

It is important to note that this process unfolded amidst the gradual weakening of ideological control, enabling authors to exhibit greater courage and creative freedom. This period witnessed the flourishing of various literary movements. A renewed interest in folklore emerged, not as mere stylization but as a source of deep philosophical reflection on timeless human values. Works appeared that explored the themes of collectivization and its impact on the traditional Kazakh way of life, unveiling tragedies and losses while simultaneously highlighting the resilience and vitality of the people.

Simultaneously, themes of urbanization, the conflict between tradition and modernity, and the search for identity in a globalized world gained prominence. A new generation of writers actively employed innovative literary techniques, experimenting with form and content to better articulate the complex and multifaceted experiences of their time. They expanded the geographical and thematic scope of their works, addressing the lives of Kazakhs living beyond the steppes.

During this period, the foundation of modern Kazakh literature was laid, characterized by profound psychological analysis, bold problematization, and artistic mastery. It was in this era that the groundwork was established for the eventual recognition of Kazakh literature on the global stage.

This article aims to define the type of intellectual hero and his spiritual and moral potential as depicted in Ilyas Yesenberlin's novel *The Duel*. It examines the literary concept of «typicality» as well as the genesis and essential characteristics of the intelligentsia.

The study identifies the theoretical aspect of the intellectual hero's artistic image, highlighting the relevance of the spiritual heritage of the 1950s–1980s intelligentsia for contemporary Kazakh society.

The article represents an in-depth exploration of the typology and evolution of the intellectual character in Kazakh prose, analyzed within the framework of comparative literary studies.

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The author declares that the article contains no conflict of interest.

**Contribution of the authors.** Zh.B. Ibrayeva contributed in terms of the work design, dealt with collection, analysis or interpretation of the results of the work. D.K. Baidrakhmanov wrote the text and/or critically reviewed its content, approved the final version of the article for publication.

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### **Илияс Есенберлиннің «Жанталас» романындағы зиялы батыр типі және оның рухани-адамгершілік әлеуеті**

**Аңдатпа.** Бұл мақалада әдебиет тарихына (отандық жазушылардың шығармашылығы, И. Есенберлиннің романдары) және теориялық мәселелерге (тип, типтілік, характер және т.б.) қатысты сұрақтар қарастырылады. Қазақ интеллигенциясының генезисі бойынша материалдар жинақталып, ұсынылған, ұғымның анықтамасы беріліп, қазіргі заманғы түсіндірмеде оның мәні ашылған. Мақалада интеллигенция тақырыбына жүгінген қазақстандық әдебиеттанушы ғалымдардың еңбектеріне шолу жасалып, ұлттық сананың бастаулары мен қазақ интеллигенциясының қалыптасу тарихы зерттелген. Илияс Есенберлин романының мазмұны мақалада көтерілген тақырып тұрғысынан талданып, интеллигент-қаһарманның екі негізгі типі анықталған. Есенберлин шығармашылығындағы маңызды доминанта – бұл қоғамдық-әлеуметтік құндылықтардың субъективті қайнар көзін интеллигент-қаһарманның рухани және практикалық өміршеңдік үдерісі түрінде бекіту. Дәл осы аспект зерттеу тақырыбының өзектілігін көрсетеді, ол рухани құндылықтармен, дүниетаныммен, интеллигенцияның рөлімен, миссиясымен байланысты. Зерттеу пәні – интеллигент-қаһарман типі, ал зерттеу нысаны – роман қаһарманының рухани-адамгершілік әлеуеті. Мақсаты – Илияс Есенберлиннің «Қатерлі өткел» романындағы интеллигент-қаһарманның типі мен рухани-адамгершілік әлеуетін анықтау, «тип-типтілік» әдебиеттану ұғымдарын ашып көрсету, интеллигенцияның генезисі мен мәндік сипаттарын айқындау. Мақала материалдарының практикалық маңыздылығын, XX ғасырдағы қазақ әдебиетін оқытуға арналған пәндерде, әдеби өлке тану бойынша арнайы семинарларда және басқа да тәжірибелік қолдану мүмкіндіктерін атап өткен жөн.

**Түйін сөздер:** роман, қаһарман типі, образ, характер, кейіпкер, ұлттық құндылықтар.

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### **Тип героя-интеллигента и его духовно-нравственный потенциал в романе Ильяса Есенберлина «Битва»**

**Аннотация.** В данной статье рассматриваются вопросы, касающиеся как истории литературы (творчество отечественных писателей, романы И. Есенберлина), так и вопросы теоретического звучания (тип, типичность, характер и др.) Обобщен и представлен материал по генезису казахской интеллигенции, дано определение понятия, раскрыт смысл в современном толковании. В статье сделан обзор трудов казахстанских ученых-литературоведов, обращавшихся к теме интеллигенции, исследовались истоки национального самосознания и истории формирования казахской интеллигенции. Сделан анализ содержания романа Ильяса Есенберлина с позиций заявленной темы, были определены два основных типа героя-интеллигента. Значимой доминантой в творчестве Есенберлина является утверждение субъективного источника общественно-значимых ценностей жизни в виде интенсивного, напряженного процесса духовной и практической жизнедеятельности

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героя-интеллекта. Именно этот аспект указывает на *актуальность* темы исследования, связанной с духовными ценностями, мировоззрением, ролью и миссией интеллигенции. *Предметом* исследования является тип героя-интеллекта, *объектом* - духовно-нравственный потенциал героя в романе. *Цель* – определить тип героя-интеллекта и его духовно-нравственный потенциал в романе Ильаса Есенберлина «Битва», остановившись на раскрытии литературоведческих понятий «тип-типическое» и на освещении генезиса и сущностных характеристик интеллигенции. Подчеркнем *практическую значимость* материалов статьи, возможность использования представленных данных в практике преподавания дисциплин по изучению казахской литературы XX века, на спецсеминарах по изучению литературного краеведения и др.

**Ключевые слова:** роман, тип героя, образ, характер, персонаж, национальные ценности.

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