

Characterization of the Historical Figure Isatay Taimanov in Sherniyaz Zharylgasuly's Poetry

Zhaynagul T. Daulova*

Department of Kazakh Literature, Faculty of Philology, K. Zhubanov Aktobe Regional University, Aktobe, Kazakhstan

Abat Sh. Pangereyev

Department of Kazakh Literature, Faculty of Philology, K. Zhubanov Aktobe Regional University, Aktobe, Kazakhstan

Aizada A. Issaliyeva

Language Development Center, West Kazakhstan Agrarian and Technical University named after Zhangir Khan, Uralsk, Kazakhstan

Ainagul T. Iskaliyeva

Language Development Center, West Kazakhstan Agrarian and Technical University named after Zhangir Khan, Uralsk, Kazakhstan

Nariman Zh. Nurpeisov

Department of Kazakh Language and Literature, Faculty of Kazakh Philology, Uzbekali Zhanibekov South Kazakhstan Pedagogical University, Shymkent, Kazakhstan

Malika G. Ashimova

Department of Languages and Journalism, Faculty of Philology, Zhetysu University named after I. Zhansugurov, Taldykorgan, Kazakhstan

Nurgul B. Aristangaliyeva

Department of Russian Language and Literature, Faculty of Philology, Makhambet Utemisov West Kazakhstan University, Uralsk, Kazakhstan

Abstract—This qualitative study examines how Sherniyaz Zharylgasuly characterizes Isatay Taimanov, the leader of the liberation uprising, and demonstrates his embodiment of the warrior-hero archetype reflecting the historical and cultural essence of Kazakh society in the early 19th century. Using characterization techniques such as embossing, consistency, typification and contrast, Sherniyaz creates a multifaceted and morally courageous character, symbolizing resistance to oppression and the defense of national dignity. The comparative analysis with other significant literary works confirms the archetypal consistency of Isatay as a heroic leader and defender of the people. While Sherniyaz Zharylgasuly emphasizes Isatay's military prowess and moral integrity, Makhambet emphasizes his spiritual sacrifice and broader social ideals, and Shorekov and Yershu portray him as a defender of honor and a voice of vengeance. Such images enhance the psychological depth and social significance of Isatay's character, highlighting the enduring cultural relevance of the warrior hero archetype in Kazakh literary and historical memory. They also illustrate how artistic narratives can serve to reconstruct a historical figure, embody collective values and address themes such as justice, leadership, and national identity. Sherniyaz Zharylgasuly's poetry, situated within this broader literary tradition, affirms the crucial role of poetic discourse in preserving and reviving Kazakh heroic heritage, enabling a better understanding of the interplay of history, literature and cultural identity in Kazakhstan's literary heritage.

Index Terms—artistic image, literary representation, historical figure, characterization, hero archetype

I. INTRODUCTION

The artistic image of historic personae is a complex intersection of history and literature, emphasizing their function in shaping collective memory and identity, negotiating historical facts and enriching literary expression. Artistic representations of historical figures play a crucial role in forming public memory and identity by portraying historical personae not only as factual figures but through layered, symbolic and emotional imagery (Retna Mona et al., 2023). Being an important poetic component of the artistic space, historical personae actively participate in forming stylistic

* Corresponding Author. E-mail: jak9292@mail.ru

figures and poetic techniques (Zinnatullina, 2021), as well as in conveying historical truths to readers or audiences for the purpose of joint contemplation (Hamid, 2019). Moreover, historical figures are often imbued with cultural and ideological significance (Kenbayeva et al., 2025), reflecting contemporary views or struggles (Ibragimova, 2025). Depicting such figures in literature, in particular poetry, is essential in facilitating societal awareness regarding historical events and relating them to contemporary socio-political issues (Wajed & Saghar, 2023). For example, Shakespearean figures such as Henry V and Richard III have been explored not only as historical personalities but as embodiments of leadership, legitimacy or tyranny that resonate across different times and cultures (Macías-Borrego, 2025; Meshram, 2022).

Kazakh poetry has long served as a vital medium for expressing national identity, collective memory and cultural values, particularly through the artistic portrayal of historical figures. Historically, Kazakh poets have created rich poetic narratives that not only recount the life and deeds of prominent personalities but also embody the spirit and ethos of the Kazakh people (Pangereyev et al., 2023). These poetic representations extend beyond mere historical recounting, offering nuanced, multifaceted images that reveal both the social status and the inner world of such figures (Kattabekova & Saulembekova, 2019). Recent studies of Kazakh epic literature have been devoted to the discourse and cultural analysis of epos featuring other prominent historical personae such as the powerful military leader and statesman of the Golden Horde Edige (Shakirova et al., 2026), the outstanding warrior in the Kazakh resistance against the Dzungar invasion Soranshi Batyr (Kabdesheva et al., 2019), the great leader of Desht-i Kipchak and commander of the Mongol troops in the 11th century Ketbuga (Zhumagulov et al., 2025), or the prominent Turco-Mongol conqueror and military leader during the late 14th and early 15th centuries Aksak Temir (Zhakulayev et al., 2024). Another epic poem dedicated to Genghis Khan and the last Kazakh khan Kenessary Kasymov illustrates their heroic qualities and socio-political significance, highlighting their enduring impact on Kazakh cultural memory and identity (Kussainova & Abdigapbarova, 2016). Elsewhere, Genghis Khan has been characterized not only as a leader but also as a human having inner conflicts, emotional pain and existential questions (Ashirbekova et al., 2025).

Sherniyaz Zharylgasuly is an important historical and literary figure whose poetry vividly captures the social and political challenges of early 19th-century Kazakh society. His work uniquely combines artistic expression with a passionate voice of resistance during a turbulent period marked by the decline of the Kazakh khanate and the rebellion against the tyranny of the local authorities in the Bukey Horde. As both a poet and an active participant in the Isatay and Mahambet liberation uprising between 1836 and 1838, Sherniyaz's verses portray the suffering of his people while serving as bold political critique. Rooted in Kazakh oral traditions, his poetry maintains improvisational and folk forms while innovatively exposing social injustice and satirizing corrupt leaders. His depictions of historical figures reflect loyalty, moral courage and sharp criticism, revealing the complexities of leadership and rebellion in his context. Sherniyaz's close ties to the rebellion demonstrate how his poetry intertwined with his political activism – celebrating heroes of justice and lamenting defeat, using verse to inspire resistance, influence power and preserve cultural memory.

The organizers of the class-based national liberation uprising of the 19th century, Isatay Taimanov and Makhambet Utemisov, fought against the oppression of the people by the local authorities. Therefore, their images became symbols of a free and courageous historical figure in fiction. Although the image of Makhambet has most captivated Kazakh writers and poets since Kazakhstan gained its independence fitting the ideology of patriotism, the image of the second rebellion leader, Isatay, has not been given due attention. This study aims to explore the characterization of the historical figure of Isatay in Sherniyaz's poetry and offers insights into Sherniyaz's role as both a chronicler and shaper of his time through the power of his poetic voice. The study positions Sherniyaz within the broader continuum of Kazakh oral poetic traditions and national liberation discourse, highlighting his lasting impact on Kazakh literature and cultural identity.

II. METHODOLOGY

The research materials were drawn from the following three Sherniyaz Zharylgasuly's poems: "Baimagambet sultanga aitkany" ("Said to Sultan Baimagambet"), "Sagynam, auzga alsam, Isataydy" ("I Yearn, Remembering Isatay"), "Isatay men Nausha batyr tyraly" ("About Batyrs Isatay and Nausha") (Nar zaman men zar zaman, 2007). These poems were chosen as objects of our analysis based on the depictions of the historical figure, batyr (hero) Isatay. Although the image of Isatay was artistically interpreted by many authors of independent Kazakhstan in the 20th century, nevertheless, the contemporary, comrade and assistant of the batyr Sherniyaz was an eyewitness to the victorious deeds of the Kazakh national hero and thus, in our opinion, created an original, unique poetic image of Isatay Taimanov.

The research uses a descriptive qualitative approach based on understanding characterization as the entirety of literary approaches used to create and develop a character within a literary work. Following Diklić (2009) and Šušić (2020) in their perspective on the methodology of a character's literary analysis, our study combines the historical, psychological and ideological approaches to characterization. Historical characterization situates the character within a specific time and place, emphasizing how historical events and conditions impact their actions and social position. Psychological characterization uncovers both conscious and unconscious mental states, motivations, emotions, intellect and volitional aspects that drive the character's behavior and actions. Ideological characterization focuses on the character's ideological beliefs and social views. The characterization approach adopted for this study situates the

historical figure Isatay within the rebellion against the tyranny of the local authorities in the Bukey Horde and focuses on how his actions, conscious and unconscious mental states and ideological beliefs were revealed by his active participation in this historical event.

The psychological literary approach is also realized in our analysis based on archetypal criticism, which offers a deeper understanding of the symbolic functions and varied manifestations of the archetypal image across different texts and sources (Dobson, 2005). The term “archetype” denotes an ancient pattern or framework that emerges from the collective human experience, and these meanings arise unconsciously through social integration processes (Jung, 1959; Burrows et al., 1973). Understanding archetypal content provides deeper insight into a nation’s cultural code, as archetypes can vary depending on cultural context, historical setting and time (Pearson, 1998). Archetypes are also referred to as empty programs that different cultures fill with their distinct expressions, creating unique instantiations of a universal pattern (Haule, 2010). In our analysis, we focus on the hero character archetype whose essential features include courage, force of will, strength, honesty, loyalty (Francis, 2025). Heroes serve as powerful archetypes because they embody and reinforce society’s ideals about the qualities and behaviors that deserve admiration, celebration and respect (Kelsey et al., 2022). Our analysis also draws on Carol Pearson’s theory of hero archetypes, which identifies twelve distinct types, each embodying different aspects of heroism (Pearson, 2012). Among these, the warrior archetype is particularly relevant to our study, representing the noble and brave qualities of a person who is willing to stand up for their convictions and pursue justice and righteousness.

Finally, to analyze the ways in which the historical figure Isatay is characterized in Sherniyaz’s poetry, we combined such methods as narrative analysis and content analysis identifying explicit and implicit ideas provided by the poet about the character and the event described (Terekhova & Malakhayeva, 2015), and uncovering underlying meanings and thematic significance, focusing on how the historical figure is represented and interpreted within qualitative data (White & Marsh, 2006). Such a combination of literary approaches and methods offers a richer, more nuanced interpretation by integrating various dimensions to thoroughly understand the complexity of the literary character under consideration.

III. DISCUSSIONS

A. Ways of Conveying the Warrior-Hero Archetype Through the Image of Isatay Taimanov

This section examines how the historical image of Isatay Taimanov is constructed both as a heroic and complex embodiment of his era’s spirit using a combination of characterization techniques employed by the poet. In the works of akyn Sherniyaz, the image of Isatay is distinguished by highly appraised qualities. Thus, in the poem “Baimagambet sultanga aitkany” (“Said to Sultan Baimagambet”), the poet utilizes embossment to emphasize Isatay’s key traits and talent of the military commander:

*Aydattyn zhalgyz bauyryn Isataydy,
Senen de kalmak zhaksy shuldirlegen.
Pa, shirkin, Isatayday sabaz tumas!* (Nar zaman men zar zaman, 2007, p. 241)
(Aidat’s only brother, Isatay,
He was even better at making Kalmyks laugh than you.
Oh, my, no one is as clever as Isatay!)

Sherniyaz highly appreciates Isatay’s talent, regretting that such a person may no longer exist. The poet believes that it may be a long time before the Almighty will bestow such a batyr upon the Kazakhs. Simultaneously with the praise of the hero, the author uses the foil technique which is realized by pairing characters to highlight contrasting traits and deepen characterization. Isatay is contrasted with Sultan Baimagambet, whom the poet accuses of the batyr’s violent death. The poet’s caustic, sarcastic language belittles the sultan, calling him worse than a Kalmyk, a constant enemy of the Kazakhs in the 18th century, who laid claim to the lands of the nomads: “*Senen de kalmak zhaksy shuldirlegen*” (“A Kalmyk can understand life better than you”). The lyrical hero of Sherniyaz calls his interlocutor a dog, unworthy of being called a sultan: “*Kas itsin, kasyna da adam zhuymas*” (“You are an evil dog that no human will approach”). According to the poet, the sultan does not deserve to be a khan: “*Khan emes, kas katynsyn, mundar ku bas*” (“You’re not a Khan, you’re a traitor, these people are cunning”) (p. 237). The author of the poem believes that Baimagambet cannot be a khan, because his actions resemble the actions of a treacherous woman, a stupid, short-sighted person.

Sultan Baimagambet, a like-minded person and assistant of Khan Zhangir, is often mentioned in historical documents of that time. To criticize openly, sarcastically insult a representative of the government from the camp of Khan Zhangir, to point out directly that he is not a khan, during the days of the uprising led by Makhambet and Isatay – only zhyrau possessed such abilities to speak openly, directly express sharp and bold criticism to the faces of the khans, boldly condemned the khans and defended the rights of the people. Only zhyrau demanded that the khans respect the rights of the people to freedom, to land, to personal opinion, advised to protect their people, be sure to take into account the opinion of the people. Thus, the artistic style of Sherniyaz is influenced by the ancient poetry of zhyrau. It should be mentioned that the character of the poem Baimagambet is a real historical figure who had a strong influence in suppressing the uprising led by Makhambet and Isatay. The author accuses the sultan of trying to kill Isatay.

In the poem “Sagynam, auyzga alsam, Isataydy” (“I Yearn, Remembering Isatay”), the poet tells of his longing for the murdered Isatay, whom he considers a true batyr. The narrator believes that the people appreciated Isatay, calling him their beloved “khan”. He thanks Isatay for helping him, an akyn, to become a person. It seems to him that, being next to Isatay, he was the richest man:

Sagynam, auyzga alsam, Isataydy!
Er tumas el zhagynan onday zhaily.
Karadan khalky suyip, “khanyn” degen,
Zhigit ed tort turmany tygel saily.
Keshegi Isataydyn arkasynda,
Iye edim en deuleтке basybaily. (Nar zaman men zar zaman, 2007, p. 242)
 (I miss you, I swear!
 A man is not born in a country like this.
 The people of Karadan love him and call him “khan”,
 The young man chooses all four prisons.
 Thanks to yesterday’s Isatay,
 I would have been rich and prosperous.)

Sherniyaz praises Isatay’s generosity, his kindness as a person, his noble heart, magnanimity, heroism, selflessness in protecting the common people. Akyn compares his and Isatay’s close connection with the inner fastener in a fur coat: “*Tomnyng ishki bauynday zhakyn ekenin aytyp*” (“Saying that it is as close as the inner cord of a tone”). Sherniyaz also calls Isatay a darling and favorite of the people and praises his courage by comparing him with a lion:

Elge algau, magan da algau er isatay,
Aiyrylyp, Sherin sodan kaygyly edi. (Nar zaman men zar zaman, 2007, p. 244)
 (The man who brought me to the country was Isatay,
 Having lost him, the lion was sad because of that.)

In the poem, the author speaks of the tragedy of the people who lost their protector and their inexpressible grief after the death of the batyr. Isatay had a very high authority among the common people. The people’s support for Isatay was explained, in addition to family, brotherly and family reasons, by the desire to resist the tyranny of local authorities, against those in power. The uprising convinced that the people understood their tasks well in political terms and opposed tyranny. In difficult situations, the people tried to support Isatay, not leaving him alone. There were many who were ready to sacrifice their lives for Isatay.

Sherniyaz introduces precise autobiographical data about his beloved hero, a description of Isatay’s portrait into the poem “Isatay men Nausha batyr tyraly” (“About Batyrs Isatay and Nausha”):

Sol uakytta arystanym,
Kyryktan askan zhasynda,
Kaidaky borik basynda,
Akbaldak beldik belinde.
Argy atasy Agatay,
Bergi atasyn surasan,
Esdeulet pen Shagatay.
Ozinin atyn surasan,
Batyr tугan Isatay.
Inisinin atyn surasan,
Yrsaly men Kaldybay. (Nar zaman men zar zaman, 2007, p. 257)
 (At that time, my lion,
 At the age of more than forty,
 With a kaidaqi berik on his head,
 Akbaldak belt on his waist.
 His great-grandfather Agatay,
 If you ask his grandfather Bergi,
 Esdaulet and Chagatay.
 If you ask his name,
 Batyr-born Isatay.
 If you ask his younger brother’s name,
 Yrsaly and Kaldybai.)

From the biographical data, the author reports that Isatay was a little over forty years old at the time of the historical event described. A description of his appearance is also given: he has a red cap on his head and a white belt around his waist. In addition, Isatay’s family tree is described: his great-great-grandfather was Agatay, his great-grandfather was Yesdaulet, his grandfather was Shagatai, and his brothers were Yrsaly and Kaldybay. Such a detailed description of Isatay’s ancestors corresponds to the Kazakh worldview, in which knowledge of one’s ancestors up to the seventh generation, the names of grandfathers of seven generations, is very important.

The history of the Kazakh ethnic group is rich in many uprisings against the tyranny of local authorities. Measures were taken to liberate their native land from slavery and turn it into a free country. Such eras gave birth to their batyrs, capable of leading the people. The memory of such batyrs was preserved by the people in legends, in historical works, in fiction and folk culture. One of such historical figures was Isatay Taymanuly. The main principle, the rule of his life was to serve the people. Sherniyaz akyn tells about such qualities, traits of Isatay's character in the work "Sagynam, auyzga alsam, Isataydy" ("I Yearn, Remembering Isatay"), emphasizing not only his support for the hero's cause, but also for the entire people who perceived the batyr as their leader:

*Ber de isataydyn bailygy edi,
Zerlengen kara sharsham tailyk edi.
Isatay el erkesi, el serkesi,
Bir men emes, alashka zhailylym edi.* (Nar zaman men zar zaman, 2007, p. 244)
(Everything was Isatay's wealth,
The black, golden lamp was Thai.
Isatay was the country's hero, the country's leader,
Not just me, but the pasture for the people.)

For the poet Sherniyaz, who was a close associate and supporter of the batyr, the main goal of praising Isatay was not only to glorify his heroism and the richness of his soul as a person, but also to reflect his civic position. In the historical context of the national liberation uprising of 1836–1838, the image of Isatai appears as an image of a man-defender of ordinary people, workers. In Sherniyaz's poetry, Isatay acts as the initiator of the national liberation uprising.

To sum up, the warrior-hero archetype is vividly revealed in Sherniyaz's poems about the historical figure Isatay Taimanov through a sophisticated blend of characterization techniques that bring both heroic stature and psychological complexity to the fore. Sherniyaz employs embossment to highlight Isatay's essential qualities – his courage, talent as a military commander and moral integrity. This positive portrayal is sharpened by the use of foil, contrasting Isatay with Sultan Baimagambet, who is depicted negatively through caustic and sarcastic language. This juxtaposition emphasizes Isatay's nobility against the sultan's betrayal and treachery, reinforcing the symbolic battle between justice and tyranny.

The poet maintains consistence across his works, presenting Isatay as a coherent figure embodying loyalty, heroism and steadfast devotion to his people. Meanwhile, typification frames Isatay as the archetypal batyr – a heroic leader and defender of the oppressed – representing the spirit of the national liberation uprising. The deep cultural and historical grounding of the character is enriched by biographical and genealogical details that connect him intimately to Kazakh heritage.

Together, these techniques do more than celebrate a historic hero: they unpack Isatay's psychological depth and social significance. Sherniyaz's portrayal invites readers to view Isatay not simply as a legendary figure but as a deeply human embodiment of resistance, courage and national identity. The interplay of embossment, consistence, typification and foil ensures that the warrior-hero archetype resonates powerfully within the poetic narrative, reflecting broader struggles for justice and cultural dignity in Kazakh history.

B. Archetypal Consistency in Depicting Isatay Taimanov as a Heroic Leader in Kazakh Poetry

In order to ensure the typicality of the presentation of the hero archetype in Sherniyaz's literary works, we examined the features of depicting Isatay's image in the works of other authors: Makhambet Utemisov's poems "Zhabygu (Isataydyn atynan)" ("The Dying Words of Isatay, Spoken to Makhambet"), "Tarlanym" ("Ode to Isatay"), "Isatay degen agam bar" ("I Have a Brother Named Isatay"), "Mingeni Isataydyn Aktanbay-ay" ("Isatay's Pacer – Aktanban"); Y. Shokerov's historical work "Isatay – Makhambet"; M. Ershu's poem "Isatay – Makhambet". These works also describe the uprising of 1836–1838 led by Isatay and Makhambet and contain characterizations of Isatay.

In Makhambet's poetry, the image of Isatay is unique as a symbol of boundless heroism, a defender of the people and their favorite. Makhambet expresses the main position of Isatay in the poem "Zhabygu (Isataydyn atynan)" ("The Dying Words of Isatay, Spoken to Makhambet"):

*Khalyk ushin kandy togem dep,
Karany khanga tenep berem dep,
Ol maksatka zhetе almay,
Degenimdi ete almay,
Kor boldyk-au, shyrak-ay!* (Utemisov, 2006, p. 74)
(We thought we would shed blood for the people,
We thought we would make Kara equal to the Khan,
But we couldn't achieve that goal,
We couldn't do what we said,
We were a disgrace, oh, the lamp!)

The lyrical hero regretfully tells the reader about Isatay, who wanted to put the common people on a par with the khan, and for this he shed his blood, sacrificing his life. With bitterness and pain, he speaks about his beloved comrade and about himself, the author, who failed to achieve their goal and endured a lot of suffering because of this. The reader learns about the essence of the popular uprising led by Isatai and Makhambet, about their desire to stop the tyranny of

the khans and sultans over the people. Isatai's life principles are discussed in Makhambet's poem "Isatay degen agam bar" ("I Have a Brother Named Isatay"):

*Isatay degen agam bar,
Ak kireyke zhagam bar.
Khan ulymen kas bolyp,
Kara ulymen dos bolyp.* (Utemisov, 2006, p. 78)
(I have a brother named Isatay,
I have a collar for the white man.
I am an enemy to the Khan's son,
I am a friend to the Black son.)

The listener/reader is informed that the lyrical hero has an amazing brother named Isatay, his support and pride, his protection. He is famous for the fact that he hates the son of the khan and is friends with the son of the common people. Further, it is important to note how the author raises the philosophical problem of the emergence of a heroic personality in the fate of the people, asks the question:

*At tuar ma shubarday,
Er tuar ma bularday?
Myna otyrgan Isa-ekem
Dulygaly bas kecip,
Dushponynyn kanyna
Ak almasyn suardy-ay.* (Utemisov, 2006, p. 78)
(Will a horse be born like a horse,
Will a man be born like these?
Here sits Jesus,
Having cut off his head with a helmet,
He has watered his white apple with the blood of his enemy.)

The author discusses whether a strong pacer like the hero's horse could ever appear again; such a person as Isatay. In the author's mind, associations arise between the feat of Isatay and the feat of Christ, who sacrificed himself for the sake of people and faith.

In his poem "Tarlanym" ("Ode to Isatay"), Makhambet characterizes Isatai with the following tropes: "tarlanym" (master, recognized authority), "arystanym" (like a lion), "keriskidey shandozym" (a strong-willed man), "kulanday aschy dauystym" (loud-voiced, similar to the voice of an asp), "kuljaday aybar muyizdim" (his sharp speeches are like sharp horns), "tenizdey teren aqyldym" (his mind is as deep as the deep sea), "adynasyn ala ogizdey möniretken" (a poetic comparison of Isatay's rhetoric, similar to the sound made by a bull). In the last fragment, the archaic poetic trope "adynasyn" is used from the poetic vocabulary of zhyrau, which was almost never used in Makhambet's time. With vivid comparisons and epithets, the poet emphasizes Isatay's courage, intelligence and leadership qualities, his ability to convince and make his interlocutors hear. He acts as a leader like a strong bull leading a herd. In the poem "Mingeni Isataydyn Aktanbay-ay" ("Isatay's Pacer – Aktanban"), the refrain is the idea that the loss of the leader of the uprising did not stop its participants, fighters for the rights of the people, in a just cause, they did not lay down their arms, they continued the work started by Isatay.

Makhambet's poetry about Isatay demonstrated not only the glory of Isatay, an ode in his honor and the memory of the batyr, but they, first of all, were perceived by the people as a cry, an appeal, giving the participants of the uprising fortitude, confidence to go to the end, to victory. The author of works about Isatay, Makhambet subtly perceives and understands the whole essence of the matter, started by a strong, strong-willed, intelligent, far-sighted leader, therefore his dedications to the batyr, created in a bright poetic language, are very accessible to the reader. The dream, the principle in the struggle started by Isatay, was the desire to establish equality in Kazakh society, without the rise of sultans, khans, power and humiliation of the rights of ordinary people.

The modern poet M. Yershu, who stands out in Kazakh poetry with his unique individual style, puts forward his version of "reading" historical events in the artistic text "Isatay – Makhambet". For M. Yershu, the image of Isatay is a symbol of the people's voice of revenge for the humiliation, for the lack of rights that local authorities of that era caused. Yershu displays his idea of Isatay's role in a historical event, excellently depicting the character of the batyr who fought against tyranny:

*Ozbyrlykka un katkan koptin uni,
Isatay bop alyska zhetti uni.
Isataydyn astynda aktabany,
Dulygasy basynda. Kekti uni.* (Yershu, 2015, p. 29)
(The voice of many who have spoken out against oppression,
The voice has reached far as Isatay.
Under Isatay, a white robe,
On his head, a helmet. The voice of vengeance.)

The image of Isatay in the historical poem by Y. Shorekov “Isatay – Makhambet” is unique. According to his description, Isatay is a noble son of a worthy father Taiman, was a defender of the insulted, honor of relatives, did not let his sisters and women be offended; he dedicated his short life to the struggle for dignity, freedom, equality of the people:

*Agaiynnyn aryna,
Karyndastyn kamyna,
Kyska kunde kyryk shapkan.
Kysylgannyn panasy –
Asyl edin Isatay
Yer Taimannyn balasy. (Shorekov, 1976, p. 19)*
(For the sake of a brother,
For the sake of a sister,
Forty times in a short day.
The refuge of the oppressed–
You were noble Isatay
The son of a man of Taiman.)

To sum up, the literary works presented for discussion examine the image of the historical figure of Isatay, the leader of the liberation uprising. The artistic texts of Makhambet Utemisov and Sherniyaz Zharylgasuly are united by the image of a powerful, strong-willed leader of the people's uprising Isatay, while in Y. Shorekov's work Isatay is a defender of the insulted, and in M. Yershu's – the image of a cry, revenge, courage, bravery. What all the authors have in common in the artistic embodiment of the image of Isatay is the vision of the image of the batyr as a brave hero, speaking out in defense of the defenseless, insulted and humiliated people, striving to awaken in them a sense of dignity, the desire to achieve equality in society.

The portrayal of Isatay Taimanov across various literary works strengthens and enriches the depiction of the warrior-hero archetype first vividly constructed in Sherniyaz Zharylgasuly's poetry. Makhambet Utemisov's poems present Isatay as a boundless hero and defender of the people, emphasizing his sacrifice and commitment to equality. In “Zhabygu”, Isatay's death and the failure to achieve social justice evoke a poignant sense of loss and unfinished struggle, while “Tarlany” deploys evocative imagery comparing Isatay to a lion and a strong bull, underlining his courage, intellect and leadership – traits akin to those that Sherniyaz embosses in his poetic characterization. Similarly, Utemisov's use of poetic tropes rooted in the oral tradition resonates with Sherniyaz's stylistic choices, highlighting Isatay's noble spirit and rallying call for resistance against tyranny. Both poets use Isatay's figure not only as a historical hero but as an emblem of national dignity and resilience, aligning with the archetypal warrior-hero who defends the oppressed and inspires collective courage.

Y. Shorekov's historical poem and M. Yershu's later poetic interpretation add new dimensions to the image of Isatay. Shorekov emphasizes Isatay's role as a defender of family and public honor, portraying him as the embodiment of justice and honesty. Yershu, in turn, highlights Isatay as a symbol of revenge and the strength of the oppressed, conveying the emotional intensity and uncompromising courage characteristic of the warrior archetype. Together, these works reflect a consistent thematic core: Isatay as a heroic figure fighting injustice, embodying both collective aspirations and the personal valor necessary for social change. The comparison demonstrates how Sherniyaz Zharylgasuly's archetypal warrior-hero resonates with and complements other literary works, thus confirming the enduring cultural significance and symbolic power of the archetype in Kazakh literature. The character's portrayal, which includes works by various poets, enriches his psychological depth and social role, demonstrating the flexibility of the warrior hero archetype in expressing diverse but unified national ideals.

IV. CONCLUSION

The results of this study demonstrate that Sherniyaz Zharylgasuly's portrayal of Isatay Taimanov embodies a multifaceted warrior-hero archetype, reflecting both the historical and cultural spirit of Kazakh society in the early 19th century. Using characterization techniques such as embossing, consistency, typification, and contrast, Sherniyaz creates a psychologically complex and morally courageous figure who emerges as a bold defender of justice and national dignity. The juxtaposition of Isatay with the treacherous Sultan Baimagambet not only enhances the image but also symbolically reflects the broader struggle between oppression and resistance during the national liberation uprising.

The comparative analysis with other literary works, the poetry of Makhambet Utemisov and the works by Y. Shorekov and M. Yershu, confirms the archetypal consistency of Isatay as a heroic leader. These poets collectively emphasize Isatay's boundless heroism, commitment to equality and his role as a defender of the people and a symbol of resistance. While Sherniyaz highlights Isatay's military and moral virtues, Makhambet and other authors emphasize his spiritual sacrifice and enduring legacy as a unifying figure at the decisive moment in national history.

The literary representation described in this study contributes to the enrichment of the psychological depth and social significance of the historical figure Isatay Taimanov. It also shows the flexibility and relevance of the warrior-hero archetype in Kazakh cultural memory and highlights how this historical figure is artistically reconstructed to embody collective ideals and inspire ongoing reflection on justice, leadership and national identity. The national hero's

characterization, in the context of related works, confirms the important role of poetic narrative in preserving and reviving the heroic legacy of Kazakh history. This study provides a deeper understanding of the relationship between poetry and history in Central Asian studies, demonstrating how Sherniyaz Zharylgasuly's works function as a rich source for reconstructing sociopolitical narratives and personal aspects of leadership, rebellion, and statehood through the portrayal of an outstanding historical figure.

DECLARATION OF THE USE OF AI

The authors declare that Perplexity.ai was used in the preparation of this article to translate fragments from Kazakh into English and to improve the style, clarity and readability of the English text. The use of AI tools was purely auxiliary and does not replace the authors' responsibility for the scientific ideas, content, analysis and research results. AI-translated and improved fragments were checked by the authors for clarity and precision.

REFERENCES

- [1] Ashirbekova, A., Zhumagulov, A., Zhakulayev, A., Rustemova, Zh., Ibraeva, A., Tleubekova, B., Zhussupova, A., & Toleubayeva, K. (2025). Discourse of a historical person: The image of Genghis Khan in Kazakh, Turkish and Kyrgyz literature. *Forum for Linguistic Studies*, 7(3), 685–696. <https://doi.org/10.30564/fls.v7i3.8595>
- [2] Burrows, D. J., Lapidus, F. R., & Shawcross, J. T. (1973). *Myths and motifs in literature*. The Free Press.
- [3] Diklić, Z. (2009). *Književnoznanstveni i metodički putokazi nastavi književnosti* [Literary and methodological guidelines for teaching literature]. Školska knjiga [School Book].
- [4] Dobson, D. (2005). Archetypal literary theory in the postmodern era. *Journal of Jungian Scholarly Studies*, 1(1), 1–16.
- [5] Francis, V. (2025). Literary archetypes: The notion and application. *Journal of Ecohumanism*, 4(1), 5030–5035. <https://doi.org/10.62754/joe.v4i1.6441>
- [6] Hamid, M. N. S. (2019). Reading history in historical literature: An analysis of the historical novel Kalbu Qalha. *Malay Literature*, 32(1), 16–36.
- [7] Haule, J. R. (2010). *Jung in the 21st century, Vol. 1: Evolution and archetype*. Routledge.
- [8] Ibragimova, D. I. (2025). Fact and interpretation in the representation of historical figures. *Economics & Society*, 5(2), 293–296.
- [9] Jung, C. (1959). *Archetypes of the collective unconscious*. Routledge & Kegan Paul.
- [10] Kabdeshova, K., Rakysh, Zh., Auyesbayeva, P., Albekov, T., & Alpsbayeva, K. (2019). Kazakh historical epics and epical tradition. *Utopía y Praxis Latinoamericana*, 24(5), 103–112.
- [11] Kattabekova, N. K., & Saulembekova, N. (2019). The problem of human nature in Kazakh poetry. *Euroasia Journal of Social Sciences & Humanities*, 6(2), 1–7.
- [12] Kenbayeva, A., Abisheva, S., & Amangalieva, A. (2025). Representando um conceito nacional de espaço na literatura épica. *Bakhtiniana. Revista De Estudos Do Discurso*, 20(4), e67597e. <http://dx.doi.org/10.1590/2176-4573e67597>
- [13] Kelsey, D., Yannopoulou, N., Whittle, A., Heath, T., Golossenko, A., & Soares, A. M. (2022). The (army) hero with a thousand faces: A discourse-mythological approach to theorising archetypal blending in contemporary advertising. *Marketing Theory*, 23(1), 141–162. <https://doi.org/10.1177/14705931221141732>
- [14] Kussainova, M., & Abdigapbarova, Zh. (2016). The image of historical figures in Kazakh literature. *International Journal of Social Science and Humanity*, 6(6), 437–445. <https://doi.org/10.7763/ijssh.2016.v6.687>
- [15] Macías-Borrego, M. (2025). A pragmatic analysis of Shakespeare's Richard III: Language strategies: Persuasion, domination, and control. *Humanities*, 14, Article 27. <https://doi.org/10.3390/h14020027>
- [16] Meshram, N. (2022). Shakespeare's craftsmanship in the portrayal of characters. *International Journal of Novel Research and Development*, 7(12), 268–273.
- [17] *Nar zaman men zar zaman: zhyr-tolgaular* [Nar zaman and zar zaman: Poems and Songs]. (2007). Raritet.
- [18] Pangereyev, A. Z., Umatova, Z. M., Azamatova, A. K., Ibrayeva, Z. K., Karagoishiyeva, D. A., Umarova, G. S., & Kenbayeva, A. Z. (2023). Ethnocultural originality of color toponyms in Turkic folklore. *Eurasian Journal of Applied Linguistics*, 9(3), 216–225. <http://doi.org/10.32601/ejal.903019>
- [19] Pearson, C. S. (1998). *The hero within: Six archetypes we live by*. Harper Collins.
- [20] Pearson, C. S. (2012). *Awakening the heroes within: Twelve archetypes to help us find ourselves and transform our world*. Harper Collins.
- [21] Retna Mona, R., Ragupathi, R., Bimal Roy, J., Sulochana, P., Bharati, Ch., & Balamurugan, N. (2023). Exploring the role of art in shaping historical narratives. *Journal of Namibian Studies: History Politics Culture*, 33, 1932–1943.
- [22] Shakirova, K. M., Kenbayeva, A. Z., Suleimenova, Z. Ye., Myrzagaliyeva, A. S., Obayeva, G. S., Amangalieva, A. Ye., & Mambetova, G. Zh. (2026). Turkic language speakers' perception of toponyms as cultural heritage in the national epos "Edige". *Theory and Practice in Language Studies*, 16(1), 215–223. <https://doi.org/10.17507/tpls.1601.23>
- [23] Shorekov, Y. (1976). *Isatay – Makhambet*. Silk Road.
- [24] Šušić, M. (2020). Methodological approach to the literary character. *European Journal of Language and Literature Studies*, 6(2), 93–109.
- [25] Terekhova, T. A., & Malakhayeva, S. K. (2015). Narrative analysis as an understanding method. *Humanities Vector*, 41(1), 143–152.
- [26] Utemisov, M. (2006). *Menin atym Mahambet* [My name is Makhambet: Poems]. Silk Road.
- [27] Wajed, Z., & Saghar, E. (2023). The role of poetry and the poet's mission in the awakening of society. *Sprín Journal of Arts, Humanities and Social Sciences*, 2(11), 20–30. <https://doi.org/10.55559/sjahss.v2i11.180>
- [28] White, M. D., & Marsh, E. E. (2006). Content analysis: A flexible methodology. *Library Trends*, 55(1), 22–45.

- [29] Yershu, M. (2015). *Alaman: poezia, drama, proza, audarma, suhbat, adebi-syn makalalar* [Alaman: Poetry, drama, prose, translation, interviews, literary and critical articles]. Foliant.
- [30] Zhakulayev, A., Takirov, S., & Khassenov, B. (2024). Literary text and historical discourse: A questionnaire study. *International Journal of Innovative Research and Scientific Studies*, 7(3), 1174–1181. <https://doi.org/10.53894/ijirss.v7i3.3175>
- [31] Zhumagulov, A., Zhakulayev, A., Nygmetova, N., Khuatbekuly, Y., Tleubekova, B., Zharylgapov, Zh., & Kalybekova, K. (2025). Historical discourse: Artistic text and historical consciousness in the post-colonial period. *Forum for Linguistic Studies*, 7(1), 711–726. <https://doi.org/10.30564/fls.v7i1.7830>
- [32] Zinnatullina, G. K. (2021). Names of historical figures in the anthroponymic system of literary texts. *Russian Linguistic Bulletin*, 16(2), 16–18.

Zhaynagul T. Daulova, Master of Arts in Linguistics Faculty of Philology, PhD student of the Department of Kazakh literature at K. Zhubanov Aktobe Regional University. Her research interest is colonial-period literature, paying particular attention to issues of cultural identity, language, and representation, as well as the interaction between indigenous storytelling traditions and emerging literary practices. <https://orcid.org/0009-0005-9165-1144>

Abat Sh. Pangereyev, Doctor of Philology, Professor, Faculty of Philology, Department of Kazakh literature at K. Zhubanov Aktobe Regional University. His principal research interests lie in folklore and literary studies, with a particular focus on the theoretical and comparative analysis of oral traditions, mythopoetic structures, and their transformation within written literary systems. His scholarship further engages with colonial and postcolonial literature, critically examining the interplay of language, power, and cultural identity in texts produced under colonial conditions, as well as the complex dynamics between indigenous narrative traditions and imposed literary discourses. <https://orcid.org/0000-0002-7725-5576>

Aizada A. Issaliyeva, Master of Philological Sciences, Senior lecturer of Language Development Center at West Kazakhstan Agrarian and Technical University named after Zhangir Khan. Her research interest is literature, with a strong emphasis on language, including the study of linguistic expression, stylistic features, and the role of language in shaping meaning and narrative form. <https://orcid.org/0009-0001-2463-8696>

Ainagul T. Iskaliyeva, Master of Philological Sciences, Senior lecturer of Language Development Center at West Kazakhstan Agrarian and Technical University named after Zhangir Khan. Her research centers on literature, with a strong focus on language, examining forms of expression, stylistic characteristics, and how language influences meaning and the construction of narrative. <https://orcid.org/0009-0007-5971-9027>

Nariman Zh. Nurpeisov, Candidate of Philological Sciences, Associate Professor, Faculty of Philology, Department of Kazakh Language and Literature at Uzbekali Zhanibekov South Kazakhstan Pedagogical University. His main interests include literature and language studies, with a particular emphasis on advanced linguistic analysis, stylistics, and the theoretical frameworks that shape textual interpretation. His work extensively engages with folklore and comparative literature, as well as colonial and postcolonial texts, exploring the complex relationships between language, culture, and power. He is especially concerned with how linguistic structures and discourse practices inform literary production, cultural identity, and the transmission of knowledge across historical periods. <https://orcid.org/0000-0003-4981-5238>

Malika G. Ashimova, PhD, Faculty of Philology, Senior lecturer of the Department of Languages and Journalism at Zhetysay University named after I. Zhansugurov. She is particularly interested in colonial and postcolonial literature, exploring issues of cultural identity, language, and representation, as well as the interaction between indigenous storytelling traditions and emerging literary practices. His research also considers the impact of colonial discourse on narrative forms, the role of language in shaping power relations, and the ways in which literary texts reflect processes of cultural transformation, hybridity, and resistance. <https://orcid.org/0009-0009-3617-8744>

Nurgul B. Aristangaliyeva, Candidate of Philological Sciences, Lecturer of the Department of Russian Language and Literature at Makhambet Utemisov West Kazakhstan University. Her research specializes in ethnographic prose, folklore studies, and mythology, with a particular focus on traditional narrative culture and the transmission of cultural knowledge across generations. She examines mythological and folkloric representations, epic traditions, collective memory, and the symbolic structures embedded in oral narratives. Her work further explores the relationship between folklore and cultural identity, the preservation of intangible cultural heritage, and the role of traditional narratives in reflecting historical experience and social transformation. <https://orcid.org/0000-0003-4741-4326>