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LITERARY AND CONCEPTUAL FOUNDATIONS OF SHAKARIM KUDAIBERDIULY'S WORKS

The article is devoted to the consideration of the conceptual foundations of Shakarim Kudaiberdiuly's works. The purpose of the study is to identify the literary and conceptual foundations of Shakarim's work. The article analyzes the reflection of the concepts of conscience, morality, religion in the poet's poems and poems, which form the conceptual basis of Shakarim Kudaiberdiuly's work. Examples and analyzes were made from the works of the poet. The article uses methods of compilation, systematization, comparison, conceptual analysis, formulation.

It will also focus on the work of Sh.Kudaiberdiuly «Chronicle of Turkish, Kyrgyz, Kazakh and Khans». In the Kazakh chronicle, the wisdom qualities of the people, their worldview, beliefs, their fate, courage, work, and morals of individual people on this path are distinguished. In the article, the author focuses on the value of the Chronicle and considers Sh.Kudaiberdiuly's «Chronicle of Turkish, Kyrgyz, Kazakh and Khans» as a work that tells the history of the Kazakh and Turkic people, their various historical processes in the literary language, in connection with the National worldview.

In the final part, the author comes to the conclusion that the works of Shakarim Kudaiberdiuly, created as a result of his spiritual searches, deeply concerned with universal human problems.

The results of the study can be used in research in the fields of «modern Kazakh literature», «history of Kazakh literature», «theory of literature».

Keywords: literature, poetry, chronicle, poem, poet, concept, conceptual analysis

Introduction

The best representative of the Abai's school, poet, writer, philosopher, historian Shakarim Kudaiberdiuly is a patriotic, ambitious thinker who loved his nation with all his being. He thought about the future of his country, the faith of the people and left a deep spiritual legacy. Shakarim Kudaiberdiuly inherited deep, lyrical poems, sagas «Kalkaman-Mamir», «Enlik-Kebek», «Nartailak-Aisulu», the novel «Adil-Mariya» and other prose, translations, historical, philosophical works, musical songs. The works of the scientist, who left a historical legacy, such as «Three truths», «Chronicles of Turkish, Kyrgyz, Kazakh and Khans», are an incomparable national treasure. The contribution of Shakarim Kudaiberdiuly, a student of the great poet, who deeply absorbed the wisdom of Abai, to the Kazakh spirituality is incalculable. No matter what work you take, the people respond from the heights of thought that radiates light to their hearts and minds. Our thinker, the creator of the philosophy of conscience, was the first Kazakh to write a work on a scientific basis, connecting the topic of religion with the National concept. He was also the first person to study the genealogical history of the Kazakh people. In this direction, Sh. Kudaiberdiuly's work «Chronicle of Turkish, Kyrgyz, Kazakh and Khans» has no equal. It was colloquially called «Shakarim's genealogy». «Genealogy – (in Arabic «shajaradi» – «branch») is a branch of historical science that tells about the origin and distribution of the people».

There is no doubt that the study of Shakarim's work is one of the areas of inventory and assessment of the rich cultural and spiritual treasures of our people, which continue from the depths of history to the present day. And the collection and study of the cultural heritage of their native people was considered a prestigious task for any generation of humanity. The relevance of the study is manifested in a new vision of Shakarim's heritage in accordance with modern scientific trends.

Materials and methods

The materials of the study were scientific works that studied the work of Shakarim Kudaiberdiuly, poetry of the poet and the work «Chronicle of Turkish, Kyrgyz, Kazakh and Khans». In the study of the literary conceptual foundations of Shakarim's works, together with traditional literary analysis, we relied on comparative analysis, historical and comparative methods. The method of comparative analysis helps to identify the features of the poet's work in terms of theme and idea, as well as different levels of correspondence between the Shakarim's chronicle and historical data. In the article the well-known conceptual analysis in science were used, as well as methods of systematization of theoretical material to consider the theoretical concept and function of literary conceptual foundations. Based on expert and systematic approaches, it helps to differentiate views and conclusions about the level of research of Shakarim's work.

Results and discussion

The literary heritage of Sh. Kudaiberdiuly is very rich. He worked in the field of poetry, prose, translation, history, treatises, and followed the democratic-folk, humanistic-folk direction in the traditions of Abai [1].

The main sources of Shakarim's knowledge is ancient Kazakh culture – folklore, the second is the spiritual treasures of the East: the classics of poetry, the history of Arab-Persian, Turkish culture and the works of great thinkers on ahlak (moral) philosophy. The third is Russian culture and the source of spiritual treasures of the Western world, translated into the same language. When it comes to the formation of Shakarim's worldview, one cannot fail to mention the role of Abai in his life, the influence of Abai.

Shakarim is a person who has not studied in any educational institution. His school and university is Abai. It was not the other who aroused Shakarim's interest in the eastern and western worlds, but his teacher and also his uncle – Abai. On the will-advice of Abai, Shakarim travels to Mecca, Istanbul, Paris, works in libraries, collects books for himself and masters the Oriental notation system. In the research of M. Auezov, it is reported that Shakarim was like Abai's child, along with his children, had four students of the true full sense, not only kinship with his uncle, teaching and apprenticeship, but also poetically respected, advised, participated in meetings held near Abai, deeply understood its essence, its origins and absorbed Abai to the extent that he understood [2, p. 34].

Shakarim's creative path is diverse. Of course, he is primarily a poet. His lyrics are lyrics with a rich artistic color, a wide thematic range, and a high ideological target. The features of Abai's realism are abundantly reflected in Shakarim's lyrics. At the same time, Shakarim was an innovative poet who enriched the traditions of Abai with his own patterns and colors. In his lyrical works, Shakarim manifests himself in a truly realistic form in the reflection of the realities of his time, social phenomena. He perceived the reality of his time from the point of view inherent only to him, sought to portray it in his own way. False appearance, exaggerated coloring-qualities that are alien to Shakarim's lyrics. The realistic character of the poet's lyrics was most abundantly manifested in the description of the individual, his relationship with society, continuity with all life processes. The poet was able to see the secrets of his society that are not in the eyes of others, the division between good and evil, large and small symbols of injustice and laziness. The poet's realism was not limited to exposing only the inferiority, but was able to show the goodness itself brightly. Then he went to the chronicler-historian, the leader who wrote about the inner life of the country. Shakarim Kudaiberdiuly's work «Chronicle of Turkish, Kyrgyz, Kazakh and Khans» is historical and literary heritage of the Kazakh people. The Kazakh people a noble legacy that reflects the roots and origins. Now we will focus on the reasons why this work is called

«Chronicle of Turkish, Kyrgyz, Kazakh and Khans». In those days, the emergence of various opinions imposed from the outside on the origin and country structure of the Kazakhs did not stop the thinkers of the nation.

«In the everyday sense of the term, genealogy describes the study of ancestry and the tracing of a pedigree. As such, genealogy serves to follow the element in question to a singular origin which constitutes its source and guarantees its value. As a philosophical notion, however, genealogy is opposed to such tracing of a pedigree and instead describes the interrupted descent of a custom, practice, or idea, locates its multiple beginnings, and excavates the conditions under which it emerged. In this technical sense of the term, genealogy is a form of historico-philosophical analysis that mobilizes empirical material to uncover historically specific conditions under which the object under examination was able to emerge» [3].

The importance of genealogy is that it is a part of the history of a nation, and the highest condition for becoming a nation is the history and re-education of a generation that knows its ancestry. Our goal in collecting and studying the genealogy is to read, learn, recognize the genealogy of our people, explore which is true and which is false, to find the truth, and thus find the heritage genealogy of our nation.

It is known from history that in the first place there was a tendency to bring the Kazakh origin closer to the Arab, and in the second – to call the Kazakh «Kyrgyz». There were a lot of agitations on the part of travelers and religious missionaries who traveled through the Great Steppe, which made the country ambiguous. As it became known, the misconceptions caused by these and other facts contribute to the disintegration of the Kazakh society. From the same point of view, the name of the Shakarim's Chronicle is considered as a full-fledged answer to those who say who and where the Kazakh came from. The accuracy of the name of the family tree has given a single imprint to our understanding of the origin, both of us and ourselves. In other words, we are a country that was in the structure of Kazakh and Kazakh Khans, not Turkish and Kyrgyz. It should be noted that the purpose of the joint dissemination of the Chronicle of Khans is to show that the Kazakh people are uluses in the khanates that have ruled the vast steppe since the time of the Blue Turks. Ancient history of the peoples «shezhire», «taira», «history», «seager», etc. Although pronounced differently, Semitic is Arabic for «tree branch». That is, the «shaja» of the Arap is a heritage based on the word «urumbutak», a branch of art that we create together with the people. Therefore, genealogy served as a history for us. So the genealogy served as a history for our people. Genealogy gave rise to a nomadic society born on the basis of necessity and customs, customs and consciousness of nomads. In the Kazakh chronicle, the wisdom of the people has been preserved for centuries – as worldview, beliefs, fate that happened to him,

he is a unique person on the road – the courage, labor, and morality of people are differentiated. Another one of the old men of the past where traditional skills meet, after greeting, who is your root, what kind of kinship? – this is also proof that he is asking. The ancient Chronicle of the Kazakh people has been preserved since ancient times. The proverbs «Zeti atasin bilmegen – zhetesiz» (every person must know his root – his seven grandfathers), «Zheti atasin bilgen er – zheti ruli eldin kamyn zher, Zhalgiz ozin bilgen ul – kulagi men zhagin zher» (Who knows his root very well, he takes care of his nation, who doesn't know his root, he takes care of only himself) are proof of that [4, p. 87].

Sh. Kudaiberdiuly's «Chronicle of Turkish, Kyrgyz, Kazakh and Khans» – the value of the herd, the materials described in it, is far more than that understanding where is more extensive. In the Chronicle, the origin of the people, not the history of development, but from much broader data is differentiated. Because everyone knows that Shakarim Kudaiberdiuly wrote with great curiosity about the history of Kazakhs and Turkic peoples, various historical processes that they carried out. The Muslim books which I have read «Tabiri», «Tarikh ghumumi», «Tarikh antshar alaslam», «Chronology of the Turks» by Najib Gasymbek, written by Abulgazy Bahadur Khan «Genealogy of the Turks», and the Prophet Noah with three children, their wives, by the order of the Almighty, entered the ship and survived. All human children of this day are the race of three children of the same Noah-Sam, Ham, Yafas. In the book «History gumumi» all Turkish, Iran Yunan, China and Europe are of the Yafas's race. Barsha Habash, Sudan, zangibar, they say that all black people are of the Ham race. Taken from different books words, what I read in the Russian book – about the Uyghur by Radlov, Aristov about the Turkish race, from The Chronicles of different people in the world to the Russian the words he copied, including the most ancient Turkish Chronicle Books. The words of the books «Kudatgu Bilik», «Koshochidam» and Chinese word of the writer yuan-Shau-Mi-Shi and Arabic-Persian, rum-European, words of writers and the false ancestors of Kazakhs – everything there is in this book». Shakarim Kudaiberdiuly studied different books of different scientists, writers, studied them in depth, collected a lot of information, and began to write The Kazakh Chronicle. It took many years to write «Chronicles of Turkish, Kyrgyz, Kazakh and Khans» – he worked hard (from 1877 to 1911, 34 years). Content is deep, clear object of thought, compositionally unified, systematically written work explores the path of genealogy since Adam and Eve. The book consists of several chapters such as «Before the Shezhire», «The beginning of the Shezhire», «The Kazakh origin», «Khan's Chronicle», «Genghis Khan's Chronicle», «Turkish in Istanbul», «Sart», «Uzbek», «Nogay», «Bashkurt», «Kalmak», «Turkmen», «Yakut», «Oranhay», «Turkish in Enesey», «Turkish in the East». At the end of the book, his poems «Maksut», «Kazakh», «Nasihath», «Tagi da sorli Kazakh», «Kosh» are presented.

The mentioned topics in the black-and-white part of the Shakarim Chronicle are presented with a systematic presentation of historical data. The most basic in the system of ancient Turkic tribes of the Kazakh people the fact that the composition is represented is also clearly seen in all chapters. The most important feature that can be seen in the Chronicle is that Shakarim does not disclose the information he is talking about only to himself. From which work he read each data he constantly reports what he has received. The chronicler compares the opinions of different historians around the source.

The most important thing is that Shakarim is a worldview person who delves into the secrets of life through socio-historical phenomena that occurred in his environment. At the same time, Shakarim is a great thinker, a great educator. He does not write his work only in historical terms, he constantly personifies the expansion of the old into the new, the conscious, qualitative features of the past and the present through images and thoughts. The characters are both actions and systems of thought, often oriented towards the convenience of conscious existence. And such orientation is not a deliberate violence of the author, but a sign of the realities of time and time. Such deep “mysterious” stanzas have a great role model and educational value. So the old man is not only a critic of life and roadless customs, but also a glorifier of the good that has developed over the centuries in the life and history of the people.

One of the main problems in Shakarim’s worldview is the doctrine of conscience. Shame, conscience applies only to a person. A person whose conscience is lost is a person, but that person is recognized as an ignorant person.

Сабыр, сақтық ой, талап болмаған жан
Анық төмен болмай ма хайуанан.
Ынсап, рахым, ар-ұят табылмаса,
Өлген артық дүниені былғағаннан [5, p. 62].

Anyone who hasn’t got patience, requirement, prudent thought is worse than the beast. It’s better to die than to live without satisfaction, conscience, shame, kindness. Conscience is the secret of a person, a spiritual substance that is a stake in his secret, and conscience is the judge of human affairs. Conscience is a person’s own court. Each person will answer to his conscience.

Shakarim recognized that the people need a special education-conscience education. We mean a person who has shame, energy, honor and strength is an conscience person. If a person is impudent, he will lose his human basis. It is behind him that makes a person human. If we take a person as vulgar, then we lose the concept of «humanity». Conscience is the inner secret of a person, a secret unknown to us. Usually we are used to wanting to know someone’s inner secret, and we are not going to do anything productive. Each person will not know his secret, it is a «personal archive» of a person, which he will take with him. A person

who brings virtue into the world. So, when we talk about human humanity, the concepts of «shame», «honor», «conscience» these three are the main spheres, channels of humanity. Without one of them, a person's humanity is incomplete. Of course, «obscurity», «impudence», «vulgarity», «ignorance» are concepts that are directly related to humanity, but they are not humanity itself, but concepts that contradict it. «Conscience», Shakarim considered this concept to occupy a special place in the life of mankind and are necessary for both worlds. The range of Shakarim's work is very extensive.

Behind the image of the people and the nation in Shakarim's works is the first image of the person. Shakarim is a human scientist. «Three truths «say that» a person does not see the truth with the eyes of the head, but with the eyes of the mind.» Then the place and activity of a person in this life should be devoted not to the body, but to the soul that lives forever. Well, a person has a pure soul, and a pure body. The Thinker wants to give examples from ancient times and thereby show who a person really is.

For Shakarim Kudaiberdiuly, the greatest wealth is science. In his poem «There are only three different lives», he applies the concept of «Middle life» to human life. This is a time between a person's youth and old age in the present, active life in the present moment.

Shakarim is a person who is able not only to consider topical philosophical teachings, but also to firmly maintain both the intellectual base and the moral and civil position in expressing, criticizing unnecessary and substantiating his theory.

Even in the first book, which Shakarim wrote as the foundation of his worldview, he tries to determine human nature and cognition, the place of man, analyzing the principles of being and Islam in religious understanding: «...in order to know oneself, one must first think about the three words mentioned above: where I was created, why I was created, what I am going to be at the bottom! It is important to understand that this is not the case, but it is important to understand that this is not the case» [6, p. 91].

It is necessary to think about whether I didn't make anything that harming someone or myself! He who continues to walk without self-examination will be inferior to a mere animal and a beast. The Kazakh ideas about faith and religiosity turn into a common problem of faith and lead Shakarim to develop his theory. In «Chronicle of Turkish, Kyrgyz, Kazakh and Khans» Shakarim mentions his teachers, the springs of his worldview: «Kunanbai kazhy introduced Shakarim to the Kazakh folk wisdom, Abai opened Europe for him, and his last teacher Ismagyl Gasprinsky opened the East» [7, p. 23].

Conducting research on thematic-ideological, aesthetic, philosophical searches and ways of development of Shakarim's poetry, stylistic, linguistic, visual methods, the formation of poetic expressions, which are deeply rooted in

the artistic knowledge and historicity of artistic perception and expression of social life and natural phenomena, is an urgent problem in the Kazakh literary science.

The poem «Kalkaman-Mamyr» which Shakarim called «historical story». The historical saga reflects the Kazakh steppe in the first quarter of the XVIII century. The saga describes the impeccable love between two young people, tyranny and cruelty within the country. The saga, which has become a folk work, exposes the tyranny and cruel customs of the past. The people's ideals of freedom are embodied.

Shakarim adhered to a democratic, folk, humanistic and educational orientation. His ideas are consonant with the advanced Kazakh intelligentsia of the late XIX century. Shakarim developed the Philosophic branch of Kazakh poetry. He called the people on a moral white path, art, education.

«The poet comprehensively felt the image and artistic power of his native language, was able to reveal the inner possibilities, inner currents, layers and layers. His intellectual culture, artistic abilities, life, artistic experience, scientific research in Herzen – innovation in poetry has adapted to the spirit, indelible patterns, sparse embroidery, and so secret, complex weaving. Therefore, in the poems, along with logical sentences, sentences and words that are difficult to understand in terms of meaning beyond the usual, habitual, symbolic, mysterious allusions and metaphorical meaning-foreign words-images are scattered» [8, p. 32].

The style of Shakarim Kudaiberdiuly's poetry, artistic structure, style of speech, language, rhyme and harmony in verses reflect the poet's originality. The poet skillfully used the use of artistic words in the revival of natural paintings, connecting nature with human life. Therefore, first of all, Shakarim's natural artistic abilities, perception of the world as an image, and his ability to associate art are manifested. When we say artistic ability, we think about the poet's reasonable use of artistic word combinations, various variations and logical word-finding. The poetic world of Shakarim Kudaiberdiuly, an artist of his time, who made a lot of reflections, philosophical conclusions about nature, society, man, is full of various figurative images, linguistic artistic expressions. Shakarim, like most of the Kazakh poets after Abai, does not stay within the framework of his Kazakh literature, but draws on the models of Eastern, Western and Russian literature, finishing and decorating speech patterns with different colors.

«The fact that a true artist's taste for himself grows with each new work, changes and manifests itself in a different form is inherent in the nature of creativity, a legitimate phenomenon of creativity. On the one hand, it seems interesting, hopeful, on the other hand, it is dangerous and dangerous» [9, p. 87].

This opinion reflects the transformation of the content and artistic character of Shakarim's works, the depth and depth of the poet's intelligence. The abundance of artistic parables in the poet's poems sometimes does not let the reader get bored with the fact that several of them coexist in one stanza. These analogies do not

just repeat each other, each of them is designed for artistic purposes, emphasizing the different qualities of the poet who is arguing, arguing, and showing his image from different angles. Shakarim skillfully uses the artistic function, harmonic harmony of equals.

Conclusion

Shakarim called on young people not to be obsessed with lies, gossip, theft and violence, to avoid laziness and evil, to learn from the youth of moral and artistic countries, to study, to learn, to strive, to spend their art and knowledge on the needs of the country. This is how he reveals to the Kazakh youth the relationship between smart and smart, honesty and dishonesty:

Ақылды сол – ынсап пен ар сақтайды,
Арсыз сол – адамдықпен жан сақтайды.
Адал сол – таза еңбекпен күнін көріп,

Жаны үшін адамшылық ар сапайды [10, p. 131] – A wise man keeps his conscience and conscience, A stupid person is a person who saves the soul with humanity. Honest man – seeing the day with pure labor, For the soul, humanity does not sell conscience. In a such way he aims to guide young people, open their minds, show them clearly, clearly, accept the wisdom spoken by adults, fight for purity of conscience, tell them that the path of lies and theft is dehumanizing, do not be cunning, take advantage of others, if you take the «advice» of seducers, you will not be right, you will lose your human form as a foundation [11].

Shakarim writes bitterly that he should think about his country, think about the future of young people, sympathize with young people, strive for a just and bright future, encourage them, know the right and left. The poet's moral path to youth is honesty and mastery of science. These two ways relieve a person of difficulties, relieve him of ignorance, and make humanity faster.

As Abai said, «If you want to be a faithful son of a person, first touch your lust, overcome it», «do not follow the lust mat», «do not hang if the garden comes, do not run away if you want», «do not abuse the person, work clean in society, in today's age», «the rope of the faithful is long», «the honest soul will never die» as a rule, they make deep conclusions. Thus, the works of Shakarim Kudaiberdiuly, created as a result of his spiritual searches, are deeply concerned with universal human problems and are of great value. The basis of the ideas presented in the legacy of The Thinker is an indispensable spring in the modern era of spiritual renewal. It is no exaggeration to say that opening and drinking the source of this spiritual spring is an indispensable treasure for every person who seeks self-improvement.

In Kazakh, there is a catchphrase: «The name of wise man will not be forgotten, the letter of the scientist will not be forgotten». One of the proofs of

this is the rich heritage of Shakarim. We can be proud that his descendants read his works, his songs, his poems.

In conclusion, Shakarim's heritage is one of the most extensive spiritual treasures, both in size, artistic power, and in general significance. In the language of poetry, the poet expressed his propaganda and useful thoughts to the human race, the Kazakh people around him. The rich heritage of the poet, which we have today, is valuable for its artistic and aesthetic energy and deep-thought power.

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ШӘКӘРІМ ҚҰДАЙБЕРДҮЛЫ ЕҢБЕКТЕРІНІҢ ӘДЕБИ- КОНЦЕПТУАЛДЫҚ НЕГІЗДЕРІ

Мақала Шәкәрім Құдайбердіұлы шығармаларының концептуалдық негіздерін қарастыруға арналған. Зерттеудің мақсаты – Шәкәрім шығармашылығының әдеби-концептуалдық негіздерін айқындау. Мақалада Шәкәрім Құдайбердіұлы шығармашылығының концептуалдық негізін құрайтын ар-ұждан, адамгершілік, дін концептілерінің ақын өлеңдері мен поэмаларындағы көрінісіне талдау жасайды. Ақын шығармаларынан мысалдар келтіріп, талдаулар жасалған. Мақалада жинақтау, жүйелеу, салыстыру, концептуалдық талдау, тұжырымдау әдістері қолданылған.

Сонымен қатар Шәкәрім Құдайбердіұлының «Түрік, қырғыз-қазақ һәм хандар шежіресі» еңбегіне тоқталады. Қазақ шежіресінде халықтың ғасырлар бойы ұстанған даналық қасиеттері, дүниетанымы, сенімі, басынан өткен тағдыры, ол жолдағы дара тұлғалардың ерлік, еңбек, өнегесі сараланған. Мақалада автор шежіренің құндылығына тоқтала келіп, Ш. Құдайбердіұлының «Түрік, қырғыз, қазақ һәм хандар шежіресі» қазақ һәм түркі халықтарының тарихын, олардың өткізген түрлі тарихи процестерін әдеби тілде баяндаған туынды ретінде ұлттық дүниетаныммен байланыстыра қарастырады.

Қорытынды бөлімде автор «Шәкәрім Құдайбердіұлының рухани ізденістері нәтижесінде туындаған шығармалары жалпы адамзаттық мәселелерді тереңінен толғаған, берері мол құнды дүние» деген тұжырымға келеді.

Зерттеу нәтижелерін «Қазіргі қазақ әдебиеті», «Қазақ әдебиетінің тарихы», «Әдебиет теориясы» салалары бойынша зерттеулерде қолдануға болады.

Кілтті сөздер: әдебиет, поэзия, шежіре, өлең, поэма, ақын, концепт, концептуалдық талдау.

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ЛИТЕРАТУРНО-КОНЦЕПТУАЛЬНЫЕ ОСНОВЫ ТРУДОВ ШАКАРИМА КУДАЙБЕРДЫУЛЫ

Статья посвящена рассмотрению концептуальных основ произведений Шакарима Кудайбердыулы. Цель исследования – выявить литературно-концептуальные основы творчества Шакарима. В статье анализируется выражение концептов совести, нравственности, религии в стихах и поэмах поэта, которые составляют концептуальную основу творчества Шакарима Кудайбердыулы. Были сделаны примеры и анализ произведений поэта. В статье использованы методы обобщения, систематизации, сравнения, концептуального анализа, формулирования.

Кроме того, рассказывается о работе Ш. Кудайбердыулы «Летопись тюркских, кыргызских и казахских ханов». В казахской летописи прослеживаются многовековые качества мудрости, мировоззрения, веры, судьбы людей, подвиги, труд, нравы отдельных лиц на этом пути. В статье автор обращается к ценности летописи и рассматривает «Летопись тюркских, киргизских и казахских ханов» Ш. Кудайбердыулы как произведение, рассказывающее историю тюркских народов, различные исторические процессы на литературном языке.

В заключительной части автор приходит к выводу, что произведения Шакарима Кудайбердыулы, возникшие в результате его духовных поисков, глубоко волнуют общечеловеческие проблемы и представляют большую ценность.

Результаты исследования могут быть использованы в исследованиях по дисциплинам: «Современная казахская литература», «История казахской литературы», «Теория литературы».

Ключевые слова: литература, поэзия, летопись, стих, поэма, поэт, концепт, концептуальный анализ

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