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**THE ARTISTIC WORLD OF THE LITERARY URALS REGION IN
THE RESEARCH OF S.G. SHARABASOV**

Annotation. The purpose of this research is to examine and identify the distinctive features of scholarly perspectives in Kazakh literary studies, as well as the unique approach to the analysis of poetics in the works of Ural and Kazakh writers, as reflected in the evaluation of Professor Serikkali Gabdeshevich Sharabasov. Particular attention is devoted to the professor's works, which aim to reinterpret literary texts that reflect the artistic worldview of the urals literary region through the lens of modern methodologies and technological approaches. The study analyzes Sharabasov's research on the representation of the artistic world in the writings of Ural authors – M. Yeslyamgaliyev's historical novel «Әйтеке би» (Aiteke bi), M. Shuinshalieva's collection «Шүберек қуыршақ» (Rag Doll), and Z. Kabdолоv's unfinished work on Makhambet.

The research of S.G. Sharabasov's scholarly works is preceded by a review of theoretical materials concerning the literary concept of the artistic world. Within this framework, the article presents the key ideas and arguments developed by V. Solovyov, V. Rozanov, V. Bryusov, B.M. Eikhenbaum, M.M. Bakhtin, B.V. Kondakov and T.D. Popkova. The general consensus among these scholars is that the artistic world represented in a literary text serves as a mode of the author's self-expression. The paper highlights the significance of employing synonymous concepts such as the general aspects of being, world harmony – or, conversely, disharmony, chaos, and absurdity – within the theoretical discussion. It also emphasizes the importance of the authors' recreation of the "state of the soul" of their characters and their reflection on universal human issues such as good and evil, honor and dishonor.

The concept of "artistic world" is considered by foreign researchers to be a "textual world." It is most prominently represented in works by K. Vathanalaotha, M. Burke and Canning.

The practical part of the article presents an overview of Professor Sharabasov's research devoted to the artistic worlds created by M. Yeslyamgaliyev, MShuinshalieva, and Z. Kabdолоv. According to Sharabasov, Yeslyamgaliyev objectively depicted a philosophical perception of life and the unique phenomenon of Carnage (traditional judicial authority) in the history of the Kazakh people, particularly within the Younger Zhuz. In the view of the professor, Z. Kabdолоv, for the first time in modern Kazakh prose, achieved a masterful artistic interpretation of loneliness and alienation as the



essential conditions of a tragic personality. The principal conclusion of the Ural literary scholar is that the artistic world, created by the author's imagination, serves as a form of self-expression that reveals the individuality and inimitable style of each writer.

Keywords: artistic world, literary research, state of the soul, stylistic individuality.

Introduction

The concept of the “*artistic world*” in literary studies is closely associated with such notions as “*the world of literature*” and “*the poetic world.*” When reflecting on the artistic world of a particular writer, one may explore the relationship between the individual and the world created within their literary works, as well as its connection to the general condition of reality. Russian writers such as L.N. Tolstoy and V. Korolenko often used the word “*world*” (Әлем) in this sense. Consequently, by the late 19th century, the term “*world*” had replaced a number of literary-critical concepts such as “*content,*” “*reality,*” “*environment,*” “*society,*” “*type,*” and “*hero.*” Thus, the term “*world*” acquired a greater semantic capacity and depth.

In the context of art and literature, “*world*” represents an integral picture of spiritual life and serves as an indicator of its most essential aspects. As a result, a literary work and the author's creative output are perceived not merely as products of culture, but as its primary sources. From this perspective, literary studies seek to uncover the universal aspects of existence expressed by the author in a work of art – the world's harmony, or conversely, its disharmony, chaos, and absurdity. According to B.V. Kondakov and T.D. Popkova [1, p. 130], all phenomena within the artistic world can be understood as manifestations of the *state of the soul*. As V. Solovyov asserts, “*the soul of the artist (writer) is capable of individually perceiving and embodying the universal essential meaning of the world and of life*” [2, p. 401].

Materials and Methods

The materials of this study include scholarly, popular-scientific, and journalistic works by Professor Serikkali Gabdeshevich Sharabasov (1946–2016) which analyze the artistic world of the Urals literary region as represented in the works of regional and Kazakhstani writers.

The research is based on a comparative analysis combining theoretical and practical approaches. The theoretical framework draws upon the conceptualizations of the artistic world proposed by K. Vathanalaoha, M. Burke, P. Canning, V. Solovyov, V. Rozanov, V. Bryusov, B.M. Eikhenbaum, M.M. Bakhtin, B.V. Kondakov, and T.D. Popkova. The practical component examines Sharabasov's literary analyses of M. Yeslyamgaliyev's historical novel *Айтеке би* (*Aiteke bi*), Z. Kabdolov's unfinished work on Makhambet, and M. Shuinshalieva's collection of stories “*Шүбеpek қуыршақ*” (*Rag Doll*), all of which contribute to the representation of the artistic worldview of the Ural region.

Research Results

Life, Death, Truth, Goodness, Evil, Faith, Love, Beauty, Harmony, and Chaos – as an interconnected system of essential human concepts preserved within traditional religions – were analyzed by Vladimir Solovyov in the context of synthesizing humanistic truths and their reflection in an author's artistic world. Based on Solovyov's philosophical



ideas, one can better understand Professor S.G. Sharabasov's admiration for the artistic world of the Ural writer Mira Shuinshalieva, particularly as expressed in her republished collection «Шүберек қуыршақ» (Rag Doll). This work received high praise from A. Nurpeisov, President of the Kazakhstan PEN Club, and from the contemporary writer D. Isabekov, who wrote an enthusiastic review.

In his commentary on Shuinshalieva's creative works, Sharabasov refers to the thoughts of the world literary classic Henrik Ibsen, who stated that "a person with a deeply moral attitude toward life creates profoundly moral works." By drawing this parallel, the researcher associates Ibsen's perspective with the stories of the Ural author. In his article "Өмірдің өзінен ой түйген" (Thoughts Drawn from Life Itself) [3, p.113], Sharabasov emphasizes that Shuinshalieva's artistic world is woven from the fabric of beauty and suffering alike – an artistic reproduction of the author's own destiny, since the writer herself embodies inner and outer beauty. Sharabasov's reflections on her artistic world resonate with Solovyov's interpretation of F. Tyutchev's poetry as "a perfect recreation of physical phenomena as states and actions of the living soul," conveying "the living beauty" as a manifestation of truth [2, pp. 466–467]. According to Sharabasov, the characters in Shuinshalieva's stories often mirror the author's own fate, marked by tragedy beginning with the early death of her mother. Like her heroine Aigul in "Шүберек қуыршақ" (Rag Doll), Shuinshalieva experienced the hardships of orphanhood but retained throughout her life the ability to see and cherish its bright and joyful moments. Citing M. Gorky's observation about "two types of human behavior: decay and burning," Sharabasov concludes that Shuinshalieva's life and creative world exemplify the path of those who "burn" – the strong in spirit. Despite the loss of her beloved husband and child, the author endured life's hardships with resilience, raising her children, maintaining family harmony, completing her education, working as a journalist, and writing about the heroism and struggles of her contemporaries in the post-Soviet period. In her stories such as "Жалғызбасты" (The Lonely One), "Өкініш" (Regret), and "Үш төмпешік" (Three Hills), Shuinshalieva artistically reinterprets the "states and actions of the living soul" of her generation. Her characters undergo moral tests of kindness, patience, wisdom, and humanity – facing the eternal struggle between conscience and dishonor.

B.M. Eikhenbaum regarded the artistic (poetic) world as a manifestation of the writer's unique stylistic individuality [4, pp. XLIX–LII]. M.M. Bakhtin, in turn, viewed the artistic world as a unified whole, complex in its spatial-temporal structure and defined by the interaction of multiple "worlds of consciousness" [5].

The interpretation of the "artistic world" in foreign literary studies is unique. This concept is analyzed as a "textual world." It is studied in the aspect of reader reception. The most similar studies are presented by K. Vathanalaoha [6], M. Burke [7], P. Canning [8].

Sharabasov identifies precisely this stylistic uniqueness and the interplay of "consciousnesses" in Shuinshalieva's works, which vividly reflect the moral and spiritual world of people in the 1990s – a distinctive artistic universe of the author.

According to V. Rozanov [9, p.39], the artistic world must necessarily contain ethical values, expressing ideals and moral relationships – between Good and Evil, Truth



and Freedom. V. Bryusov, when analyzing the creative individuality of writers and artists, used such terms as worldview, world contemplation, and world structure as near-synonyms of artistic world, emphasizing their original meanings – “the view of the world,” “the contemplation of the world,” and “the ordering of the world.” Unlike Solovyov, Bryusov stressed the deep interrelation between the writer’s world and the reader’s world [10].

In accordance with Bryusov’s interpretation, Sharabasov appeals directly to the readers of Shuinshalieva’s works, asserting that her new collection immerses them in the post-Soviet reality where the author reflects on Good and Evil, wisdom and carelessness, honor and conscience, exploring the inner world of the human soul.

As B.V. Kondakov and T.D. Popkova note, the artistic world as a phenomenon of spiritual reality is unique and individual. They also propose semantically close expressions such as vision of the world, image of the world, and model of the world [1, p.136].

The vision, image, and model of the world of the Ural writer M. Yeslyamgaliyev are examined by Sharabasov in his article “Жүрек жырлайды, жылайды” (The Heart Sings and Weeps) [11, pp.179–183]. Among Yeslyamgaliyev’s finest works, Sharabasov highlights “Толқын мен ағын” (Waves and Currents), “Өз жүрегіне үңіл” (Look into Your Own Heart), “Тұман ішіндегі күш” (The Power Within the Fog), “Әйтеке би” (Aiteke bi), “Төле би” (Tole bi), “Партизан Қасым Қайсенов” (Partisan Kasym Kaisenov), “Ақ бата” (Sincere Blessing), “Жаханша Досмухамбетов” (Zhakhansha Dosmukhambetov), and the tragicomedy “Жазықсық тамған жас” (Tears Shed Without Guilt). According to Sharabasov, these works reflect the manifestation of humanity, moral values, the eternal struggle between good and evil, cowardice and courage, love of one’s homeland, and bravery. The artistic world of Yeslyamgaliyev, in Sharabasov’s assessment, is most fully revealed in the historical novel “Әйтеке би” (Aiteke bi). The scholar compares its philosophical depth to Tolstoy’s *War and Peace* and Auezov’s *The Path of Abai*, describing Aiteke bi as an enduring enigma – “a phenomenon yet to be fully grasped by contemporary readers.” Sharabasov explains that while a state may have a khan who governs wisely, a brave warrior who defends the nation, and an army that obeys discipline, it is the bi – the wise judge – who must voice truth before the ruler and speak on behalf of the people. This moral and philosophical essence is masterfully embodied in the image of Aiteke bi, the chief bi of the Younger Zhuz. Through psychological precision and realism, Yeslyamgaliyev succeeded in portraying the phenomenon of biystvo (the institution of wise judicial authority) as a unique aspect of Kazakh cultural heritage. Sharabasov stresses that the novel’s power lies not only in its stylistic mastery but also in its deep philosophical foundation – rooted in the traditions of ancient Kazakh orators (sheshens) such as Zhiyembet and Syrym, who resolved disputes through wisdom and diplomacy. According to Sharabasov, the creative intuition of Yeslyamgaliyev – his “inner sense” as an artist – allowed him to revive the forgotten moral and judicial traditions of the Kazakh biys, making them part of modern literary art. In this way, Yeslyamgaliyev stands out as the first in Kazakh literature, after M. Magauin’s earlier attempts, to have successfully created the image of a bi as the defender of the people – a realistic and spiritually rich symbol of Kazakh wisdom and justice.



According to Professor S.G. Sharabasov, many authors have created works dedicated to the personality of Makhambet Utemisov – beginning with Ygyman Shorekov, Khalel Dosmukhambetov, and later M. Auezov, K. Bekkhozhin, S. Mukanov, and K. Zhumaliev. These include short stories, novellas, poems, and novels. However, what interested the researcher most was the interpretation of the fate of this historical – and above all tragic – figure of the Kazakh batyr and poet, who fully experienced loneliness, betrayal by former allies, and rejection by the very people for whom, together with Issatay, he had endured and suffered so much. This interpretation belongs to the writer and scholar Zeinolla Kabdolov (1927–2006). He is the author of a novel about Makhambet, which, according to some domestic literary critics, remained unfinished. Yet Professor S.G. Sharabasov holds a different view, which he presents in his article “Бұл өңірдің бар сұлулығы – бір ғана Махамбетте тұр ғой” (“All the Beauty of the Land Lies in Makhambet”, translated by G.U.).

Discussing the characteristics of historical works about Makhambet written by the above-mentioned authors, the professor from the Ural University believes that they are united by the desire to comprehend the image of a strong personality – a defender of the common people, a talented and unique poet who remains vivid in the people’s collective memory. According to S.G. Sharabasov, Z. Kabdolov’s novel does not belong to the same group of artistic works. It is unique, revealing the talent of a writer-scholar striving to uncover the roots of human conscience and honor, the essence of a person’s multifaceted inner world – his “nanotechnology” [2, p. 123]. Such is also the inner world of the novel’s author himself, as Sharabasov emphasizes.

The Ural scholar connects the history of the novel’s creation with Kabdolov’s visits to the Urals region – a short one in 1968 and a longer stay in 1979. During the latter visit, the writer traveled to Uralsk, Ak Zhayyk, and Orda. The portrait of Makhambet, created by Kabdolov based on stories heard from the local people, turned out, in the author’s view, to be vivid, expressive, and memorable. Үй іші көзге тертсе көргісіз қараңғы, қап-қара да, бас көрінген жер ойып алғандай аппақ, жап-жарық. Тіпті ақылға сыймайды, әлдебір ақ ұлпа сәуле шаңырақтан саулап құйылып, шымыр-шымыр қайнап, шағырмақ нұр-шұғыласын бас кірген босағаға төгіп тұр. Бұл да жұмбақ, мұның да қалай екені белгісіз” // “Inside the house it is pitch-dark – even the sharpest eye can discern nothing; yet the place where the head can be seen is dazzlingly white, blindingly bright, as if that very spot had been deliberately cut out to capture the light. It is beyond comprehension. Unbelievable. It seems as though the rays of the sun, boiling somewhere in the distance, have entered that part of the house and are purposefully pouring and overflowing their grace, a stream of pure whiteness, from the threshold to where the head is visible. This too is a mystery – it is impossible to understand how such a thing can be.” (Translated by G.U.)

What particularly amazes the literary scholar is the author’s depiction of the simultaneous mystery and enchantment created by the play of sunlight within the room: «Ақ мамық арай айрың-үйрің өзінің жоғарыдан төмен төгілуі қызық: шашырамайды, бұлың-бұлың бір ізбен жылансыраттана жылжып, сусып құйлады. Осыған оқта-текте мың-мың тырна көзіндей тізіле жылтыраған күміс ағын араласады да, күлдіреуштен маңдайшаға қарай шұбыра сырғып, жосып-жосып



өтеді. Әрі сырлы, әрі сиқырлы» // "It is astonishing how the snow-white rays, like weightless down, pour from above onto the floor: they neither scatter nor disperse, but flow – swaying, twisting like a serpent, shimmering. It seems as if into all this there imperceptibly merges a silvery stream, reminiscent of the pupils of a thousand cranes, blending with it, gliding and gleaming from the smile on the face to the forehead. Mysterious and magical at the same time." (Translated by G.U.)

What S. G. Sharabasov finds remarkable in the artistic style of Z. Kabdолоv in this novel is the author's creation of the portrait of the protagonist's head through the use of antithesis and the play of light, just as in his description of the illumination of the room. «Кескіні таныс тәрізді: қара шаш, қара қас, қара мұрт – бәріде көмірдей қара, тып-тықыр, жып-жылтыр. Әсіресе төбесін тегіс жапқан қара шаштын түрі мен түсі айрықша; құндыз сияқты, яки құлын сауырының көз ұялтар тықыр түгі тәрізді жылт-жылт етеді. Иектегі бір шөкім шоқша сақал да қап-қара, қып-қысқа, ұзындығы екі-ақ елі, түп жағы күлтеленген тығыз. "Әрі сұлу, әрі сұсты" "The face seems somehow familiar: black hair, black eyebrows, black moustache – everything is coal-black, smooth and shining. Especially striking are the thick black locks evenly covering the head: they gleam like beaver fur or like the glossy coat on the back of a foal. On the chin – a small tuft of beard of the same color, bluish-black, very short, about two inches long, with a dense fringe at the base. Both beautiful and formidable." (Translated by G.U.)

Yet the narrator's special attention is drawn to Makhambet's eyes, which express such contrasting emotions. They convey now fiery passion, now the fading sense of sorrow – flaring up and dying down alternately. According to S. G. Sharabasov, many writers have tried to turn Makhambet into a holy spirit (aruakh) or a museum exhibit, but not Z. Kabdолоv. The Ural scholar believes that Kabdолоv managed to depict Makhambet during the final, unsuccessful days of his life – after the loss of his friend, ally, and comrade Issatay – portraying the most tragic period in the poet's fate. Kabdолоv achieved this by employing modern artistic and literary techniques, characteristic of his poetics, which were quite untypical for Kazakh literature of the Soviet period. Sharabasov asserts that Kabdолоv succeeded in psychologically precise and artistically vivid depiction of loneliness and suffering of a tragic personality, as well as the multilayered complexity of his inner world and spiritual state. Evidence of this is found in Makhambet's meditations in the novel: "Адамға бір рет берілетін аз ғұмырда тіршіліктің осы тұрақсыздығын тіпті көре-білу де Құдайдың бұйрығы шығар-ау!?" ("Perhaps the instability of fate, in this brief life given to man, is also God's will!?" (Translated by G.U.)

According to Professor Sharabasov, the true value of Kabdолоv's poetic narrative style lies in his ability to immerse the reader into Makhambet's thoughts, into his agonizing search for an answer to the question: why did the people who had once so zealously supported him and Issatay in their uprising against the rulers of life turn away from him? During the nine years following Issatay's death, Makhambet is lost in reflection. "It seems to him that human fate, like a woman's inconstancy, is often fickle. He notices that all living things around him have turned away, have renounced him. He feels himself like a wandering camel. Nowhere does he belong. When he tries to talk to anyone, they run away in fear. Those who once seemed his friends have changed, become



different. Seeing him from afar, they avoid him or hide. As if they had seen a wolf. They flee as from the plague. Everyone. Then for whose sake had he spent his life in the saddle, endured hardships, fought in sweat and pain? What was it all for? A camp? Then who was the one he used to call his people? Ah, the people who became the prey of the clawed and the fanged!" (Translated by G.U.)

Makhambet's reflections lead him to the conclusion that the cause of his people's misfortune lies in their indecisiveness and unwillingness to unite for their freedom. This weakness is exploited by the masters of life – like leeches, they suck the people's blood.

During the nine years he lived without Issatay, Makhambet traveled across the lands of Khiva, visiting the Kazakh clans of Alim, Zhetiru, Baiuly, the Adai, and the Alash. No one supported him. Only the faithful Akborik accompanied him everywhere. Everyone else was cowardly, silent, disillusioned – as if their fangs had been broken. These journeys, his attempts to find new like-minded companions, led to nothing.

In response to readers' frustration and disappointment that Z. Kabdolov did not include Makhambet's poetry in the novel or depict any victorious battles involving him, the well-known scholar of the Ural region explains that the writer's distinctive artistic style is characterized by ellipsis – by what is left unsaid. This feature is typical not only of this novel but of many of Kabdolov's works. It is precisely this that makes his style remarkable: in accordance with modern theoretical principles of world literary studies, he introduces "ellipsis" into his artistic works, awakening the reader's interest and making the reader's reception the final link in literary communication.

For our part, we would add that Z. Kabdolov's novel about Makhambet can be classified as a work of existentialism, dealing with themes of alienation, the absurdity of existence, and the loneliness of the individual, while focusing on the inner world, freedom, responsibility, and the search for meaning.

Researcher K. Abdezuly, however, considers Z. Kabdolov's novel about Makhambet to be unfinished. Unlike Professor S.G. Sharabassov, he does not emphasize existential problems but interprets Kabdolov's work as an epic one, reflecting historical events. K. Abdezuly draws attention to the images of Abulkhair, Bokey Sultan, the birth of his son Zhakhanger, and the descriptive episodes of the Urals – particularly Syrim, Karoy, Taisoigan, the lakes and rivers, and especially the Жарыпшыккан River (The Burst One / translated by G.U.). The article also highlights the special symbolism of the place Қараой (Dark Thoughts / translated by G.U.), where the poet spent the last days of his life. The poet's tragic death would later occur in this very place.

Polyphony, as well as the particular role of nature and landscape in shaping the fate of the hero, is emphasized by K. Abdezuly. He cites a passage from the text in which father and son – Otemis and the young Makhambet – ride along a river with a telling name: "Жарыпшыккан – сондай алдамшы өзен, тереңі тентек, тек беті ғана күлелі" [9, p.3]. According to the researcher, the river's name, serving as a symbol, foreshadows the destiny of the protagonist. The article emphasizes Kabdolov as a master of introducing landscape details as a means of conveying Makhambet's psychological state, and as one of the pioneers of intellectually oriented works in Kazakh literature.



Conclusion

Returning to the studies of Professor S.G Sharabasov on the artistic world of the Pre-Ural region in the works of Ural and Kazakh writers, published in his books "Ойтолғақ: публицистикалық жазбалар, әдеби толғаныстар, арнаулар мен ескеліктер" and "Көкжиек: ғылыми зерттеулер, эсселер, көркем проза", one arrives at the conclusion that the author of these books values the understanding of the concepts of "worldview," "image of the world," and "model of the world" through the distinctive individuality of the writer. Such a writer is able, through space and time, to perceive and comprehend the states and actions of the living soul of his characters, regardless of the historical era in which they live. At the same time, according to Sharabasov, the artistic world is a method of self-expression for the author of the work.

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Умарова Г.С., Ақбұлатов А.А.
**ШАРАБАСОВТЫҢ С.Ғ.ЗЕРТТЕУІНДЕГІ ӘДЕБИ ОРАЛ ӨҢІРІНІҢ
КӨРКЕМ ӘЛЕМІ**

Андатпа. Мақаланың ерттеудің мақсаты – М.Өтемісов атындағы Батыс Қазақстан мемлекеттік университетінің профессоры Серікқали Ғабдешұлы Шарабасовтың Жайық өңірі және Қазақстан жазушыларының әдеби шығармаларының поэтикасын талдаудың көркемдік әлемін танытудағы қазақ әдебиеттану ғылымына қосқан үлесін, ғылыми еңбектердегі көзқарастарын зерттеу. Профессордың Орал өңіріне тән дүниетанымын бейнелейтін көркем мәтіндерді заманауи технологиялар тұрғысынан қарастыруға ұмтылған еңбектері басты назарға алынды. Профессордың Жайық қаламгерлері М.Еслямғалиевтің «Әйтеке би» тарихи романы, М.Шүйіншалиеваның «Шүберек қуыршақ» атты жинағы, әдебиетші ғалым, жазушы З.Қабдоловтың Махамбет туралы аяқталмай қалған шығармасының көркемдік әлемін зерттеген мақалалары қарастырылады.

С.Ғ.Шарабасовтың ғылыми еңбектерін зерттеу барысында «көркем дүние» әдеби түсінігін түсінуге арналған теориялық материалдар беріледі. Бұл аспектіде В.Соловьев, В.Розанов, В.Брюсов, Б.М.Эйхенбаум, М.М.Бахтиннің, Б.В.Кондакова, Т.Д.Попковалардың бұл терминді түсіндіруінің негізгі ережелері көрсетілген. Мақала мәтінде бейнеленген көркемдік дүние шығарма авторының өзін-өзі таныту әдісі екендігі туралы зерттеушілердің жалпы пікірлері берілген. Зерттелетін теориялық материал аспектісінде болмыстың жалпы аспектілері, әлемдік үйлесімділік немесе хаос, абсурд сияқты синонимдерді қолданудың маңыздылығы туралы идея атап өтіледі. Сондай-ақ авторлардың кейіпкерлер «көңіл күйін» суреттеу шеберлігі, жақсылық пен зұлымдықтың, ар-намыс пен жалпы адамзаттық мәселелерін талдаудағы ғалымның зерттеу еңбектерінің маңыздылығы талқыланады.

«Көркем дүние» ұғымын шетелдік зерттеушілер «мәтіндік әлем» деп есептейді. Ол К. Ватаналаоханың, М.Берктің және Каннингтің еңбектерінде ең көрнекті түрде ұсынылған.

Ұсынылып отырған мақаланың практикалық бөлімінде ғалымның М.Еслямғалиев, М.Шүйіншалиева және З.Қабдолов жасаған көркемдік әлем туралы ғылыми еңбектерінің нәтижелері туралы айтылады. С.Шарабасов жазушы М.Еслямғалиев туралы «қазақ халқының тарихындағы, әсіресе, Кіші жүз тарихында өмірді философиялық тұрғыдан қабылдауды, би феномены туралы бірегей құбылысын объективті түрде көрсетті» деген баға берсе, жазушы «З.Қабдолов қазіргі қазақ прозасында алғаш рет трагедиялық тұлғаның жалғыздық пен жаттық күйін көркемдікпен түсіне білген» деген тұжырым жасайды. Әдебиеттанушы ғалымның негізгі тұжырымы – автордың қиялынан туған көркем дүние – әр автордың дара, қайталанбас стилінің өзін-өзі таныту формасы.

Кілт сөздер: көркемдік әлем, ізденіс, көңіл күй, стильдік даралық.



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**ХУДОЖЕСТВЕННЫЙ МИР ЛИТЕРАТУРНОГО ПРИУРАЛЬЯ В
ИССЛЕДОВАНИЯХ С.Г.ШАРАБАСОВА**

Аннотация. Цель исследования – изучить и выяснить своеобразие взглядов в научных трудах по казахскому литературоведению, уникальность анализа поэтики литературных произведений уральских и казахстанских писателей по отображению их художественного мира в оценке профессора Сериккали Габдешевича Шарабасова. Акцентируется внимание на работах профессора, стремящегося с позиции современных технологий рассмотреть художественные тексты, отражающие картину мира Приуралья. Исследованы статьи литературоведа по отражению художественного мира в произведениях уральских писателей М.Еслямгалиева в историческом романе «Әйтеке би» / «Айтеке би», М.Шуйншалиевой в сборнике «Шүберек қуыршақ» / «Кукла из тряпки», писателя-учёного З.Кабдолова в незаконченном произведении о Махамбете.

Исследованию научных трудов С.Г.Шарабасова предшествуют теоретические материалы по осмыслению литературоведческого понятия «художественный мир». В данном аспекте изложены основные положения обоснования указанного термина В.Соловьева, В.Розанова, В.Брюсова, Б.М.Эйхенбаума, М.М.Бахтина; Б.В.Кондакова и Т.Д.Попковой. Приводятся общие мнения исследователей о том, что отраженный в тексте художественный мир является методом самовыражения автора произведения. Выделяется мысль о важности в аспекте исследуемого теоретического материала использования таких синонимов, как общие аспекты бытия, мировая гармония, или же, наоборот, дисгармония, хаос, абсурд. При этом говорится о значимости воссоздания авторами «состояния души» героев, осмысление ими общечеловеческих проблем добра и зла, чести и бесчестия.

Понятие «художественный мир» у зарубежных исследователей рассматривается как «текстовый мир». Более всего он представлен у К.Vathanalaoha, M.Burke, Canning.

Практическая часть предлагаемой статьи содержит изложение научных трудов профессора С.Г.Шарабасова по художественному миру, созданным М.Еслямгалиевым, М.Шуйншалиевой и З.Кабдоловым. В.Еслямгалиев, по Шарабасову, объективно отобразил философское восприятие жизни, уникальный феномен бийства в истории казахского народа, особенно в истории Младшего жуза. По видению профессора З.Кабдолова впервые в современной казахской прозе мастерски удалось художественно осмыслить состояние одиночества и отчужденности трагической личности. Основной вывод уральского литературоведа – художественный мир, созданный фантазией автора, является формой самовыражения индивидуального неповторимого стиля каждого из авторов.

Ключевые слова: художественный мир, исследование, состояние души, стилевая индивидуальность.