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<https://doi.org/10.47526/2024-4/2664-0686.119>**L.T. ABIKENOVA** *PhD Doctoral student of Alikhan Bokeikhan University
(Kazakhstan, Semey), e-mail: Abikenova_laura.80@mail.ru***LITERARY SIGNIFICANCE OF SHAKARIM KUDAIBERDIULY'S
“GENEALOGY OF TURKISH, KYRGYZ-KAZAKH AND THEIR KHANS”**

Abstract. The article aims to determine the significance of Shakarim Kudaiberdiuly's “Genealogy of Turkish, Kyrgyz, Kazakh and their khans” as a literary heritage. In the study, the artistic and ideological function of the image of historical figures in the “Genealogy of Turkish, Kyrgyz, Kazakh and their khans” by Shakarim Kudaiberdiuly is analyzed, a comprehensive literary analysis is made in order to determine the ideological-compositional structure and stylistic individuality of the work, the literary character of the biographical narratives in the chronicles is determined, folklore contained in the chronicles the artistic function of the samples was analyzed. In the course of the study, methods of collection, systematization, comparison, formulation of materials, historical-comparative, complex-systematic analysis were used.

The genealogy provides valuable information about the origin, history, traditions and customs of the people. In the article, the literary significance of Shakarim's genealogy is determined by analyzing the characterizations given to historical figures, literary and artistic methods. In the conclusion, it is concluded that Shakarim's genealogy is a historical-literary work with prose and poetry parts, and several features of the genealogy that show its literary character are shown.

In the course of the study, the scientific and theoretical conclusions of Sh.Sh. Valikhanov, A. Baitursynov, S. Kaskabasov, etc. scientists were guided on this topic in literary and folklore studies. The results achieved during the study can be used in teaching disciplines “history of Kazakh literature”, “Shakarimtanu”, which are taught in universities.

Keywords: chronicle, prose, poetry, chronicler, literary criticism, characterization.

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(Қазақстан, Семей қ.), e-mail: Abikenova_laura.80@mail.ru***Шәкәрім Құдайбердіұлының «Түрік, қырғыз-қазақ һәм хандар шежіресінің»
әдеби маңызы**

Аңдатпа. Мақалада Шәкәрім Құдайбердіұлының «Түрік, қырғыз, қазақ һәм хандар шежіресінің» әдеби мұра ретіндегі маңызын айқындау мақсат етілген. Зерттеуде Шәкәрім Құдайбердіұлының «Түрік, қырғыз, қазақ һәм хандар шежіресіндегі» тарихи тұлғалардың

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бейнесінің көркемдік, идеялық қызметі дәйектелді, шығарманың идеялық-композициялық құрылысын, стильдік даралығын айқындау мақсатында кешенді әдеби талдау жасалып, шежіредегі өмірбаяндық-ғұмырнамалық баяндаулардың әдеби сипаты айқындалды, шежіреде қамтылған фольклорлық үлгілердің көркемдік қызметі анықталды.

Шежіреде халықтың шығу тегі, тарихы, дәстүрлері мен әдет-ғұрыптары туралы құнды ақпараттар беріледі. Мақалада Шәкәрім шежіресінің әдеби маңызы тарихи тұлғаларға берген мінездеулер, әдеби көркемдік тәсілдерді талдау арқылы айқындалады. Қорытындыда Шәкәрімнің шежіресі – прозалық және поэзиялық бөлімдері бар тарихи-әдеби шығарма деген тұжырым жасалып, шежіренің әдеби сипатын танытатын бірнеше ерекшеліктері көрсетіледі.

Зерттеу барысында материалдарды жинақтау, жүйелеу, салыстыру, тұжырымдау, тарихи-салыстырмалы, кешенді-жүйелі талдау әдістері қолданылды.

Зерттеу барысында әдебиеттану мен фольклортану ғылымындағы осы тақырыпқа қатысты Ш.Ш. Уәлихановтың, А. Байтұрсыновтың, С. Қасқабасовтың, т.б. ғалымдардың ғылыми-теориялық тұжырымдары басшылыққа алынды. Зерттеу барысында қол жеткізілген нәтижелерді ЖОО-да оқытылатын «Қазақ әдебиетінің тарихы», «Шәкәрімтану» пәндерін оқытуда пайдалануға болады.

Кілт сөздер: шежіре, проза, поэзия, шежіреші, әдебиеттану, мінездеу.

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Литературное значение «Тюркской, киргизской, казахской и ханской родословной» Шакарима Кудайбердиева

Аннотация. В статье ставится цель определить значение труда Шакарима Кудайбердиева «Тюркская, киргизская, казахская и ханская родословная» как литературного наследия. В исследовании проводится анализ художественной и идейной функции исторических личностей, изображенных в этом труде, а также комплексный литературный анализ композиционной структуры и стилистических особенностей произведения. Определяются литературные черты биографических и автобиографических повествований в летописи, исследуются художественные функции фольклорных образцов, представленных в тексте.

В летописи содержится ценная информация о происхождении народа, его истории, традициях и обычаях. Литературное значение летописи Шакарима раскрывается посредством анализа характеристик исторических личностей и литературных художественных приемов. В заключении делается вывод, что летопись Шакарима является историко-литературным произведением, сочетающим в себе прозаические и поэтические элементы, и выделяются основные особенности, подчеркивающие его литературный характер.

В процессе исследования использовались методы сбора, систематизации, сравнения и обобщения материала, а также историко-сравнительный и комплексный системный анализ. Теоретическая база работы включает научные выводы таких исследователей, как Ш.Ш. Уалиханов, А. Байтұрсынов, С. Қасқабасов и других. Полученные в ходе исследования результаты могут быть использованы в преподавании дисциплин «История казахской литературы» и «Шакаримоведение» в высших учебных заведениях.

Ключевые слова: летопись, проза, поэзия, летописец, литературоведение, характеристика.

Introduction

Chronicles are one part of the historical and cultural heritage that tells about the history of our nation, flourishes written literature and transmits the heritage of the people to today's generation. The fact that the details of the history of the Kazakh people are closely related to the chronicles is noted in the works of researchers. Genealogical works are considered from the point of view of history, cultural studies, literary studies. In fact, it is clear that the information given in the genealogical works contributes not only to the history of the Kazakh nation, but also to the recognition of its national identity and culture. The study of the information contained in it has a great contribution to the cultural history of our nation. Because genealogy is recognized as one of the national values and is a useful area in the study of national history. The authors of the famous chronicles in the history of Kazakh culture are considered by S.A. Kaskabasov “written literature”, including in the form of “historical works”: “...historical and other works were written, and at that time they were also considered historical works. Therefore, in such works there are many different literary approaches, unspeakable exaggerations, vivid descriptions of events, poetic lines, and poetic lines have figurative analogies, unthinkable epithets and other features of fiction” [1, p. 573]. Chronicles that tell from the depths of history are a mirror of the past and a source of historical data.

Akhmet Baitursynov in his book “literature” (1926) gives the following definition: “genealogy is a kind of word that gives facts from the past. In the chronicle, different types of relatives of the past is mentioned more than the time. Therefore, the family tree belongs to a group of melodies that are sung not by the time of the event, but by the time of the relative” [2, p. 398]. Shakarim Kudaiberdiul’s “Genealogy of Turkish, Kyrgyz, Kazakh and their khans” is one of the literary and historical and cultural exhibits that convey the history of the people from generation to generation in the development of centuries – ancient Kazakh literature. In this work, which has its own place in the history of Kazakh literature, Shakarim's poet, prose writer-historian, scientist qualities are intertwined. In the Chronicle of Shakarim, the history of the Turkic peoples is told in a literary and historical language.

Materials and methods

An analysis of the artistic and ideological activities of Shakarim Kudaiberdiuly’s image of historical figures in the “The Genealogy of Turkish, Kyrgyz, Kazakh and their khans” is carried out, a comprehensive literary analysis is carried out in order to determine the ideological and compositional structure of the work, stylistic individuality, the literary nature of biographical and life stories in the chronicle is determined, the artistic activity of folklore samples contained in the chronicle is analyzed. During the consideration of the literary significance of Shakarim Kudaiberdiuly’s work “The Genealogy of Turkish, Kyrgyz, Kazakh and their khans”, methods of collection, systematization, comparison, formulation of materials, historical-comparative, complex-systematic analysis were used.

Results and discussion

Most of the chronicles written in the language of folk prose in Kazakh literature also have features inherent in folklore genres.

Chronicle works made their own contribution to the formation of literary genres. In order to determine the literary artistic nature of a work, regardless of the era in which it was born, the main focus should be on the genre foundations of this work. Because, the differentiation of the system of genres, depending only on the types of literature, also determines the main character of fiction. One of the main features of the epic genre among the major genera of the genre, such as epic, lyric, drama, is the fact that events are reflected only in the name of one narrator, medieval written chronicles were appeared in this epic vein and contributed to the birth of its forms, that is, short stories, novels, especially chronicle, pulp fiction novels. For example, all historical writings appeared in the west of B.C. were considered the forerunners of literature and contributed to the

emergence of the later genre of novels. Chronicles, which are national literary and cultural heritage, are different in terms of character, composition, structure, and even writing style. It is a tradition from ancient times to date that genealogical works are written in poetic or prose genres, being historical objects and artistic works. Chronicle is not just the world that is formed today. It is a relic that has been going on since the birth of the ancient human race. That is, the chronicle can be recognized as one of the written sources describing the continuation of the tradition.

The oral and written heritage of the Kazakh people - genealogies have deep roots. The Chronicle is in many ways recognized as one of the literary cultural traditions, a work written on a historical theme, and sometimes also as a work of art. Some of them are well known to the readership. For example, "Oguz-Kipchak Chronicle" by Jamal Karshi, "Turkish chronicle" by Abilgazy Bahadur, "Collection of Chronicles" by Kadyrgali Zhalayir, "Historical Rashidi" by Haidar Dulati, Babyr's famous "Babyrnama", "Genealogy of Turkish, Kyrgyz-Kazakh and their khans" by Shakarim Kudaiberdiuly, etc. [3, p. 76] Genealogy as a phenomenon of traditional knowledge was formed naturally, matured for many centuries in the context of spoken and narrative culture, continued to have a general social and social character, told about the spiritual values of generations and the continuation of the unified ethnic life of the people, and served to recognize the deep roots of the history of the nation since a long time.

The Chronicle provides valuable information about the origin, history, traditions and customs of the people. "Not a single significant event, not a single wonderful person, not preserved in the memory of the people," Sh. Ualikhanov said [4, p. 157]. The tradition of writing chronicles was an important tradition among Kazakh people, the names of great people in the history of the people passed down from generation to generation through the chronicle. "It can be shown that in the performance of heroic epics tribal and cultural origins are explored and that hence the primary function of epic is not entertainment but the search for ethnic and cultural identity" [5, p. 1].

The Chronicle reflects not only historical figures, their origin, but also the spiritual world of the people, beliefs, heroic traditions, ethnic and cultural identity. Genealogical works contain elements of poetry and prose, form the basis for the formation of historical poems and legends. Genealogical works are of great cognitive and educational importance in the analysis of the historical foundations of the heritage of the Kazakh word art. Shakarim Kudaiberdiuly said: "The genealogy serves as an example, creates spiritual food for a person, a pedestal for your feet. In the vast Sahara, sacred, sacred personalities lived, made great gestures that decide the fate of the country, said a great word. This is the main thing" can serve as the basis for recognizing the chronicle as a spiritual cultural heritage [6, p. 143]. Historical scientist M. Alpysbes defines: "Genealogy is the connection of social, historical knowledge, genealogical memory caused by traditional culture in the Turkish people of the origin of the Kazakh tribes"[7, p. 12]. According to the scientist, these chronicles contain a lot of information about old historical eras in the state of historical and household songs and legends. .

There are such types of chronicles as clan chronicles, tribal chronicles, ulus chronicles, national chronicles, khans chronicles, etc.

At the same time, many genealogical works also have a literary character. Along with historical data, chronicle works are historical tales, sagas, stories, Legends, wise words, eloquence, the word of judges and other oral heritage that are preserved in the memory of the people. This is evidenced by folklore samples, legends and mythical plots in the Shakarim Genealogy.

Considering Shakarim's work "Genealogy of Turkish, Kyrgyz, Kazakh and Kazakh Khans" as a literary heritage allows us to recognize the field of thought and historical knowledge inherent in nomadic existence. Some legends and stories contained in the chronicle create an artistic image of historical figures.

In addition to rich historical data, the Shakarim Genealogy contains many examples of folklore that have passed centuries of development. The Genealogy of Shakarim reflects the

syncretic nature of the chronicle, which is multifaceted, including both historical and ethnographic, and literary and folklore features.

Although the main condition in historical novels is the reflection of historicity, from time to time there are events and characters connected by imagination, since there is no such possibility in artistic chronicles of a historical nature, any author of chronicles used as much as possible artistic means of expression and folk wisdom, that is, proverbs and aphorisms, in revealing the complex crust of history.

The path of ancestors in the system of years and centuries of Kazakh history was passed down from generation to generation through these chronicle works. A chronicle is a historical and literary work that includes all the generations of individuals who formed the basis for the emergence of each people. The reason that is historical is that specific personalities that have occurred in life and the system of events associated with them are described. And the reason that it is literary is that the ideological and compositional structure of genealogical works also reflects the artistic characteristics of individual personalities. In the description of the narrative of events in the chronicle, figurative sequences characteristic of a literary work are also used. For example:

The Turks were strong people who destroyed all the land if they wanted. Persian, Arab, Chinese all confirm it. When a Persian king named Fairuz used his army to fight the Turks, they were unable to say "you put us right to death," and Fairuz himself was killed in that war. And in the Arab-Jahiz book of the Hagia Sophia Mosque, it is said that the Arabs "when they crush their enemies, they break the paper of the book more easily than they translate it." [5, p. 3].

In the chronicles of Shakarim, the character of the Turkish nation is given by such artistic figurative phrases.

Folklore patterns in the chronicle make its literary significance clearer. For example, the meaning of Chinese chants from the time of Shaks is quoted in verses:

*The cart goes away,
The horses are elaborate.
Military parents,
And the child of youth,
Sticking to the hem,
They say, "we will not let go."...* [5, p. 4]

In the chronicle of Shakarim, the image of the great people of history is created. For example, Shakarim wrote about the origin of Abylai: Az-Zhanibek had three sons: Kasymkhan, Sok, Zhadik. From Jadik, his youngest child, was born - Shygai Khan, from him - Yessimkhan, from him - Zhangir Khan (people called him "Salkam Zhangir"), from him - Ualibaky, from him - Abylai "Kanisher", from him - Uali "Korkem", from him - Abylai Khan (Abilmansur). In his article "Abylai" Shokan Valikhanov wrote: "Abylai was the king of the Middle zhuz, who lived in the XVIII century. Abilmambet khan is the youngest generation of Sultans of the middle zhuz. The name of his ancestor is Abylai, the ruler of the city of Turkestan, who stood out valiantly in hostilities and received the fierce and honorable name "murderer". His son Uali was not look like his father, he was killed when his neighbors attacked and occupied Turkestan, only his son Abylai survived due to the loyalty of his slaves to the master. A faithful slave took the child under his care and ran away to the Kazakh Sahara" [8]. Shakarim Kudaiberdiuly in his book "Genealogy of Turkish, Kyrgyz-Kazakh and their khans" says:

*Salkam Dzhangir was Esim khan's son
He was the refuge for a large number of people.
Jangir's wife was from Kalmyk,
Their son Az-Tauke was a wise man.
His daughter was a wife of Khayip Khan.
The son of Uali was born from this.*

*After becoming Az-Tauke Khan, he regretted
They say, he has left to anywhere
This was Abylai's great-grandfather,
There is no mistake in my words.
Abylai's grandfather died there,
And Abylai came here alone and was a king [6, pp. 75–76].*

Shakarim also uses lyrical and philosophical reflections, portrait and landscape representations in the narrative of the actions and events of individuals. In chronicles, different approaches to historical prose are used.

In the preface article “Genealogy – marginal history” in the scientific monograph “About Kazakh genealogy” by prominent ethnographer-historian scientists H. Argynbaev, M. Mukanov, V. Vostrov, the prominent historian, academician M.K. Kozybaev stated that real genealogies tell the past, present, and future of the nation. highly appreciates its importance in recognition. “The genealogy of the Kazakh people has existed since ancient times. This is evidenced by sayings such as “*Zheti atasin bilmegen zhetesiz*” that means “*It’s big mistake if you don't know your seven grandfathers*”, “*Zheti atasin bilgen er zheti ruli eldin kamin zher, zhalgiz ozin bilgen ul, kulagi men zhagin zher*” that means “*A man who knows his seven grandfathers is the care of a nation of seven clans, a son who knows himself alone, he’ll stay alone.*” Seven grandfathers have a big secret. If we say that each generation is 25 years old, it is 175 years... Through the genealogy, his surname, ancestral home, contribution to the community, place in the defense of the Motherland, property, human rights, etc.were revealed. Categories that reflect the entire history of the people, such as tribe, number, breed, tek, arys, zhuz, people, country, homeland, are the main categories of genealogy. This is a whole ethnic group, plots that need to reveal the secrets of the history of the people” [9, p. 5-6].

In the thousands of years of Kazakh history, the ancestral and ancestral systems of our ancestors continued for generations show the formation, growth and prosperity of a single nation. Our people in all corners of the vast steppes live in a state of psychology common to all, through folk history that adheres to the teachings of “Crown-rooted Kazakh”. Our national identity, which has the same language, religion, customs and general worldview, is distinguished by independent differences between the peoples of the world. Kazakh chronicles and historical legends are closely intertwined. This is evidenced by the abundance of legends in the Shakarim chronicle. We can see that in the Kazakh word art, the synthesis of genres of genealogy and legends, which reflect the integrity of folklore and poetics of literature, is particularly noticeable.

The Chronicle contains excerpts from the works of poets and zhyrau. For example:

“Our ancestor Kotan was a poet, and one argument for this is a poem sung by argyn Zhanak to uak Zharkyn Bi. Zhanak bi said when he was asked by Zharkin bi if his father had poetry talent:

*Argyn was born in Alash, intelligent,
He has a different destiny than others.
Argyn's great-grandfather was the poet Kotan.
The poem must have come from us” [6, p. 64].*

Another sign of the literary nature of Shakarim's genealogy is the literary portrait and characterization. The characterizations given to Genghis Khan, Abylai Khan, Kunanbai Haji and Abay create an artistic image.

Characterization-an individual description of a literary character, showing his knowledge and understanding of his behavior. It is done in different ways. While direct characterization describes the character’s behavior as it is, indirect characterization reveals the character’s Image by describing phenomena and objects related to it.

*Who doesn't know about Chingiskhan,
He won half of the world in his fighting*

*Many Europeans nod,
Threatened and made a move to China.
He was born with a fistful of blood,
A model that rules the world.
The name of the put Chingistau,
It is fair to the country that received mercy.
He leaves covered in blood if he fights.
To the country under the hand of mercy.
He did not touch either religion or caste,*

“Send thoughts to such a genius” [6, p. 57] - he described Chingis khan's character in verses saying such a way.

Characterization given to Kunanbai:

Despite the fact that the late Haji was born in ignorance time, his father Oskemeni Bey took letters from all sides, compared them with each other, read on his own and read Turkic books. And it was he who saved the Nogai mullahs, built a house for homeless, gathered Kazakh children, kept children in it and taught them, taught Kazakhs.

The place called Eski Tam, our smithy today, was the place where that boys were taught. The Kazakh who came before the deceased was a prayer student, even though he did not pray before. After one mullah said that nasybai is forbidden, he would touch the nasybai players by saying that he would pour tobacco into the noses of those who use nasybai.”[6, p. 46] The author portrays the image of the Kunanbai haji using the method of characterization in fiction. In order to depict a person's emotional state, feelings, emotions, actions and appearance, using his own words and conversations with others, as well as describing various natural phenomena - all these are very necessary ways to recognize the inner world of a person and determine his appearance in literature. These techniques complement each other and become more pronounced, play an important role for characterization. In this regard, it is classified into groups: portrait, psychological, characterization in conversation. Characterization given to Abai:

“After that, Mr. Ibrahim was born from one of the mothers of our father, in Kazakh his name is Abai. He was a wise man from Kazakh who was well-versed in Muslim and Russian sciences, and was gifted by God. After I became a man, I was taught by him, read his various books, listened to his advice, and felt a little light of science. Mr. Ibrahim's residence was in the Kazakh interior, so his value was less known. Otherwise, he was a wise man, wise philosopher” [6, p. 46].

M. Myrzakhmetov assesses the genealogy of Shakarim as follows: “the idea of the genealogy of Shakarim means the further improvement of the historical knowledge directed by Abai, revealing the origin of the Kazakhs, their race, not the Arabs, but the origin in the ancient Turkic world. The line of actual thoughts formulated in the Shakarim chronicle is mainly based on the legendary stories of the Kazakh and Turkic peoples, which have been spoken orally for centuries, and the treasures of Western and Eastern spiritual thought” [6, p. 4].

The Chronicle of Shakarim is a historical and literary work with prose and poetry sections. The prose part of the chronicle is written in the language of historical narrative. This section of the chronicle has several features that reflect the literary character of the work. Here, historical data are told with a lyrical and psychological nature. In the structure of the genealogy, narratives of a lyrical psychological nature are exposed from a biographical-narrative point of view. In the prose part of the genealogy, the author impressively described the stages of formation and development of the Turkic peoples, the succession of generations in terms of literary-publicistic and historical facts. The second part of the Chronicle is written in verse. This section of the Chronicle consists of lyrical and didactic-philosophical poems (“Maksud”, “Kazakh”, “Nasihah”, “Sad Kazakh”, “Kokshetau”) and literary and historical saga (“The ancestor of the Kazakh ”). The author expresses his goal in writing chronicles, the ideal of creating the influence of moral education on generations by writing

the past history of the people. In the “Kazakh” part of the Chronicle, he criticizes with sharp language for the destructive behavior that hinders the prosperity of the nation. He criticizes social prejudices, such as unwillingness to master science, art-knowledge, brother-in-law enmity, theft, lies, etc.

The ideological goal of the Shakarim chronicle is to promote the Kazakh people for further growth, continuing the past and subsequent history of the people. In the section “Propaganda” of the Chronicle, both adults and young people are invited to master science.

“The ancestor of Kazakhs” in the ideological and compositional line of Shakarim's genealogy is a work written in the form of historical saga. The construction of the historical saga can be differentiated internally by the following subheadings: the first – the period of the Association of the Turkic, Oguz tribes of the Kazakhs; the second – the period of the Association of the Turkic-Mongolian tribes of the Kazakhs; the third – the history of the Kazakhs in the Golden Middle – Kipchak era; the fourth – the history of the Saka, Ottoman Turks; the fifth – the events of the period of the Kazakh Khanate; the sixth – the period under Abylai Khan of the XVIII century, the Kazakh-Kalmyk Wars. From this historical epic-chronicle of Shakarim, prominent figures in the history of the people (akyn-zhirau, batyrs, khans) are distinguished by a documentary character. The literary character of the Shakarim chronicle is determined from the point of view of artistic features. The author's own narratives are conveyed with lyrical and philosophical mystery, figurative phrases. By using a literary approach to writing chronicles, the poet was able to ensure that the work was perceived by readers with pleasure. The genealogy of Shakarim also has its share in the comprehensive development of artistic trends in Kazakh literature. It is obvious that the continued development of traditional models of Chronicle works in the history of Kazakh literature will strengthen the folk and aesthetic foundations of our national literature.

Scientists studying Shakarim's work say: “Shakarim traveled to Turkey and France with the wisdom of Haji Abai, toured Muslim countries, and saw the situation there with his own eyes”. The purpose of the trip was to gain enough knowledge and use this accumulated treasure for the country and for the people. It is true that Shakarim Haji, who read a lot of books and manuscripts in the libraries of Istanbul and Paris, got acquainted with the works of Ibn Arabi, Al-Farabi, Al-Ghazali and learned incalculable lessons[10, p. 89]. It indicates that Shakarim was a learned and erudite scholar of his time.

If we look at the history of the Kazakh genealogy, the history of the study of Kazakh genealogies, we can see that Russian scientists such as A. Levshin, V. Velyaminov-Zernov, N. Aristov, and G. Potanin made a great contribution to their recording. Among the chroniclers of the group of Kazakh thinkers are the Chronicles of M. Dulati, K. Zhalairi, “Zhangirkhan's Chronicle”, “Uly zhuz's chronicle” written by Sh.Ualikhanov, “Three zhuz's Chronicle” by A. Niyazov, “Three zhuz's Chronicle” by M. Shormanovich, “Chronicle of the Kazakh” by U. Buzheyuly, “Kazakh Chronicle” by Mashhur Zhusip, “Materials on the history of the Kazakh” by M. Tynyshbayuly (Tashkent, 1925) sources of documentary and scientific research on the origin of the Kazakhs, the formation of the Kazakh Khanate, and the Kazakh Chronicle.

The advantage of Shakarim Kudaiberdiuly's work “The Genealogy of Turks, Kyrgyz, Kazakh and their khans” over the above-mentioned genealogies is its historicity and wide range of sources. Another feature and advantage of the Shakarim's genealogy is that it is able to connect history with the Kazakh worldview, not only covers the past of the Kazakh people, but also reveals the final history of related and fraternal peoples.

Conclusion

The Shakarim chronicle is a cultural heritage that contains a lot of information from the history of our nation. The literary character of chronicle is first recognized by his narrative style. The work is told in the form of a historical story. Academician S. Kaskabasov assesses the

considered chronicles as part of the non-fabulous Kazakh folk prose in the form of “geneological stories”, emphasizing that they are a kind of historical legends, in which clans and tribes are somehow connected with historical events or individuals [11, p. 158].

In the chronicle of Shakarim, a whole is preserved, consisting of the unity of content and form inherent in literature. The literary character of the Shakarim chronicle can be attributed to the fact that it uses imagery, artistic techniques, and means of beautification inherent in the epic. In addition, folklore patterns, legend and mythical plots are found in the chronicles. In the ideological and compositional line of the Shakarim chronicle, the introduction of samples of folklore (myth, legend, historical stories) is also an artistic approach that complements the poetic nature of historical works. In the chronicle, the author’s descriptions of historical figures, geographical and toponymic names, ethnographic traditions testify to the literary and cultural significance of the work.

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