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Satdykova Nazeket Narimanovna

**Gymnasium № 42 "Akhnyat", History teacher
Republic of Kazakhstan, Uralsk city.**

E-mail: nazken76@mail.ru

SHANGERE CONTRIBUTION TO THE DEVELOPMENT OF KAZAKH CULTURE

Annotation. The article considers the creativity and socio-political activities of Bukeev Shangerey, he was a classical poet, public figure, translator, thinker who has his own position in Kazakh history, and who made a significant difference in Kazakh literature. During his life, he built beautiful and elegant houses, madrasa, school, and mosque from wood and stone, where he paid attention to the education of his relatives' children. He's the public figure who planted trees, cultivated gardens, cultivated crops and bred purebred cattle, paid special attention to art, science, education, and literature.

This poet translated the works of Russian classics such as M. Lermontov., Gogol N.V. In addition to mastering the Russian language, Shangerey mastered the Persian, Turkish, and Arabic languages at the Muslim madrasah. The French language is the one that he knew well. In 1911-1913, when the issue of publication of the "Kazakhstan" newspaper was raised in Uralsk city by the organization of Kazakh intellectuals, it was Shangerey who was very excited, encouraged, and provided financial assistance.

In addition, Sh.Bukeev's contribution to the culture of the Kazakh people was his bringing the best of the technology of that time - the art of photography - to Bokei region already in the 19th century.

Keywords: Artist; thinker; school; mosque; art; science; education; classic; Persian; Turkish; Arabic; French; intellectual; Kazakhstan; photo; technology; newspaper.

Introduction

The relevance of the article: "Our history is a thick history, the textbook is thin and thin, but more" - our compatriot Kadir Myrzaliev would like to say, these days, while reflecting on the past of our country, which raised the flag of independence and equalized the window with others, the decisions of many historical figures return. returns to the mouth.

However, it is sad that today's generation does not know anything about them. Textbooks and special literature about the biographies of the heroes who protected the country, lived a long life in the land, and remained immeasurably quiet about many historical events, did not open their mouths, or they did not open their mouths because of the new ideology white grade was given.



The purpose of the article: Our goal in researching the work is to study, present and analyze the social-historical activity of the famous poet and thinker Shangerey Bukeev from the Bokei Horde in the end of the XIX century, the end of the XX century, and the beginning of the XX century through historical data. It is a comprehensive disclosure of the personality of Shangerey Bukeev.

Shangerey Bukeev, was a classical poet, public figure, translator, thinker, who has his own place in Kazakh history, and who made a significant difference in Kazakh literature, is worth studying. Because, in the present period, there is a new impetus to study the activities and life paths of historical figures who tirelessly served the interests of the state and the nation in the era of unprecedented political exchanges at the end of the 19th and the beginning of the 20th century.

Research, presentation and historical data of the public-historical activity of the famous poet and thinker Shangerey Bukeev from the Bokei Horde of the end of the XIX century - the end of the XX century - the beginning of the XX century.

Shangerey Bukeev was born in 1847 in Zhaskus village. He lost his father at a young age and grew up without problems thanks to his grandfather's wealth. His father's younger brothers help him to grow into a man. Shangerey, who was fond of art and poetry since his youth, graduated from the Muslim madrasa in Uralsk and studied at the real school in Astrakhan. Later, he entered the cadet corps in Orenburg, where he studied Russian for two years [1,45].

Due to the education he received in Orenburg, he worked with the people while working as a magistrate in Samara province, got involved in many social and political affairs, and stood out with his opinions. After some time, he left his post and returned to his native place. He bought an estate in a place called Kolborsy, in the border region with Russia, built luxurious and architectural houses, a madrasa, a school, a mosque there, and educated the children of his relatives there.

He is also engaged in planting trees, gardens and crops. Raises breeding stock. Living alone in his home, engaged in hut building and hunting, Shangerey focused on literature, art, science and education [2; 300].

Research materials and methods

The level of historical works about Shangerey Bokeev is different. The poet's birth year, the first period of his life, the first predictions are recorded in the book "Anthology of Kazakh Poetry" published in 1940. It says that the poet was born in 1850, but in the short biography of Vali-Colom Khan published in the French press, it is stated in 1851. In 1934, Shangerey's stories were collected and the data of Nugyman Manayuly, who gave a number of information about him, was recorded from the mouths of the narrators of Aman, whom he studied, so he makes accurate and correct conclusions in his works. He writes about Sh. Bokeev's birth in 1847. The same story is reported by many scientists in the city of Shangerei. The work of Sholpanay Amanzholova, who collected information about the social and political life of Shangerey Bokeyev during his lifetime and published it in the press, is considered to be the main source of Shangerey studies. In 1997, he published an article about Sh. Bokeev called "Complete peace" in the 7-8 issue of Zhalin magazine [4].

M. Auezov is one of those who bravely penned the Shangerei novel despite being forbidden to write because of his aristocratic lineage in the Soviet era.



In volume 15 of his collection of works published in 1933 by M. Auezov [4], the poet attributes Shangerey, a public figure, to a person of the Russian nobility.

At the same time, he admires his poetic talent and evaluates him as a private, lyrical and independent poet. M. Auezov says that the poet and his poems are a "stupid, unintelligent" lyrical person [4;301], and Shangerey introduced features and idiosyncrasies that had never existed before in Kazakh literature [3;303].

Comprehensive information is provided in the works of Kh. Suyinishaliev, author of Sh. Bokeev, "Steps of formation of Kazakh literature" [5] and "Literature of the beginning of XX century" [6], compiled by K. Yergaliev. Maksat Tazhimuratov, a researcher, writer and historian, who made a significant contribution to the study of Shangerey during the period of independent Kazakhstan. In 1998, on the occasion of the 150th anniversary of Shangerey Bukeyev, he published a large-scale scientific and general monograph [6] entitled "Shangerey".

Research results

Shangerey Bokeev was a very talented person, at the beginning of the 20th century, he published many scientific works and published them in the press. In 1911-1913, when the issue of publishing "Kazakhstan" magazine was solved in the Urals by the organization of Kazakh patriots, it was Shangerey who proposed, encouraged and provided financial support for this matter. After that, he took part in many social and political affairs.

Shangerey has not yet received his appreciation as a public figure in Kazakh history. At the beginning of the 20th century, many scientific tricks were published in the press. In 1911-1913, when the issue of publishing "Kazakhstan" magazine was solved in the Urals by the organization of Kazakh patriots, it was Shangerey who proposed, encouraged and provided financial support for this matter. After that, he took part in many public and political affairs. Although there are few works of Shangerey Bokeev that have reached us, we can see from his legacy that the poet has a great influence on our written literature.

Shangerey's work is not only in poetry, but also in his life, he does nothing without surprising others.

For example, the tradition of holding a grand piano. Physshormonia has been a familiar instrument in Kazakh soil until the thirties of this century. A century ago, Zhangir had a piano specially bought from Paris. Among the aristocratic and social-political figures who continued this tradition in the Khan dynasty is Shangerey Bukeyev.

It is not a question whether this is an inheritance left by the grandfather, touched by Fatima's totash finger, or a worldly thing specially obtained from Petersburg, as it is said in the house. It is clear that the piano at the bottom of the Kolborsy bush breathed new life into the Kazakh art of singing, the part of the music that was lacking in the dombra accompaniment was now completed with the help of this Indian instrument, and the tradition of chim-chimdap tape romance began to spread within the Kazakhs.

At the same time, kushanyy was a great support for the art of Kurmangazy, who poured out his soul with a marching rhythm that did not match the range of the dombra, and began to search for genre forms [3; 264].

Shangerey had the best musical ability. Even the poet wrote a song by himself. According to Sholpanay Amanzholova's testimony, Shangerey's songs are currently



being performed by Maryam Baikonurova, the daughter of the poet's Kalbergen Karambetov.

Most of Shangerey's poems come naturally to works performed by voice, such as *therme* and *zeldirme*. The main two types of poetry in these are the seven-eight-syllable poem and the eleven-syllable stanzas, which have a single melody. Another distinguishing feature of Shangerey poetry is the abundance of consonants and vowels in it, which is also used in songs.

Sh. Bukeev's cultural contribution to the Kazakh people was to bring the best of the technical work of that time - photography art to Bokei land as early as the 19th century. Taking photo - at that time was advanced, included in the category of new art forms. Nicholay II, Lev Tolstoy was one of the first in Russia to be seriously interested in the art of photography. In 1901, during his visit to the royal palace in St. Petersburg, Shangerey received one such photo device from the hands of representatives of the royal authorities.

After arriving in the country, the poet quickly learned this art and produced the picture sitting in a separate room specially equipped by himself. It is not easy to print a photo in the field, where there is no direct current source, and the plate relies on the power of light. Of the photographs taken by Shangerey, there are now about ten available, but each of them is very well preserved, as the chemical requirements were precisely met, and they were copied on video quality, thick white paper.

Shangerey's skill in this field was superior to that of many photographers of his time, compared to the fact that his own image, taken by another photographer during the poet's hiding time, could not stand the test of time and was not suitable for revival. According to her cousin Madina, she keeps guests and relatives in front of the small black box for some time. This is the life of a person who thinks that photography is not a profession, but an art.

This is because, as the skill matures, the photographer expresses his own attitude towards the object through the photo-video.

Thanks to Shangerey's photography, today we have the opportunity to feel the breath of time a century ago and study examples of nomadic and sedentary culture, such as the Summer Horde and the Kymyz Horde.

What a pleasure it is that the precious images of our figures such as Bakytzhan Karataev, Zhansha Seydalin, Gumar Karash, Gabdolkakim Bukeikhanov and Makar Zhaparyly siklyd artists are forever copied on paper! [2; 301].

Taking photo is the beginning of the road that led to large-scale holographic imaging in the world, that is, to today's television. According to Sh. Amanjolava, Tsar Nicholay himself gave Shangerey the photo apparatus [1, 302].

At the end of the century, there was also a big upheaval in clay art - the American inventor Thomas Alva Edison in 1877 invented a device that records and reproduces sound using magnetic tape.

This sound recorder, called "phonograph" by the inventor himself, opened the way for the first time in the history of music culture to record an Indian artistic work on tape and distribute it in several versions.

Shangerey, the first professional photographer on our national soil, immediately responded to this news - he got a phonograph, which few people in the world can



afford, and brought it to the village. According to anecdotal evidence, Shangerey used to teach and record the voices of his family, songs, and even works he translated into Kazakh from Lermontov on the phonograph. Therefore, Makar, Alikey along with healthy mountain runners, the singers-drummers like Seyit of Utemis, Iskender of Kashkar, Iskender of Shyntas, Gendashi of Myshai, and Iskagy of Zhakyp, who are competing in the same region, will be able to hear the tunes and songs of the clowns like Shomat and Keset. Thus, the non-musical direction of phono culture, which teaches artistic speech, records theatrical scenes, and complete compositions, is optimally used.

In a short period of time, Shangerey and Gumar used the opportunity of the phonograph to collect instructions for oral literature, and thus to create the "Literacy Archive" as they called it, compared to the systematic publication of textbook collections that were relevant for their time, such as "Shayr", "Kokseldir" [3; 268].

The most valuable part of the poet's phono-culture for today's generation is, of course, related to the collection and mastering of our musical heritage. If the Shangerey phonograph had been preserved, today's generation would have heard the natural voice of well-known representatives of the clay art, music researchers would have found the default performance of many of our songs, and the phonograph we would have been the connecting link between the skilled producer-performer and the listener have understood how much he was able to influence the style of performance, how the song, which was sung before, and how it changed before recording. Chaliapin's and Caruso's voices, which were once recorded in countries with advanced culture, would be cleaned and copied into stereo sound, creating a new sound space.

No matter, the source of our national phonograph culture - the Shangerey Phonograph was once owned by P. I. Pashina, A. Zhemguzhinov, A. F. Eichhorn, V. A. Mashkov, G.I. The instruments used by researchers like Giesler to record Kazakh songs are not available to us today.

In 1917, when the tsar abdicated and the political will of the people came to power, Alikhan Bukeikhan also had one idea to make Shangerey the head of the country, and perhaps make him a khan. It is not known how the poet himself viewed this intention. However, from the point of view of scientific-factual comparison, the time when Shangerey was most actively involved in public affairs corresponds to the last period of 1909.

Shangerey was involved in the affairs of small-scale government in the country earlier. It is vain to say that in the later Renaissance period, Shangerey became private, walked on foot, and lay down in his sleep like a squire. The poet did not give up being a complete scholar in the work he had done in front of him. He is an experienced judge who is well versed in Shari'ah law and has been directly involved in the proceedings of the Public Prosecutor's Office (Civil Court), which examines and judges civil cases. Only the most difficult arguments are presented. Shangery held her hand, but the crowd did not kiss her head. However, if he goes to the market to shoot, people will buy gold. Because one of them is like a herd, it's a good idea. Although Alakan did not do menial work because he was old, Shangerey was interested in farming from an early age. Since November, he is free to hunt, chase the enemy, fight, and eat. If he was more skilled than him, he would be a master of artefacts. But the aristocratic teacher, kirpiyaz, konil tügel - could not turn away. On the other hand, cultan mald's 40 calls and 40 returns did



not stop the angry race. It is especially important for princes to adjust their hair. Tulpard'i ranit'in from kul'Inshag [9, 52b].

One can say that Shangerey's work is a mirror of his life. His thoughts on life, including various aspects of social life, love, friendship, spirituality, nature, phenomena, art, education, science are the twin of his creativity. His social thoughts and ideas are sometimes created in accordance with the reality of life, and sometimes they are disturbed by longing for the past. He puts his own spin on the surroundings and accepts the changes in the world with sadness. The old people, the old zaman, the old rich are no longer there. It is feared that such men will no longer reproduce.

In 1918, Shangerey Bokeev first visited Kölborsin and settled in Zhaiyk city [10; 266].

Abdol Bokeev, the author of the events of these years, himself told us that in January 1918, Shangerey, together with his cousin named Bakhsh, went to the Akbakai meadow in the hands of the Aktars, to be treated by the doctor Dauletshe Kusepgaliyev. "Soon, the company's voice will be heard, and Gabdolgaziz Musagaliyev and others will be accused of it," he wrote. S. Zimanov, S. Dauletova, M. Ismagulovs come and go.

There is no data that would allow us to look directly into the life of the poet after the fall of Alashor. The only one written by Nugyman Manayuly is "Shangerey died of leprosy in January 1920, in the village of Dauletshe, son of Kusepkali, in Akbakay, Zhypity district."

In any case, one of the famous Kazakh poets, who went down in history with his own name without his surname, the right-wing singer of the era, the mind of the poets, the poet of the poets - the heart of Shangerey, stopped beating at the age of seventy-four years.

Shangerey translated Lermontov's poem "The Fugitive". "The Fugitive" was published in 1838. A year ago, the poem of a very young man, who impressed the pioneer community with his single title "Akyn elimine", in addition to his liberating spirit, delighted the audience with his poetic power, brevity, and beauty. Some of the authors of Lermontov's work assume that the poet, while writing this work, copied the book "The Road Leads" by a French poet who was published in those years. During his stay in the Caucasus in the 20s, he heard a song of the Kabard-Sherkes people. It is special that the song depicts young soldiers who are trying to escape from the community because they have survived the war with the enemy. Now some researchers point out that the similarity between this legend and Lermontov's poem is only due to the unity of spirit and similarity [11, 71].

If we say that Shangerey translated his poem usually, a poet-writer looks at the art of translation as a skill. Also, he goes to collect food without drinking, to "take a break" from the genres he is constantly busy with. One of the most important tasks of the art of translation is literary education, that is, to introduce the community, especially the "exploded" young people in the literary village, to the best models created by the world literary process. No matter which of the motivations, the writer first of all looks for a pen whose nature is close to his own, harmonious, harmonious, harmonious. From this point of view, there are quite a few things in common that bring Lermontov and Shangerey closer together.

Both of them considered their own art. That's why both of them show their own pioneering spirit, which they chose for their book like a single paddle in their life.



There are a lot of things that have not been explained about Shangerei's social and political views and activities. The data is useless. The materials given by the historian Mustafa Ysmagulov are preserved in the West Kazakhstan regional history museum in our city. There he fell in love with Ainek Eralieva, who was brought up by Shangerey as if he were his own daughter. According to Osy Ainek Yeralieva, according to the recorded information, it appears that Shangerey beheaded a group of famous people of the region in his house. Bakytzhan Karataev, Gabdulgaziz Musagaliyev, Gumar Karash, Eleusin Buirin and it was Sembaev and Mustafa Kokebaev and Salimgerey Nuralykhanov, who are in close contact with the well-known Azerbaijani educator Nariman Narimanov, came from Astrakhan. In one of the events, Shangerey tells the audience about the issue of publishing Kazakh language. He even suggests the name of the magazine.

The religious group gathered at the public meeting in Bokei decided that it is necessary to inform the people about the state of Aman and to further develop the cultural and educational activities. In September 1910, Eleusin Buirin, the people's teacher of Ishki, applied for the permission of the Uberinian leaders to publish the newspaper. Then the governor, who decided to satisfy the request of the right-wing governor, issued a license in January 1911, which gave permission to publish a Kazakh newspaper once a week with the name "Kazakhstan" with Russian addition.

The program of the newspaper includes government decrees, public issues, agency telegrams, local news, stock exchange, fire chronicles, various external and internal messages, news of events. The first two editions were published by the Okur and Apresyants publishing houses in Astrakhan. Editor E. Buirin, with the support of local Atar publishers, made contacts with Caucasian newspaper publishers due to difficulties in newspaper publishing. Taghiev from Haji Zeynelgabi in Baku donated 1000 com to the publishers of "Kazakhstan" newspaper. However, the production of razet was transferred to the city of Ural due to financial difficulties [12;17].

However, during that chaotic time, around 1917, he left his home in Kölborsy and moved to a place called Akbakay in the current Karatobe district. There, he isolated himself from the turmoil, battling his illness alone. He passed away from tuberculosis in January 1920 in Akbakay. The spiritual significance of the poet's life journey was likely influenced by the library established by Jangir himself during his time in the Orda. Until the 1860s, there were no libraries in the Bokei Khanate aside from the khan's own collection. Graduates from the Orenburg Cadet Corps had no opportunities to study in the steppe for a long time. To address this situation, the General-Governor recognized the need for a library and allowed subscriptions to periodicals and religious literature. By January 1, 1891, under the Temporary Council, the library had a collection of 592 volumes and 227 works, and the library's resources continued to grow each year.

Thus, the Bokei Orda became a center of material and spiritual culture for the Kazakh people. In 1841, the first Kazakh school teaching Russian subjects was established in the Orda, aimed at training future leaders who would study in educational institutions in the inner cities. The children of the noble class, like Shangerei, could not fully benefit from this opportunity. According to researchers of Orda history, such as Mereke Qulkenov, Rakhymzhan Otarbayev, and Qabdeshtyn Idyrysov, the future poet Jangir was educated in this school.



In the mid-1850s, when Shangerei reached school age, about thirty children studied in the school (officially referred to as a "uchilishche"). Until 1848, the school was funded by the khan's treasury, and later it began to be financed by 1,400-1,500 silver tenges collected annually from the population. Those from poorer families were accommodated in a dormitory system and studied at the school, while others commuted from home.

There is no specific data on the exact age at which students were accepted, but archival documents indicate that "students' ages ranged from nine to twenty-two," suggesting that children were likely accepted starting at nine. Based on this, Shangerei would have attended school around 1856-1857. The school, established in 1841, operated under a four-year curriculum until it was restructured in 1879. This is evidenced by the fact that the first group of students admitted in 1841 included notable figures such as Mukhammed-Salyk Qabazhanov, Makash Bektukhambetov, Sultan Shalabayev, Myrzagali Sangyrykov, Yusup Niyazov, Sultanmakhmud Zhantorin, Arystangerei Bokeikhanov, and Zulkarnay Nurlikhanov, who entered the Orenburg Cadet Corps in 1845. Therefore, the school had a four-year duration. Accordingly, Shangerei would have completed it around 1860-1861, at the ages of thirteen to fourteen.

Researchers have differing opinions regarding the poet's final education. Nughiman Manayuly writes that Shangerei entered the Orenburg Cadet Corps but left it two years later without graduating. This information has been accepted by recent researchers and included in subsequent article collections.

Kazhym Jumaliev fully accepts Manayuly's data, stating that Shangerei graduated from a real school in Astrakhan, but he added some details from his side. Mukhtar Auev writes that he "studied in a school preparing military officers, such as the real school and the cadet corps" [3, 297].

Recent researchers, including Nabiiden Autaliev, support the idea that Shangerei did not attend a real school but rather the Astrakhan Gymnasium. These two pieces of information are mostly speculative. Generally, the noble lineage did not study at a real school. This semi-military educational institution trained minor officials, and individuals from the general populace could apply, while the noble class and their descendants were directed towards the Cadet Corps. It is likely that Gubaydolla helped Shangerei secure a place in the noble class by serving the Tsar within Russia itself. According to Manayuly, Shangerei served for a short time in the Samara region under the guidance of his brother Gubash. Kazhym Jumaliev, who was well-acquainted with the historical information about Shangerei, added that the poet would soon return to his homeland, acquire land, and be registered in the list of nobles in the Samara region. Shangerei was the second person from the Bokei lineage to join the noble class under the patronage of the Tsar. The first was Jangir Bokeuly himself, who received this title 17 years after ascending the throne in 1840.

Conclusion

Although Shangerey Bukeev's works have reached us, we can see that the poet was a great representative of our written literature, even though his small legacy. Shangerey is a great lyricist who wrote mostly love and nature lyrics. He is a poet who



was nourished by the rich heritage of oral literature of our people, Russian Tatar literature.

Shangerey Bukeev was a teacher, adviser, thinker of many cultural and political figures, sympathizer, support of his relatives, and most importantly, he was a secretive, talented poet, great thinker who worked hard for the country.

The researchers estimated that Shangerey's unique feature, that he kept away from society, gathered only artists in his neighborhood, and spent his life alone in his own place, was called "individualism".

Shangerey Bukeev wrote about life, longing for the old times, science and education, love, friendship, hut, natural phenomena, his own life: "Brother, you are more intelligent", "One day, my heart is young", "Kheyil atyp kuliya", "Kosayak", "There are poems "The passage of life", "Deceitful liar".

In his poems, the poet Sh. Bukeev, urging young people to study science, wrote:

Science is a bit more extreme,

Every inexhaustible branch has fruit.

Every art is a result of that fruit.

Edison was the scientist who did it

A lazy person who cannot read is not as ignorant as us.

Many people are hungry from the bottomless river.

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Сатдыкова Н.Н.

ШӘНГЕРЕЙДІҢ ҚАЗАҚ МӘДЕНИЕТІНІҢ ДАМУЫНА ҚОСҚАН ҮЛЕСІ

Аңдатпа. Мақалада қазақ тарихында өзіндік орны бар, ал қазақ әдебиетінде сара жол салған классикалық ақын, қоғам қайраткері, аудармашы, ойшыл–Шәңгерей Бөкеевтің шығармашылығы мен қоғамдық-саяси қызметі туралы баяндалады. Өз заманында ағаштан, тастан сәнді де сәулетті үйлер, медресе, мектеп, мешіт салғызып, онда өз туыстарының балаларын оқытуға көңіл бөлген. Ағаш отырғызып, бау-бақша, егін салумен де айналысқан және асыл тұқымды мал өсірген қоғам қайраткері өнер, ғылым, білім, әдебиетке ерекше ден қойған. Орыс классиктері М. Лермонтовтың, Н. В. Гогольдің шығармаларын аударды. Шәңгерей орыс тілін меңгерумен қатар, мұсылман медресесінде парсы, түрік, араб тілдерін қоса меңгерген. Әсіресе жетік білгені француз тілі болады. 1911-1913 жылдары қазақ зиялыларының ұйымдастыруымен Оралда «Қазақстан» газетін шығару мәселесі көтерілгенде бұл істі ұсынып, жігерленіп, әрі қаржылай көмек берген де осы Шәңгерей болатын. Сонымен қатар, Ш.Бөкеевтің қазақ халқы үшін мәдениетте қосқан үлесі оның Бөкей жерінде ХІХ ғасырдың өзінде-ақ сол заманның техника ісінің үздігі – фото өнерін әкелуі.

Кілт сөздер: Қайраткер; ойшыл; мектеп; мешіт; өнер; ғылым; білім; классик; парсы; түрік; араб; француз; зиялы; Қазақстан; фото; техника; газет.

Сатдыкова Н.Н.

ВКЛАД ШАНГЕРЕЯ В РАЗВИТИЕ КУЛЬТУРЫ КАЗАХСКОГО НАРОДА

Аннотация. В статье рассказывается о творчестве и общественно-политической деятельности Шангерая Бокеева-классического поэта, общественного деятеля, переводчика, мыслителя, который занимает свое место в истории казахского языка, а в казахской литературе проложил свой особенный путь. В свое время он построил роскошные и архитектурные дома из дерева, камня, медресе, школу, мечеть, где уделял внимание обучению детей своих родственников. Общественный деятель, который также занимался посадкой деревьев, садоводством, земледелием и разводил племенной скот, уделял особое внимание искусству, науке, образованию, литературе. Он переводил произведения русских классиков М. Лермонтова, Н. В. Гоголя. Помимо владения русским языком, Шангерей также овладел персидским, турецким и арабским языками в мусульманском медресе. В совершенстве овладеет французским языком. В 1911-1913 гг. казахская интеллигенция подняла вопрос о выпуске газеты «Қазақстан» в Приуралье.

Кроме того, Ш. Бокеев владел искусством фототехники в Букеевских землях еще в ХІХ веке, что стало особенным вкладом в культуру казахского народа.

Ключевые слова: Художник; мыслитель; школа; мечеть; искусство; наука; образование; классик; персидский; турецкий; арабский; французский; интеллектуальный; Казахстан, фото; техника; газета.