

UDC 17.82.31; IRSTI 821.512.122

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THE IMAGE OF HISTORICAL FIGURES IN THE NOVEL BY Kh. YESSENZHANOV

Abstract. The article examines the relevance and significance of historical personalities and events in the trilogy “Aq Zhaiyk” by Hamza Iksanuly Yesenzhanov, a painter who contributed his handwriting to the twentieth century literature in the history of Kazakhstan. The history of October revolution in West Kazakhstan Region is described in comparison with the events presented in the trilogy. The first book is “About the Revolution”, the second book is “Strengthening”, and the third book is the trilogy “Degtyariy Period”, is devoted to the life of historical figures, who took part in the revolution, and it defines the mastery of the writer, who was able to combine the reality of life with the reality of art. The author wrote the trilogy from March 1918 to February 1919 in three books, a trilogy of six parts, fifty chapters and one hundred and eighty-two episodes.

The relevance of the study reveals the historical reality of the trilogy, which weighs up the country's history in an unforgettable way, and shows how the reality of life overlaps the reality of art. The scientific significance of the research work will highlight how the “Aq Zhaiyk” trilogy was written. The lives of individuals who took an active part in the historical events based on the trilogy will be revealed.

The research material is taken from Khamza Yesenzhanov's trilogy “Aq Zhaiyk”, from the book “The turbulent years” by the famous revolutionary figure G. Churin, and from history textbooks and archival materials. The results obtained at the end of the study suggest that the features of historical heritage found in folk prose are deterministic.

Keywords: novel, trilogy, historical work, image, genre, personality, prototype.

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Х. Есенжанов романындағы тарихи тұлғалар бейнесі***Бізге дұрыс сілтеме жасаңыз:**

Amangalieva A.E., Soylemez O. The Image of Historical Figures in the Novel by Kh. Yessenzhanov // Ясауи университетінің хабаршысы. – 2023. – №2 (128). – Б. 65–78. <https://doi.org/10.47526/2023-2/2664-0686.06>

***Cite us correctly:**

Amangalieva A.E., Soylemez O. The Image of Historical Figures in the Novel by Kh. Yessenzhanov // Iasau universitetinin habarshysy. – 2023. – №2(128). – Б. 65–78. <https://doi.org/10.47526/2023-2/2664-0686.06>

Аңдатпа. Мақалада қазақ тарихындағы XX ғасыр әдебиетіне өзіндік қолтаңбасымен келген саңлақ суреткер Хамза Ықсанұлы Есенжановтың «Ақ Жайық» трилогиясындағы тарихи тұлғалар мен оқиғалардың өзектілігі және маңыздылығы зерттеледі. Батыс Қазақстандағы Қазан төңкерісінің тарихы трилогияда берілген оқиғалармен салыстырыла суреттеледі. Бірінші кітабы «Төңкеріс үстінде», екінші кітабы «Шыңдалу», үшінші кітабы «Тар кезең» деп аталатын трилогияда төңкеріске қатысқан тарихи тұлғалар өміріне тоқталып, өмір шындығын өнер шындығына ұштастыра білген жазушы шеберлігі айқындала түседі. Жазушы трилогияны алты бөлім, елу тарау, жүз сексен екі эпизодпен суреттеген үш кітапқа 1918 жылдың наурызынан 1919 жылдың ақпанына дейінгі он бір айлық оқиғаны бөліп-бөліп жазған. Мақалада қаламгердің тарихтан алшақтамай, өмірдегі аласапыран оқиғалар шындығын сақтай білген шынайылығы, сюжет құру, кейіпкерлерді сомдау ерекшеліктері анықталады.

Зерттеу жұмысында алға қойған мақсат-міндеттерді шешу, негізгі дереккөздерді жинау барысында жаппай сұрыптау, жүйелеу, талдау, салыстыру, авторлық сөз қолданыстарын баяндау әдіс-тәсілдері қолданылды.

Зерттеудің өзектілігі өз тарихын әділ таразылап, елдің кешегісін мәңгілікке ұмытылмастай етіп салмақтаған трилогияның тарихи шындығын ашып көрсетіп, өмір шындығының өнер шындығында қалай көмкерілгенін бейнелеуден тұрады. Зерттеу жұмысының ғылыми маңыздылығы барысында «Ақ Жайық» трилогиясының қалай жазылғаны сараланады. Трилогияға арқау болған тарихи оқиғаларға белсене қатысқан тұлғалар өмірінен сыр шертіледі.

Зерттеу материалы ретінде Хамза Есенжановтың «Ақ Жайық» трилогиясынан, белгілі төңкерісшіл қайраткер Х. Чуридің «Дауылды жылдарда» атты еңбегінен, тарих оқулықтары мен архив материалдарынан мәліметтер алынды.

Зерттеу жұмысының соңында алынған нәтижелер халық прозасында кездесетін тарихи мұраның ерекшеліктерін айқындайды деген қорытынды жасауға мүмкіндік береді.

Кілт сөздер: роман, трилогия, тарихи шығарма, образ, жанр, тұлға, дилогия, прототип.

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Образ исторических личностей в романе Х. Есенжанова

Аннотация. В статье «Образ исторических личностей в романе Х. Есенжанова» исследуется актуальность и значимость исторических личностей и событий в трилогии «Ақ Жайық», написанной выдающимся художником слова Хамзой Есенжановым, пришедшего в казахскую литературу XX века со своим индивидуальным почерком. История Октябрьской революции на территории Западного Казахстана описывается в сравнении с событиями, представленными в трилогии. Писатель написал одиннадцатимесячную историю с марта 1918 года по февраль 1919 года в трех книгах, иллюстрировавших трилогию шестью частями, пятьюдесятью главами, сто восемьдесят двумя эпизодами. Первая книга трилогии называется «Накануне переворота», вторая книга – «Истина», последняя, третья книга «Крутое время», все они посвящены гражданской войне и установлению Советской власти в Западном Казахстане. В изображении героев романа раскрывается мастерство писателя, умеющего сочетать реальность жизни с реальностью искусства. В романе чувствуется

искренность писателя, который сумел сохранить реальность бурных событий того времени, не отвлекаясь от истории, особенности построения сюжета, раскрытия образов персонажей.

В исследовательской работе использованы методы и приемы массового отбора, систематизации, анализа, сопоставления, изложения авторских слов при решении поставленных целей и задач, сбор основных источников.

Актуальность исследования отражает то, как реальность жизни переплетается с реальностью искусства, раскрывая историческую реальность трилогии, в которой справедливо описывается жизнь простых людей в тот исторический период, и увековечивает вчерашний день страны.

В ходе научной значимости исследовательской работы проанализировано, как написана трилогия «Ак Жайык». В трилогии рассказывается о людях, принимавших активное участие в исторических событиях. Материал исследования взят из трилогии Хамзы Есенжанова «Ак Жайык», работы известного революционного деятеля Х. Чурина «В бурные годы», учебников истории и архивных материалов.

Результаты, полученные в конце исследовательской работы, позволяют сделать вывод о том, что они определяют особенности исторического наследия, встречающиеся в народной прозе.

Ключевые слова: роман, трилогия, историческое произведение, образ, жанр, личность, диалогия, прототип.

Introduction

The fruits of our nation's spiritual life are the source of fiction: proverbs, poems, legends and fairy tales from the earliest eras, Kazakh literature is poetry filled with thought and feeling, prose wrapped in reality and skill, criticism of excess and deficiency, high-quality and weighty dramaturgy. Although Kazakh prose, which originates from legends telling the stories of the past, began long ago in the form of a small genre, it entered the large genre at the beginning of the twentieth century. Any theme in literature has information about what is happening in society, which comes from the distinctive patterns, if we view literature as an artistic representation of life. You can see the broad range of subjects covered in Kazakh literature history [1, p. 26]. Numerous issues are abundantly handled in 20th-century literature and are conditionally categorized as historical, environmental, political, social, man of art, love, production, etc.

There are many works depicting the days of struggle for a new life, various events that happened to the people, conflicts between classes. Many novels, stories, short stories and essays have been written on this subject. In the post-war years our literary center was full and writers began to write with all their energy. One of the writers came from the front, another returned from other trips, bringing many of their complex works, written in the language of imagery and pictures. One of them was Khamza Iksanuly Yessenzhanov.

From the very beginning, since his childhood he was fascinated by the world of writing, a writer who started literature and came off in a sack, spends many years in an iron cage with the salary of a "nationalist". Kh. Yessenzhanov who gave birth to the most difficult genre of the Word of Edification in the Kazakh literature, the novel-trilogy, enriched the history of our native literature with the trilogy "Aq Zhaiyk" [2, p. 130]. This work of the writer is a chronicle of historical knowledge which describes with genuine skill the path of our people to the revolution, the civil war, the era of collectivization, and the painful and suffering fate of liberationists striving to build a new life. The whole trilogy of novels demonstrates the author's wide knowledge and talent. All three books of the novel are deeply and comprehensively illustrated by the conflicts of the characters living in the Time of Troubles and accompanying a heavy and tragic tragedy of that period. Their

fates at the level of personality, the image of historical personalities are rationally presented with artistic inspiration and masterful writing.

“Aq Zhaiyk” trilogy is the subject of Khamza Yessenzhanov’s long reflection. It is not the state of one man or family; it is the history of the revolution, the history of the country. Images of hundreds of people are created here. Characters, whom we have not met before, though familiar in appearance, with unfamiliar behaviour and inner world, appear and appear in droves. By the skillful hand of the artist, various sculptures are filled with life, standing before the eyes with their own language and style of speech. The character of the Kazakh people, the national form of the work and we see different personalities and find typical surroundings. We unmistakably recognize an image painted in national colours. He wrote the three volumes of the novels “Aq Zhaiyk”, “Many years later”, and “The Junisov Brothers” within ten to fifteen years. Although the writer suffered from asthma in exile in Siberia, he did not succumb to his illness and left a novel-dialogue consisting of three books as a legacy to his people. The writer painted epic sweeping pictures of the people’s struggle for freedom during this historical period.

The novel’s starting line is Khakim Junisov’s life, his bright times. This bright life was not just a simple one, it played with the lives of several people, several groups, and especially Khakim’s two younger brothers, who had a bright future. Even after the idea was only fully written down in 1947, the writer continued to pursue it for another ten years. Then a new idea was born: to describe the period when Khakim, the eldest of the Junisov brothers, became a man and took his rightful place in society, and to describe the path to finding freedom and equality. We can see that these ideas were of great concern to the writer from his words: “I have no dream, even if I die after Aq Zhaiyk” published and disseminated among the people. Thus, the writer’s dream came true, the event is the historical days of the Great October Revolution reached West of Kazakhstan, the author’s novel was called “Aq Zhaiyk and three books were published.

The first book is called “On the Revolution” it is the first riot on the bank of the Zhaiyk River, the conflicts between the Sovdep and the Voysko government, excerpts from this first book, which shows Khakim’s image fluttering under the steam of unknown public youth of 1957 were published simultaneously in the 3rd issue of the West Kazakhstan regional newspaper “An October Flag”, in the 5th and 6th issues of “Leninskaya molodyozh” and in the October issue of “Kazakh literature”.

The second book is called “Hardening”. The first excerpts of the second book, filled with various events following the arrested leaders of the Sovdep, Kazakh-Russian peasants yearning for freedom, Khakim the revolutionary who followed A. Aitiyev, were published in 1959 in the newspaper “Socialist Kazakhstan” and in several issues of the West Kazakhstan regional newspaper “An October Flag”.

The third book is called “The Narrow Period” which is filled with what seemed to be great struggles, finally the narrow period and the village of Azattyk. The first extracts from this book were published in the newspapers “Socialist Kazakhstan” in 1964, “Leninskaya molodyozh” in 1965, in the journal “Zhuldyz” and in the newspapers “Ural Region” and “Put’ kommunista”.

Materials and methods

The “Aq Zhaiyk” trilogy, depicting the revolution and civil war on the banks of the Zhaiyk River (Ural), with Targyn and Tarlan, whose words were like a blizzard and his horse’s hooves dusting along the Zhaiyk, became a favorite book of many. This trilogy quickly attracted the attention of researchers as it was the author's main book. With the publication of the collection of novels, articles began to appear in the press.

M. Sholokhov states that “Aq Zhaiyk” trilogy is a real work full of interesting stories written in simple and clear language, without artificial words. At the same time A. Kekilbayev writes about Khamza: “Every page of Khamzeken’s (Khamza Yessenzhanov’s short name) works is written with every word, every movement of rare nobility. However, everyone can see high intelligence. His life is a fine example of courteous and polite service, both in quiet life and in art, without saying “my

country”, “my homeland” and “my people”. And T. Akhtanov writes that he is a great writer: “His novels have made an indelible contribution to the widest epic genre that has taken a unique place in our literature, illuminating the life of the people and the history of the country”. Judging by the assessments of connoisseurs of artistic representation, we know that Kh. Yessenzhanov is a unique writer who, unlike others, has demonstrated his own artistic handwriting, artistic approach, curiosity, courage and spiritual culture.

Many critics immediately after publication of trilogy “Aq Zhaiyk” called it a watershed in the writer’s work. However, there were also writers who considered the trilogy a work worthy of Kh. Yessenzhanov. For example, a number of writers published articles in Ural Region, Socialist Kazakhstan, and Kazakh Literature, where they shared their impressions. They include M. Karatayev who wrote an article titled “The Courageous Talent” for the trilogy, M. Bazarbayev who wrote “The Ardent Talent”, Z. Kabdolov “The Singer of Struggle and Victory”, G. Belger “The Master of Wise Life”, Z. Serikkaliev “The Singer of Modernity” , B. Oishybayev “Modern Paintings”, Z. Sisengaliyev “Legacy Left by Brother”, A. Kekilbayev “Noble Citizen”, T. Akhtanov evaluated the writer as a “multi-faced and mysterious artist”.

One of them focused on the content of the trilogy, one on the style, and the other on the hard work of the writer. Later, Kh. Adibayev in his work titled “Time and Writer”, and T. Tokbergenov in his work named “Chapter Nine” analyzed the trilogy “Aq Zhaiyk” as a whole in and focused on the achievements and shortcomings of the writer.

Admiring his feat of completing three major volumes in seven years, Kh. Adibayev calls the composition of the work “a composition found in classic novels” and observes that the trilogy’s main flaw is the pursuit of a theme. And T. Tokbergenov analyzes the actions of the characters and their images.

M. Atimov and Z. Serikkaliyev, researchers, made a special contribution to the study and systematization of Kh. Yessenzhanov’s life and work. M. Atimov in his work titled “The Style of Kazakh Novels” analyzed the trilogy in details, which focused on the general biography of the writer, although unscientific. The writer identifies seven characteristic stylistic features in the written style of Kh. Yessenzhanov. He notes that these are evident in the rich language and artistic style of the work.

Z. Serikkaliyev devotes the second chapter of his dissertation “Some Problems of Modern Kazakh Historical Novel” to “Aq Zhaiyk” trilogy which he defended in 1968 in the Abay State Pedagogical Institute as a Candidate of philological sciences. Later these thoughts were expressed in the works “The Melody of the Years” published by publishing house “Zhazushy” in 1971 and “Aq Zhol” published by the same publishing house in 1990.

Z. Serikkaliyev raises issues of the trilogy “The Man Buried Underground, or the Phenomenon of Character”, “Historical Truth and Artistic Solution”. Kazhymukhan, who has not been touched by any criticism, focuses on the description of Mambet’s images and notes the peculiarities of the writer’s use of dialogue and monologue.

M.O. Auezov, a world-famous writer, praised this novel and said: “The trilogy “Aq Zhaiyk” by Kh. Yessenzhanov is the first work written in the European style. Kh. Yessenzhanov is a writer, who did not write in such new plot, in European style. This is how M. Auezov assessed trilogy “Aq Zhaiyk” by Kh. Yessenzhanov, who came to literature of XX century with his own signature, and when he was talking about author as he was leaving the world, looking back to the future, he said: “The second productive group is Mukhamedjan, Khamza, Zein. It is only fair that you think to understand them more. They are young and energetic talents who are long gone. They bring life support and creative inspiration!” he said.

B. Maitanov, Doctor of Philological Sciences, professor and well-known literary critic, focuses on the work “Kazakh Novels and Psychological Analysis”, published by the Sanat Publishing House in 1996. The writer particularly appreciates the writer's skill in portraying the

beautiful Mukarama and the way Hakim, Mikheev, Dmitriev and other characters reveal their inner psychological state through actions rather than words. The trilogy was praised by G. Musrepov and the classic of Russian literature, M. Sholokhov, he adds at the end.

As a theoretical basis of the work, scientific opinions of other research works such as A. Baitursynuly, Z. Kabdolov, M. Atymov, Z. Serikkaliyev were used.

Literature consists of cognitive and aesthetic categories that are constantly changing and being updated in connection with social development. Therefore, it is important for future generations to study the personality, creative individuality, artistic quests and worldview of the artist who contributed to the development of literature, and to recognize the development of literature of that era. The feat of Kh. Yessenzhanov is unique, that is why his fateful friend M. Karatayev called him as a great writer and “resolute talent”.

A product of the popular mind and spiritual life, literature is a work of art capable of comprehensively illuminating the phenomena of life. Apart from the artistic perfection of human consciousness, it shows the past and present life. A brilliant talent who quickly rose to the heights of Kazakh literature, since childhood Kh. Yessenzhanov was fascinated by the world of literature, and in his youth he took up the pen and engaged in public affairs, spending many years behind bars on false accusations of “nationalism”. The writer himself said of this: “The flowery spring of my life went very smoothly, because together with my friends I got an education, and most importantly, I got the name of a writer. After a beautiful and meaningful spring, I lost summer completely and forever. But by living in faith and struggling, I achieved my golden autumn.”

The writer, who specifically began with literature and then separated from it, spent nearly twenty years away from his world, and when he returned to the countryside, he wrote three volumes of novels in just four or five years. A previously unknown name, he would soon become a well-known writer of national literature. One of the few artists who left behind an immortal word, his native talent is the story of the fierce struggle for the establishment of Soviet power in western Kazakhstan, the story of the great upheaval of the Kazan Revolution which shook the world, and an artistic depiction of the centuries-long struggle and national liberation struggle in the Zhaiyk – the trilogy “Aq Zhaiyk”.

Results and Discussion

A brilliant artist of the word, who left behind an indelible word, the trilogy, a dialogue full of truth and mystery, thought and image, feeling and image, reason and philosophy is five volumes of historical and revolutionary novels that are linked together and emerge from the trilogy “Aq Zhaiyk” by Kh. Yessenzhanov, a remarkable master of the written word, is a work full of historical personalities and events.

“Aq Zhaiyk” is now in the hands of a generation that has not forgotten its greats, is the story of the fierce struggle for the establishment of Soviet power in Western Kazakhstan Region. The October Revolution remained the story of the upheaval that shook the world. The history of centuries-old struggles, of national liberation struggles, of artistic painting. The details of the military government established by the Russian Cossaks of the Urals and the Alashorda khanate are fully illuminated here. It is a work that goes deep into the abyss of life of the Kazakh people of that time. Each story here is based on a documentary reality, each hero is a historical figure and each type is a prototype.

“Who are the protagonists of “Aq Zhaiyk” trilogy among historical figures? Looking for answers to these questions, they are the people who founded the first regional Soviet deputy in the Urals in 1918, students of a Ural gymnasium, a Bolshevik who spent several years in hard labor, a representative of the Petrograd proletariat, a son of a Russian settler farmers fan and many others. One was the lawyer B. Karataev, another Pavel Chervyakov, a teacher at the Dossor working faculty, and the others were A. Aitiev, M. Ipmagametov, A. Ipmagametov, the soldier I. Belan, G. Alibekov, the first chairman of the Soviet Deputy, an ardent agitator and eloquent orator Dmitriev.

As part of the legendary 25th Chapayev division, he was one of the founders of the Kazakh independent cavalry brigade, which fought with the Guardsmen and Alashorda on the Aktobe and Ural fronts, and was the political commissar of this brigade. In 1918, the White Guard “military government” of the Urals arrested B. Karatayev and held him in prison for eleven months, and finally the White Guards tribunal ordered him to be shot. This sentence was not implemented only as a result of the 25th Chapayev division making a surprise attack on the city of Urals at the beginning of 1919 and driving the White Guards out of the city [3, p. 130].

In addition to creating collective images of men who fought for the freedom and happiness of the people suffering from colonial oppression (Hakim, Alibek, Adilbek, Sholpan, Nurym), the author skillfully depicted the life path of real people in history (Dmitriev, Aitiev, Karataev, Belan, et al). For example, the writer describes B. Karatayev as follows in the section “Narrow period” in the third book of the “Aq Zhaiyk” trilogy. “Bakytzhan Karatayev”. A well-known person of a region whose name is Bake. He is also the chief prisoner of the prison. Bakytzhan is still not a hunched over paraplegic. Even though he is almost sixty years old, he still has the same old body shape and strength. Although the nine months of iron cages have weakened the spirit, the mind is alert and the mind is clear. Although the nine months of iron cages have weakened the spirit, the mind is alert and the mind is clear [3, p. 77].

The story of B. Karatayev in the trilogy covered with historical data from the West Kazakhstan Region is fully presented in the third book of “Aq Zhaiyk”. He was released from prison without being sentenced to death by firing squad and joined his squad. The gate of freedom has just opened. A stifled, suffocated country, now the light has come out of the cage. However, the real light of equality has only just begun; both the novel and the trilogy are summed up and finished [4, p. 320]. From the work of the historian B. Koyshibayev called “Bakhytzhan Karatayev”, we can get many details about the life of B. Karatayev.

In the “Aq Zhaiyk” trilogy, the writer writes historical events about Abdirahman Aitiyev in the first and second books of the novel. In the trilogy, Abdirahman is depicted as a member of the newly created Soviet deputy, a campaigner of the people along the Angkatty River, and an ardent revolutionary who arrested a squad that was trying to deliver weapons to the White Cossacks. He was able to impress the people with his words: “He was the first person to talk to the poor, and he was the first to give advice to the poor like us” and “we will find the account even without Abylaev. Just put down your weapons,” – Abdirakhman cleared his throat, here the author skillfully described the images of the fighter in the trilogy.

Abdirakhman Aitiyev, the ardent Bolshevik of the Ural region, was born in March 1886 in the village of Sugirbay, Karaoba village of the Ural region, in the family of a poor peasant. Abdirahman’s father was a very humble and respectful man of the village. Due to the severity of his birth condition, he was engaged in farming day and night. According to the memories of the old people who saw it, his father's honesty had a negative effect on his recovery from the problem. The village population called him Aiti elder. From the age of seven, Abdirahman helped his father and counted the rich man's cattle. From early spring to the end of autumn, the flocks spread out on the shores of Zhaiyk, Ankatty Rivers, Shalkar Lake. At the age of seventeen, he was evaluated as an ordinary shepherd and horseman. This first “university” opens his eyes to poverty and widespread injustice in the country [5, p. 12].

In 1918 and 1919, Mendikerey Ipmagambetov is another ardent Bolshevik who fought fiercely against the White Guards and Alashorda and sacrificed his life for the people’s cause. The main character of “Aq Zhaiyk” trilogy M. Ipmagambetov was severely beaten and could not join his group for a long time. In the third chapter of the first book “On the Revolution”, he went on a secret mission with I. Bykov and was severely beaten by a detachment of white Cossacks. “Mendikerey felt that things were getting difficult, he got off his horse and waved a smaller Cossack who was approaching with his left hand, and he jumped off the sledge. At this time, three or four of the

enemy raised their swords from the back of the sleigh and stood up, fanning their horses". In the second chapter of the second book, he is recognized by the person who joined his group and is working undercover. For example: "Mendikerey stroked his side and thought: – Maybe we can learn a story about this Akhmetshe and go back from the city?" I'm going to the city anyway; I want to see my school? – You said. Hakim nodded. "Very good. I will come back after knowing" [6, p. 46].

And the image of Pyotr Iosifovich Dmitriev, chairman of the executive committee of the Ural Soviet Deputies, is presented in the same true form in fiction as it is in history. Historical information about P. Dmitriev: "Now the last moments of the life of the figure are described by Kh. Yessenzhanov in the last chapter of "The Narrow Period" through the dialogue of Oraz and Hakim: "It is said that he planted 25 trees in front of the hay market. However, on the night of execution of the sentence, Dmitriev died of poison in the cell," the history says: "members of the soviets, party, and soviet workers were covered in blood and punished mercilessly. Z. Polvinkin, P. Nuzhdin, teacher Chervyakov were hanged, the chairman of the regional council P.A. Dmitriev was poisoned in prison," – he confirms. These characters of the novel are not copies of real life characters. The images of K. Aitiyev and Ipmagambetov, Belan and Grechko are images painted with artistic tools.

People's commissar, former people's teacher, Gubaidolla Alibekov, who came from a wealthy family, was a man of new ideas, hated the tsarist autocracy even when he was a school teacher. Teacher Alibekov conducted awareness-raising work on the violence of the tsar's government for the sake of people's equality and freedom. G. Alibekov, one of the many Kazakh soldiers serving under the Alashorda government by force, contacted his fellow villagers Zholamanov and Orakov and advised them to start an armed uprising and side with the Reds. Bolshevik A. Aytiev helps him in this work. As a result of this campaign, Alashorda soldiers rebelled and destroyed "government" institutions in the town of Zhimpity. Members and officers of the "Government" fled to Oyil settlement, where the cadet school of the Alashordas was located. About 300 mutinous soldiers march towards Temir region to join the Red Army. But they did not know how to cut the telegraph wire between Zhimpiti and Urals without military experience. Using this, the Alashordans reported to the cadets in Oyil region. A squad of executioners from Oyil ambushed the insurgents lying carelessly in one of the Kazakh villages on the way to Temir, punished them and crushed the failed uprising of the Kazakh soldiers against the Alashorda rebels. Mendikerey, one of the organizers of the rebels, captured Ipmaganbetov and sent him to Guryev in a convoy, but he escaped on the way and managed to reach the camp of the Red Army. The image of Gubaidolla, whose name is written in golden letters on the pages of history with such good deeds, is comprehensively revealed by Kh. Yessenzhanov in several chapters of the third book of the trilogy.

Certainly, every person on earth has their own concerns about life and its meaning, and they all assess it differently. Every person assesses his or her prior lives in light of the present. And Kh. Yessenzhanov sculpts out the material of human life as a writer with realistic descriptions in his work about life. The text includes actual historical and literary justifications based on actual facts [7, p. 97].

It is clear that different groups will fight in the people's movement. In the trilogy "Aq Zhayik", wage earners, fishermen, farmers, Russian and Kazakh peasants took their place in the struggle for equality in accordance with the reality of that period. One of such characters is Kazhimukhan, a primitive farmer with soft soles and gray forehead, who grew up spinning the grass of Shalkar Lake. We know it from the first double book of the trilogy. In the middle of the story, he resents the tyranny of his rich family, who killed the fish of the lake and closed the mouth of the river with an iron net: "He will start the sheep, we need a citizen who will also start" [8, p. 164], said the disgraced black heron Kazhimukhan. He hears the word of justice from A. Aytiev. In these

difficult times, against tyranny and injustice, he takes part in the underground Peasants' Congress on the Terengsay Peninsula, trying to get strength from Abdirahman. This will be an unforgettable gathering that will open his eyes and light his heart.

In the novel, this incident is the culminating point that reveals the character of Kazhimukhan. Kazhimukhan tries to grasp everything he hears and sees with his eyes. After all, behind him there are people who will look at him when he returns to the country tomorrow. It is interesting to know who are the chairmen of the prestigious Deputy (Maslikhat) that united so many people: "Who is that yellow Russian boy who is as bright as a pike that does not stand up to the eyes of that hawk? All the people around him were staring at him as if he had not seen anyone" and pointing to Andreev, he said, "Well, who was the man with such a happy face who came to those soldiers? Is it fifty or a hundred?" – he thinks, seeing Belan [9, pp. 45–49].

In the novel, there is a young man from the common people, whose behavior is violent, aggressive and arrogant. He is Mambet Orazbayuly. When Kurmen-Bay turned over the white horse of the rich man from under the peasant farmers and pressed his holy teeth against a living person, he was not only driven by the wound of an old revenge and honor. Mambet feels the secret of inequality. Therefore, the fiery years of the civil war are a testimony of many truths. In Zhimpiti, a soldier of the counter-revolutionary Alashorda army tied the hands and feet of Lieutenant Colonel Kirilov and knocked him unconscious.

Hakim's character in the novel is not taken from the life of a single person, but a composite character made up of many people's qualities. In all three books called "On the revolution", "Strengthening" and "The Narrow period", he is depicted with a heroic and energetic, intelligent and sensible, bright character. Karatayev writes about this character this way: "We will not confuse Hakim with anyone else. Because although he resembles Askar in Botakoz, he grew up in a strict poor family and did not come directly to the revolution, his path is the path of a wealthy pilgrim's youth, who experienced many contradictions and accepted the revolution through difficulties" [4, p. 124].

In the trilogy, Amir, the son of M. Ipmagambetov, who graduated from the "real" school together with Khakim, is depicted as a fighter and patriot. He was a student who understood the revolution early and joined the ranks before Khakim. Many aspects of Amir, who cares for his country, land, and sick father, are presented in the first and second books of the trilogy. According to the last article of Kh. Yessenzhanov, Amir Ipmagambetov lived until yesterday: "Today there is a group of heroes who played big and small roles in the novel. They are eighty-year-old Ivan Lazerevich Belan, a Russian peasant from the village of Fedorovka in the novel, a big guy with a broad forehead and broad shoulders, who is the leader of the great struggle at the end of the second book. Amir Ipmagambetov, who has reached the age of seventy, Amankul Umbetov, who helps save Khakim from the Khan's army and joins the Atitiev detachment at the end of the trilogy, Kurmash Baqiev, who shot his father. The characteristics and character, work and habits of the named working people's representatives. Even the external forms are well illustrated. The children of Kalen Koptileuov, who were one of the episodic roles necessary to complete the big picture of the difficult period, are serving all over the republic" [10, pp. 183–195].

The fighting personality of Amir, who is audibly noticeable in the "Aq Zhaiyk" trilogy and continues his father's work, is revealed in the last chapter of the second book. In the battle of the Ural Cossacks in the Russian villages on the banks of Zhaiyk, the writer Amir said: "Amir was the horseman who attacked from the top of the hill, and those who followed him were scouts of the Cossacks. "Since spring, Amir, who has not been able to leave his blind father's side for a long time, has been angry since yesterday, like an eagle that swept his head" [3, p. 325].

"Aq Zhaiyk" is an artistic picture of the struggle for the establishment of the Soviet government in the western Kazakhstan region. If so, its historical basis is closely related to the history of the mentioned region in those years.

“At that time, the Red Army was coming to the aid of Ural city and Ural region. In particular, the military units of the Fourth Army, led by the outstanding commander of the Red Army, Mikhail Vasilievich Frunze, turned in this direction” – describes Kh. Churin, the story is in the fourth episode of the second chapter of the book 2 entitled “Strengthening”. There is written: “May and June 1918 “Special Army” formed by the Saratov Soviet in 1965, consisting of the Saratov, Tombov, Pugachyov, Novouzen detachments, and all the armed forces that were overflowing from it, were sent to the Ural front and placed under the supervision of the commander of the Fourth Army, M.V. Frunze” [4, p. 78]. At the same time, the Chapayev detachment sent to the center of Ural entered history with the events that “the White Cossack Command in the Urals was shocked by Chapayev’s energetic actions and put the majority of its forces against Chapayev and caused great losses to the brigade, in the novel “Aq Zhaiyk” is also given in the same form.

Comparison of the events of the novel with the given historical data proves that the work was able to perfectly combine the historical truth with the artistic solution without departing from the historical basis. In the third book of “Aq Zhaiyk” called “The Narrow Period” there is also an episode with historical tension. At this point, the author evaluated the past life of Kazakhs from today's scientific point of view, analyzed the historical truth, bravery and oppression. Here, the fate of Bakytzhan Karatayev, a reasonable person who mourns the sorrow of his people in the most difficult period, and one of his beloved citizens who speaks the words of justice, whose life is on the edge of the sword, is narrated here. He is an inmate of the Ural prison. He will be questioned before an emergency military court. Through the image of Bakytzhan at this time, we will look at the history of the country, the history of the land through the eyes of an old man who is worried about his country and land. You will see the old life of the Cossacks, the one-on-one battle of the ancestors who fought and shed blood for freedom. It is a long-standing milestone. Bakytzhan Karatayev himself saw the end of the world, and his entire citizenry was exiled, and the country was in a sad state, with a sad face that left a painful mark on his father’s death.

“A country that fought for its freedom produces brave men. This has happened a lot in history” – Bakytzhan Karatayev said, sitting under the night of the prison, the march against evil led by Aizharyk Batyr and Kangali Arslanov was one of the armed resistance of the entire “Kishi Zhuz” (the third group of Kazakh tribes) country against the “Tsar” (Russian kingdom) oppression in the years 1869–1872. He writes that it was a real factor. The war of the steppe and the city is a face-to-face battle with Novokreshenov's detachment, a massacre in the furage, a heroic episode in “The Narrow Period” was summed up by Bakytzhan Karatayev’s pen and written down in the form of Kangali Arslanov’s memories. Here is not only the story of Kangali Arslanov’s life, but also grievous thoughts and sufferings of the time of poverty, which Bakytzhan saw and realized in his youth. The evidence of historical facts is reflected in these stories in the trilogy “Aq Zhaiyk”.

“The Narrow Period” fully depicts many aspects of the reality of such an era. Unfulfilled dreams, unrequited lovers, young men cut off from their lot, blood spilt. For in that turbulent era, death came from all sides. He opened his mouth as if on the plain and at home. The last breath of young girl Zagipa caught by the storm and washed away by the spring, the pitiful death of beautiful woman Mukaraman who passed away into eternity lying in the arms of sleep, the death of many warriors with childlike faith, the death of lion-faced nobleman Nurim, all this is the reality of time, full of shocks, vivid pictures. The juxtaposition of historical and revolutionary works of art is always there. It is a historical work of art. Specific examples can be given of the fact that the prototypes of certain characters and images that make up this story exist in life. In order to be able to see the necessary, typical, important and meaningful facts among the thick flood of real phenomena and events of life, a fine intelligence is also needed.

The first book of the trilogy on the struggle for the establishment of the Soviet government in West Kazakhstan Region, “On the Revolution”, the second book, “Strengthening”, and the third book, “The Narrow Period” are dedicated to showing certain milestones of the fiery days in the

Urals. It is the writer's idea to show the establishment of Soviet power in the Western steppes of Kazakhstan. The events of eleven months from March 29, 1918 to February 1919 are divided into three books consisting of six parts, fifty chapters, and one hundred and eighty-two episodes. And the events of the past days and the fate of the characters before that were given through lyrical digressions.

A. Aitiyev, who joined the Party at a meeting of communists at the printing house, is appointed to one of the responsible positions. He transfers Soviet documents and political literature to the warehouse of Akchurin, a reliable landowner. On the floor of the rich merchant's goods he says: "Citizens! The royalist giants and white generals are about to forcibly dissolve the regional Sovdep, elected by the workers' and peasants' deputies. Don't let the tyrants! Defend the Sovdep!" [6, p. 64]. They were spreading their slogans within the country and the city. Abdirahman would be the first teacher to open the eyes of the fishermen who were on the water from morning to evening on sunset day. The fishermen, pleased with Abdirahman's wisdom and words, said: "With the arrival of the teacher we have separated good from evil. This guy was the first person to speak to poor people like us. There is a man who beats us too". "In short: the land and water are yours. No one can own it, and the government of the poor established in Mother Russia will not give it to anyone but you. Tomorrow we will establish the same government here and put the power in your hands. To this end unite amongst yourselves, for it is said that the strength of life is in unity. I am a small messenger sent by the new power to bring you understanding in a difficult period", says Abdirahman.

The fact that Abdirahman communicated with poor farmers in the pasture spread throughout the region. This news was also heard by the road manager who was following Abdirahman. Thinking that he would find himself in one of these problems, he goes to the village of Shugul Haji for advice. But the sorrowful Shugul Haji does not listen to him and chases him away, not allowing him into his house. The road-boss informs him of this event for the future. This time he blames Haji and teacher Kalen who created the conditions and allowed the meeting to open without mentioning Abdirahman. According to this statement, teacher Kalen will go to jail. The arrest of teacher Kalen will intensify the public outcry even more than before. Younis rode a pilgrim's horse to free the Kalen teacher. Besides, with the death of Baka and the conscription of Kerimgali into the army, the discontent of the people is increasing. They now revolt against the dolls of "Tsar", who has taxed the smoke collected by the unwilling youths, taxed the smoke collected by the unwilling horses, whipped the Karzhauovs around the village, shot the Abylayevs, and put them in prison, and turn to eradicate the root of violence and evil.

The first chapter of the novel begins with a conversation between Khakim Zhunisov, who is about to graduate from the real university of Ural, and Mukarama, who is about to graduate from the medical course there. Mukarama caressed his eyebrows, turned his neck and said: "Khakim, will you stay in Ural after graduating from real school, or will you go to your mother Zympit?" "What a bad name!" – he says, either tenderly or in a sad tone. Without hesitation, Khakim smiled as if inspired by his witty answer: "Whether I study with you in a good city or live in a bad city, my star is above me" says that he wants to continue and enter the institute [11, pp. 199–206].

A handsome guy wearing beautiful glasses sets fire to the heart of city girl Mukarama and turns her head. Moreover, the girl's brother Minhaidar and the girl's mother also tell about the wealth of Ekhlis and everything. The girl agrees to conduct her practice under the supervision of a famous doctor like Ekhlis. Khakim, unaware of this news, comes to the girl's house every day and stands guard in front of Kurbanov's door. He is not even interested in the conversation with Amir and Sal, who are arguing red-throatedly every day in the dormitory. The behavior of the Sami boy, who spends the night sticking to the wall, is not interested. His fellow students said: "Today there will be a rally of front-line soldiers. It seems that Dmitriev will speak there, let's go there", he said, and left saying that he would meet people from the country [12, pp. 160–169].

Recognizing the nature of Kh. Yessenzhanov's talent, distinguishing the merits of his work, his own voice, finding his own notes, patterns, and ornaments - it can be seen from the analysis of the poetics of his main book, the novel "Aq Zhaiyk". This trilogy by Kh. Yessenzhanov is the core of the centuries-long history of bravery and fierce struggle, the western region of the Kazakh steppe, the Volga and Zhaiyk side. It is a suitable settlement with water and water along Volga and Zhaiyk.

*Here is a Zhayik – for summer pasture,
Here is a Yedil – for winter pasture!
I would have rinsed my hands myself then
Only in gold and silver!*

The line-by-line translation was completed by authors where they tried to refer how poet Assan Kaigy is expressing his emotions and describing the beauty and richness of the Kazakh nature. Those two rivers – Yedil and Zhaiyk are the ancient abode of heroes created by men who cared about the country. And Yer Targyn, who once endured the khan's insults and did not dare to attack his country, lives in him, and after him the peasants led by Stepan Razin and Emelyan Pugachev, who took up arms against the tsar, opened the dark night of Russia, showed the way of struggle to the black peasants and masses of Russia. The place where the uprising took place was the place where Syrym Datov and Isatai Taimanov rebelled. Such a rich nature, full of historical genealogy, fertile land was the basis for Kh. Yessenzhanov's trilogy "Aq Zhaiyk", which we are talking about.

Kh. Yessenzhanov's novel is a skillful use of the materials of the rich Kazakh oral literature and the works of poets and writers who lived in the 18th-19th centuries. In the novel, along with the legendary Kojanasyr, Aldar Kose, and Jirenshe Sheshen legends, the names of lyric epic poems such as "Kyz Zhibek", "Zhusip and Zilikha", "Seipilmalik and Jamal" are mentioned in the novel. "Targyn" song, among the representatives of the literature of the 18th and 19th centuries, the names of the thinker poet Abay and the warrior poet Makhambet are often mentioned. All these episodes in the novel were skillfully used for certain goals set by the writer and had a unique appearance in the plot of the novel. For example: in the first book of the novel, Abdirakhman Aitiev's stories about Kojanasyr and Aldar Kose, told to Dmitriev, are dedicated to showing the wisdom of the people who outsmarted the swindlers who tricked many humble people.

Professor Bakytzhan Maitanov described the writer's use of dialogue as follows: "Kh. Yessenzhanov's dialogue is a clear expression of the writer's descriptions and concerns, ideological goals, a well-proven solution in the artistic-aesthetic channel. Any of the dialogues can show the character traits and speech characteristics of various heroes, often in deep connection with psychological conditions. With their grammatical and stylistic differences, their necessary place in the composition of the work, they make a great contribution to enriching the narrative channel of "Aq Zhaiyk" with comprehensive and comprehensive qualities" [14, p. 280].

The trilogy "Aq Zhaiyk" fully covers the details of the military government established by the Ural Rus Cossacks and the Alashorda Khanate. One can say that the trilogy "Aq Zhaiyk" by Kh. Yessenzhanov, who delved deeply into the abyss of Kazakh country life and contributed to the development of the historical novel genre in Kazakh literature, is a historical work written with excellent research.

Serious critics, rational thoughts, witty, moving words, phraseological phrases, and beautiful terms are found throughout the whole work. Especially during the character conflicts, the speech chains of the eloquent speech, clear thought chains arose and developed. At the end of one story, he tried to cover the entire vast region he was describing without going away. He did not stay at the hearth of one family, but lit the fire of the whole country and covered his homeland. A distinctive characteristic of Kh. Yessenzhanov's works is high culture. The European culture of the writer can

be recognized from the writer's language, style, tendency to depict reality, general structure of artistic works.

Conclusion

According to M. Auezov, Kh. Yessenzhanov enters literature "with his insatiability" and with all his enthusiasm. And suddenly, for all the known reasons, he is separated from his pen for twenty years. Eventually, when he gets rid of so many images in one man's short life, he weaves all his strength into his mind rather than his teeth and fists, and takes up his pen again. Burning with enthusiasm, he settles back on the steady and stable theme of twenty years ago, and spends another twenty years without hesitation, singing the dithyrambs of the October Revolution with all the trepidation in his chest until his last breath. Thus, the aforementioned trilogy "Aq Zhaiyk" added to the invaluable treasury of literary literature of our people. He is a unique writer whose unique handwriting, artistic approach and curiosity testify to his spiritual culture and courage like no other, as assessed by the masters of artistic representation.

"Aq Zhaiyk" trilogy is a continuous work full of stories. A large, branched, foliated plant with deep roots. The storyline, though multifaceted and thorny, is also dark. It is not the story of one man or family; it is the story of a revolution, the story of a country. Characters we have not met before, though familiar in appearance, with an unfamiliar demeanor and inner world, appear and appear in droves. By the skillful hand of the artist the various sculptures are filled with life, standing before the eyes with their own language and style of speech. In the work you can see features of Kazakh people, national appearance, and different personalities and find typical surroundings. You will definitely recognize the image painted in the national colors. In this great epic work, men and women of Zhaiyk's stature, children, old men and Kazakhs, Kazakhs and Russians, Tatars and Nogais intersect and collide. He has a brilliant mind, a strong character and a strong personality.

Kh. Yessenzhanov's "Aq Zhaiyk" is a chronicle of historical knowledge that enriches the fund of national literature, the way of our people to the revolution, the Civil War, the hard and painful fate of freedom-loving people who laid the foundations for a new life, dark, terrible years and class struggle. The writer tried to show the basic and complicated reality of the Civil War with all its roots and depths, and skillfully depicted various secrets and pictures in his novels. Kh. Yessenzhanov's trilogy, Ak Zhaiyk, is an epic work expressed in flamboyant words and profound thought, emphasizing the features of historical heritage found in folk prose.

A writer who specifically began with literature and then separated from it, he spent almost twenty years away from his world, and when he returned to the countryside, he wrote three volumes of novels in just four or five years. A previously unknown name, he would soon become a well-known writer of national literature. One of the few artists who left behind an immortal word, his native talent is the story of the fierce struggle for the establishment of Soviet power in West Kazakhstan Region, the story of the great upheaval of the Kazan Revolution which shook the world, and an artistic depiction of the centuries-long struggle and national liberation struggle in the Zhaiyk River is the trilogy "Aq Zhaiyk".

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