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## Sherkhan Murtaza: the Narrative of Intellectual Biography

The article is devoted to the study of intellectual biography of one of the people's writer, journalist, public figure and honored worker of culture of the Republic of Kazakhstan, a native of Zhambyl region (village Talapty) Sherkhan Murtaza. In the article the main stages and earlier unknown subjects from Sh. Murtaza's intellectual life were marked, peculiarities and creative originality of Sh. Murtaza's publicism were analyzed, and also influence of these publicistic materials on formation of Kazakhstan's statehood, on national self-consciousness of Kazakh people was analyzed. His main ideas and motives of works and the way they correlate with the national culture of Kazakhstan were analyzed, historical, socio-cultural and ethnic contexts influencing on Sh. Murtaza's creativity were considered. The materials of this article allows us to better understand the contribution of Sherkhan Murtaza to the preservation and dissemination of Kazakh cultural identity. Scientific novelty of the work consists in historical comprehension and interpretation of Sh. Murtaza's rich heritage in the aspect of interdisciplinary methodology of new biographical history. Application of historical-biographical method in the research allowed to use literary and artistic methods of material presentation, to give the plot of intellectual biography emotionality and to form the author's position in estimation of personality of Sh. Murtaza.

*Keywords:* history of Kazakhstan, Sherkhan Murtaza, intellectual biography, culture of Kazakhstan, publicism, heritage of Sh. Murtaza, personalism, cultural identity.

### Introduction

The appeal to the creative path and scientific heritage of a historical figure occupies a special place in the subject field of intellectual history, which is one of the most dynamically developing areas of modern historical science. Researchers are increasingly focusing on issues such as the role of personality in the development of scientific problems, understanding of cultural and intellectual mutual influence between the scientist and the scientific community, social functions, and the role of personality in modern society.

Intellectual history is a branch of historical knowledge that is undergoing rapid development. This field studies the intellectual heritage (ideas, theories, texts) of various cultures and socio-cultural environments through the lens of culture and the socio-cultural environment of the individuals who created it. The subject of intellectual biography has gained significant prominence in contemporary research, particularly among Kazakhstani scholars specializing in intellectual history. This genre is understood as a synthesis of the findings from biographical, textual, and socio-cultural analyses. This interdisciplinary approach facilitates the identification and characterization of the diverse communicative practices exhibited by domestic researchers.

This article is classified as an intellectual biography, a genre that emerged in the 1980s within the interdisciplinary framework of Western historical scholarship. The theoretical developments of the American philosopher and historian Arthur Lovejoy in his book "The Great Chain of Being: The History of One Idea" marked the inception of the study of "the history of universal ideas and thoughts" from different epochs, which subsequently became components of various doctrines and theories [1]. The author has identified several idea-units, or "idea-blocks," that have an impact on the thought of an individual or generation. The main goal of the author is "to create a complete biography of the studied idea" [1; 16]. A. Lovejoy argued that to analyze ideas, basic and traditional methods would be powerless. Therefore, in order to analyze them systematically, it is necessary to apply the methods of an interdisciplinary approach covering all aspects of a person's reflexive life. This will allow us to penetrate into the deep mechanisms of intellectual history [1; 21].

The intersection of the research domains of intellectual history and cultural history, particularly the new cultural history, is highlighted in the works of H.E. Barness and D.R. Kelley. The primary objective of the "new cultural-intellectual history" is the examination of intellectual activity and processes within the domain of humanitarian, social, and natural science knowledge, situated within their socio-cultural context [2].

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The definition of intellectual biography was formulated by a major specialist in this field, L.P. Repina. In her opinion, the domain of intellectual biography is predicated on the reconstruction of the “history of one life” in its entirety and intricacy. The personality is regarded as a series of cognitive processes. The reconstruction of intellectual biography entails the examination of the historian’s life world within a comprehensive sociocultural framework, the analysis of his model of historical description, and the assessment of the extent and nature of the historical knowledge he embodies. Intellectual biography is characterized by an inseparable connection between the life and creativity of an individual [3; 313].

In this context, the biography and creativity of the Soviet and Kazakh writer, social and political figure Sherkhan Murtaza, whose personality has not received proper coverage in domestic science, is of particular interest. The intellectual biography of Sherkhan Murtaza is particularly salient in this context, especially with respect to the “anthropological turn” evident in the foreign and Kazakh intellectual traditions, as well as in the domain of historical knowledge. The necessity to examine this subject is also associated with the personalization of history as a discipline, as well as the emergence of specialized fields such as historical anthropology, new local history, and new biography.

#### *Materials and Methods*

The empirical materials of the article are Sherkhan Murtaza’s problematic articles on the issues of the mother tongue and land, published during his tenure as a deputy of the Supreme Council of the Republic of Kazakhstan in 1994 and as a deputy of the Majilis of Parliament in 1999. Among them are the problematic articles “Has anyone sold their mother?” [4], “Last thoughts from the election” [5], “Thoughts after the meeting” [6] published in the Egemen Kazakhstan newspaper. In addition, the documentary basis of the article is the materials of the personal archive fund of the Sh. Murtaza Center for Spirituality and History (1st Fund, cases 1–68). In this repository, materials of significant value are preserved in the diary entries of Sh. Murtaza from 1949 to 2012. These materials were published in a four-volume collection entitled “Village, I miss you” Diary. Diary entries of Sherkhan Murtaza” [7], [8].

This work employs the methodologies of intellectual history, an interdisciplinary field of research that has proven to be highly relevant in contemporary academic discourse. In the context of domestic science, the study of intellectual biography is associated with the fields of personal and intellectual history. This association is predicated on shared methodological principles of research, which emerge from the novel trends of anthropologization of scientific knowledge. The research methodology is predicated on the principle of historicism, incorporating a range of scientific methods, including analysis and synthesis, ascent from the particular to the general, and other special historical methods such as historical-genetic, historical-comparative, historical-systemic, biographical methods, ways of studying historical processes, and the method of historical reconstruction.

The historical and biographical method is used to reveal a person’s personality and intellectual creativity. It allows us to describe, reconstruct, and analyze the circumstances of a scientist’s life and scientific creativity, as well as the results of his work. By studying documents that survived and were published for the first time, we can describe a unique situation in the scholar’s scientific career. At that time, he had to deal with the fact that most people agreed that the history of the country should be written in a unified way. The historical-biographical method has two unusual features. First, it allows the use of literary and artistic methods to present the material. Second, it gives the plot of an intellectual biography emotional depth. This helps the author assess the personality of the famous journalist Sh. Murtaza.

The biography of Sherkhan Murtaza is analyzed using a method that studies cultural and intellectual history. This involves examining his birth details, family background, upbringing, personality, and personal life. We used hermeneutic anthropology, especially hermeneutic biography (a methodological approach that reveals the possibilities of interpreting documents containing semantic connections of the life path of a person in the context of history and culture). We used this to develop the autobiographical chronotope of Sh. Murtaza’s life path and identify the main periods of his life.

#### *Results*

Sherkhan Murtaza was born on September 28, 1932 in the village of Mynbulak, Zhualy district, Zhambyl region. His father, Murtaza, was an innocent victim of the false accusation of “Enemy of the People” and was deported to the Far East. Sherkhan Murtaza went to school at the age of eight, having lived with his mother through difficult times. While studying in high school, he took chemistry lessons from Arguniya, the daughter of the prominent “Alash” activist Zhakyp Akbayev, and Kazakh language lessons

from the future academician Mukhamedzhan Karatayev. Sherkhan Murtaza's childhood coincided with the years of the Great Patriotic War. As the writer wrote in his work "Ai and Aisha," he overcame many difficulties with the perseverance of his mother, Aisha, and the vitality of his own flesh. During his school years, especially in the last grade, Sh. Murtaza paid special attention to the main subjects and was among the best students. He wrote about this in his diary *"The year is 1950. Spring. We're very busy at the moment. This year, the last months in our native school. A big test was coming up: the state exams.... I didn't do well in math, physics, chemistry, and geometry. These are the most important subjects! I did okay in history and geography. The only thing I could be proud of was my knowledge of my native literature and language.... I became a very good student, especially in the last few months. The local newspapers let them write about us. Soon, I was nominated for a gold medal. There were six of us candidates... No, they didn't give me a "gold" certificate. I took my "blue" certificate [mentioned in the first part of the book] and went home to Djuali feeling bitter..."* [7; 15].

Having successfully completed school, in the 1950-1951 academic year he went to Moscow, the capital of the Soviet Union, and entered the Polygraphic Institute. It should be noted that, despite the difficulties he encountered during his student years, Sh. Murtaza continued his education at a high level. This is stated in Sh. Murtaza's application to Talgat Bigeldinov, Deputy of the Supreme Soviet of the USSR, dated March 10, 1951 (as a 1st year student) *"Since I graduated from high school in my native language, it was hard for me to study at the beginning of the academic year, especially in an area like the editorial and publishing faculty, which trains editors of Russian fiction and political literature. After working hard and overcoming many challenges, I passed the winter exam and received a scholarship of 220 roubles. I have about 150 roubles for food. I barely make enough money from one scholarship to pay for the next one. I have some news about my clothes. Before I left for Moscow, I received one set of clothes from the boarding school. Right now, and for as long as I can imagine, I don't know how I'll dress, put on my shoes, or go on with my life and continue my studies. But I don't want to stop my studies, and I want to graduate from the institute and become a man who can help my country"* [8; 35].

Despite these difficulties, student Sherkhan Murtaza graduated from the Faculty of Journalism of the M.V. Lomonosov Moscow State University in 1955 with a degree in political and literary editor. Then, in 1955-1956, he worked as an editor at the Kazakh State Publishing House of Literature, and in 1956-1960, as a reporter and translator for the newspaper "Leninshil Zhas" (now "Zhas Alash"). In 1957, as a correspondent for the newspaper "Leninshil Zhas" in the Karaganda and Kostanay regions, he traveled around the regions and became involved in the life of the country. He produced and wrote his journalistic works. In 1960-1963, he was an editor at the newspaper "Socialist Kazakhstan" (now "Egemen Kazakhstan"), in 1970-1972, he was the editor-in-chief of the Children's and Youth Literature editorial office and the "Zhalyn" almanac under the "Zhazushy" publishing house. In 1972-1975, he was the editor-in-chief of the "Zhuldyz" magazine. In 1975-1980, he was the second secretary of the board of the Writers' Union of Kazakhstan. In 1980-1989, he was the editor-in-chief of the "Kazakh Literature" newspaper, and in 1989-1992, he was the editor-in-chief of the "Egemen Kazakhstan" newspaper. In 1992-1994, he was the chairman of the State Committee for State Television and Radio Broadcasting, and since 1990, he was the chairman of the Culture, Literature and Art Department of the Committee for the Development of National Policy, Culture and Language of the Republic of Kazakhstan [1]. As we can see, for almost thirty years, the creative and active path of Sherkhan Murtaza was formed in the Kazakh press, and through it he became well-known among the people. The young specialist, who was able to use the wisdom and insight accumulated in his student years as a correspondent, department head and ordinary journalist in the newspapers "Zhas Alash" (formerly "Leninshyl Zhas") and "Egemen Kazakhstan" (formerly "Socialist Kazakhstan") in 1955-1963, began to stand out through such abilities and contributions.

Sherkhan Murtaza is truly an outstanding figure in Kazakh literature and culture. His creativity and active public activity have made him an important national phenomenon. Researcher A.T. Kembraeva identifies the following main aspects of national culture in the work of Sherkhan Murtaza:

1) Universal creativity: Sherkhan Murtaza manifested himself in various genres of literature, making him a unique figure in Kazakh culture. He wrote not only prose, but also works of art with a rich language that contributed to the diversity of the national literary tradition.

2) Preservation of national linguistic culture: his works are deeply connected to the national traditions and customs of the Kazakh people. He understood how important it is to protect and pass on a nation's culture to future generations, and he showed this in his work.

3) Reflection of the reality of time: Sherkhan Murtaza's works reflect the social and historical events of his time. This makes his work relevant and important for understanding the history and culture of Kazakhstan.

4) Respect for the native language: One of the most important parts of his work was showing respect for the Kazakh language and the effort to keep it pure. He wanted people to protect and respect their native language as an important part of their national identity.

5) Reflection of national culture: Sherkhan Murtaza's works often reflect the Kazakh mentality, especially when it comes to family, traditions, and values [9; 44].

Sherkhan Murtaza's work also reflected the history of Kazakhstan and the challenges it has faced. His life changed a lot, and he tried to show how these changes affected national culture through his works. He wrote novels, stories, and dramas that are considered important accounts of the time and place he lived in until he passed away. The writer was able to convey the spirit of national culture, traditions, and customs in his works. This made his work an important part of national culture.

#### *Discussion*

It should be noted that the life and work of Sh. Murtaza have not been widely studied by historians, however, his creative work has been considered by philologists and journalists. Among them, the following authors R. Zhaqsylyqbaeva, A. Aqynbekova, R. Bakenova in their studies clearly show that in his journalism written in the 1990s, he analyzed the contradictions of society, discussing politics, economics, finances, unemployment, privatization, national wealth, Kazakh journalism, etc. He wrote everything in detail. Sherkhan's fiery character and sharp opinions arose from the issues that tormented his heart, and they were discussed at parliamentary meetings and in the press, and excited the reader's heart [10; 39].

Researchers of literary processes in Central Asia note the importance of addressing undeservedly forgotten historical personalities during the period of the countries' independence. In this connection, Sherkhan Murtaza's reference to the activities of Turar Ryskuloy, a prominent representative of the Kazakh intelligentsia, who was repressed and shot in 1938, is mentioned. The writer in his work dealt with the problems of revival of national spiritual values, which were pushed to the background during the Soviet period. Even during the time of pressure, Murtaza continued to raise the issues of national culture, consciousness, folk traditions and native language. He wrote his works in Kazakh language.

The works of Sherkhan Murtaza, which have become a national phenomenon today, are the source of Kazakh culture. From his works we can get a lot of information about Kazakh culture and our national characteristics. In fact, the main tool for recognizing the culture of any nation is language. Therefore, the linguistic figure who "based his works on the poetry and genealogy of his native people and the land he was born on, thereby becoming a great figure who raised the pride of his country and became a defender of his people" [11; 4] has a special place in Kazakh linguistics.

Examples of Sh. Murtaza's influence on Kazakh culture and language, as well as his global influence on literature and culture in general, testify to the importance of his work. He became not only a symbol of Kazakh culture, but also an example of how literary art can unite nations, preserve cultural heritage, and serve as a bridge between different cultures.

The study of linguistic manifestations of national culture in the works of Sherkhan Murtaza revealed the importance of literature and language as a means of preserving and transmitting cultural values and traditions. "Similarities characterizing national identity in the linguistic image of the world are one of the valuable features of the national image, reflecting the Kazakh child's knowledge and understanding of the environment" [12; 117].

The following researchers, K.O. Tambaeva, D.L. Raimbekova, and A. Zhankazy, talk about the national character of Sherkhan Murtaza's proverbs. They emphasize the importance of the place that Sh. Murtaza's creativity will take in Kazakh society, the social environment, the intellectual space, and the entire Turkic community on the path to renewal. This is because the topics and problems raised by Sh. Murtaza in his time are becoming relevant today. His sharpness and artistic language are precisely aimed at combating the negative phenomena of society, and his publicistic skill in conveying thoughts are an exemplary school of skill for modern writers [13; 331].

It is important to use the creativity of Sherkhan Murtaza in national education and upbringing. There is also a great need to utilise the creativity of a great personality like Sherkhan Murtaza in national education. Therefore, it cannot be denied that through the study of Sherkhan Murtaza, the world of values much needed by mankind will acquire a new character. In his article "Tauelsizdik bireu," he seeks an answer to the

question whether we are all capable of upholding it and he writes, *“Independence is One. This did not reach people like us Kazakhs until hundreds of years later. The white light of God. Only when all honest people support it will the times improve. The path of independence is hard, but the taste is sweet. We will cross the path of difficulties and reach a peaceful place. It seems that some Power deliberately encounters severe difficulties. Just like the Prophet Ayub was tested. In the end, Ayub endured all the trials and was blessed by God. No matter what we see, may our Blue Flag not fall from our hands. The day you part with the Blue Flag, you will be born again. Independence is the new rising Sun. The corrupt, bribe-takers, traitors who have plundered the wealth of Kazakhstan, who care not for the country or the young state, but for their own tyrants! Do not shade the rising Sun, cover it with clouds, and do not smother it. The dawn of independence has dawned. May it be blessed. May good luck be upon us. Let us not scare that good bird and make it fly away”* [14; 52].

The socio-political views and the nature of labor activity are directly connected and influence the content and thematic orientation of Sherkhan Murtaza’s journalism. A perusal of the biography reveals the presence of speeches that do not pertain to labor practice or official duties. These phenomena are dictated by the acuteness and problematic nature of any situation or event, the so-called “pain points” of modern life.

A close examination of the essays authored by the subject reveals a captivating literary phenomenon. These texts mirror the prevailing sentiments of the contemporary era while concurrently serving as a barometer for the creative pursuits of writers and journalists during a pivotal moment in the nation’s history: the advent of industrialization. A close examination of Sherkhan’s essays reveals a consistent commitment to profound sociological analysis, while simultaneously demonstrating a pragmatic engagement with contemporary events. Each of his appearances in the mass media is associated with a live real case. For instance, the series of essays entitled “Sen attanar alypta” and “Kazakhstan Magnikasynda,” which were published in the columns of the newspaper “Leninshil Zhas,” once again demonstrate that Sh. Murtaza joined the ranks of journalists who were very active in revealing the topic of production.

We can conventionally designate two periods of the publicist on the theme of production:

1) Essays and publicistic works written from 1957 to 1963. These are essays about Karaganda and Temirtau metallurgical construction.

2) Works written from 1970 to 1980 about the Karatau production site. Publicistic works written about the construction of hydroelectric power station in Bukhtarma, the rich Altai Territory and about agriculture are a separate period of the theme of production.

The third period of Sherkhan Murtaza’s creative activity covers the period from 1990 to the present day. At this point it becomes clear that the theme of the writer’s journalism is not the heroic man, but on the contrary everyday problems, the ability to convey the most important and sensitive in human life.

### *Conclusions*

In summary, contemporary trends in historical science indicate the emergence of novel interdisciplinary research domains. These include the intellectual biography, which has recently emerged as a prominent trend within the realm of foreign historical science. As a consequence, this article is an attempt to examine the life and fate of Sherkhan Murtaza in the genre of intellectual biography.

A thorough examination of Sherkhan Murtaza’s life and oeuvre within the domain of intellectual biography reveals the following salient qualities of his work: The subject’s approach to the national idea and national spirit in any genre is the first element to be considered. The relevance of the creative theme and the bitter reality of the time and society in it are the second elements to be considered. The bold criticism in his thoughts and words, the skill and artistry of his writing style, his talent in his editorial work, his bold leadership, which paid great attention to and supported the issue of criticism in the press during the years of stagnation, and the harmony of his creativity and organizational skills are the third, fourth, and fifth elements to be considered, respectively. Sherkhan Murtaza wrote not only prose, but also beautiful poetry. He has a rich creative heritage. In addition to large-scale literary forms, he is also known for his wonderful short prose. He was able to describe life in a smart way, using only the necessary words. He focused on the most important and encouraging thoughts. In just a few pages, he managed to convey the deep feelings of two people separated by fate. He also managed to include several eras, peoples, and countries in the text. Subtly and tenderly, he told about true love, simply and accessibly showing how in the fate of each person, as if in miniature, the history of the state is reflected. The idea of “spirit” in Sh. Murtaza’s work shows how important issues of national spirituality, thinking, faith, heart and religion, speech, and language are to Kazakh linguistics.

Through his art, Sherkhan Murtaza invites us to think about our own spiritual journeys and reflections. This shows that art can be like a mirror. In the mirror, we see a reflection of ourselves and the world around us.

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Р. Ермаханова

### Шерхан Мұртаза: зияткерлік өмірбаянының кезеңі

Мақала Қазақстан Республикасының Халық жазушысы, журналисі, қоғам қайраткері және Еңбек сіңірген мәдениет қызметкері, Жамбыл облысының (Талапты ауылы) тумасы Шерхан Мұртазаның зияткерлік өмірбаянын зерттеуге арналған. Ш. Мұртазаның зияткерлік өмірінің негізгі кезеңдері мен бұрын белгісіз кезеңдері, оның публицистикасының ерекшелігі мен шығармашылық өзгешелігі, сондай-ақ осы публицистикалық материалдардың қазақстандық мемлекеттіліктің қалыптасуына, қазақ халқының ұлттық санасына әсері талданған. Шығармаларының негізгі идеялары мен мотивтері және олардың Қазақстанның ұлттық мәдениетімен қалай салыстырылатыны талданып, Ш. Мұртазаның шығармашылығына әсер ететін тарихи, әлеуметтік-мәдени және этникалық мәнмәтіндер қарастырылған. Осы мақаланың материалдары бізге Шерхан Мұртазаның қазақтың мәдени бірегейлігін сақтауға және таратуға қосқан үлесін жақсы түсінуге мүмкіндік береді. Жұмыстың ғылыми жаңалығы Ш. Мұртазаның бай мұрасын жаңа өмірбаяндық тарихтың пәнаралық әдіснамасы аспектісінде тарихи түсінуде және түсіндіруде жатыр. Зерттеуде тарихи-өмірбаяндық әдісті пайдалану материалды баяндаудың әдеби-көркемдік әдістерін қолдануға, зияткерлік өмірбаянының кезеңіне эмоционалдылық беруге және Ш. Мұртазаның жеке басын бағалауда авторлық ұстанымды қалыптастыруға мүмкіндік берді.

*Кілт сөздер:* Қазақстан тарихы, Шерхан Мұртаза, зияткерлік өмірбаяны, Қазақстан мәдениеті, публицистика, Ш. Мұртазаның мұрасы, жеке тұлға, мәдени бірегейлік.

## Шерхан Муртаза: сюжет интеллектуальной биографии

Статья посвящена изучению интеллектуальной биографии одного из народного писателя, журналиста, общественного деятеля и заслуженного работника культуры Республики Казахстан, уроженца Жамбылской области (село Талапты) Шерхана Муртазы. В статье отмечены основные этапы и ранее неизвестные сюжеты из интеллектуальной жизни Ш. Муртазы, проанализированы особенности и творческое своеобразие публицистики Ш. Муртазы, а также влияния этих публицистических материалов на становление казахстанской государственности, на национальное самосознание казахского народа. Проанализированы его основные идеи и мотивы произведений и как они соотносятся с национальной культурой Казахстана, рассмотрены исторические, социокультурные и этнические контексты, влияющие на творчество Ш. Муртазы. Материалы данной статьи позволяют нам лучше понять вклад Шерхана Муртазы в сохранение и распространение казахской культурной идентичности. Научная новизна работы заключается в историческом осмыслении и интерпретации богатого наследия Ш. Муртазы в аспекте междисциплинарной методологии новой биографической истории. Применение историко-биографического метода в исследовании позволило использовать литературно-художественные приемы изложения материала, придать эмоциональность сюжету интеллектуальной биографии и сформировать авторскую позицию в оценке личности Ш. Муртазы.

*Ключевые слова:* история Казахстана, Шерхан Муртаза, интеллектуальная биография, культура Казахстана, публицистика, наследие Ш. Муртазы, персоналистика, культурная идентичность.

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