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Research activity and scientific creativity of Akseleu Seydimbek (historical analysis)

Akseleu Seydimbek made an invaluable contribution to the development of Kazakh literature and art, culture and spirituality, left a bright trace in the history of Kazakhstan. He researched the past of the Kazakh people, its history, traditions, culture, the formation of the Kazakh people as a nation. A. Seydimbek, studying ethnography of Kazakh people, revealed its spiritual world, left a bright trace in the literary and cultural life of Kazakhstan. Thus, undeniable is the fact that all scientific activity of Akseleu Seydimbek was directed to the study of historical roots of the Kazakh people and left a great inheritance for descendants in the form of manuscript works. The study of Akseleu Seydimbek's works gives an opportunity to solve a number of problematic issues that concern modern society. At the forefront can be put forward the issue related to the upbringing of the younger generation. In this connection, in this article on the basis of factual material the main stages of life and activity of the prominent Kazakh publicist are considered, and a historiographical review of his main works is made. Historiographical analysis allowed to fully explore the personality of A. Seydimbek, to determine his activities in the history of Kazakhstan. In the article, relying on the scientific and cognitive views of Prof. Akseleu Seydimbek about oral historiography of Kazakhs and sources of genealogy, shows the historical consciousness and the peculiarities of the formation of the worldview of the Kazakhs.

Keywords: Akseleu Seydimbek, A. Seydimbek's heritage, history of Kazakhstan, Kazakh literature, art, oral history, culture, historical personalistics.

Introduction

Since gaining sovereignty, Kazakhstan has been engaged in a concerted effort to rethink its ancient history and past. This has led Kazakhstani scholars and researchers to reconsider a number of outdated views with an open mind and open-mindedness in historical and social research, as well as to develop innovative concepts. This process has enabled scholars to study the history of nomadic peoples, their economic activities, professional skills and worldviews based on modern methodological approaches. A prominent researcher who undertook extensive studies of the history of nomads during the independence era was Akseleu Seydimbek (1942–2009).

A. Seydimbek was a highly accomplished researcher who made a considerable contribution to the spiritual enrichment of the Kazakh people. This scholar, whose areas of expertise included philology, ethnography, history, folkloristics and art history, devoted himself to the study of oral folk art and became a leading figure in the development of Kazakh scientific oral historiography and enlightenment. Capitalising on the emerging opportunities of his era, he undertook a comprehensive exploration of the nomadic way of life, encompassing numerous facets of the nomads' worldview. His oeuvre encompasses the study of the nomadic lifestyle, social organisation, religious beliefs, moral principles, intricacies of relationships, kinship system, harmony with nature, ethical and aesthetic values, the preservation of oral history for posterity, and the role of genealogy in the formation of national identity, among numerous others [1; 44].

It is evident that Seydimbek demonstrated an unwavering commitment to the advancement of his community through his artistic creations, scholarly contributions, and research in the domains of art, music, culture, and ethnography. His artistic oeuvre, encompassing both songs and translations, served as a medium through which he explored and documented the intricacies of Kazakh daily life, reflecting a profound dedication to understanding and celebrating the cultural nuances of his homeland.

Akseleu Seydimbek consciously elected to relinquish his literary pursuits, instead dedicating nearly four decades to the pursuit of scientific research. His primary area of study was ethnography and the literature of his people, a field in which he made significant contributions by disseminating these works to his

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community. Akseleu's decision to shift his focus from writing was a deliberate one, driven by his conviction that scientific works, which he regarded as more directly and openly truthful, were of greater importance and utility for his nation than artistic creations that subtly alluded to the truth. Akseleu Seydimbek dedicated himself to the betterment of his people, delving into Kazakh folk poetry, music, traditions, hunting and genealogy [2; 149]. Serik Kirabaev states that the young talent, who was raised in close proximity to herdsman and hunters in remote auls, observed and absorbed what he saw, and through this thoughtfully and sensitively comprehended mysteries of man and his environment, the nature of the steppe, led him to the world of literature [3; 5]. Indeed, the days spent in the aul, where traces of the nomadic way of life are still preserved, had a great influence on his creative path.

The foundation of our nation is predicated on the national idea and national ideology, with the issue of national interests representing a principal theme in the oeuvre of the publicist Akseleu Seydimbek. The author's commitment to the national interests is evident in his publications that appeared in various newspapers, including "Egemen Kazakhstan", "Ana tili", "Kazak adebieti", "Zhas Alash", "Aikyn", "Auy", "Auditorium" and others. It is reasonable to conclude that these publications present, summarise and catalogue instructive historical events and phenomena [4; 115]. The theme of the national idea in A. Seydimbek's journalism is relevant and continues the traditions of national social and philosophical thought. In the context of journalism, it is imperative to engage with the issue of the national idea through the implementation of a humanitarian paradigm of creativity, that is, through communication with the reader, exchange of ideas, and dialogue. It is noteworthy that in the vast majority of A. Seydimbek's articles on the national idea analysed by us, this topic is approached in the most democratic manner, and the contradictions arising in the transition to a new historical period are resolved in this way [4; 121].

A prominent figure in the cultural landscape of Kazakhstan, Akseleu Seydimbek is a multifaceted individual who has made significant contributions to the realm of Kazakh culture. His oeuvre encompasses writing, poetry, music, history, ethnography, and education. His research into the history and culture of his people has taken him to all regions of Kazakhstan, where he has engaged with innumerable individuals, collected folklore, and studied traditional practices, customs, and hobbies. It is imperative to emphasise that a comprehensive understanding of the history and traditions of the Kazakh people is paramount. Failure to do so may result in consequences such as fire, electric shocks, and hazardous situations.

Materials and Research Methods

The present article employs the works of domestic scientists, including A. Seydimbek, as sources and subjects them to theoretical analysis. The theoretical analysis of Seydimbek was carried out. The primary materials of the article are constituted by the 6-volume collection of Akseleu Seydimbek's works, entitled "Ulttyk Idea", "Ulttytyn uly murasy", "Ult muddesi — mangilik serigimiz", "Kazak alemi", "Ethnomadeni payymdau", and other works. The author of the article employs these materials to evaluate the research activity of A. Seydimbek. The article also draws upon works by Kh. Abzhanov, Zh.K. Smagulov, A.Zh. Abdykadyrova, S. Qirabaev, and M.B. Shindaliev, among other Kazakh researchers. In her analysis of the articles of A. Seydimbek concerning the national idea, as published in mass media, M.B. Shindaliev examines the history and significance of the national idea, evaluating the role of mass media in this context, as well as the author's national consciousness, lifestyle, religion, and the language of the Kazakh people. In the scientific article by G.S. Simukanova and Q.Sh. Nurmukhametova, relying on scientific and cognitive views of Akseleu Seydimbek on oral historiography of Kazakhs and sources of genealogy, the historical consciousness and features of the formation of the worldview of nomads are demonstrated.

In addressing the issues raised in the article, the principles of historicity, objectivity and systematicity were employed. The historical and biographical method was utilised in the article's composition, enabling the reconstruction and description of Akseleu Seydimbek's biography and life path. This approach also facilitated the revelation of his thinking and methods of defending his professional ideas. The comparative method, traditionally employed in various humanities, was also used. This approach facilitated the identification of the primary characteristics of A. Seydimbek's work in relation to preceding studies. The method is founded on the relevance and originality of the conclusions of A. Seydimbek's historical heritage in relation to contemporary needs. The content analysis method enabled the examination of the content of A. Seydimbek's works, thereby facilitating an assessment of the author's social activity. The retrospective method facilitated the identification of the primary stages and achievements in A. Seydimbek's oeuvre.

Discussion and Results

Akseleu Seydimbek was born in 1942 in Baidaly bi aul of Zhanaarka district of Karaganda region. After graduating from high school in Zhanaarka, he pursued a career as a shepherd in the state farm “Kyzyl-Tau”, which provided him with first-hand experience of the lives of ordinary people. In 1961, he enrolled at the Kazakh State University’s Faculty of Journalism, where he pursued his studies and engaged with various individuals, gaining first-hand insight into their concerns and aspirations. Following his graduation from the Kazakh National University, he assumed editorial positions at several newspapers, including “Zhas Alash”, “Ortalyq Qazaqstan” and “Egemen Qazaqstan”. He also served as the editor-in-chief of the magazine “Zerde” and the almanac “Alem”. In addition, in different years he headed the department of the Institute of Literature and Art named after Mukhtar Auezov, held the positions of Director of the Institute of Education named after Ybrai Altynsarin, was the First President of the Kazakh Academy of Education, Deputy Director of the Presidential Cultural Centre [5]. At the same time Akseleu Seydimbek was an active participant of public and scientific life of our country, was a member of the National Council of Kazakhstan, was a member of the Terminological and Onomastic Commissions, the Central Council of the Society for the Protection of Monuments of History and Culture of the Republic of Kazakhstan, the Research Commission under the Department of State Attestation of Scientific Personnel, the Public Fund of the State Programme “Cultural Heritage” [6].

In an interview, Akseleu Seydimbek explained how he started writing: “It’s hard to say that I started writing just like that and that’s how I ended up here. Just as people who come into the world cannot choose their mother, father, place of birth and country at will, so art, including the art of words, is a spiritual-historical phenomenon connected with the destiny of man and not subject to free choice” [7; 791]. In other words, writing is an art bestowed upon man and arising through patient study. It should be noted that Akseleu’s upbringing, manners and education had a great influence on his initiation in this art.

It is important to note that A. Seydimbek devoted significant attention to the issue of the national idea in his works, as evidenced by his extensive article “National Idea”, published in the newspaper “Kazakh adeviyeti” on August 8, 2003, No. 33 (2819). In this article, he poses the question of what evidence and arguments are necessary to recognise that Kazakhstan is not a multinational state, but a state with a single nation and many diasporas, and thus to take objective and accurate steps. He further asserts that the fate of the nation and the state require a direct examination of the objective truth and the establishment of strategic direction as an ideal target. In such a situation, the necessary symbol should be an idea that can unite and mobilise people, parties and religious confessions. At the same time, given the objective truth and historical justice, there is only one idea that can be the foundation for Kazakhstan: the Kazakh idea. The Kazakh idea is the only idea that can individualise Kazakhstan as an independent state and become the foundation for the goals and interests of all Kazakhstanis in the present and historical perspective. He asserts that, in this context, the Kazakh idea can be termed the Kazakhstani idea or the national idea [8], providing an elaboration on the concept of the national idea.

In response to Akseleu Seydimbek’s article “National Idea”, Doctor of Historical Sciences, Professor Kh. Abzhanov publishes his article “National Idea: Kazakh Nation. Freedom. Unity”. In this article, Professor Abzhanov provides his understanding of the term “national idea”, defining it as “a set of concepts and understandings that mobilise and captivate the efforts, soul and mentality of the entire people to solve a specific historical task that time has set for itself”. In the author’s understanding, a national idea is defined as a set of concepts and understandings that mobilise and captivate the efforts, soul and mentality of the entire people to solve a specific historical task that time has set for itself [9]. This conclusion provides a basis for the topic and the subsequent discussion.

In the April 24, 1996 issue of the newspaper “Turkestan” A. Seydimbek’s publicistic essay “The Great Ideals of the Nation” was published. This essay touches on the problems of the environment, ecosystem, homeland, nation, and nature. It is argued that nature withers along with the suffering ethnos, that ethnos and ecosystem are twin concepts: “It is completely unreasonable to think that someone once and for all determined the national lineage (type), and the reason why its state seems stable is the result of its long-standing adaptation to the environment that influences it”. He correctly concludes that nature never adapts to man, and that man must adapt to nature, stating, “You only need to change the situation, and from that moment the lineage begins to change” [10]. In the 26th (275) issue of the publication “Ana tili”, dated July 27, 1995, a substantial article was published. The article, entitled “The Interest of the Nation is Our Eternal Companion”, addressed the pressing issue of the absence of a coherent cultural identity among the Kazakh

people. It also explored the erroneous perceptions of culture and civilisation, highlighting their distinct nature and the integral cultural and spiritual essence of public life. In the context of national interests: The article goes on to state that “the traditional culture of a nation, national identity, is not only an individualization of that nation from others, but also a defense mechanism that does not “kill” the nation. It is also noted that “until now, there is not a single textbook dedicated to Kazakh music, crafts, ethnography, national psychology, fine arts, architecture, cinema, theater, etc”. [11].

At the same time, the work of A. Seydimbek entitled “The World of Kazakhs: Ethnocultural Rethinking” [12] is of great importance for us. In this work, he demonstrates a high artistic level of documentary prose of a cultural and aesthetic nature. Systematized folk traditions, traditions, rites and customs, applied art, folk musical instruments, national hunting, masters of art and many other things are understood by the writer in the system of historical consciousness. Along with this, the system reflects the culture of related Turkic peoples, their mutual connections, points of contact.

In an era when the 21st century is characterised as a time of information struggle, it is not easy to exist in an environment of information excess, which contributes to the decline of culture. In such a situation, relying on the principles of democracy, it is necessary to restore national consciousness and realise one’s values as an established nation. The article by A. Seydimbek “Dangerous Ideas or What is the Secret of Political Self-interest?” published in “Egemen Kazakhstan” raises important issues that cause public resonance. The author has provided in-depth analyses, dividing the text into thematic sections and drawing on the results of various studies in addressing each of the topics. The article begins by mentioning democracy: “Some people who are actively engaged in rhetoric about what kind of democracy Kazakhstan needs want to completely copy and establish in Kazakhstan democratic principles from countries with other languages and cultures, other lifestyles and traditions, and most importantly, a completely different political, social, economic and cultural type”. “Simply imitating the political and social processes of a foreign country without taking into account the true nature of the state is, figuratively speaking, as absurd as attempt to create a new breed by crossing a horse with a pig” [13].

In his problematic article, “Does the ethno-information field of Kazakhstan meet the requirements of independence?” published in the newspaper “Egemen Kazakhstan” on January 18, 2005, Akseleu Slanuly states that it is the ethno-information field that unites the nation, and that information exchanges between nations are the guarantee of its existence. By this ethno-information field, we mean values that meet the needs of human society, such as certain beliefs, customs, traditions, customs, culture, literature, and art. On the difficulty of preserving the modern ethno-information field: “One truth is clear: in today’s era of the peak of scientific and technical opportunities, in the era of global communication, in the era of market relations, in the era of global attention, in the era of democratic processes becoming the only easy way to regulate human society, in the era of human rights being more highly valued than national rights, the most effective mechanism of the ethno-information field is the mass media” [14].

The significance of folk oral art in the cultural, literary and spiritual landscape of the Kazakh people is indisputable. This art form serves as a conduit for the reflection of the Kazakh way of life, dreams, aspirations, genealogy and history, encapsulating the very essence of our nation. The production, dissemination and reception of oral literature is a collective endeavour undertaken by the people. As Akseleu Seydimbek observes: He further elaborates on the profound influence of oral literature in reflecting the spiritual world of the Kazakh people, highlighting its diverse forms encompassing proverbs, riddles, poems, oratorical speeches, fairy tales, legends, and folk songs, underscoring its profound impact on the cultural and spiritual landscape of the nation [7; 370].

In general, one of the most popular and long-standing works of the scientist is the retelling of Homer’s poems in prose and its appeal to the reader. Following in the footsteps of Homer, in 1979 he published the book “Alpamys batyr: in the footsteps of the epic” [15]. In general, the book itself was born from the goal of promoting Kazakh epic poems and epics, which are rich in poetic power and have a wide epic scope. His work was the first initiative to retell the epic in prose. This initiative eventually resulted in the retelling of several epic works in prose, which were subsequently published as standalone books and widely distributed. Akseleu Seydimbek’s book “Alpamys Batyr” has been reprinted several times in Kazakh and Russian, and has become a separate book in Estonian, Czech, and German. Similarly, I. Mozheyko’s book “7 and 37 Wonders”, translated by Akseleu Seydimbek, is also a complete work of his in the field of translation. This book comprehensively describes the unique features of the amazing cultural monuments and famous works of art of Asian and African countries, which are considered to be world wonders and the history of their emergence with interesting facts. The work “Oral History of the Kazakhs” was published in a volume-by-

volume book, and is divided into several chapters, starting from the preface, including chapters “Genealogy and History”, “Kazakh kinship system”, “Kazakh old sayings”, “Genealogical testimonies”, and “Kazakh identity” [16].

Akseleu’s “Kenish: A Book About the Karaganda Region” is an engaging account of the history of the region. Historical and cultural monuments in our country are under the protection of the state as the spiritual treasure of the people. In this book, the author, relying on abundant historical, archaeological, and ethnographic data, tells the story of the monuments of our native land. He reflects on the spiritual continuity of generations, the deep-rooted culture of our people, and the glorious era of today’s prosperous Kazakhstan [17]. At the same time, it is worth noting that the scientist-researcher Akseleu Slanuly Seydimbek completed and presented to the reader a comprehensive study of the art of kuy, which he had been conducting for many years, in 2008–2010. The author studies the art of kuy, which has a special place in the spiritual world of the Kazakh people, in a historical and ethnographic context, and analyzes its unique ways of formation, its nature, which is closely intertwined with social life, as well as its native properties, based on concrete evidence. This work introduces a wealth of empirical material on Kazakh musical culture, bringing it into the cultural discourse for the first time. It also analyzes the lives and works of numerous folk composers, drawing on new and fresh evidence. The author’s thought is comprehensive, and his scientific arguments are well-developed. The cognitive and aesthetic value of a work written in the style of a scientific essay in prose is important. A historical work can be considered a valuable legacy of the writer, conveying the traditions of his ancestors to future generations [18].

The prevailing theme and topical issue raised by Akseleu Seydimbek’s oeuvre is the depiction of the relationship between rural life and the prevailing social situation, with the overarching objective of portraying the civic nature of the characters, their moral position, spiritual purity, beauty of the soul, and enigmatic psychological studies. The journalistic tone of the prose works of the scientist-writer, devoted to issues of historical consciousness, national customs, and traditions, is intertwined.

Akseleu Seydimbek demonstrates an ability to make sound judgments, considering the nature of poetry in general and its specific features from a typological perspective. He conducts analyses of the formal similarities between the oral literature of the Kazakh people and the folklore heritage of various peoples worldwide. In particular, he provides examples of the occurrence of ideas expressed in black poetry in the folklore heritage of the Karakalpak, Uzbek, Kyrgyz, Latvian, Hungarian, and Russian peoples.

In his educational work “Akseleu Pass”, writer and researcher Myrzageldy Kemel asserts that “Akseleu Seydimbek’s genre is characterised by a rich variety of styles. These encompass steppe stories, kui genealogies, Kazakh oral genealogies, zhuz-taipa clan histories, fairy tales, proverbs and sayings, and stories about the past that reveal the Kazakh identity, poetry, memoirs, and translations”. In addition, Akseleu Seydimbek challenges the main conclusions of his legacy. It is recommended that the following statements be reiterated: “Akseleu Seydimbek was instrumental in the development of the scientific terminology of Kazakh ethnology”, and that, through his work “Oral History of the Kazakhs”, he provided scientific substantiation for the structure of Kazakh statehood. In this passage, the author extols the virtues of a particular tradition of the Kazakh people, namely the practice of not marrying a girl until the age of seven. He argues that this prohibition, in addition to being a factor in the genetic selection of the Kazakhs, was the only mechanism for preserving their ethnocultural unity [19]. Mekemtas Myrzakhmetov, who evaluated Akseleu Seydimbek’s scientific aptitude, stated: “What I am aware of is that Akseleu was among the noble citizens of the Kazakh people, who demonstrated profound dedication to his family, exhibited an exceptional level of diligence and was highly educated. It is evident that he made a significant contribution to the study of the Kazakh spiritual treasure, kyuy. A notable distinction of Akseleu from other literary scholars is his consistent commitment to exploring the unknown and returning invaluable values to his native people” [20; 5]. Indeed, a close analysis of the oeuvre of Akseleu Seydimbek reveals an endeavour to unveil hitherto unexplored realms in the domains of Kazakh history, art and literature, with a view to their utilisation for the edification of the populace.

Professor Dikhan Kamzabekuly assesses Akseleu’s work in the following way: “We considered him the embodiment of the revived Kazakh spirit. The fact that Akseleu Slanuly chose journalism and ethnology out of a thousand professions is probably due to the nature of the scientist’s character. He did not just work in the newspapers “Leninshil Zhas”, “Ortalyq Kazakstan”, “Sotsialistik Qazaqstan”, honing his pen there, but served science and ethnography. His multifaceted talent was especially evident when he was the editor-in-chief of the journal “Obrazovanie i trud” (now “Zerde”). In all the publications in which Akan worked, he sang the people’s praises and cared for their fate. After the tragic events of December 1986, Akseleu Slanuly,

as a participant of the people's unrest, was suspended from all posts. But he did not waste time, devoting himself to scientific research" [21].

Conclusions

Akseleu Seydimbek's work is characterised by several distinguishing facets. Primarily, he demonstrated an ability to illustrate the national identity of the people through prose works. Moreover, he facilitated the revival of previously unknown sayings and legends. As a scientist of repute, he contributed to the resurgence of ethnographic and ethnological research in Kazakhstan. He furthermore played a pivotal role in the emergence and consolidation of concepts and categories such as "original culture of nomads" and "civilisation of nomads". Moreover, he conducted a comprehensive analysis of the tribal structure of the Kazakh people using historical data, a pioneering feat in the field; developed the concept of the formation of the state system, legal system, internal socio-ethnic relations; introduced the Kazakh reader to the works of Homer; contrary to different opinions, with the help of Homer's works, he was able to study the history of Kazakhstan through the prose works of the Kazakh people. The researcher proposed studying the history of Kazakhstan through the prism of individual personalities, and his efforts led to the publication of collections of wonderful national songs. His publicistic works have their place of honour in Kazakh journalism.

The legacy of Akseleu Seydimbek, both from a humanitarian and scientific point of view, contains a number of conclusions that are indisputably recognised in these writings. They are:

1. Akseleu Seydimbek introduced the folklore genre "Legend of Kui" into the scientific turnover.
2. Akseleu Seydimbek formed centuries-old scientific terminology of Kazakh ethnology.
3. Through "Oral History of Kazakhs" he scientifically developed the structure of Kazakh statehood and updated the data.
4. The names of zhuzes and Turkic-speaking tribes are studied according to their divine beliefs during the Kazakh Khanate period.
5. He was able to impact the tribal structure and the way of life in the Kazakh steppe.
6. He gave a scientific explanation of the traditions "Ethno-culturally united country", "Kalyn mal" (Ransom for a girl) and "Zheti ataga dein kyz alyspau" (Do not marry a girl until the seventh generation has been reached).

Akseleu Seydimbek's contributions to the development of Kazakh literature, art, culture and spirituality are invaluable, and he has left a significant mark on the history of the nation. The focus of Akseleu Seydimbek's work was on the study of the historical roots of the Kazakh people, and he made notable contributions, particularly in his conclusions about the existence of the rule of law in nomadic societies. Akseleu Seydimbek bequeathed a substantial legacy to posterity in the form of his handwritten works, which are currently preserved in the National Archive and constitute a portion of the scientific heritage collection that has now been published.

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Д. Сейітжан

Ақселеу Сейдімбектің зерттеушілік қызметі және ғылыми шығармашылығы (тарихи талдау)

Ақселеу Сейдімбек қазақ әдебиеті мен өнерінің, мәдениеті және рухани өмірінің дамуына баға жетпес үлес қосты, Қазақстан тарихында айтарлықтай өзіндік із қалдырған тұлға. Ол қазақ халқының өткенін, оның тарихын, дәстүрлерін, мәдениетін, қазақ халқының ұлт ретінде қалыптасуын зерттеді. Ғалым қазақ халқының этнографиясын зерттей отырып, оның рухани әлемін ашып, Қазақстанның әдеби және мәдени өмірінде жарқын із қалдырды. Осылайша, Ақселеу Сейдімбектің бүкіл ғылыми қызметі қазақ халқының тарихи тамырларын зерттеуге бағытталып, ұрпақтар үшін қолжазба еңбектері түрінде үлкен мұра қалдырғаны сөзсіз. Оның еңбектерін зерделеу қазіргі қоғамды толғандыратын бірқатар қордаланған мәселелерді шешуге мүмкіндік береді. Мысалы, жас ұрпақты тәрбиелеуге байланысты мәселені бірінші орынға қоюға болады. Осыған байланысты, осы мақалада фактологиялық материал негізінде көрнекті қазақ публицистінің өмірі мен қызметінің негізгі кезеңдері қарастырылып, оның негізгі жұмыстарына тарихнамалық шолу жасалды. Тарихнамалық талдау А. Сейдімбектің жеке тұлғасын толық зерделеуге, оның Қазақстан тарихындағы қызметін анықтауға мүмкіндік берді. Мақалада ғалымның қазақтардың ауызша тарихнамасы мен шежіресі туралы ғылыми-танымдық көзқарастарына сүйене отырып, тарихи сана мен көшпенділердің дүниетанымын қалыптастыру ерекшеліктері көрсетілген. А. Сейдімбектің публицистикалық қызметінен қоғамда болып жатқан түрлі реформалар кезеңінде, жаһандану дәуірінде ол өзінің озық ойлары мен ұлттық идея туралы тұжырымдарын барынша жеткізуге ұмтылғанын көруге болады.

Кілт сөздер: Ақселеу Сейдімбек, А. Сейдімбек мұрасы, Қазақстан тарихы, қазақ әдебиеті, өнер, ауызша тарих, мәдениет, тарихи персоналистика.

Д. Сейітжан

Исследовательская деятельность и научное творчество Ақселеу Сейдимбека (исторический анализ)

Ақселеу Сейдимбек внес значительный вклад в развитие казахской литературы, искусства, культуры и духовности, оказал значительное влияние на историю Казахстана. Он исследовал прошлое казахского народа, его историю, традиции, культуру и процесс становления казахского этноса. А. Сейдимбек, изучая этнографию казахского народа, раскрывал его духовный мир, оставив яркий след в литературной и культурной жизни Казахстана. Вся научная деятельность Ақселеу Сейдимбека была направлена на изучение исторических корней казахского народа, он оставил большое наследство для потомков в виде рукописных трудов. Изучение его трудов даёт возможность разрешению ряда проблемных вопросов, касающихся духовного наследия, традиций и воспитания подрастающего поколения. В данной статье на основе фактологического материала рассмотрены основные этапы жизни и деятельности казахского публициста, и произведён историографический обзор его основных работ. Историографический анализ позволил полноценно изучить личность А. Сейдимбека, определить его деятельность в истории Казахстана. Опираясь на научно — познавательные воззрения профессора Ақселеу Сейдимбека о устной историографии казахов и источников генеалогии, показано историческое сознание и особенности формирования мировоззрения кочевников. Из публицистической деятельности А. Сейдимбека видно, что в период различных реформ, происходящих в обществе, в эпоху глобализации, он стремился передать свои мысли и выводы о национальной идее.

Ключевые слова: Аксеу Сейдимбек, наследие А. Сейдимбека, история Казахстана, казахская литература, искусство, устная история, культура, историческая персоналистика.

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