

A. B. Orazalina^{1*}, Z. S. Beisenova², Z. K. Smagulov³

^{1,2}L.N. Gumilyov Eurasian National University, Astana, Kazakhstan;

³Karaganda Buketov National Research University, Karaganda, Kazakhstan
(e-mail: orazalina1997@bk.ru, zhaina_b@mail.ru, jandosmagulov@mail.ru)

Aesthetic principles of R. Nurgali in journalistic works

The relevance of this article lies in the modern understanding of the journalistic heritage of the Kazakh scholar and academician R. Nurgali. To date, Nurgali's journalistic legacy has not been deeply reflected in contemporary Kazakh or global literary criticism. The purpose of this study is to analyze the aesthetic principles of Rymgali Nurgali's journalism and to identify the key features of his artistic mastery in the literary and journalistic fields. The scientific validity of the results is ensured through the use of both traditional methods and modern approaches in literary studies. The research compares the author's theses with theoretical concepts in literary criticism, taking into account the distinctive characteristics of journalistic texts. The authors focus on how Nurgali's aesthetic principles are reflected in the strategy of his journalism. The evolution of Nurgali's critical and creative thought demonstrates his high level of mastery, as evidenced by his journalistic articles, which reveal the depth of his views. The main material of the study consists of Nurgali's own journalistic novellas. The analysis examines the composition, language, stylistic, and genre transformations that recreate the inner world of characters against the backdrop of significant historical events and processes. This makes his journalism not only valuable for literary analysis but also an important contribution to the cultural and social understanding of his era.

Keywords: Rymgali Nurgali, aesthetic principles, literary criticism, journalism, novellas, Kazakh journalism.

Introduction

The demand for studying the creative personality as a phenomenon that integrates diverse research experiences and organizes them into a unified artistic worldview paradigm is recognized by specialists and critics from various fields of knowledge. In this regard, the artistic-journalistic legacy of Academician R. Nurgali, which focuses on his unique authorial approach to his philosophical views on the world, humanity, and socio-cultural community, holds great value and aligns with the goals of this research. R. Nurgali was an outstanding Kazakh philologist, a researcher of Kazakh literature, and a member of the National Academy of Sciences of the Republic of Kazakhstan (1940–2010). He was one of the prominent modern journalists whose work reflects the socio-cultural potential of Kazakhstan's artistic world to the highest degree. The journalistic works of the scholar, created over many years, are united by the themes and issues that fascinated the academician throughout his life—studying the development of Kazakh literature and literary studies, shaping the understanding of the history of literature through the recognition of fragmented facts about the country's history and Kazakh literature: "... he was one of the first Kazakh writers who stood at the origins of the development of Kazakh theater studies and theatrical criticism. He studied the works of repressed writers such as Baytursynov, Dulatov, Maylin, and their biographies" [1].

Based on the indisputable recognition of Rymgali Nurgali's name among the prominent historical figures in the field of humanities, an urgent scientific task facing Kazakh literary studies in the global context today is the study of his scientific and artistic legacy, his worldview, and intellectual achievements. The artistic-journalistic roots of Nurgali's work within the historical-literary context of Kazakh journalism lie in the evidence of journalistic genre innovations in the literary process, which represent a polyphonic art within the system of continuity. This issue is addressed through an examination of the diversity of genre, stylistic, and compositional architecture in Nurgali's journalism. Journalism occupies a special place in Nurgali's literary and public life, serving as an important tool not only for conveying facts and events but also for deeply reflecting on the social and moral issues relevant to society. In this context, the opinion of Isaiah Berlin, a philosopher and historian of ideas, is of interest, as he states: "... public life has always been the subject of a constant struggle for freedom, and journalism serves as an important channel for discussing, criticizing, and reflecting these struggles in society" [2]. For Nurgali, turning to journalism as a connecting link between lit-

* Corresponding author's e-mail: orazalina1997@bk.ru

erature and journalism was important. Journalism allowed him to actively participate in the life of his era, express his views on the ongoing changes, and contribute to the development of public consciousness. According to George Orwell, the famous English writer and journalist, expressed in his article *The Function of the Writer in the Age of Imperialism* (1946): “Journalism and literature are not only means of expressing personal experiences but also important tools for influencing society, for they can change the perception of reality and raise important questions that affect social and political interests” [3]. The peculiarities of the views presented in Nurgali’s journalistic discourse were largely defined by the very era of the 20th century. His aesthetic worldview reflects such levels as man—society—existence, with man being perceived as an individuality, as part of society, the people, and as a subject of social relations. The scholar sought not only to understand the real world and existence but also to delve into the essence of the meanings of phenomena and the nature of things. Nurgali’s worldview is distinguished by the unity of the process of aesthetic reflection on real life, in which, through creation and selection, the scholar arrives at an artistic discovery. Thus, the unique aesthetic concept of the scholar allows for a deep exploration of the social, moral, and cultural issues of his time. Scientifically grounded reconstruction of Nurgali’s aesthetics is feasible if the entire journalistic legacy is considered and applied for a holistic understanding of his creative legacy.

Materials and methods of research

The methodological and theoretical basis of the study is based on the works of domestic and foreign literary scholars and critics who analyze the literary process in a holistic context (M. Auezov, A.Kh. Margulan, S. Kaskabasov, M. Bakhtin, I. Galperin, G. Bashlyar, M. Heidegger). The methodological basis of this article is a combination of theoretical and empirical research methods, including the comparative-historical approach, which allows for an objective assessment of the aesthetics of the scholar’s worldview in the context of the development of national literary criticism and world humanitarian studies. In addition, general logical methods are actively used. Thus, the use of the method of analyzing works of art allowed the authors to identify key themes, ideas and stylistic features in the short stories of Rymgali Nurgali. Within the framework of this method, the compositional and expressive means used by the author to reveal images and themes are considered. The historical and literary method was introduced to study the context of the time in which Nurgali’s works were created. The analysis of historical and social realities reflected in his journalistic texts allowed for a deeper understanding of the problems and tasks of the scientist’s short story work. Certainly, the contextual analysis of Nurgali’s journalistic and literary work reveals his work as part of the broad cultural and social environment in which he lived and worked.

To achieve the main objective of the article, materials encompassing both scientific and literary sources were used. The primary objects of the study were the journalistic works of R. Nurgali, and the materials of the research are represented by the literary-journalistic works of the scholar, particularly the collection of novellas “Dän” [4], which serves as the main subject for analyzing the evolution of his writing style. The aforementioned methods and materials ensured the revelation of key aspects of his literary-journalistic works, as well as an understanding of their significance for Kazakh culture and society.

Results and discussion

In both global and domestic literary studies, the creative biography of scholars often becomes the subject of research to understand the progress of science at a certain stage of development, as well as to provide a critical description of it. These studies focus on the interpretation of the philosophical views and scientific orientation of a particular scholar, as well as the contemporary assessment of the contribution and role of their scientific achievements in the development of a specific field of science, and the continuity of scientific views for future generations of scholars. According to N.F. Belchikov: “Such works contribute to the advancement of scientific thought, raising the level of understanding of the life and work of a particular writer” [5]. The refined nature of R. Nurgali’s journalistic works can be judged based on the statements of many scholars. Paying tribute to the memory of R. Nurgali, Tatar scholar Professor Kh.Iu. Minnegulov, in his memoirs in the article “About Kazakh-Tatar Literary Connections and Rymgali Nurgali”, writes about the early career of the future scholar: “The art of words, literary science, and the culture of Kazakhstan have made great strides in recent decades... In this field, Rymgali Nurgaliev (17.06.1940–17.02.2010) worked very fruitfully... He successfully worked as a journalist... and as the editor-in-chief of the Kazakh Encyclopedia. His novellas, which were translated into Russian, are characterized by the richness and vividness of the language and the life-like depiction of events. Nurgaliyev’s scientific works and monographs, such as “Poetics of Drama (Origins and Trends in the Development of Kazakh Literature)” (Alma-Ata, 1979), “The

Tree of Renewal... (Traditions and the Contemporary Literary Process)" (Alma-Ata, 1989), "The Tragedies of Mukhtar Auezov" (Alma-Ata, 1983), and others, are well known not only in Kazakhstan but also beyond its borders, including in Tatarstan" [6]. The perspective of the Tatar scholar resonates with the view of literary scholar S.Sh. Tahan, who highly appreciates R. Nurgali's contribution to the academic school and calls it "one of the core in the scientific sphere of Kazakhstan". In his judgment, the relevance and potential of Nurgali's proposed scientific methodology for national and world literature are supported by the scientific works of his followers and the ongoing relevance of his scientific contributions, which continue to engage the academic community and a dedicated circle of readers [7].

Each cultural-historical era uniquely interprets its knowledge, and for each era, a consciousness of its worldview, versions of its philosophy, and aesthetics are formulated. For contemporary scientific thought in Kazakhstan, in a global context, the phenomenon of R. Nurgali appears particularly significant in terms of his worldview as an essential condition for human existence. Nurgali's artistic worldview is tied to the symbolic activity of consciousness, representing a unique combination of his view of the world, which finds reflection in his literary-journalistic activities.

Rymgali Nurgali first developed as a journalist at the beginning of his career as a correspondent for the newspaper *Leninshil Jas*. He approached his work not superficially, but with great depth, attention, and responsibility. Choosing science as his main vocation, the scholar continually followed the changes in the lives of working people, who were creating this world.

The name of R. Nurgali as a journalist became well-known after the publication of his first journalistic collections. His journalism, in its deep reflection of the world, was first presented in the novella collection "Dän" published by the "Zhalyn" publishing house in 1977.

Already in the first reviews of literary critics dedicated to R. Nurgali's journalism, one can discern the idea that the writer follows the traditions of Kazakh classical literature. B. Alimzhanov, evaluating the novella collection, writes: "'Dän" is a work filled with profound moral and educational values, introducing us to the lives and diverse people. It possesses high aesthetic and literary strength and is skillfully written. The book, written by a literary scholar and scientist with such love for working people, evokes both joy and deep reflection in us" [8]. J. Smagulov, analyzing Nurgali's novellas, emphasizes their topical relevance: "The first is the author's own fate in the ongoing irreconcilable struggle between good and evil, honesty and villainy, dating back to the times of Abyl and Qabil in human society. The second is the works born from the tender sorrow and nostalgia written about his contemporaries, friends, and peers" [9].

One of the key themes in Rymgali Nurgali's journalism is labor and social change, particularly in the context of the development of the virgin lands of Soviet Kazakhstan and the lives of workers. Similar themes can also be found in the works of Sabit Mukanov, who also explored issues of labor and human destiny during the period of socialist construction («Tynda tunğan bailyq», «Syrdariya», «Alyptyn adymdary»). Nurgali, like Mukanov, portrays the labor of people as an essential element of progress. However, unlike Mukanov, Nurgali prefers to depict a more optimistic and inspiring picture of labor, where the heroes, despite the difficulties they face, overcome them and achieve significant results.

Nurgali, like many Kazakh journalists, actively uses his platform for social critique. Studying the work of Rymgali Nurgali, Sapash Sh. writes that he was a uniquely gifted person. His name is associated with many important discoveries, including a bold revision of established assessments of well-known literary facts. His enormous erudition and his desire to compare his artistic impressions with analytical operations of thought in the process of determining the objective properties of a literary work made it possible to exclude the possibility of even the slightest inaccuracy and error [10].

Unlike the more straightforward journalism of S. Seyfullin, who often critiques both the social and political aspects of the life of the Kazakh people («Ashtardyn ruhday», «Oktyabr ham ult maselesi», «Ivan men Myrzabek»), Nurgali focuses more on depicting the lives of ordinary people, their emotions, and moral choices. He does not so much critique external factors as he analyzes internal changes in people and their perceptions of difficult life circumstances.

The collection of novellas consists of three cycles: "Zhiger", "Alau", and "Serpin", which together form a large ideological and literary-journalistic work, each with its own distinct features. As a true artist of words, Nurgali did not adhere to the rules of documentary writing; the writer demonstrates an artistic approach to expression. In his novellas, he masterfully combines vibrant descriptions of the steppe landscape with a deep understanding of the characters' personalities, recognizing human ideals and demonstrating high literary skill.

The characters in the collection “Dän” are people with a clear understanding of time and life. By observing them in the center of vibrant life, the reader sees how they experience the joy of labor victories and are saddened by their failures. The novellas in this collection consist of short episodes that shift from the virgin lands to industrial enterprises and pastures. These scenes logically follow one another, and the narrative lines transition from one to another, leaving an impression with brief but compelling events.

In the first cycle of novellas, the labor feats of the virgin land workers are reflected, the second cycle covers the events that happened to people working in the industrial sector, and the third cycle is dedicated to labor heroes, their exceptional perseverance, the lives of ordinary workers, and the revelation of their characters. The compositional structure of the collection “Dän” is distinctive: the author does not limit himself to simply recounting facts and figures, but skillfully tells of the events that took place, making the work vivid and convincing. Nurgali’s journalism develops within a specific tradition. A significant role in this development was played by M.O. Auezov. The breadth of interests of the great thinker and writer can be gauged from the publications of scholars and critics: even as a budding social critic, he “acted as a writer, journalist, publicist, critic, and scholar, addressing socio-cultural issues in his essays” [11]. According to Auezov’s view, the progress of science and culture depends on the social environment, way of life, and social orientation of society. The influence of M. Auezov’s poetic aesthetics on R. Nurgali’s worldview can be seen in his studies dedicated to describing Auezov’s contribution to the development of Kazakh culture. R. Nurgali has an impressive number of journalistic and critical works, characterized both by their content and their formal features. Nurgali’s journalism from the 1970s and 1980s remains relevant to contemporary readers, as many of the issues he raised back then are still pertinent today. For example, he often explored the problems of human relationships, as well as the lives of workers in his journalistic reflections. The prototypes of his heroes are tractor drivers, mechanizers, and those involved in the development of the virgin lands of Soviet Kazakhstan. For instance, the image of the mechanizer Mikhail Dovzhik is collective, representing a generation of people who were shaped by labor and who became bright representatives of the spirit of the time, promoting its system of values. His heroes, whose labor is soaked with the salt of the earth, are ordinary farmers. Nurgali’s journalistic approach is rooted in truthfulness and precision when it comes to describing the heroes of his novellas. Nurgali the publicist describes the entire labor journey of his heroes, their joys and sorrows, triumphs and disappointments, without merely mentioning the name of the hero.

“The sense of a person’s greatness, their place and role in the world, is conveyed primarily through the way they perceive and convey space; their ability to be active, to engage in a certain directed activity, is manifested in their sense of time”, notes G.D. Gachev [12]. Referring to this statement, we note the uniqueness of Nurgali’s journalistic work, which is based on a deep understanding of time and addressing urgent issues, as part of the search for the right professional guide.

Journalist Zh. Aupbaev, commenting on the novella collection “Dän”, writes: “When you read the short stories from the collection “Dän”, at first glance and in your mind its architectonic structure remains” [13]. The method of architectonics of the scientist is one of the important elements of his style as a publicist and is characterized as socially conditioned. According to I.G. Galperin, the nature of the division of the text depends on the reasons “among which the size of the parts and the substantive-factual information play an important role, as well as the pragmatic attitude of the creator of the text” [14]. In this context, the author’s approach of R. Nurgali to the structure of his short stories becomes relevant. Thus, considering the architectonics of his short stories from the collection “Dän”, we note that the compositional structure of each short story differs from the other. For example, the section “Zhiger” begins with a prologue, preceding the action and revealing the author’s idea. The heroes of the prologue are simple virgin land workers, in a conversation with whom the reader prepares to understand the main text. The prologue is followed by short stories, which reveal the idea of the prologue, introducing the reader to the working days of combine operators-farmers, workers in the production sector and livestock breeders during the historical period of development of virgin lands in the territory of Soviet Kazakhstan. The background to the labor events, which are described in three short stories, is the story of the main character—Kenzhebek Alpysbayev, Hero of Socialist Labor, the characteristics of the historical era of development of virgin lands in Kazakhstan and the features of the world of heroes created by the writer in his short stories. According to scientists, “journalism operates with categories of political thought, being, in essence, a kind of school of civic morality and an instrument of original politics in those historical moments when public self-consciousness functions in the national life of a particular country; “a sovereign, independent public thought declares itself (or is developed)” [15]. The author-publicist is a “momentary artist” who describes the present time and events in the name of the future. There-

fore, the first quality of Nurgali's articles, novellas, and books is "immediate participation in the events" that he talks about.

The material of R. Nurgali's novellas is based on real events from the life of the working people. The architectural division of the texts in the novellas has a causal structure. For example, in the "First Novella" one of the meaningful segments ends with the following lines: "The next day, a group of virgin land workers led by Konstantin Andreevich Tapalov climbed onto the sled hitched to the tractor and headed towards the place where the future collective farm would be established". The next thematic segment begins with the phrase: "The tractor moves forward, cutting through the deep snow, and the sled sways and creaks back and forth" [4; 19].

It is evident that there is no break between the meaningful narrative in the text. Similarly, when considering the narration in the "Second Novella" and "Third Novella", one can notice the absence of a break between them in the context of the general idea of the prologue. Nurgali admires the profound meaning and the ability to express all the nuances of the emotional experiences of the virgin land workers, as well as the imagery of the characters. By using the technique of natural storytelling with real-life facts, which gives the journalistic novellas a special strength and credibility, the author authentically depicts the lives of hardworking people.

As a publicist, Nurgali focuses on his desire to influence public consciousness and mood in terms of social orientation. Thanks to Nurgali's skill as a publicist, the collection of novellas is a coherent work, ensuring the unity of its perception. The different types of composition used by the author serve as an example of a certain regularity in the composition of a journalistic work: a) plot-based, dedicated to personality and character development (e.g., the section "Alau"); b) event-based, dedicated to an event (e.g., the section "Zhiger"); c) problem-analytical, dedicated to a social issue (e.g., the section "Serpin").

Within a single work, different forms of composition often coexist, and this is frequently inevitable. However, it is always quite easy to identify the main, dominant form. The compositional structure of a work depends on what will serve as the organizing factor—whether it is a social issue, events, phenomena, or characters. In his work, Nurgali resorts to various forms of conceptual and logical argumentation, which are realized in different compositional types of journalistic works.

Space and time as elements of journalistic texts have been the subject of criticism by many scholars. The category of chronotope is discussed and studied in literary and journalistic spheres. In this context, the works of G. Bashliar [16], M. Kheidegger [17], and others are well known. Following M.M. Bakhtin's assertion about the interrelation of temporal and spatial boundaries in artistic texts [18], it becomes clear that such intersections of time and space characterize the texts of R. Nurgali's novellas.

In his journalistic works, the most significant part of the chronotope is the historical time of the virgin land development during the Soviet period in Kazakhstan. Time in his novellas is photographically vivid, and space dynamically intertwines with the flow of time, the development of the plot, and the history of the country. For example, in the section "Alau" from the "Second Novella", space is conveyed through objects in the following fragment: "Iron poles resembling the framework of a yurt. Massive walls reinforced with concrete. Fresh air silently entering through the ventilation. Ordinary rails on which a cart loaded with coal rushes swiftly. Numerous water pumps. Electric lamps burning everywhere" [4; 346].

This passage illustrates how Nurgali intricately weaves space into the temporal flow, reflecting the industrial and social changes of the time. The use of concrete imagery, industrial settings, and mechanical objects anchors the reader in the specific historical moment of Kazakhstan's transformation during the virgin land campaign. The juxtaposition of past and present, space and time, in these works underscores the dynamic historical narrative that Nurgali seeks to convey.

The detailing in this fragment reveals the external chronotope: the place of the events and the surroundings of the characters in the novella. This artistic space is characterized by the specificity of mining labor, linked with the representation of space through details. The internal chronotope shows their perception of the present state of their lives and their emotional mood. This technique, where the author uses artistic resources of the chronotope, helps reveal both the inner and outer worlds of the novella's characters: in a specific place and time of actual existence, as well as in the space of their spiritual and moral perception of real events, which reflect the historical picture of the labor routine of Soviet Kazakhstan during the virgin lands development period. The interconnection of the chronotope with all structural parts of the novellas is evident in the linguistic and systematic depiction of the characters' images. Thus, all the above levels of the novella's structure in R. Nurgali's works are aimed at solving the author's tasks of conveying information about the features of spatial-temporal characteristics in such texts.

In Nurgali's novellas, one can trace the scholarly view on the interdependence of the category of chronotope and the literary genre. In this context, M.M. Bakhtin's opinion is interesting, as in his works, he discusses the possibility of interconnection between chronotope and genre development using examples from ancient literature [18; 351]. In the analysis of the journalistic process in Nurgali's work from this perspective, an attempt is made to outline the line of interconnection in the following sequence: chronotope, genre, and artistic direction. To support this idea, scholars have identified a variety of chronotopes in Nurgali's work, which are characteristic of the journalistic genre that emerges from the pen of the publicist R. Nurgali: a narrative of events and their depiction, which represents the specificity of the journalistic genre. The use of genre transformations in literature reveals the beauty of the work and deepens its content. Nurgali skillfully uses this approach, depicting the life of each character in various forms. Each of the 50 novellas in the collection is the result of literary searches, drawn from life. Critics note that the poetics of each individual publicist is "a holistic and dynamic system, centered around the personality, its individuality, and the uniqueness of its talent".

Thus, when examining the aspects of the poetics of Nurgali's journalistic works, one can tentatively highlight some methods of forming the author's thought: "from the idea"; "from cause and effect"; "synthesis of idea and cause and effect", and so on. At the same time, Nurgali, as a talented publicist, focuses on events, carefully considering cause-and-effect relationships that manifest in various life situations, and expressing them through the means of journalistic literature.

Analyzing Nurgali's novellas as journalistic works, we can identify such features as elements of commentary, analysis, literary style, and authorial argumentation. The language of his novellas stands out for its informational completeness and the author's informal tone. The writer masterfully uses the expressive resources of journalism (direct addresses, rhetorical questions, the use of well-known phrases, proverbs, the real names of real people, descriptions of actual events by the author, "stream of consciousness" of the character, situational credo, and the technique of stereotyping).

Fragments of the novella's texts include various functions inherent in the journalistic genre. For example, in the text of "The Third Novella", the following fragments reflect the function of conveying current information in the dialogue between the author and the hero of the novella, Mikhail Dovzhik:

"I was a delegate to the XIV Congress of the Komsomol. I am a deputy of the Supreme Soviet of the USSR. All this is just as heavy a burden as it is a great honor. The tractor repair must be done quickly" [4; 47].

Meanwhile, the expressive function is reflected in a fragment like:

"Fate is an interesting thing. My life is connected with the virgin lands. It was they that raised us. Yes, we saw winter frosts, spring mud, and drought. But still, the back of a virgin land worker is strong. This metaphor probably seemed not entirely successful to him, and Mikhail Dovzhik slightly frowned" [4; 47].

The author masterfully uses humor, expressive and sharp language, painting verbal portraits of his characters:

—Be careful, or you'll end up without fingers!

—The foreman is falling, how's the combine supposed to work now?

—Hey, you too! — he waved his hand. — What are you talking about... Is now really the time for jokes? [4; 84].

A distinctive feature of his journalism is the deep and precise portrayal of reality—Nurgali often uses documentary elements, which he combines with artistic expressiveness. This allows him to create believable, vivid pictures from the lives of ordinary workers, without distorting reality. For example, the section "Serpın" begins with a dialogue:

—Do you know a good shepherd?

—Probably.

—Who is it?

—Balgabai.

—Which Balgabai?

—The one and only Socialist Hero of Labor, the famous Balgabai Ospanov. Do you know him? [4; 181].

This dialogue masterfully introduces the theme of the new section, immersing the reader in the atmosphere of the lives and work of people who defend traditions and the agricultural sector. The dialogue mentions the name of a well-known public figure—Balgabai Ospanov, who became a symbol of labor heroism and devotion to his work. The admiration of Э. Нұршайықов for the collection «Дән», in which, in his opin-

ion, Nurgali: "... shows not only the heroic actions of the workers developing the virgin lands, but also their psychological conflicts that emerge in difficult moments. Here, you meet people you've spoken to, thought about, and through these stories, you touch their lives...", is explained by the writer's talent [19].

The situation envisioned by the author also involves a conscious choice of words. The deliberate choice of language in the speech of the characters in the novellas, especially the active socio-political lexicon, the use of metaphors, as well as expressive-evaluative language with positive connotations like "deputy of the Supreme Soviet of the USSR", "member of the Parliament Council", and others, clearly reflects the publicistic motives of the writer. In his novellas, Nurgali often uses bright, picturesque descriptions that serve to reveal the characters' personalities and inner state, while also addressing important ideas about social issues.

R. Nurgali, like many Kazakh publicists, actively uses his platform for social criticism. The writer belongs to a group of publicists who know how to influence the reader through the journalistic expression of the author's position, through the professional use of documentary material, references to real prototypes, through persuasion and argumentation, and through the subtle presentation of a life fact. In the journalism of R. Nurgali, an active social pathos, sensitivity to the present day, and the events of contemporary history co-exist.

Conclusion

In our opinion, understanding the creative method, searches, and achievements of R. Nurgali as a writer and publicist is essential for fully and comprehensively understanding the main trends in the development of Kazakh artistic journalism in the 20th and 21st centuries. His ability to combine artistic means with journalistic tasks, vivid images, and accuracy in details make his works a valuable legacy that continues to inspire and shape future generations.

The aesthetic principles of Rymgali Nurgali's publicism are characterized by the depth of ideas, vividness, and imagery, as well as the combination of artistic and journalistic approaches. In his works, one can see a blend of personal reflections on life with precise facts and bright images. Nurgali's publicism reflects current social and public issues, becoming an active tool in discussions about politics, culture, social changes, and the inner morality of society.

The realistic principles of the scholar's aesthetic thinking manifest the need to follow the truth of life, understood through the ethical meanings of reality. Nurgali's publicistic heritage undoubtedly holds significant interest for contemporary readers. His publicistic works embody historical thinking: the author describes life from various perspectives, reflects on today's reality through methods that align with his personal temperament, and, through his conclusions and sometimes critical remarks, seeks to influence society, people's consciousness, and their decisions.

The nature of the ideological and artistic synthesis in Nurgali's publicism and his literary prose remains insufficiently explored. To fully appreciate and understand it, the field of research material must be expanded by delving deeper into the issue of the author's narrative style in his prose and dramaturgy—which is the subject of future investigations.

References

- 1 Тлеуханов Т. В КазНУ вышла в свет книга в память о Рымгали Нургали [Электронный ресурс] / Т. Тлеуханов. — 2015. — Режим доступа: <https://farabi.university/news/9387?lang=ru>.
- 2 Isaiah B. Two concepts of liberty, *Four Essays On Liberty* / B. Isaiah. — Oxford, England: Oxford University Press. — 1969. — P. 118–172.
- 3 Orwell G. Why I write / G. Orwell // *In the collected Essays, Journalism and Letters*. — 1984. — Volume I: An age Like this 1920–1940. — P. 25–30. — Penguin Books Ltd, Harmondsworth.
- 4 Нұрғалиев Р. Дән : новеллалар / Р. Нұрғалиев. — Алматы: Жалын, 1977. — 248 б.
- 5 Бельчиков Н. Ф. Пути и навыки литературоведческого труда: учеб. пос. / Н. Ф. Бельчиков. — Москва: Высшая школа, 1975. — 238 с.
- 6 Миннегулов Х. Ю. О казахско-татарских литературных взаимосвязях и о Рымгали Нургалиеве / Х. Ю. Миннегулов // *Научный Татарстан*, 3'2015. — С. 106.
- 7 Тахан С. Ш. Литературоведческие взгляды Р. Нургали / С.Ш. Тахан; жауапты ред. Т. Жұртбай // *Қазыналы биікте. Р. Нұрғалидің азаматтық, ұстаздық, ғалымдық келбеті*. — 2005. — С. 174–179.
- 8 Әлімжанов Б. Дән туралы хикая / Б. Әлімжанов // *Лениншіл жас*. — 1978.

- 9 Смагулов Ж. К. Р.Нұрғалидің әдеби эсселер циклі / Ж.К. Смагулов // Көкейкесті әдебиеттану; құраст. Р. Нұрғали, Қ. Қ. Алпысбаев; Л. Н. Гумилев атын. Еуразия ұлттық ун-ті. — Алматы: Сардар, 2010. — Б. 147–155.
- 10 Pyassova Sh. Scientific Works of Academician Rymgali Nurgali / Sh. Ilyassova, A. Asenova, S. Takhan // Interdisciplinary Literary Studies. — 2024. — Vol. 26. — No. 2.
- 11 Маргулан А. Х. В начале творческого пути / А. Х. Маргулан // Мухтар Ауэзов — классик советской литературы. Алма-Ата, 1980. — С. 67.
- 12 Гачев Г. Д. О национальных картинах мира / Г. Д. Гачев // Народы Азии и Африки. — 1967. — № 1. — С. 77–92.
- 13 Аупбаев Ж. Жүректің сөзі — өмірдің өзі / Ж. Аупбаев // Білім және еңбек. — 1978. — №11.
- 14 Гальперин И. Р. Текст как объект лингвистического исследования / И.Р. Гальперин. — Москва Науки 1981. — 139 с.
- 15 Попов И. В. Стиль Писарева (Полемическое и сатирическое начало в публицистической критике Писарева): учеб. пос. для спецкурсов и спецсеминаров по истории русской критики / И.В. Попов. — Куйбышев: ПГИ, 1987. — 93 с.
- 16 Башляр Г. Избранное: Поэтика пространства / Г. Башляр; пер. с франц. Б. М. Скуратова / Г. Башляр. — М. РОССПЭН, 2004. — 376с.
- 17 Хайдеггер М. Бытие и время / М. Хайдеггер; пер. с нем. В. В. Бибихана. — Харьков: Фолио, 2003. — 503 с.
- 18 Бахтин М. М. Формы времени и хронотопа в романе. Очерки по исторической поэтике / М.М. Бахтин // Вопросы литературы и эстетики / М. М. Бахтин. — М.: Худож. лит., 1975. — С. 234–407.
- 19 Нұршайықов Ә. Деректі кітап дидары / Ә. Нұршайықов // Қазақ әдебиеті. — 1978. — 31 март.

А.Б. Оразалина, Ж.С. Бейсенова, Ж.К. Смагулов

Р. Нұрғалидің публицистикасындағы эстетикалық принциптер

Мақаланың өзектілігі қазіргі таңда қазақ ғалымы Рымғали Нұрғалидің публицистикалық мұрасын жанаша түсінуден туындайды. Бүгінгі таңда ғалымның публицистикалық мұрасы қазақ және әлемдік сыншылардың тарапынан терең талданып үлгермеген. Зерттеудің мақсаты Рымғали Нұрғалидің публицистикасындағы эстетикалық принциптерді талдау, оның әдеби-публицистикалық саладағы шығармашылық шеберлігінің негізгі ерекшеліктерін анықтау. Авторлар оның публицист ретінде эстетикалық принциптерінің стратегиясындағы көрінісіне назар аударады. Мақалада Рымғали Нұрғалидің публицистикалық еңбектерін басқа ғалымдардың еңбектерімен салыстырмалы түрде талдауға талпыныс жасалған. Мақаланың негізгі материалдары — ғалымның өз публицистикасы, сондай-ақ Қазақстан және шетел ғалымдарының еңбектері. Зерттеу барысында кейіпкерлердің ішкі әлемін көрсететін тілдік, стильдік және жанрлық трансформациялар, маңызды тарихи оқиғалар мен процестердің контекстінде олардың көрінісі талданған. Бұл оның публицистикасын әдеби талдау тұрғысынан ғана емес, сонымен қатар дәуірдің мәдени және қоғамдық түсінігіне қосқан құнды үлес ретінде бағалауға мүмкіндік береді.

Кілт сөздер: Рымғали Нұрғали, қазақ әдебиеті, публицистика, новеллалар, қазақ публицистикасы.

А.Б. Оразалина, Ж.С. Бейсенова, Ж.К. Смагулов

Эстетические принципы Р. Нурғали в публицистическом творчестве

Актуальность данной статьи определяется современным осмыслением публицистического наследия казахского ученого, академика Р. Нурғали. На сегодняшний день публицистическое наследие ученого не получает достаточно глубокого отражения в современной казахской и мировой критике. Цель исследования заключается в анализе эстетических принципов публицистики Рымғали Нурғали и выявлении ключевых особенностей его художественного мастерства в литературно-публицистической области. Научная аргументированность результатов обеспечивается использованием традиционных методов и современных подходов литературного анализа, а также сопоставимостью авторских тезисов с научными положениями теории литературы с учетом специфики публицистических текстов. Авторы акцентируют внимание на отражении эстетических принципов Р. Нурғали в его публицистической стратегии. Совершенствование критического творчества ученого свидетельствует о его высоком профессиональном мастерстве. Подтверждением этому служат публицистические статьи, отражающие глубину его мировоззрения. Основным материалом исследования являются публицистические новеллы самого Р. Нурғали. В рамках работы анализируются композиционные, языковые, стилевые и жанровые трансформации, воссоздающие внутренний мир героев в контексте важнейших исторических событий и процессов. Это делает публицистику Нурғали значимой не только с точки зрения литературного анализа, но и как ценный вклад в культурное и общественное осмысление эпохи.

Ключевые слова: Рымғали Нурғали, эстетические принципы, литературная критика, публицистика, новеллы, казахская публицистика.

References

- 1 Tleukhanov, T. (2015). V KazNU vyshla v svet kniga v pamiat o Rymgali Nurgali [A book in memory of Rymgali Nurgali was published at KazNU]. Retrieved from <https://farabi.university/news/9387?lang=ru> [in Russian].
- 2 Isaiah, B. (1969). *Two concepts of liberty, Four Essays On Liberty*. Oxford, England: Oxford University Press.
- 3 Orwell, G. (1946). Why I write. In the collected Essays, Journalism and Letters, Volume I: An age Like this 1920–1940, 25–30 (1984). Penguin Books Ltd, Harmondsworth.
- 4 Nurgaliev, R. (1977). *Dan. Novellalar* [Grain. Novels]. Almaty: Zhalyyn [in Kazakh].
- 5 Belchikov, N. F. *Puti i navyki literaturovedcheskogo truda* [Paths and skills of literary work: teaching aid]. Moscow: Vysshaya shkola [in Russian].
- 6 Minnegulov, Kh. Yu. About Kazakh-Tatar literary connections and about Rymgali Nurgaliev. *Nauchnyi Tatarstan — Scientific Tatarstan*, 3'2015, 106 [in Russian].
- 7 Takhan, S. Sh. (2005). Literaturovedcheskie vzgliady R. Nurgali [Literary views of R. Nurgali]. *Qazynaly biikte. R. Nurgalidy azamattyq, ustazdyq, galyndyq kelbeti — On the treasured heights: R. Nurgali's civic, pedagogical, and scholarly identity* (pp. 147–152), Alma-Ata: Innopress [in Russian].
- 8 Alimzhanov, B. (1978). A story about «Grain». *Leninshil zhas* [Leninist youth] [in Kazakh].
- 9 Smagulov, Zh. K. (2010). R. Nurgalidy adebi esseler tsikli [A cycle of literary essays by R. Nurgali]. *Kokeikesti adebiettanu — Literary criticism* (pp. 147–155). Almaty: Sardar [in Kazakh].
- 10 Ilyassova, Sh., Asenova, A., & Takhan, S. (2024). Scientific Works of Academician Rymgali Nurgali. *Interdisciplinary Literary Studies*, 26(2).
- 11 Margulan, A. Kh. (1980). V nachale tvorcheskogo puti [At the beginning of his creative path]. *Mukhtar Auezov — klassik sovetskoi literatury — Mukhtar Auezov — a classic of Soviet literature*, 67. Alma-Ata [in Russian].
- 12 Gachev, G. D. (1967) O natsionalnykh kartinakh mira [About national pictures of the world]. *Narody Azii i Afriki — Peoples of Asia and Africa* (pp. 77–92) [in Russian].
- 13 Aupbaev, Zh. (1978). Zhurektyyn sozi — omirdyn ozi [The word of the heart is life itself]. *Bilim zhane enbek — Education and work*, 11 [in Kazakh].
- 14 Galperin, I. R. (1981). *Tekst kak obekt lingvisticheskogo issledovaniia* [Text as an object of linguistic research]. Moscow: Nauki [in Russian].
- 15 Popov, I. V. (1987). *Stil Pisareva (Polemicheskoe i satiricheskoe nachalo v publitsisticheskoi kritike Pisareva)* [Pisarev's style (Polemical and satiric principles in Pisarev's publicistic criticism)]. Kuibyshev: PGI [in Russian].
- 16 Bashliar, G. (2004). *Izbrannoe: Poetika prostranstva* [Selected: Poetics of Space]. M. ROSSPEN [in Russian].
- 17 Khaidegger, M. (2003). *Bytie i vremia* [Being and Time]. (V.V. Bibikhana, Trans.). Kharkov: Folio [in Russian].
- 18 Bakhtin, M. M. (1975). Formy vremeni i khronotopa v rmoane. Ocherki po istoricheskoi poetike [Forms of time and chronotope in the Novel. Essays on historical poetics]. *Voprosy literatury i estetiki — Questions of literature and aesthetics* (pp. 234–407), Moscow: Khudozhennaia literatura [in Russian].
- 19 Nurshaiykov, A. (1978). Derekti kitap didary [Documentary book viewer]. *Qazaq adebieti — Kazakh literature* [in Kazakh].

Information about the authors

Orazalina, Aizat Bakytzhankyzy (corresponding author) — Doctoral Candidate, L.N. Gumilyov Eurasian National University. E-mail: orazalina1997@bk.ru; ORCID: <https://orcid.org/0009-0000-9979-2383>

Beisenova, Zhainagul Sabitovna — Doctor of Philology, Professor, L.N. Gumilyov Eurasian National University. E-mail: zhaina_b@mail.ru; ORCID: <https://orcid.org/0000-0001-7022-4956>

Smagulov, Zhandos Kozhakhmetuly — Doctor of Philology, Professor, Karaganda Buketov National Research University, Karaganda, Kazakhstan. E-mail: jandossmagulov@mail.ru; ORCID: <https://orcid.org/0000-0001-8778-1601>