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TEXTUAL STUDIES OF ABAI'S WORKS (BASED ON THE RESEARCH OF KAIYM MUKHAMEDKHANOV)

Abstract. This article analyzes the textual (textological) problems of Abai Kunanbayuly's literary heritage and examines scholarly approaches to restoring the authenticity of the poet's original texts. The relevance of the study lies in the numerous textual distortions found in various editions of Abai's poetry and prose published in different historical periods, which significantly influence the interpretation of their meaning and ideological content.

The research is primarily based on Kayim Mukhamedkhanov's fundamental work «On the Textology of Abai's Works». A comparative analysis is conducted between Murseit Bikeyuly's manuscripts (1905-1910), the first printed collection of Abai's works published in 1909, and later Soviet-era editorial versions.

The article presents concrete examples of textual discrepancies in several poems. It substantiates that «Internatta okyp jur» («Studying at a Boarding School») and «Gylym tappai maktanba» («Do Not Boast Without Knowledge») were originally parts of a unified work. In the poem «Zhaz» («Summer»), the misprinted line «Azildesip, sylkyldap» is corrected to the authentic version «Kenesip, kulip, sylqyldap». Lexical, phonetic, and semantic inaccuracies in works such as «Bolys boldym, mineki», «Bireudin kisisi olse, karaly ol», and «Aittym salem, Kalamkas» are also analyzed based on Mukhamedkhanov's arguments.

The study further reviews contemporary English-language research on Abai's textology, including issues of digital corpus creation, orthographic and phonetic variation among manuscripts, and interpretative challenges related to the «Words of Edification».

The findings confirm that restoring Abai's authentic texts is essential for preserving the historical memory of national spirituality. Mukhamedkhanov's methodology laid the foundation for a new direction in Kazakh literary studies and remains central to modern Abai studies.

Keywords: Abai, textology, textual studies, original text, manuscript, comparative analysis, poetics.

Introduction

The legacy of the great Abai constitutes an unparalleled treasure of Kazakh spiritual culture. Abai studies (Abai studies), which have been formed as an independent scholarly field, aim to comprehensively examine the philosophical views reflected in the poet's poems and prose writings.

One of the most pressing issues in this field is the consistency and authenticity of the textual versions of Abai's works. The discipline concerned with restoring a literary text as accurately as possible to its original authorial form and correcting distortions introduced in later editions is known as textology.

In its conceptual essence, textology is a branch of philological science that studies literary texts, identifies their authentic form, and prepares them for scholarly publication. Among the scholars who conducted systematic research in this field are V.V. Vinogradov, A.B. Shapiro, and other prominent textologists. The concept of textology initially emerged within the scientific and cultural space of Western scholarship and later became one of the significant directions in national literary studies. A dictionary of literary terms defines textology as follows: «(from Latin *textus* and Greek *logos* - word, study) a branch of philology that verifies and publishes literary texts by comparing them with preserved manuscripts and original versions» [1].

The scholar S.A. Reiser, one of the leading theorists of textology, formulates the principal achievements of modern textology in the following way: «The text of a literary work is a priceless treasure of national culture. To a certain extent, it belongs not only to the author but also to the people as a whole. Therefore, care for the accuracy of the text, its closeness to the original, and its comprehensibility to the public acquires social significance» [2].

The initial stage of textological research in Kazakh literature was closely connected with the collection, comparison, and classification of written heritage. However, the absence of original manuscripts of literary works created between the late nineteenth century and the 1930s posed serious difficulties for scholars in this field. Such shortcomings hindered the development of textology and complicated the identification of primary textual sources. Among the most notable textological studies is Professor Yeset Zhubanov's analysis of various versions of the epic «*Kozy Korpesh-Bayan Sulu*». In addition, the distinguished Abai scholar Kayim Mukhamedkhanov devoted nearly twelve years to this field and made a substantial contribution to establishing the textological foundations of Abai's works. His pioneering study in this area is entitled «*On the Textology of Abai's Works*». Although the research was submitted for publication in 1956, it was only published in 1959. This work became not only a milestone in the study of Abai's language but also the first foundational step in the development of Kazakh textology as a scholarly discipline.

Indeed, despite the richness of Abai's literary heritage, conducting meticulous textological analysis of every word and determining the most accurate versions of his texts remains one of the key tasks of Abai studies. While working at the Abai Museum in the 1940s, Kayim Mukhamedkhanov began systematically collecting and examining the poet's legacy. Searching for and comparing early manuscript copies of Abai's works constituted the core of his methodological approach as a textologist. Since Abai's original autographs have not survived, the scholar relied primarily on the 1909 poetry collection published at Boragansky's printing house, as well as on manuscripts preserved by other researchers. In particular, Mukhamedkhanov paid special attention to the manuscripts written by Murseit Bikeuly in 1905, 1907, and 1910, as well as to the manuscripts discovered by Orazke Uakbayev in 1951. He also drew upon the testimonies of Abai's contemporaries and fellow countrymen, including Madi Abenov, Akimal Mamyrbayev, Sapargali Alimbetov, Arkham Yskakov, and Rakhymzhan Mamyrkazov. The scholar analyzed Abai's poems and prose works individually, provided detailed scholarly commentaries on each text, and corrected errors that had been repeatedly transferred from one edition to another. His persistent and methodical work in the field of textology became a scientific foundation for Abai studies and has served as a canonical model for subsequent researchers.

Materials and Methods

The study is based on the theoretical foundations of literary studies and provides a comprehensive analysis of the textological features of Abai's works. The primary sources include Kayim Mukhamedkhanov's seminal study «*On the Textology of Abai's Works*», various editions of Abai Kunanbayuly's writings published in different years, as well as available manuscript versions. Through contextual and comparative analysis, textual discrepancies among different versions were identified and subjected to scholarly interpretation. In addition, historical -comparative, philological, and intertextual methods - widely employed in textological research - were

systematically applied. The poetic structure of Abai's works, including rhyme and rhythm, as well as their thematic and ideological coherence, was examined using psycholinguistic and content - analytical approaches. This multifaceted methodology made it possible to identify the authentic textual nature of the works and to analyze the causes and consequences of semantic and structural changes within the texts.

The research materials consist of various versions of Abai Kunanbayuly's literary heritage. First, the manuscripts compiled by Murseit Bikeuly were treated as primary source materials, as they preserve the earliest recorded versions of Abai's works. Second, early printed editions dating from 1905 to 1910 were examined, enabling a comparative analysis with the Mürseit manuscripts. Third, edited versions from the Soviet period - particularly those studied and prepared by Mukhtar Auezov – served as a basis for identifying textological modifications and editorial omissions. In addition, English – language translations of Abai's works were analyzed to place the textological issues within an international scholarly context. The research corpus includes individual poems, the «Words of Edification» (Kara Sozder), narrative poems, and Abai's philosophical reflections.

Results and Discussion

Abai Kunanbayuly's poems were first published in book form in 1909 in Saint Petersburg. The preparation of this edition involved the poet's son, Turagul, his younger cousin Kakitai, as well as the prominent Alash activist Alikhan Bokeikhanov. The 1909 book, titled Poems of the Kazakh Poet Ibrahim Kunanbayuly, represents the first, though incomplete, edition of Abai's poetry. Subsequently, collections of the poet's poems were republished in Tashkent and Kazan during 1921-1922. After the textual corpus of Abai's works became widely recognized, a scholarly edition compiled by Mukhtar Auezov was published in 1933. In 1945, on the occasion of the poet's 100th anniversary, a comprehensive and complete collection was released.

With each of these editions, certain poems underwent textual modifications. Some of these changes were made to adapt the poet's legacy to contemporary standards (for example, simplifying archaic religious terminology or softening critiques of folk poets), while others arose from simple technical errors or misinterpretations. In his 1959 study, Kayim Mukhamedkhanov systematically documented the main recurring textual inconsistencies in editions published between 1909 and 1954, providing reasoned explanations for each. Below, we highlight several key textual findings identified by Mukhamedkhanov.

When analyzing the textual features of Abai Kunanbayuly's works, it is particularly appropriate to focus on his poetic compositions that call on young people to pursue education and science. In this regard, one of Abai's poems on the theme of learning, «Internatta okyp zhur» («Studying at the Boarding School»), stands out. In his textual study, Kayim Mukhamedkhanov provides the following scholarly observations regarding this poem:

Both «Internatta okyp zhur» and «Gylym tappai maktanba» («Do Not Boast Without Knowledge») appear as a single poem in the 1909 edition as well as in the Orazke manuscript [3]. In the 1909 collection, the poem begins with the lines of Internatta okyp zhur and concludes with the lines from Do Not Boast Without Knowledge:

Do not take lightly, it is necessary indeed
There is also science, there is also thought
How and where to enter,

Do not boast without knowledge,
Do not celebrate without preparation,
Do not rejoice in pleasure,
Or play in vain.

The thematic relevance, ideological content, artistic structure, rhyme, and rhythmic organization of these two poems collectively indicate that they were originally a single, unified work. On this basis, Kayim Mukhamedkhanov argues for the scholarly correctness of treating the poems as one integrated textual unit rather than separating them.

Furthermore, Mukhamedkhanov also presents his conclusions regarding the textual history of Abai's poem «Jaz» («Summer»). According to him, the twenty - seventh line of this poem has been incorrectly reproduced in later collections [3]:

Jasy ulkender bir bolek,
Kenesip kulip, sylkyldap,

In editions published in 1954 and earlier, this line appears erroneously as azildesip, sylkyldap («jokingly, giggling»). The researcher emphasizes the phrase jasy ulkender («elders») and asserts that kenesip, kulip («consulting, laughing together») is the correct reading according to Abai's original intention. Additionally, in line forty-nine:

Zhylkyshylar kep tursa,
Tanertenmen salpyldap,

was published in later editions, whereas the 1909 collection gives it as Tanertennen salpyldap («fluttering from the morning»). Similarly, the ninth stanza of «Olen - sozdin patshasy, soz sarasy» («Poetry is the king of words, the treasury of words») was rendered differently in recent publications.

Kazakka olen degen bir kadorsiz,
Bylzhyrak korinedi bari dandak, [4]

Here, the word bari («all») misrepresents the poet's intended view on poetry. It implies that all poetry is worthless and trivial («dandak»), which distorts Abai's perspective. The wise and insightful Abai, who was born with poetry and would die with it, could not have meant such a sweeping judgment. The lines actually refer to those who, carrying a qobyz and a dombra, perform and recite praise poems for everyone, soliciting rewards, money, or livestock, thereby diminishing the true value of poetry:

«Kobyz ben dombra alyp topta sarnap,
Maktau olen aitty arkimge arnap,
Ar elden olenmenen kayir tilep,
Ketirgen soz qadirin jurtty sharlap»,

In contrast, Abai's original 1909 collection renders the lines as:

«Kazakka olen degen bir kadorsiz,
Bylzhyrak korinedi solar dandak».

Here, the word solar («those individuals») specifically identifies the boastful performers who toured villages seeking alms, rather than condemning all poetry. If Abai himself had considered poetry inherently worthless, it would not have endured as a spiritual and cultural treasure to this day. Scholars conclude that the 1909 version reflects the correct reading and preserves Abai's original intent.

«Bolys boldym mineki» («So, I Became a Bolys») is a poem in which Abai humorously depicts the risks of serving as a local administrator, where the position could ultimately lead to imprisonment. In the first stanza, the line «Noktaga basy kirildi» has been printed in all editions from 1909, 1933, and 1945. According to Mukhamedkhanov, the correct wording should be «kerildi». Reading it as «Noktaga basy kerildi» conveys the intended meaning: «his head was pressed against the 'nokta'», that is, the neck was constrained, and he was fettered. In contrast, the word kirildi literally suggests the horse's head entering the noqta, which does not convey the intended figurative meaning and weakens the poem's underlying message. By comparing this line with manuscript versions, the textologist demonstrated that correcting it clarifies the poem's meaning.

In the final stanza of the same poem, another disputed line is «Ozi zalym, zakunshik» («He is cruel, a petty thief»), which was printed in the 1954 edition. This correction was not made by Mukhamedkhanov but was proposed by another scholar of the time, B. Kenzhebayev, who argued that the line should read «Ury zalyım, zakunshik» («He is a thief, cruel, a petty thief»). The reasoning is that the preceding line, «Kylmysyndy synaidy» («He judges the crime»), implies that the criticism applies

not only to cruelty but also to theft and petty wrongdoing. Mukhamedkhanov endorsed Kenzhebayev's interpretation and, in his 1959 study, restored this line to match the original meaning.

«Bireudín kisisi ólse, karaly ol» («When Someone Passes Away, There Is Mourning») is a poem whose textology Mukhamedkhanov examines in detail. In the 1954 academic edition, the commentary states that the text of this poem was based on the 1909 collection and Mursayit's manuscripts. However, Mukhamedkhanov notes that the editorial board compiled some lines of one stanza from the 1909 book and others from the manuscript, which resulted in distortions in certain parts of the poem.

For example, the last line of the second stanza was printed in the 1909 edition as «Buringy jaksylardan kalğan ornek» («A Pattern Left by the Good Ones of the Past»), whereas in Mursayit's manuscript it appears as «...kalğan mıras» («...the Inheritance Left Behind»). In the 1954 edition, editors independently chose the version «Ornek» and published it. Mukhamedkhanov regards this as an unwarranted correction, stating boldly: «Indeed, the line 'Búryngý jaksylardan kalğan mıras' (not '...ornek') is closer to the Turkic original». The word *mıras* conveys the idea of a heritage passed down from ancestors, a legacy left for future generations. In this poem, Abai values the rich spiritual heritage of his people - their ancestral sayings, proverbs, and moral lessons - as a cultural inheritance that continues for subsequent generations.

This interpretation aligns with Abai's philosophical remark: «When one is born, one opens the door of the world with poetry; with poetry, your body will enter the earth». In other words, life is interwoven with poetry, making *mıras* (inheritance) a concept fully consistent with the poem's idea, whereas *ornek* (pattern) would distort its meaning.

Mukhamedkhanov's conclusion is further supported by the well – known literary scholar B. Kenzhebayev, who writes: «Abai was not a nihilist who condemned everything that came before him. He took good examples from the past and criticized what was bad. Therefore, it is impossible that he said 'all is flawed, all is constructed'; rather, he could only say 'some is flawed, some is constructed». Indeed, in the tenth stanza of this poem:

In the 1954 edition, the lines:

«Shortanbay, Dulat, and Bukhar zhyrau,

Some of their poems are flawed, some are constructed»

were altered by the editors, changing the word «some» to «all». At first glance, this might appear to strengthen the statement, as if declaring that all three poets' works are entirely flawed. However, this is contrary to Abai's intention. In these lines, Abai did not seek to denounce Shortanbay, Dulat, and Bukhar entirely; rather, he critiqued the imperfections found in their works. The subsequent line, «Their shortcomings are visible everywhere», reinforces that he did not judge the entire poetic heritage as defective. Therefore, preserving the original phrase «some are flawed, some are constructed» is essential to accurately convey Abai's meaning. Mukhamedkhanov was the first to demonstrate this scientifically, and as a result, later academic editions restored these lines to the version written by the poet.

A similar issue appears in the textology of Abai's love lyrics. For example, in the poem «Aittym salem, Kalamkas» («I Greet You, Kalamkas»), one line in the 1954 collection reads:

«Tan shymırlap, boi erip»,

(«The body tightens, the spirit melts»),

whereas in the original 1909 edition, it appears as:

«Boi shymırlap, tan erip»,

(«The spirit tightens, the body melts») [5].

Similarly, in the second stanza of «Bilektei arkasynda orgen burym» («The Braid Woven on the Back Like a Bracelet»), the opening line reads:

«Alasyz kara kozi ainalaiyn»,

(«Your black eyes without blemish, my dear»),

and in the poem «Kaktagan ak kumistei ken mandaiy» («Broad Forehead Shining Like White Silver»), the second line reads:

«Alasyz kara kozi nur jainaidy»,
(«Your black eyes shine with light»).

In these instances, the term *alasyz* (literally «without white») is a textual error. Abai did not mean «eyes without color» or «white-free eyes»; rather, he intended to describe «eyes with a touch of light, a slight whiteness» (*agy az, alasy az*). Such misreadings distort the poet's intended imagery. In the study of the textological features of Abai Kunanbaiuly's works, it is evident that even minor textual distortions in over a hundred of his poems could alter their meaning. Kaiym Mukhamedkhanov, through his meticulous textological research, restored these texts as faithfully as possible to their original forms, providing scholarly justification for each correction. As a result, contemporary academic editions of Abai's works are based on the texts corrected by Mukhamedkhanov. His textological solutions were incorporated into the 150th anniversary complete collection of 1995 and the 10 - volume academic edition of 2005. By establishing the correct versions of Abai's poems, the full ideological and artistic power of his works has been revealed.

Following the guidance of Mukhtar Auezov, Kaiym Mukhamedkhanov pioneered a previously non – existent field of textual research in Kazakh literary studies in the mid - 20th century. He comprehensively analyzed the reasons for textual distortions in Abai's works. Academic collections from the Soviet era (1933, 1945) contained recurring issues, including displaced lines and textual inaccuracies. Mukhamedkhanov systematically compared these editions, scientifically examining each deviation.

The scholarly value of Mukhamedkhanov's work lies in its rigor and systematic approach. He presented each textual variant alongside the original, explaining causes and consequences. In correcting texts, he took into account historical chronology, linguistic features, and poetic meter and rhyme. For instance, a minor alteration in a line affecting meter or rhyme was carefully adjusted to preserve the rhythmic and intonational integrity of Abai's poetry. His thorough analysis ensured that his corrections were well-founded and accurate. Mukhamedkhanov's scholarly precision is particularly evident in his citations - he based his corrections on Mursait Bikeyuly's manuscripts, the 1909 edition, or orally transmitted lines preserved in memory. Each change in his works is annotated, and where necessary, multiple textual variants are provided. This systematic approach characterizes Mukhamedkhanov's entire methodology: he conducted individual textological analyses of all of Abai's works, establishing general principles for standardizing texts. His extensive monograph and articles, published in the late 1950s, represent the culmination of this rigorous research.

Next, we turn to studies in English that address the textological issues of Abai's works.

A. Baimyrza, K. Pirmanova, and A. Serikbayeva, in their research, examine the textological challenges encountered when creating a digital corpus of Abai's poetry. They systematize textual differences between Mursait's manuscripts and later printed editions, highlighting difficulties in computationally processing orthography, phonetics, and variant poetic lines. They also clarify the scientific principles for corpus development: fidelity to the original, marking variants, and providing complete metadata. Their study demonstrates the essential role of textology in the digitization of Abai's poetry [6].

M. Adilov and E. Petek analyze phonetic and orthographic differences across various manuscripts of Abai's poems. Their primary research material comprises multiple copies by Mursait and other variants, focusing on discrepancies in sound representation. The authors quantify the frequency of phonetic variants such as й/и, н/н, к/к, demonstrating their significance for determining textual authenticity. The article provides a concrete linguistic method for textological comparison [7].

S. Beylur, in a comprehensive analytical review, examines the historical formation, preservation, and primary textual sources of Abai's works. He addresses differences between Mursait's manuscripts and Soviet - era edited versions, illustrating the role of the Auezov school in establishing a canonical text of Abai's legacy. Specific examples of textual distortions, omissions, and added lines are provided, offering a holistic understanding of the evolution of Abai's texts [8].

B.O. Buteyev conducts a textological comparison of the opening lines of the collection *Gaklialar* across different versions. He highlights differences among the original manuscript in Arabic script, the 1909 printed edition, and later Soviet transcriptions. The study demonstrates how semantic changes emerge during transcription and shows that variations in the rendering of philosophical terms directly affect text interpretation. This work makes a significant contribution to understanding textual variability in *The Book of Words* [9].

The 2020 English - language complete edition provides editorial principles for analyzing the original texts of Abai's works. The foreword discusses differences between Mursait's manuscripts and Soviet - era editions, and translators note lines with multiple variants, explaining the rationale for selecting a specific version. The English edition of *The Book of Words* also includes explanations of textual inconsistencies, making it one of the first publications to introduce English-speaking readers to the textological aspects of Abai's writings [10].

Conclusion

Through his profound and systematic study of the textual criticism of Abai Kunanbayuly's works, Kaiym Mukhamedkhanov left an invaluable legacy in Kazakh literary studies. As a result of his scholarly efforts, the widely circulated texts of Abai's poems and Words of Edification were brought as close as possible to their original versions, previously unknown works by the poet were identified, and a comprehensive scholarly commentary was developed for each text. Mukhamedkhanov's research created the necessary conditions for an accurate understanding and in-depth interpretation of the ideological and artistic significance of Abai's heritage.

Today, it would not be an exaggeration to state that Kaiym Mukhamedkhanov's textual studies serve as a fundamental methodological foundation in the field of Abai studies. The words and lines he restored and corrected have been taken into account in all subsequent editions of Abai's works and incorporated into the poet's academic collections. Research on certain issues identified by Mukhamedkhanov continues to this day, which confirms that textual criticism is not a finite process but an ongoing scholarly endeavor that requires constant refinement and enrichment with new evidence. From this perspective, the textual study of Abai's works initiated by Qayym Mukhamedkhanov will not lose its relevance over time. On the contrary, new technological possibilities - such as manuscript digitization and advanced linguistic analysis - are expected to further deepen and expand this field of research.

The study of Abai's texts is not merely an exploration of a single poet's oeuvre, but an act of respect toward the cultural code and historical memory of an entire nation. Qayym Mukhamedkhanov, who regarded every word of Abai as a priceless treasure, devoted all his intellectual strength and scholarly dedication to preserving this heritage in its purest form for future generations.

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ТЕКСТОЛОГИЯ ПРОИЗВЕДЕНИЙ АБАЯ (НА ОСНОВЕ ИССЛЕДОВАНИЙ КАЙЫМА МУХАМЕДХАНОВА)

Аннотация. В статье проводится всесторонний анализ текстологических проблем литературного наследия Абая Кунанбаева и рассматриваются научные подходы к восстановлению подлинности авторского текста. Актуальность исследования обусловлена многочисленными текстовыми искажениями, выявленными в различных изданиях стихов и «Слов назидания» Абая, опубликованных в разные исторические периоды, что непосредственно влияет на интерпретацию их содержания и идейного смысла.

В основу исследования положен фундаментальный труд Кайыма Мухамедханова «О текстологии произведений Абая». В статье проводится сравнительный анализ рукописей Мурсеита Бикеулы (1905-1910 гг.), первого печатного издания 1909 года и редакционных версий советского периода.

Приводятся конкретные примеры текстовых расхождений в ряде произведений поэта. Обосновывается положение о том, что стихотворения «Интернатта оқып жүр» и «Ғылым тапшай мақтанба» первоначально представляли собой единое произведение. В стихотворении «Жаз» доказывается аутентичность строки «Кенесіп, күліп, сылқылдап» вместо искажённого варианта «Әзілдесіп, сылқылдап». Лексические, фонетические и семантические неточности в произведениях «Болыс болдым, мінеки», «Біреудің кісісі өлсе, қаралы ол», «Айттым сәлем, Қаламқас» анализируются с опорой на научные аргументы К. Мухамедханова.

Также рассматриваются современные англоязычные исследования по текстологии Абая, в том числе вопросы создания цифровых корпусов, орфографической и фонетической вариативности рукописей, а также интерпретационные проблемы текста «Слов назидания».

Сделан вывод о том, что научная реконструкция текстов Абая является важным средством сохранения исторической памяти национальной духовности. Методология, разработанная Кайымом Мухамедхановым, заложила основу нового направления в казахском литературоведении и стала ключевой методологической базой абаеведения.

Ключевые слова: Абай, текстология, текстоведение, аутентичность, рукопись, сравнительный анализ, поэтика.

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АБАЙ ШЫҒАРМАЛАРЫНЫҢ ТЕКСТОЛОГИЯСЫ (ҚАЙЫМ МҰХАМЕДХАНОВ ЗЕРТТЕУЛЕРІ НЕГІЗІНДЕ)

Аңдатпа. Бұл мақалада Абай Құнанбайұлының әдеби мұрасындағы текстологиялық мәселелер жан-жақты талданып, ақын шығармаларының түпнұсқалық қалпын қалпына келтіруге бағытталған ғылыми ұстанымдар қарастырылады. Зерттеудің өзектілігі әр тарихи кезеңде жарық көрген Абай өлеңдері мен қарасөздерінің әртүрлі басылымдарында кездесетін мәтіндік бұрмалаулармен байланысты. Мұндай ауытқулар шығармалардың мазмұны мен идеялық мағынасын түсіндіруге тікелей әсер етеді.

Зерттеу негізіне Қайым Мұхамедхановтың «Абай шығармаларының текстологиясы жайында» атты іргелі еңбегі алынды. Мақалада Мүрсейіт Бікеұлының 1905-1910 жылдары көшірген қолжазбалары, 1909 жылғы тұңғыш басылым және кеңестік кезеңдегі редакциялық нұсқалар салыстырмалы түрде талданады.

Абайдың бірқатар өлеңдеріндегі мәтіндік айырмашылықтарға нақты мысалдар келтіріледі. «Интернатта оқып жүр» және «Ғылым таппай мақтанба» өлеңдерінің бастапқыда біртұтас шығарма болғаны негізделді. «Жаз» өлеңіндегі «Әзілдесіп, сылқылдап» жолының орнына түпнұсқадағы «Кеңесіп, күліп, сылқылдап» нұсқасының дұрыстығы дәлелденеді. Сонымен қатар «Болыс болдым, мінеки», «Біреудің кісісі өлсе, қаралы ол», «Айттым сәлем, Қаламқас» сияқты өлеңдердегі лексикалық, фонетикалық және семантикалық дәлсіздіктер Қ. Мұхамедхановтың ғылыми тұжырымдары негізінде сараланады.

Сондай-ақ мақалада Абай текстологиясына қатысты заманауи ағылшын тіліндегі зерттеулерге шолу жасалып, цифрлық корпус жасау, қолжазбалардағы орфографиялық және фонетикалық вариативтілік, «Қара сөздер» мәтіндерін интерпретациялау мәселелері қарастырылады.

Зерттеу нәтижелері Абай мәтіндерін ғылыми тұрғыдан қалпына келтіру ұлттық руханияттың тарихи жадын сақтаудың маңызды тетігі екенін айқындайды. Қайым Мұхамедханов қалыптастырған текстологиялық әдіс қазақ әдебиеттану ғылымында жаңа бағыттың негізін қалап, абайтанудың әдіснамалық тұғырына айналды.

Тірек сөздер: Абай, текстология, мәтінтану, түпнұсқа, қолжазба, салыстырмалы талдау, поэтика.

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