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FOLKLORE CHARACTER OF CREATIVITY OF REPRESENTATIVES OF THE KAZYGURT-KARATAU REGIONAL LITERARY SCHOOL

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Abstract. This article presents a study of the folklore nature of the creativity of representatives of the Kazygurt-Karatau regional literary school. In the course of fulfilling the research objectives, both general scientific methods (monitoring, comparison, analysis and synthesis, scientific abstraction) and special methods (lexical analysis and genre analysis) were used, which allowed us to qualitatively process the selected material. To achieve the goal of the article, we determined the creative nature of representatives of the literary school of the region, which was realized by assessing the folklore literary heritage that arose in the Kungey region and in the system of creativity of representatives of literature in other regions. The study proved that the originality manifested in the literary heritage, expressed in objections to the colonial policy of Tsarist Russia, and knowledge in customs are also closely related to symbols. An analysis of the genre nature of the folklore heritage and the causes and history of the phenomenon of crying and mourning was also carried out, which helped to identify their past and present differences and characteristics. To achieve the goal of the article, the features of Islam before the religious and in the post-religious periods were revealed and the structural, genre, thematic features of crying and mourning were comprehensively analyzed. The theoretical significance of the research results in the context of a deeper disclosure of the aspects of the relevant scientific field is to provide an apparatus for assessing the importance of the literary heritage of poets of Southern Kazakhstan as exponents of folk tradition. The practical significance of the research results is to demonstrate examples of the analysis of the work of poets of Southern Kazakhstan to identify the influence of religious features and regional differences on their poetry.

Keywords: poets of South Kazakhstan, school of literature, symbols, genre features of works, terme-tolgau, lament-mourning, features of aitys, negative poem

Introduction

A significant part of the legacy of the Kazygurt-Karatau literary school is composed of mourning poems. As is known, mourning poems are usually uttered when a famous or distinguished person dies in public. They are usually published by one of the poets, praising the actions that the deceased performed during his lifetime and describing a common sign of grief for many.

In the Kazakh folk rite that preceded modernity, after the burial of the dead,

there was also a long-standing tradition of erecting a stone dome over them. With divine knowledge, the idea arose that the power of fire protects and guards against evil. The red hue in the human mind today is a symbol of fire, blood, and it is believed that blood has a special power, spiritual power. Perhaps that is why the Kazakh people have loved the color red since ancient times. To this day, the rite of wearing red scarves and red dresses has been preserved in the homes of Kazakh girls before marriage. This phenomenon shows from the very beginning that the color red, fire, is a spiritual power - power as a symbol of flame.

The Turkish peoples understood and imagined the word “soul” – spirit, life, “soul” in the form of a flying sign. The opinion about the concept of “soul” arose far beyond the borders of Islam,” says Professor K. Sattarov [1, p. 5]. It is said with faith that the peoples of the whole world represent the soul in the form of flies, butterflies, birds, etc., which will rise after the death of a person and become guardians, like a spiritual force, a ghost.

As U. Zhanbershiyeva and her colleagues noted: “Praise and lamentation are combined with such a form of folk poetry as consolation, sympathy (comfort). In such poems (related to death, misfortune, etc.), a grieving soul expresses sympathy to one of his friends or acquaintances and consoles him, citing as an example the non-existence of earthly life, happiness, etc..” [2].

In its meaning and essence, mourning is higher than crying, because people cry for everyone around them who has died. At the same time, mourning as a special form of expressing grief is rarely performed, only for close or prominent people who had a high status or respect in society during their lifetime. Crying on the deathbed, during the funeral, in September or at dinner is done by the wife, sisters, mother or other relatives of the deceased, alone or accompanied by loved ones. The content of these songs praises the virtues of the deceased and expresses the sadness and irreparable regret of those who remain. For example, this is confirmed by such phrases as «my wing is sharpened...», «A stain on the heart...». Thus, «...lament songs in Kazakh folk literature are also called «negative poems» [1, p. 8].

As Shokan Ualikhanov stated, «lament is sung from the female side. The volume of a stanza or verse has the form of a verse» [3, p. 325]. According to Khalel Dosmukhamedov, «funeral psalms (memorial songs) are attributed to weeping and lamentation» [4, p. 22]. In turn, M. Auezov believed that grief is not only a consequence of death. From his point of view, one can mourn an exile, an old distant traveler, a dear person, one's own past, or the joyful moments of one's life. As M. Auezov stated: «Both coachmen and exiles mourn their native land» [5, p. 66].

Tokhtar Arinov, quoting K. Sattarov, described how the age of a deceased man was indicated in Kazakh villages. To do this, other family members hung a mourning flag above the yurt, and sometimes above farm buildings. A red mourning flag meant that the man was young, a black flag indicated the death of a middle-aged man, and a white flag meant an elderly man. Tokhtar Arinov also

cited the works of Shokan Ualikhanov as an invaluable source of information on this subject [1, p. 7].

According to the customs of the Kazakh people, people (children, brothers and sisters, relatives) living next to the relatives and brothers of this deceased leaned on a stick and cried, making voices. After the funeral of a deceased person in the grave, the custom has still been preserved when relatives who have expressed condolences to the house shake hands, hug and greet each other. The surviving daughter, sisters, daughter-in-law, and wives of other close relatives sing their crying and crying songs and poems, left in black, dressed in Black, until her horse of the year is handed over, sitting at home because of various rituals.

The relevance of the study of the folklore nature of the work of representatives of the Kazygurt-Karatau regional literary school lies in the fact that it is unique, because Karatau and South Kazakhstan are a zone of stylistic interaction in literature, because not only the clans of all three zhuzes lived in these territories, but also Karakalpaks, Uzbeks, and Turkmens.

Materials and methods

During the study, the following scientific literature was used by thematic direction: monographs, books, and scientific and analytical publications of Kazakh scientists on the researched issues.

A number of the following general scientific methods were used to solve the research tasks:

- monitoring method: used to collect, systematize and analyze information about the peculiarities of Kazakh poems;
- the method of comparison: was useful in studying the role of the issue of expressions of grief in the Qur'an and national Kazakh culture;
- method of abstraction: used in the course of the study to identify the main concepts and categories;
- methods of analysis and synthesis: used in the process of identifying the stages and factors of development, as well as the most influential elements of the object under study;
- abstract-logical and dialectical methods of scientific cognition, as well as the method of scientific abstraction, were used in the study to formulate theoretical generalizations, clarify the conceptual apparatus and formulate conclusions.

Among the specialized methods used were lexical analysis (which helped to study the stylistics of words) and genre analysis (which allowed to classify poems by style).

In the course of writing the study, in accordance with its purpose and a number of other factors, the following main tasks were set:

- identify the place of crying and mourning in folk customs and rituals;
- highlight groups of «negative poems»;
- analyze ritual psalms and other types of poems;

- determine the features of the form and content of *terme* and *tolgau*;
- to carry out a comprehensive assessment of the work of poets of South Kazakhstan.

The implementation of all the above tasks will allow us to fully implement the study of the issue of the folklore nature of the creativity of representatives of the Kazygurt-Karatau regional literary school.

Results and discussion

Kazakh lament songs-poems were published by women and men of the early Kazakhs, who cried «bro», making the same voice. It is still the custom for men to mourn their brothers and sisters, fellow villagers, and godparents who came to offer condolences when they raised their voices, and for women to mourn at home. Islam forbids men from crying and crying while making voices. The voice sounded like crying was the same as protesting to the Lord. Every person should go through the world obeying sermons such as, they say, he should be greeted with silent calm. In this regard, Kazakh men do not cry so much, making voices. The content of the word uttered during mourning is expressed in connection with the Glory, honor, wealth, heroism and valor of the deceased. The national talents, the poet, *zhyrshy*, *zhyrau*, who wrote the crying cry, praise his merits during his lifetime, recall his serious character, intelligent intelligence, good qualities, smart, knowledgeable. Some women memorize poems of crying and mourning, sometimes include them in their soul, and sometimes extract and insert them themselves. A sympathetic wife or daughters of a gloomy house utter their sorrows, sow and shout. They tell him that high-ranking people are being pressured there. Seven of the dead, days of *Kyra*, *ait*, warm and other memorable days, men are waiting at the door to express their condolences and condolences. Today, according to the preaching of Islam, it is customary to greet in silence without crying or mourning. Well, women, if there is a side, cry and cry at home. Few women are in awe of the virtues of the deceased, artistically conveying crying songs and poems that sound like artistic poetry to a gloomy melody. The release and singing of the lament-lament song, a blessing is placed on one of the poets recognized by this country, the *ulus*, after the death of the country's leaders and scientists, scientists who defeated the *Sardar* heroes in battles, excellent workers, *Khan*, *bi*, *Bek*, *Sultan*, *akim*, *Danes*. Women whose children or husbands had died held onto the ceremony to straighten their hair and scratch their faces. Crying – crying is a «negative poem» that was first published by private individuals, but later became popular literature. Based on folk customs and customs, crying was heard all over the country-crying with ritual songs and songs.

Sometimes the whole country is one of the ways to perpetuate the memory of the lives and merits of recognized citizens, as well as create an exemplary mournful song.

Professor K.Sattarov argued that, firstly, Kazakh crying is the crying of the deceased's son, brothers or other relatives, who, holding a stick, leaning on their

hands, tie a scarf around their waist and come to express condolences, expressing a sad message. Secondly, when the heroes and warriors of the Sardara army die in battle, friends and comrades shout their names to inform the village about this. And they say: “Oh, arkasim, comrade”, “brother”, recognizing the feat of martial art, heroism and the tragic nature of the message. Thirdly, crying – according to the tradition of memorial motifs, in connection with the situation in South Kazakhstan, is in different places, in different corners. Fourthly, in the case of a girl’s wedding or a married boy’s wedding, in the case of the death of one of the relatives from Tosat, the girl’s sisters and daughters-in-law, in the case of the death of one of the relatives from Tosat, will have the opportunity to read the Koran while crying, and also pass by the tomb where her father is buried, being late for the day of the funeral. Fifthly, in memory of a citizen who died during the relocation to the rural Zhailau in the summer months, one can hear weeping and farewell with the reading of the Koran. However, crying significantly changed in content and essence, type and customs during the reign of Soviet power. When statesmen died, one could make sure that the crying of the Kazakhs was a crying accompanied by wind instruments. The mourning of Algadai, the son of Zhambyl during the Great Patriotic War, can be called a classic example of national grief [1, p. 12].

So, in Kazakh folk literature, writers are divided into three groups, in the context of creating lament poems. First, this is the lamentation of daughters, wives, children of a deceased citizen; secondly, this is the lamentation of a deceased citizen who was left without a father or without a clue; thirdly, the lamentation published by folk poets, zhyrau, zhyrshylyks, when famous countries, scientists, Sardars passed from this world – “negative poems” expressed in mourning can be divided into three groups” [1, p. 12].

Another kind of ritual psalms born in the literary school of the region are farewells, partings, condolences, exhortations, which we conventionally call ‘mournful psalms.’ The early custom was, in general, that of the family, in the private home, there was much grief, great distress, often hinted at, mysterious. A person suffering severe grief might be prepared for patience, forbearance. Thus, eštirtu is a tradition that has developed over thousands of years and has fallen into the same trace, the same pattern. In poems, to suppress sorrow, to make it more cheerful, more relieved, it is often spoken in a more subdued manner. Therefore, poems of condolence, memorisation are constantly memorised, consisting of aphoristic sentences. For example: ‘there is no desire to die for the dead, no desire to return dead’. Also in poems of remembrance, condolence as a collective amateur activity of the people there is a lot of parallelism and symbolism. But, however it may be, allusion (symbolism) is a common example for any of the poems of Mun-sher in worldly and ritual songs. It can be noticed by the kinship of comparisons, comparisons such as: ‘the swan flew into the lake, the falcon flew into the wilderness, the falcon flew from the nest’. In their condolences, expressions of sympathy not seen in life, it was considered to serve more than

a brother, having heard death, - a task characteristic of the region. For example, at the funeral of Baizak Datka, who argued and watched under Chernyaev's provocation all his life, Batyrbek came with forty guys, brought forty horses and conducted his funeral [6, p. 120-121]. Another example of farewell is the rivalry between Kasymbek and Ysa above. This is not only a measure of honesty and humanity inherent in Kazakhs, but also a classic example of memorisation.

Sometimes, according to Kazakh customs, agonising sadness, big Kazan sounded with poems, dombra, kyuy. At the same time, a certain state pulls and comforts. For example, 'Lame Kulan', 'Baiserke', 'Sugir' are born from the realisation of such mental anguish, heavy suffering. It is based on epic psalms. For example, such verses are also found in the songs 'Kozy Korpesh - Bayan Sulu' and 'Yer Targyn'.

The thermae of especially developed ritual rites occupy a special place in the southern region. In Kazakh literature there were many religious and instructive ulus of termes, coming on the model of the moderate poem. In addition to the thermos of the famous poets-Maylykozha, let us single out the thirty-two religious termes of Nuraly Nysanbayuly, which have been discovered and published recently, and the sixty-five pages of the Asan poet, the three hundred stanzas of the muld of Jalair Yerimbet. Apart from their theological significance, it remains to be established that these termes also had changing forms of genre pursuits. It occurs not only in seven-syllable or eight-syllable song form, but also in the traditional eleven-syllable black verse form. This probably occurs depending on the age of the audience of listeners. For example: 'Atynnan Aynalayyn Zul Zhalalal' Nuraly in the form of black verse poem,

Бұл жөнде бисмилланы алдым тілге,
Түркіміз – араб, ажам ислам дінде.
Иншалла екі дүние болар абат,
Әр момын бисмилины алса тілге [7, p. 183].

Ал Италмас термелерінің көпшілігі жеті-сегіз буынды жыр үлгісінде келеді.

Қылышбай ақын ардақты,
Сом алтыннан шыққандай,
Әрбір сөзі салмақты.
Алаулап жанған жалындай.

[In this regard, I took «Bismillah» upon my tongue
Our Turkic people — Arab and Ajam — follow the Islamic faith.
Inshallah, both worlds will be prosperous,
If every believer takes «Bismillah» to their tongue [7, p. 183].

[Most of Italmas' terme (oral poetic songs) are composed in the seven- or eight-syllable verse form.]

[The poet Qylyshbai is noble,
As if forged from pure gold,
Each of his words is weighty,
Blazing like a burning flame.]

This method is typical for all poets of the region [8, p. 148]. As you know, the study of «theremins» as a genre in the oral literature of the Kazakh people began only recently. It should not be hidden that its root causes arose directly from colonial knowledge. Obviously, at the beginning of the twentieth century, individual researchers paid attention and expressed their opinions, which had not been studied or studied for a long time. The intelligentsia knew the social and educational place of the terme, but did not know it. For example, Khalel Dosmukhamedov considered the termen as «propaganda» words. It is also valuable because it is one of the first reviews about the terme genre. Propaganda poetry shows Kazakhs' understanding of the world, life, what is good, what is bad, what is right, what is wrong.

Mountains, rivers, horses, etc. are often sung allegorically in these verses, which is good or bad. These propaganda verses show what qualities a good woman, a well-mannered son, a girl, a daughter-in-law, a rich one, a heroine, a poor one, etc. should have. Here, the exemplary qualities are character: gentlemanliness, kindness, punctuality, etc. with students, and bad, harmful, disgusting behavior-actions: prostitution, theft, lies, the laws of the Republic of Kazakhstan, tashhurektik, sarandyk, experienced with other people's misdeeds, kutpey, as a guest, and paid special attention to the education of girls, young daughters-in-law, according to the program [3, p. 23].

The source of the terme's origin, birth, lies too deep. M. Auezov, S. Mukanov, E. Izmailov consider the «termen» In unity with the abbreviation. From the external structure, it can be seen that, despite the fact that the terme cannot be distinguished either by design or volume, there is a peculiar difference. As you know, from the point of view of modern requirements, specially written and analyzed works began to appear as a genre. For this reason, this topic is on the agenda. So, with. Medeubekovich specifically systematized the termen in a scientific context, specifically studied the history of origin, genre character and social activity [9].

The Kazakh Soviet Encyclopedia says: «A terme is a form of poetry performed with a certain melody-rhythm, as an example, propaganda, commandment. The terme is a knot of life experience and philosophical thoughts, it is a generalized, concluding proverb» [10, p. 47]. The terme is a philosophical, didactic psalm based on reason, commandment, and teaching. Aspects of life experience are selected, differentiated, and listed here. The goal he pursues is the same-to preach virtuous virtue, to insure a person from alien behavior. The terme often consists of separate parables. To say the same thing, the same thing, he builds up and lists similar things, different things. Eloquence, wit, and fluency of utterances prevail here, which express and repeat one thought rather

than develop it. Terme is a genre of didactic poetry. «Didactics» is from the Greek word meaning «parable, commandment, teaching.» The terme is the embodiment, the embodiment of the history and memory of the people, the Kazakh culture of speech, thinking, attitude to nature and social relations, which arose and developed together with nomadic peoples, has not lost its significance today. It is known that the culmination of terme's social activity was the beginning of the 19th and 20th centuries. We can also see this in the singing of almost all the poets of this period. The terme is both compact, easy to pronounce and easy to remember. It is often sung in a seven-syllable or eight-syllable poem. We say that the reasons why the Kazakh terme began to develop rapidly in the late 19th and early 20th centuries were caused by direct opposition to the colonial ideology. Before that, the role of contractions was strong.

While tolgau is an expression of public thought, popular opinion, «terme» is often sung in the family, at gatherings, on joyful days, at meetings organized in connection with this, we see that this property is also widespread within the country. With the resistance to external colonization, the defense of the Fatherland, «tolgau» came to the fore, calling for national integrity, unity, silence, and respect. In popular knowledge, there is an increase in the organizational activity of the terme. The famous scientist Rahmankul Berdybai states about the insignia of Zhyrshy and termeshy in the collection of works in five volumes of the Kazygurt publishing house: «If we are talking about singers, performers of long, heroic, love and historical songs, we call termeshy those who pronounce short instructive verses» [11, p. 14].

The shape and content of the termes are somewhat close to grasping. The analogy lies in the construction of both the tolgau and the terme, in the construction in the style of the psalm. The excitement is dominated by socio-social aspects, which do not talk about the problem of personality, in the foreground reflects the manifestations of feelings, the fate of the country, social problems, and not the joy and sadness of a person. For example, we are talking about such important national issues as the protection of the Fatherland, the fate of the people, fear of external enemies, the future of the nation, its fate. And if we talk about the fact that, despite the fact that the external form is contemplation, the internal content is isolation, then often, raising the inner spiritual world of the people, the household, at first glance, trifles that arise in connection with this, the end result is large, domestic and domestic. As can be seen from the name of the terme, the verse is used in the sense of the word that typed the text. That is, it means comparing and contrasting good and bad qualities. The structure of the terme refers to syncretic art. Syncretic art is the fusion, unification, juxtaposition, and performance of folk art forms. There will be a lot of melody and instrumental accompaniment in it. Yaki, a collective vision of public thinking and public opinion based on traditions. Therefore, if you look at the history, you can see that in the western region of Kazakhstan and along the cheese, in the Kazygurt-Karatau region, the traditions of thermal baths are widely developed. Of course,

it did not mean a little that *terme* gave birth to famous, famous poets in its wide dissemination and unforgettable character. It is obvious that the origins of Kazakh *termes* originated from the widespread dissemination of propaganda, cherished words, and the practical application of public speaking.

Kazakh *Theremins* respected the performers as «termists» and highly valued them. The *terme* is found in most Turkic peoples related to the Kazakhs. The *terme* has its own peculiarities in structure and execution. One of them is the poet's story about his life. For example, the poet Italmas:

Сараладым жел сөзді,
Құдай берген ен сөзді,
Қаяуындай тазаның.
Жеті жаста өлеңнің,
Көбірек тарттым азабын.
Он жасымда қайнады,
Астанадай қазаным.
Он үш жасқа жеткен соң,
Оңымнан тұрды самалым.
Он жеті жастан бер қарай,

Ақындық болды амалым, – деп, термеге қойылар талаптың әдемі бір үлгісін көрсетеді [8, p. 60].

[I refined the idle words,
The true words granted by God,
As pure as a crystal's clarity.
At the age of seven,
I endured much suffering for poetry.
At the age of ten,
My cauldron boiled like a bustling capital.
When I reached thirteen,
A favorable breeze began to blow from my side.
And from the age of seventeen onward,
Poetry became my true calling,]

[— thus, presenting a beautiful example of the demands placed on a *terme* [8, p. 60].

And in the examples of the *terme*, created by the stream of poets who led the Mayakozha, who supported religion, antonym signs such as good and evil, high and low, far and near are described in parallel, intertwined with religious knowledge, call to morality, purity. It was a great line of thought that led to purity and sincerity through eastern Saryn, Muslim knowledge, education through religion: Balta, Maylykozha, Italmas, Suyundik, Nuraly, orynbay, Kazangap, Kulshat, Kulbay, Nagai, etc.in the XIX century. We note that the system of

execution of the terme, although it is not specifically fixed, has a well-established system, such as the beginning of the terme or saga «Bismilla», which every poet performs when he appears in public. It is a pity that we «erased» this established system from our hands, as if we saw it or did not know it. «I'm Sorry,» He Said:

Бисмилла деп бастайын,
Әуелі Құдай сүйенішім.
Пенде қылып жараттың,
Сырымды өзің білесің, [12, p. 42] – немесе Нұралының:
Бисмилла сөздің шырыны,
Һәммә сөздің бұрыны.
Бисмилламен басталса,
Үзілер шайтан жұлыны.
Неше түрлі діндерде,
Һауа ана, Адам ұрығы.
Менің дінім жақсы! – деп,
Күндейді бірі біріні.
Пендесіне күмән-дүр [13, p. 22].

[Let me begin with «Bismillah,»
First and foremost, God is my support.
You created me as a mere mortal,
And You alone know my innermost secrets [12, p. 42].
Or, as Nurali says:
«Bismillah» is the essence of words,
The beginning of all speech.
If one starts with «Bismillah,»
The devil's spine will be severed.
Among the many different faiths,
The offspring of Adam and Mother Eve,
Each claim: «My religion is the best!»
And they envy one another.
Doubt is planted within mortals [13, p. 22].

«Bismilla, I took a pen in my hand, the man is changing the time» – the thought – phrase in the terme Nuraly, which begins with the repetition of the terme addressed to the Assembly in bozajora, or signs such as the worship of four shariyars, famous resins from the East, the desire to Medet from Allah and the prayer to the Prophet-a characteristic feature of the region in the poetic, thermeist tradition it seems that it is better to look at it as, direction, flow. «I'm sorry,» he said, «but I don't know what you're talking about.» We believe that it would be correct to look for a repetition in the termes of poets in the traditions of the regional literary school, and even in all regional schools of Kazakh literature of the XIX century. Although we consider such genre changes to be a creative

trend of the nineteenth century, we should not forget that the above-mentioned repetitions of thoughts are characteristic features of literary creativity. After all, the historical memory and memorization abilities of representatives of the zhyrau literary School of the XVIII-XIX centuries have increased, and at the beginning of the XX century, we should consider the repetition of some phrases and stanzas as a way of using them in a timely manner, looking at the environment. Secondly, it is known that the strong development of the Kazakh terme – in the XIX and early XX centuries-was caused by resistance to colonial ideology, violation of Sharia treaties, and therefore became widespread throughout the country. Moreover, given the fact that the volume of each terme at that time was long and voluminous, and the theme raised was divided into the origin and the foundations of formation, development or the reasons for the formation and change of human qualities, we can see that the Kazakh termes that have come down to us have been torn apart and fragmented. However, if we say that the value of terme is not in volume, but in educational teaching, then we can clearly see and see this in the fact that the context of terme is the accumulation of life, society, and educational manifestations, and is built into a philosophical depth.

Төңіректі болжайсың,
Төбенің шықсаң басына.
Әдепті тәлім аласың,
Жақсының ерсең қасына.
Қырғауыл құс пен қоңыр қаз,
Жан сүйсінер дауысына.
Өзің де сауда бар,
Қайғылы кісі көп жылар,
Қайғысын айтып мұңдылар.
Қарағай басы қу болар,
Жау белгісі ту болар.

[You can foresee the surroundings
If you climb to the top of a hill.
You will learn proper manners
If you stay close to the righteous.
The pheasant and the gentle goose —
Their voices are a delight to the soul.
You, too, will have your share in the world:
Many sorrowful people will weep for years,
Lamenting their grief and sorrows.
The pine tree's crown will wither,
And the enemy's sign will be the raising of a flag.]

We can say that we are referring to a group of termes that fluctuate between a sample and historical memory [13, p. 19]. It is obvious that this wonderful

tradition in the art of thermal baths today is becoming necessary to revive, introduce into practical production, and promote. In particular, in the minds of the modern young generation, which is beginning to gain new knowledge and understanding, through the art of words, it is becoming increasingly important to instill ancestral traditions, customs and rituals with such an art medium as the terme.

The baths of akyn-topor, Suyundik Tlegenuly, Italmas Tunkataurovich, Nuraly Nysanbaevich, Bayimbet, Kulshat Beibitovna, which were started for this purpose, are the result of our many years of research. Propaganda termes by Natai Ashimbekovich, who began to forget, were also published.

The axe, Suyundyk, Maikut, Shortanbai, Italmas, Kulshat, and axe baths are valuable relics that have not yet entered scientific use.

And most of the inheritance of Maikut Sandybaevich, who was born in Chebakty, Karatau Terskey, we did not get. It is noted that he was well aware of the poems of Zhanyk zhyrau, a poetic karym who stood at the head of literature during the Danish rule in the era of the Kokand Khanate. As you know, the poets of the older generation met with Zhanak, peninsula, Pravzheler. He grew up traveling with poets such as Tustas Suyunbai, Madeli, Mailykozha, Kulmambet, Kantarbai, Tezekbai, Baktybai, Katagan, zhyrau, as well as at gatherings and weddings. In the research works of such literary giants as Mukhtar Auezov, Sabit Mukanov, Esmagambet Ismailov, Mirzatai Zholdasbekov, he was mentioned as the most prominent poet of Karatau of Atyrau region, but in the history of literature his creative heritage was not sufficiently appreciated, because it was not collected in a timely manner. This creative heritage is revealed only in the collection «Zhampoz», published under the auspices of the fund organized by such caring people as S. Yerkinbekuli, A. Nysanalin, and in the collection «Maykut Sandibaevich», published by the publishing house «Kazaly Yug. Artistic works». They contain the termes and timsals of the poet, which were found recently.

Recently, as a result of many years of research by the staff of the Kazygurt Research Center, several termes, examples, dedications, and lamentations of Maykut have been discovered. The legacy of this poet is kept in folder No. 9 of the manuscript fund of the Kazygurt Scientific Research Center. The poet's termes were taken from the manuscripts of the poet born in the Kazygurt region, Mulda Yerezhepuly.

Information about the life and creative heritage, written from the mouth of the poet Belbala Usipbek Tlegenuly Suyundyk, is also the result of recent fruitful searches by scientists of the Kazygurt Research Center.

But the literary legacy of the famous Smolensk resident of the southern territory Nuraly Nysanbayuly, despite the fact that a lot has been published in accordance with the Soviet lawsuit, has not yet been fully collected and published. Not many people know aitys, if not some literary critics. After all, there are unknown parables, religious, historical themes. We consider it especially necessary to turn the cognitive and educational significance of the poet's newly

acquired religious termes into special research. At the end of the 19th century, Jalair Italmas gave the poet of Nuraly such a high assessment.

Шокайдан шықты Нұралы,
Шәкірттерге сөз беріп,
Ақынның болды ұраны.
Түпсіз терең көл болды,
Жайқалған жасыл құрағы.
Жүз шәкірті жұлдыздай,
Ұстазы – айдай шырағы.
Ікәят жазып әртүрлі,
Әсіл боп тұр мұраты [8, p. 65].

[From Shokay emerged Nurali,
Giving his students a voice,
And became the rallying cry of poets.
He turned into a bottomless deep lake,
With green reeds swaying on its surface.
A hundred students, shining like stars,
With their master like the radiant moon.
Writing various tales and stories,
He firmly stood upon his true purpose [8, p. 65].

As a result of recent searches and assemblies, it turns out that another representative of the Kazygurt-Karatau regional literary school of the 19th century, among whose poets was the “poet without dombra”, Tunkatauly Italmas, was the largest, epic poet, possessed high artistic reflections, termes, dedications, lamentations. Several propaganda termes that were still unknown to the poet were published. The hitherto unknown poet Bayymbet has also been published [8, p. 65-67].

The famous poet from our region, scientist A. Ospanovich, about the famous tar of our region, whose religious sagas and legends, lamentations, moods and letters of dedication were reflected in the search for S. O. Sattarov, sympathizer of the national heritage, Mailykozha Sultankozhauly. As a result of the research conducted by the Kazygurt Scientific Research Center, manuscripts with the poet's legacy were discovered. When the young scientist Kuralbek Ergobek compares and criticizes those that he wrote down from Agen Agybaevich, collected by Seit-Omar Sattarov, published by him by the literary scholar A. According to Ospanovich, there is a need to sift through the poet's legacy again, to conduct special textual research. Moreover, we do not want to hide that there were difficulties in finding a translation of some religious termes.

From what has been said, it is clear that when collecting and studying the heritage of the poets of the region, we see, unlike other Kazakh regions, the features characteristic of the Kazygurt-Karatau region, the traceability of

religious knowledge and internal Akhlaq problems, especially the teaching of “khal”, which has not yet been deeply studied in the history of literature.

One of the characteristic features of the literary heritage of our region is that the harmony of the Zhyrau traditions and historical psalms is preserved in signs of innovation and is not interrupted. It can be said that the poems and termes published by Natai Ashimbekovich are not only religious in theme, but also inner, spiritual purity and morality.

And the skilful upbringing of Beibit’s father, a master of fairy tales and short stories, Maishat’s mother, who worked as a village teacher, greatly contributed to Kulshat’s recognition as a young poet. By the time the Soviet era came, he freely fed on knowledge, but over time he became forgotten. Unfortunately, the fate of the last stage of the poet’s life and other works remains unknown.

The legacy of the poets Mailykozha, Majelykozha, Italmas, Bayimbet, Kulshat, Ongarbai, Asan, Keiki, Tiger, Isabek, etc. It was assembled at a school in the country. And in the history of literature, the unknown termes of Mulda Musa Zhumanazarovich appeared from the book by the famous writer Ruzhykbai Yerimbetov “Konyrat shezhire zhane kasyn tarikh”, compiled in 1993 in the Almaty publishing house “Zhalyn”, and with the sympathy of his descendants Malik, Gani Akhmetov.

The next part of the ritual psalms was composed of blessings and several variants of their words. The main blessings were such as blessings for appetite, affection, wedding, dinner, child, Ak, livestock, after reading the Quran, and cradle. They included songs of July, lullabies, rituals of tabagato poems of uatu, children’s dialogues, wedding ritual poems, songs of consolation, koris, betashar, funeral rites, condolences, quarrels, mourning and crying. K. Dosmukhamedov argued that common types of folk literature are blessings and wishes of happiness [4, p. 34].

Taking into account the fact that many Kazakh poets, who considered the main stages of human life, thought deeply about the poems and touched upon their reflections, the poets of the region could not ignore this topic. The poets Suyunbai, Maikut, Madeli, Mailykozha, Zhylykbai, Italmas, Kenzhebai, Zhambyl, Nuraly, telling about the periods of the history of the creation of man, overcome the distance to the opening of the doors of this world and then list the periods of human life from one to one hundred years. I must say that thoughts about human life echo the phenomena described in the verses of the Quran. For example, in the fourth verse of Surah “parable”, the fifth verse of Surah “Hajj”, the thirteenth and fourteenth verses of Surah “Muminun”, the fifty-fourth verses of Surah “Furkan”, the eighth and ninth verses of Surah “Sadzhdeh”, the second Surah “Amir”, the twenty-twenty-third verses of Surah “Mursalat”, In The fifth and seventh verses of the surah “Taryk”, etc. in the surah it is written that the creation of man in the mother is the power of Allah. The only consolation of a false world is that people respect each other. This is an example of artistic accumulation, which has a very high ideological value, which is important both

for aesthetic cognition and for a civic approach. This idea reflects the depth of knowledge of these poets.

There is a widespread belief among the Kazakh community that a true master of his craft, a talent gifted by God, can be left by another person with a blessing. Therefore, those who aspire to such a title or art turn to a famous representative of this field and, having returned it, receive a blessing, bless him in a dream, and then say that he was also a dancer, poet, shaman or jeweler. So, Ishan, returning from the market, spent the night in the sagan of Suyunbai, Nuraly and Akyn, had a dream, had a dream of Kulyshak, Italmas, Madi, Maikut, etc. The dreams of poets are also a clear manifestation of this knowledge. This is also a kind of blessing.

And in the propaganda (moral) (K. Dosmukhamedov) poetry reflects Kazakh ideas about the world, about life, about what is good, what is bad, what is right, what is wrong. In these verses, both the good and the bad are often sung allegorically. These propaganda verses show what qualities a good woman, a well-mannered son, a girl, a daughter-in-law, a rich one, a heroine, a poor one, etc. should have. Here, character traits are exemplary: generosity, gentlemanliness, kindness, punctuality, etc. They are rewarded, and bad, harmful, disgusting deeds: adultery, theft, lies, vindictiveness, insolence, avarice, unexpected guest, and much more are differentiated and the main task is to insure offspring. In propaganda songs, the Kazakh understanding of morality and virtue is manifested as vividly as in the palm of your hand. This is evidenced by the propaganda poems napkins, kisses, Italmas. These poems were later translated into propaganda literature, which Khalel Dosmukhamedov said was against the tsarist government, the Kokan rulers, and the mediocrity of officials. The relevance of this literature increased in the second half of the 19th century, when the tsarist government established imperial order and began to en masse seize Kazakh lands with settlers [4, p. 34].

Special attention is paid to the literature of the region-aitysu. The individual and the clan played a crucial role in the lifestyle and tribal society. Every tribesman, every Grandfather is proud not only of his dances and heroes, but also of talented poets who are not inferior to their rivals. The rivalry between the Kazakhs of these clans and Ata, individuals, was very often expressed in verbal contests – aitys. Several representatives of the school of the region sang Kopbai Alimbetov.

Балта ақын, Мәделі мен өткен Майлы,
Қылышбай, Қуандықтар жұртқа жайлы.
Италмас, Үсібәлі, Жылқыбаймен,
Сауытбек – өрен жүйрік, сөзге сайлы.
Қазанғап пен Нартай да көп айтысты,
Өз тұтып, ұмытпаймыз Орынбайды.
Жазуға Нұралы, Өзбек терең еді,
Мадияр – бидайықтай перен еді.

Құрбанкүл – «Қара торғай» лақап алып,
Шығарған ән мен өлең өнегелі.
Майкөт пен білесіндер Құлмамбетті,
Айтысып бұл екеуі өтіп кетті.
Солардың жөрелгі ісі кейінге қап,
Содан соң айтыс дәстүр бізге жетті [14, p. 72].

[Poet Balta, along with Madeli and Maili who came before,
Qylyshbai and Quandyq were well-loved by the people.
Italmas, Usibali, and Zhilkybai,
And Sauytbek — a swift talent, eloquent in speech.
Qazangap and Nartai also engaged in many poetic duels,
And we honor and never forget Orynbai.
Nurali and Uzbek were profound in their writings,
Madiyar was as mighty as wild wheat.
Qurbankul, nicknamed «Black Starling,»
Created songs and poems full of wisdom.
You surely know Maikot and Kulmambet,
They too engaged in poetic duels and have passed on.
Their noble deeds were left behind for the future,
And thus the tradition of *aitys* (poetic dueling) reached us [14, p. 72].

Although in most cases, *aitys* has a name such as «pelenshe kolenshemen *aitys*», as a rule, it refers to an entire genus and country, even to a nation. For example, *aitys* of Maylykozha and Uzbek resin, Suyunbay and Katagan, Zhambyl and Kulmambet, Dulat and Konyrat, Sikym and Zhanys, Kazakh SART (Nuraly and Shakir SART) are classic examples of *aitys* in Kazakh literature. It is also the oldest examples of *aitys*, which originated in the ancient Turkic culture (Kenzhebai with millet, koksholak with horse, Italmas with sheep, Zhankel with cane, Orakbai with Wolf, etc.) also developed and entered the traditional way of martial art. There are aspects that allow us to determine the way of life of the Regional School from such arguments. In the six volumes of *aitys*, which were published in the «treasure South», several newly discovered *aitys* samples were published.

However, after Kazakhstan gained independence, the thematic and ideological scope of *aitys* expanded, and this art form gave a bright tone to national spiritual development [15]. Thus, the creativity of today's Akin contributes to the revival of the Kazakh cultural heritage and the development of the cultural code of the nation.

Conclusion

Thus, the study determined that the formation of folklore literary heritage in the Kungey region is consonant with the creative system of literary representatives of other regions, especially with the heritage of literary representatives formed along the Syr region. It was also proven that the high level of originality of the literary heritage written in opposition to the colonial policy of Tsarist Russia,

which is closely related to cultural symbols, is significant. The study revealed a high importance of the crying and mourning factor in folk rituals and customs. According to the results of the study, the heritage of the poets of South Kazakhstan reveals the features of tribal society, while providing readers with moral virtues that are generally consistent with the Quran. In our opinion, the prospects for future research may lie in the analysis of not only the poetry of poets of Southern Kazakhstan, but also the work of prose writers of this region in order to compare the meanings embedded in their artistic creations.

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ҚАЗЫҒҰРТ-ҚАРАТАУ АЙМАҚТЫҚ ӘДЕБИЕТ МЕКТЕБІ ӨКІЛДЕРІ ШЫҒАРМАЛАРЫНЫҢ ФОЛЬКЛОРЛЫҚ СИПАТЫ

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Аңдатпа. Бұл мақалада Қазығұрт-Қаратау аймақтық әдеби мектебі өкілдерінің шығармашылығының фольклорлық табиғаты туралы зерттеу берілген. Зерттеу тапсырмаларын орындау барысында таңдалған материалды сапалы өңдеуге мүмкіндік беретін жалпы ғылыми әдістер де (мониторинг, салыстыру, талдау және синтез, ғылыми абстракция) және арнайы әдістер (лексикалық талдау және жанрлық талдау) қолданылды. Мақаланың мақсатына жету үшін Күнгей өңірінде пайда болған фольклорлық әдеби мұралар мен басқа өңірлердегі әдебиет өкілдерінің шығармашылық жүйесіне баға беру арқылы жүзеге асқан өңірдегі әдеби мектеп өкілдерінің шығармашылық сипатын анықтадық. Әдеби мұралардағы патшалық Ресейдің отаршылдық саясатына қарсылықтардан көрінетін өзіндік ерекшелік, әдет-ғұрыптағы таным таңбалармен де тығыз байланысты екені зерттеуде дәлелденді. Сондай-ақ фольклорлық мұраның жанрлық табиғаты мен жылау мен жоқтау құбылысының себептері мен тарихына талдау жүргізіліп, олардың бұрынғы және бүгінгі айырмашылығы мен ерекшеліктерін анықтауға мүмкіндік берді. Мақаланың мақсатына жету үшін ислам дінінің дінге дейінгі және кейінгі кезеңдегі ерекшеліктері ашылып, жылау мен жоқтаулардың құрылымдық, жанрлық, тақырыптық ерекшеліктері жан-жақты талданды. Тиісті ғылыми саланың аспектілерін тереңірек ашу контекстіндегі зерттеу нәтижелерінің теориялық маңызы Оңтүстік Қазақстан ақындарының халық дәстүрінің өкілдері ретіндегі әдеби мұрасының маңыздылығын бағалау аппаратын қамтамасыз етуден тұрады. Зерттеу нәтижелерінің практикалық маңыздылығы Оңтүстік Қазақстан ақындарының поэзиясына діни ерекшеліктер мен аймақтық ерекшеліктердің

ықпалын анықтау үшін шығармашылығын талдау мысалдарын көрсетуден тұрады.

Тірек сөздер: Оңтүстік Қазақстан ақындары, әдеби мектеп, белгілер, шығармалардың жанрлық сипаты, терме-толғау, жылау-жоктау, айтысқа тән өзгешеліктер, теріс поэма

ФОЛЬКЛОРНЫЙ ХАРАКТЕР ТВОРЧЕСТВА ПРЕДСТАВИТЕЛЕЙ КАЗЫГУРТСКО-КАРАТАУСКОЙ РЕГИОНАЛЬНОЙ ЛИТЕРАТУРНОЙ ШКОЛЫ

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Аннотация. В данной статье представлено исследование вопроса фольклорного характера творчества представителей казыгуртско-каратауской региональной литературной школы. В ходе выполнения задач исследования были использованы как общенаучные методы (мониторинг, сравнение, анализ и синтез, научная абстракция), так и специальные методы (лексический анализ и жанровый анализ), позволившие качественно обработать отобранный материал. Для достижения цели статьи нами была определена творческая натура представителей литературной школы региона, что реализовывалось путем оценки фольклорного литературного наследия, возникшего в кунгейском крае и в системе творчества представителей литературы других регионов. В ходе исследования было доказано, что своеобразие, проявляющееся в литературном наследии, выраженное в возражениях против колониальной политики со стороны царской России, и познание в обычаях также тесно связаны с символами. Также проведены анализ жанровой природы фольклорного наследия и причин и истории феномена плача и траура, что помогло выявить их прошлые и настоящие отличия и характерные черты. Для реализации цели статьи было раскрыто особенности ислама до религиозного и в пост религиозный периоды и всесторонне проанализировано структурные, жанровые, тематические признаки плача и траура. Теоретическая значимость результатов исследования в контексте более глубокого раскрытия аспектов соответствующей научной области состоит в предоставлении аппарата оценки важности литературного наследия поэтов Южного Казахстана как выразителей народной традиции. Практическая же значимость результатов исследования состоит в демонстрации примеров анализа творчества поэтов Южного Казахстана для выявления влияния особенностей религии и региональных различий на их поэзию.

Ключевые слова: поэты Южного Казахстана, школа литературы, символы, жанровые особенности произведений, терме-толғау, плач-траур, особенности айтыса, негативная поэма

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