M. Serikqyzy[1], O. Kabadayı[2]

[1]Corresponding author, Doctoral student, Al-Farabi Kazakh National University,
Kazakhstan, Almaty, e-mail: marjanserikqyzy1@gmail.com
[2]Doctor of Philology, docent, Ahi Evran University, Turkey, Kırsehir,
e-mail: kabadayiosman@yandex.com

EXAMPLES OF TRADITIONAL WORDING SYSTEM PATTERNS IN KAZAKH FAIRY TALES

Abstract. Since society began to develop rapidly, a person's life habits have also changed. Such a change has led to a change in the wording system of our language, as a result of which it has become a copy language that repeats the elements of a different language, which involves only the exchange of information. Therefore, it is important to show the norms and patterns of traditional wording, while maintaining the substantive nature of our language. Fairy tales are one of the oldest folklore genres, which has not changed, spreading among the population by word of mouth. Their influence on the development of a child's language and the maturation of imagination has been proven by scientists. The purpose of the research work is to identify traditional Kazakh wording patterns in the language of fairy tales. Kazakh fairy tales collected by A. Divayev were taken as the object of study. During the writing of the article, a linguo-stylistic analysis was carried out, sentence construction, transmission of complex phrasal integrity, internal/external relationship of the text, system were considered, as a result of which criteria were determined that serve as an example for the Kazakh wording in the fairy tale text. The scientific significance of the research work is the definition of traditional grammatical, ethical, communicative norms of the Kazakh language, practical significance is recommended as an application for students of philology, linguistics, journalism, Kazakh language learners.

Keywords: fairy tales, traditional Kazakh wording system, child's language, listener, storyteller.

М. Серікқызы[1], О. Кабадайы[2]

[1]автор-корреспондент, докторант, Әл-Фараби атындағы Қазақ ұлттық университеті,
Қазақстан, Алматы қ., e-mail: marjanserikqyzy1@gmail.com
[2]философия докторы (PhD), доцент, Ахи Евран университеті, Түркия, Кыршехир қ.,
e-mail: kabadayiosman@yandex.com

ҚАЗАҚ ЕРТЕГІЛЕРІНДЕГІ ДӘСТҮРЛІ СӨЗСАПТАМ ҮЛГІЛЕРІ

Аңдатпа. Қоғам қарыштап дами бастағалы адамның өмір сүру дағдысы да өзгерді. Мұндай өзгеріс тіліміздің сөзсаптау жүйесінің өзгеруіне алып келді, соның салдарынан ол тек ақпарат алмасуды көздейтін қасаң, жұтаң, оған қоса өзге тілдің элементтерін қайталайтын көшірме тілге айналды. Сондықтан тіліміздің субстанциялы қасиетін сақтай отырып, дәстүрлі сөзсаптам үлгілерін, нормаларын көрсетудің маңызы артты. Ертегілер өзгеріске ұшырамаған, халық арасында ауыздан ауызға тараған, ежелден бері келе жатқан фольклор жанрының бірі. Ертегілердің бала тілінің дамуы мен қиялының жетілуіне әсері ғалымдар тарапынан дәлелденіп келеді. Зерттеу жұмысының мақсаты ертегілер тіліндегі қазақтың дәстүрлі сөзсаптам үлгілерін анықтау. Зерттеу объектісі ретінде Ә. Диваев жинаған қазақ ертегілері алынды. Мақаланы жазу барысында лингвостилистикалық талдау жасалып, сөйлем құрылысы, күрделі фразалық тұтастықтың берілуі, мәтіннің ішкі/сыртқы байланысы, жүйесі қарастырылып, нәтижесінде ертегі мәтініндегі қазақтың сөзсаптамына үлгі болатын өлшемшарттар анықталды. Зерттеу жұмысының ғылыми маңызы – қазақ тілінің дәстүрлі грамматикалық, этикалық, коммуникативтік нормасының анықталуы, практикалық маңызы – филология, лингвистика, журналистика мамандықтарының студенттеріне, қазақ тілін үйренушілерге қосымша ретінде ұсынылады.

Тірек сөздер: ертегілер, қазақ тілінің дәстүрлі сөзсаптамы, баланың тілі, тыңдаушы, ертегіші.

М. Сериккызы[1], О. Кабадайы[2]

[1]автор-корреспондент, докторант, Казахский национальный университет
имени аль-Фараби, Казахстан, г. Алматы, e-mail: marjanserikqyzy1@gmail.com
[2]доктор философии (PhD), доцент, Университет Ахи Евран, Турция, г. Кыршехир,
e-mail: kabadayiosman@yandex.com

ОБРАЗЦЫ ТРАДИЦИОННОГО РЕЧЕПРОИЗВОДСТВА
В КАЗАХСКИХ СКАЗКАХ

Аннотация. С началом развития общества изменились и жизненные навыки человека. Такое изменение привело к изменению системы словарного запаса нашего языка, в результате чего он превратился в более сжатый, предназначенный только для обмена информацией, и, кроме того, повторяющий элементы другого языка. Поэтому стало важнее отражать традиционные модели и нормы словарного запаса, сохраняя при этом субстанциальное свойство нашего языка. Сказки – один из старейших фольклорных жанров, который не претерпел изменений, распространяясь среди населения из уст в уста. Их влияние на развитие языка и зрелость воображения детей доказывают учёные. Цель исследования выявить традиционные казахские образцы словарного запаса на языке сказок. Объектом исследования были взяты казахские сказки, собранные А. Диваевым. При написании статьи был проведен лингвистический анализ, рассмотрено строение предложения, передача сложной фразовой целостности, внутренняя/внешняя связь, система текста, в результате чего были определены критерии, которые являются образцом казахского лексикона в тексте сказки. Научное значение исследовательской работы – определение традиционных грамматических, этических, коммуникативных норм казахского языка, практическое значение – предлагается в качестве дополнения студентам специальностей филология, лингвистика, журналистика, изучающим казахский язык.

Ключевые слова: сказки, традиционное казахское речепроизводство, язык ребенка, слушатель, рассказчик.

Introduction

In 2020-2022, at the Akhmet Baitursynov Institute of Linguistics, a 27-month grant research work was carried out on the topic IRNAP08856640 "Pragmatics of traditional wording system models of the Kazakh language". The goal was to determine the structure, system, norm and style of the traditional wording system of the Kazakh language from fairy tales and legends, with the idea of the project leader, Professor Q. Kuderinova. As a result, the meaning of the term "wording system", which was introduced for the first time, was determined, and the prerequisites of traditional Kazakh vocabulary models were determined from fairy tales, the first journalistic articles, stories from the 20s-30s of the XX century. The article aims to determine the parameters of the traditional Kazakh wording system from Kazakh fairy tales guiding the results of the grant research work.

First, let's focus on the concept of "wording system". "Wording system is a systematic word in which the verbal system of thought, the ethics of communication, the logic of language agree with each other, the beginning of a word and the end of a word are equal, the idea or opinion is appropriate, the problem can be determined, the whole aesthetics and expression of the text, the artistic" (Kuderinova, 2021: 16).

Nowadays the wording system of the Kazakh language has changed. As before, systematic speaking, influencing through words, and feeling the value of words have disappeared. If we consider that the people who lose their language will also lose it, the issue of language should be placed among the previous problems. We must pass on our language to the next generation, which is melodious, impressive, concise, and poignant. Scientists are saying that our language is losing these qualities and is turning into an artificial language that has adopted the structure, words, and norms of other languages. That is why, taking into account the features of the natural development of the language, it is important to define the traditional wording system and show its examples.

Fairy tales spread from mouth to mouth among the people, and since they appeared at an early age, their language tells about the life, traditions and way of life of the people who lived in that period, about the state of their language that has not changed in any way. Belinsky appreciated the fairy tale as "a mirror of the people's soul".

"Fairy-tale discourse is a 'universal repository' of information encoded over centuries. This type of discourse represents the most in-depth depiction of an ethno-socioculturally conditioned worldview and national mentality, allowing for judgments about the speech-thinking strategies of the people as a collective linguistic entity that produces it." We believe that in folk tales you can find Kazakh speech skills, the art of the wording system, which is disappearing from our language on this day.

The role of Kazakh grandmothers, mothers, growing up, fairy tales and legends played a great role in the development and formation of the child's language. They help the child master their native language, increase vocabulary, communicate, form the grammatical structure of his language, and develop creative thinking. It also educates the child to be able to listen, add imagination to his

imagination, be quick-witted, teach the good and disgust the bad.

In the old days, every visitor who came to the Kazakh village was asked to tell the fairy tales, legends, songs and epics that he knew. We believe that listening to a storyteller is the beginning of training and educating young people in the facets and secrets of the art of speech.

Materials and methods

To achieve the article's purpose, the analysis pursued multiple directions and employed various methods and techniques. Initially, a linguistic and stylistic analysis of Abubakir Divayev's fairy tales, collected from the Kazakh steppes, was conducted. "This is because Abubakir used a special method in collecting oral heritage: he made it a habit to listen to the same tale from several localities, from the mouths of several people, and aimed to determine the true folk version of that work" (Orazayeva, 2012: 43).

In order to determine the traditional wording system models, the features of sentences and phrases in the language of fairy tales, the construction of a complex phraseological unit, transmission, repetitions, stable structures, repetition of the story line, transmission of verbs, the rhythm of the text, and the rhyme of the text were considered and illustrated with examples.

Also, the scientific methodological basis of the article includes the works of Q. Kuderinova, who first addressed the issue of word combinations in Kazakh linguistics, as well as S. Qasqabasov and M. Gabdullin, who studied folk oral literature.

Throughout the writing process, we employed scientific methods such as generalization, description, exposition, comparison, and differentiation.

Literature review

The results of A. Baitursynov, R. Syzdyq, N. Uali, Q. Kuderinova, the above-mentioned Grant research project "Pragmatics of the traditional wording system of the Kazakh language" and the works of N. Amirzhanova, Y. Maralbek, M. Serikqyzy were considered. The object of the study was the fairy tales collected by A. Divayev, written in a form that retained the natural state of the language of fairy tales and did not fall into the modern style of word processing. Deputy director of the Institute of Linguistics named after A. Baitursynov Y. Maralbek (collection of texts, 2022: 4), who transcribed fairy tales from Arabic script to Cyril. The works of the researcher of Kazakh oral literature M. Gabdullin, M. Auezov, who studied the history of Kazakh literature, S. Qasqabasov, a researcher of the history of Kazakh folklore was also considered.

Results and discussions

"...a fairy tale is a story that expresses the attitude of a country to the world in ancient times, shows a certain trace of that attitude, then expresses the way of a certain country, tells a special example; buries evil, raises Good, tells a fictional wholesale story" (Auezov, 1957). A fairy tale is a visual text that is transmitted orally, spoken in black words. The role of a storyteller in heating up the beauty of a fairy tale is great. It depends on the skill of the storyteller to reach the listener in a sweet State, to sound beautiful, to motivate him to continue listening. "...Telling a story is not entertainment of the will, it requires great skill. The ability to tell fairy tales based on many different wonderful stories without breaking the lines, to connect each story without breaking, to tell interesting stories, to give each of the heroes of fairy tales appropriate characteristics, to create their image, to find a word, language according to the actions of each of them requires a lot of art and skill from the storyteller. Therefore, whether a fairy tale is attractive or not depends on its narrator" (Gabdullin, 2013: 139)

"If we look at the examples of countries that have scientifically studied fairy tales, the biggest condition is to record the fairy tale in its original state, without altering or changing it with the words of each narrator. Then we will not see the language art and expression of a poet who sings individual poems, but we will see a richer stock of stories told by the majority of the people" (Auezov, 1957: 13). That is, the language of fairy tales is not the words of an individual author, but reflects the language of the people at that time, as well as problems, traditions and professions. M. Auezov notes in his work that "even if we consider each great storyteller himself, in addition to the mixture of words that he adds from his own soul, there are many language and patterns that have been passed from mouth to mouth since ancient times and have been uniformly spoken and sorted" (Auezov, 1957: 15). In fact, fairy tales originated in the people, spread from mouth to mouth among the people, and are a precious heritage that

has been passed down from generation to generation, so examples of traditional Kazakh wording systems are often found in the language of fairy tales.

A. Baitursynuly: "When you ask how much is the value of a fairy tale, the answer will be given as needed. Necessary places of the fairy tale:

1. The forgotten words of the people will be found in fairy tales. If so, a fairy tale is a linguistic necessity.

2. In the absence of children's literature, there is a great obstacle to the education of the child's spirit and imagination. The child is taught to imagine and speak.

3. What is necessary for the data giver in terms of intelligence, manners of the past" (Baitursynuly, 2013: 257), first of all, it shows the impact on the development of the child's language.

The language structure and lexical nature of the fairy tale are simple, colloquial, so it does not cause any problems for ordinary people to accept.

Most Kazakh fairy tales have a similar plot, structure, beginning and ending. All fairy tales begin *in the old days, when the religion is Muslim; there is a fairy tale; early-early times, when the goat's fur is gray, when the pheasant's fur is red, and the tail is long*. In this way, the storyteller captivates the child with the upcoming fairy tale and leads him to the world of fantasy. Kazakh fairy tales begin with phrases: "Once Upon a time there was a rich man", "Once upon a time there was a Khan", "Once Upon a time there was an old woman and an old man". Or it comes with a common, unusual, poetic beginning, such as "there is a fairy tale". Sometimes the words "Once Upon a time there were three brothers" also begin at the beginning of the fairy tale. Thus, the usual words that are constantly told before the fairy tale open the way to the story, explain the order. It is not a different story, but a fairy tale, which, in addition to other words, has its own distinctive feature and expression. Let the listener understand and hear it, adapt to the specifics of the story" (History of Kazakh literature, 1948). In other words, before entering a fairy tale, the storyteller first prepares his audience, explaining that a long and interesting story (often told in a monolingual way) which differs from the previous story is beginning and that it can lead to a fantasy world.

And all the fairy tales end with the words *"so he achieved his goal", "he joined his beloved and lived a long life", "he had children with a beautiful wife, he passed the world without dreams", "his cattle were raised, his soul was revived, there was a big family", "evil was won by kindness, evil was won by good"*. This will allow the child to admire the hero, imitate his actions and words, and only now the imagination will become a legacy, a direction that will be given to the child, who is learning the world.

"The genre of fairy tales is a developed, artistic form of legendary prose, that is, artistic prose. Its purpose is not only to instruct the listener, but also to give aesthetic pleasure. In other words, the function of the fairy tale genre is broad, it plays both an educational and artistic and aesthetic role. The entire genre features of the fairy tale follow from these two functions. Therefore, the main goal of fairy-tale prose is to make the plot as spectacular, beautiful and detailed as possible" (Qasqabasov, 1984: 185). The conclusion is that not only the plot of the fairy tale should be interesting, the language should also be lush and artistic.

"The traditional Kazakh wording system was distinguished by its brevity, versification, the ability to convey a lot of meaning in a small word, the ability to drop extra endings, phrases, and sometimes even sentences, if the meaning is clear" (Baissydyk, 2023: 220). It was also noted that in the Kazakh word, there is often an alternation of types of sentences, the use of rhymed rhythmic sentences. Speaking to the attention of the listener, expressing the word not directly, speaking in a pleasant Brown voice, making himself smaller than the listener, all this made the traditional Kazakh speech rational, mobile and beautiful.

Each person lines the word differently. One can say the key word and say the reason that led to it, its consequences. Now one of them will say the reason, show the consequences and leave the summary to the end. And almost all fairy tales first describe the birth of one character, his growth, struggle with difficulties, the path to the goal in a gradation ascending order. This contributes to the fact that the picture that is drawn in the child's mind falls in order. "What is unsystematic is difficult to keep in memory. If language did not have a system, if they were in a state of unrelated, disorganized,

disorganized, fragmented elements, then language would not be preserved in the human mind, it would not be suitable for serving as a means of communication, a means of exchange of views" (Akhanov, 1993), says K. Akhanov. That is, when speaking, it is necessary that the sentence has a logical connection with the previous and subsequent sentence, the previous paragraph with the subsequent one. Only then will we be considered intelligible speech, and the main condition for communication is that the listener understands the speech of the speaker. If there is no mutual system between his sentences, the Kazakh reproaches this as "the blessing of his word fled", "we did not understand what he said" We know that the structure of a fairy tale is a pattern that reflects the correct structure inherent in our language.

In the text of the fairy tale, "when you speak your opinion, you can develop it if the power of the last word is greater than the previous word. ... speech makers also use this natural law of speech and strengthen their speech at the right place" (Baitursynuly, 1926: 48). In the fairy tale "Altyn Saqa", a boy who pulls the leash, shakes the cart first gets a scabby foal, when he horses the foal, the scabies heals, when he puts a cloth on it, he becomes a horse, when he puts a man on it, he becomes a bigger horse, and when he pulls a village, he becomes a much bigger horse. When you ride on it, it becomes the biggest and fastest horse. The increasing and increasing emphasis power from the previous word to the last word, from the previous thought to the last word, from the default phenomenon to the second phenomenon helps to select single sentences with a similar system, sharp and impressive expression of thoughts and the expansion of the semantic field.

In fairy tales, a storyline is told through the work of two people of different characteristics, two different animals, making the same story, comparing opposite phenomena (good/evil, mercy/evil, rich/poor). Then the case of one is clearly reflected in the influence of the other. This is also a common phenomenon in our language. This is explained by A. Baitursynuly: "when two things are simultaneously or opposite, the difference between them becomes more noticeable" (Baitursynuly, 1926: 46).

In the text of a fairy tale, there are structures that move from one fairy tale to another, in the form of a whole system of sentences, and in the form of phrases. For example, *"thirty days of play, forty days of feasting", "a long time ago, there was a rich man, he was in need of a child", "pulling the leash, shaking the cart", "no horse to ride, no clothes to wear, no food to eat", "day after day, month after month, year after year", "his neck was like a honeysuckle, his lice was like a sparrow", "the only left is as less as tenge from an iron boot, as a needle from an iron stick", "he grew not every month, but every day, he smiled in six days, he walked in sixty days, he became a giant in six years"*. Dozens or even hundreds of such phrases can be cited. These structures, found in almost all fairy tales, can be easily memorized in the child's language and mind. These structures give an aesthetic relief to the simple text of the fairy tale.

Although the text of the fairy tale is simple, there are also elements that give aesthetic art and are created in a dream, and such elements are like the sauce of a fairy tale. In the middle of a fairy tale that is told in simple sentences, such words as a poem can be met, which gives aesthetic pleasure to the mind of the listener, and then it goes back to simple language.

Another feature is the repetition of the story line. Here, too, it corresponds to the traditional practice of speaking the Kazakh language. Because semantic repetitions, repetition of the previous sentence at the beginning of the next sentence do not bore the listener. It does not interrupt the thought. At the same time, it further develops the story and makes the audience more interested. *For example, when an old woman pulls out one of her teeth and shoots, she pulls off one of the legs of the foal. Foal runs away on three legs and does not stop. When the old woman pulls out another tooth and throws it away, she pulls out another leg of the foal. Foal hits both legs and does not stop. When the old woman pulls out another tooth and shoots it, she pulls out another leg of the foal. The foal gives up.* (from the fairy tale "Golden Saqa").

Fearing the wolf, the calf came to Bekbolat and said: "Try to save me from this wolf! I will help you when you are in trouble. Take a fiber from my fur. If you burn it in a difficulty, I will come"

After that, a big bird is chasing two samruks. Samruks saw the boy coming near him and said: "Save him from this enemy! We can also be helpful for you. Pluck two feathers from both of us. If you

burn our feathers in difficulty, we will come", they say.

A fox was being chased by an eagle, the fox came to Bekbolat and said: "Don't worry, uncle, save me from this enemy! I will also help you, pull out one of my whiskers. If you burn it, I will be ready there". (from the fairy tale "Bekbolat").

Here the author intensifies the story, repeating it in one line, without interrupting the chain of events. In this way, it stimulates the audience and gives them the opportunity to listen tirelessly.

The repetition of not only the storyline, but also the words within the sentence was often encountered. Phrases such as i*n ancient times, when the tail was short, whether black or white; six days and six nights pass; there was a rich, he had lots of cattle, he was in need of a child, then he had a child; the A foal runs away, when it sees an old woman chasing; one was soaked in gold water, one was soaked in silver water; there the dog died, the wolf died; day after day, month after month, year after year; no horse to ride, no clothes to wear, no food to eat* also give aesthetic beauty to the text of the fairy tale. These also aim to make the pronunciation of a thought melodic, rhythmic, and to make it pleasing to the eye and ear. That is, the word and melody are combined and serve to convey the idea to the listener in an impressive way.

Almost all the verbs in the fairy tale are given in the form of the past tense and by combining the past tense + the Kazakh auxiliary verb "turns out to be". It is not surprising that this type of verb often appears in fairy tales, as the past tense shows that the speaker has not fully grasped the event, and expresses the meaning without evidence. And the sentences are often connected through the conditional mood. General conditional compound sentences are often found in our language. They are especially exposed in colloquial speech, in the words of characters in works of fiction, in the narratives of individual authors. But it is known that a verb in the conditional mood is not always used in a conditional sense. Sometimes it is a period, sometimes it is a wish.

Another thing we noticed in fairy tales is that the verb at the beginning of the fairy tale begins with + -ыпты, -іпті, and throughout the fairy tale it continues. And if the verb begins in the form of the Kazakh auxiliary verb + "turns out to be", it will be in this sequence until the end. For example, in the fairy tale "Shyqbermes Shygaibai":

In ancient times, there was a rich man named Shyqbermes Shygaibai. He doesn't care about anyone who goes to his house, whether he is black or white. In the time of Shygaibai, there was a trickster named Aldar Kose. Hey, no matter how cunning your predecessors are, they cannot deceive Shyqbermes Shygaibai, people say. This word reaches Aldar. Aldar also hears the name of Shyqbermes Shygaibai.

..."*That's what Aldar's game will be like,*" he said. That is, the text is built on a certain rhythm.

In the text of the fairy tale, the phenomenon of alternating the types of sentences inherent in the traditional speech skills of our language was also often encountered. "A simple sentence, a bare sentence, a floodplain sentence, a complete, incomplete sentence, a type of compound were used in a certain order. A few simple sentences don't go hand in hand. Concurrent interrupts the flow of thought, and the abundance of a complex sentence makes it heavy, tiring for the reader's perception. The high readability of the text is due to the predominance of short sentences" (Kuderinova, 2021: 15), says Professor Q. Kuderinova. And in the text of the fairy tale, short sentences were often encountered, and they alternated with complex ones.

In fiction, linguistic personalities encountered a motivational deviation from the norms of the literary language for a certain stylistic purpose, while in the language of the text of the fairy tale there were no such deviations. The standard of habitual use of grammatical persons and techniques in the language is built unchanged. The order of words in their sentences is constant: the narrator is at the very end of the sentence, at the beginning or in the middle of the initial sentence, the determinant, the finisher, the complement precedes the words they relate to, there is a semantic connection between them.

In modern Kazakh society, "the use of various emoticons in correspondence with each other, the use of ready-made templates, sending ready-made videos, lack of time, the constant influx of information, the rapid development of society reduce the ability of a person to think and lead to a sharp, short, hoarse language" (Kabadayı, Sadykova, 2022: 57). And telling stories, listening to fairy tales will

greatly contribute to the development of the child's language, improving his imagination, giving him educational and aesthetic pleasure.

Conclusion

In conclusion, fairy tales influence children's upbringing and language development in accordance with traditional norms. The simplicity of fairy-tale language enables children to grasp fundamental information freely, conveying it in a systematic and gradual manner, while stimulating their imagination and fantasy.

As a result of the research work, the following structures were shown, which serve as an example for the traditional Kazakh wording system in the language of fairy tales:

- it is possible to introduce the character and explain the details of the story in a simple language without high-pitched expressions;

- the word spoken in order of systematic, gradational growth helps to create a picture in the mind of a person in order;

- the story line, sentences, phrases, repetition of words adds an aesthetic texture to the text, affects the retention of thoughts;

- melodious structures, combining words and music, are used to convey words to the listener in an effective way. It is intended to make the pronunciation of words melodious and rhythmic, to make it pleasing to the heart and ears;

- the text based on a specific rhythm is easier to listen to;

- the alternating use of sentence types typical of the traditional speech exercise of our language leads to listening without distracting and boring the listener;

As you can see, the fairy tale not only instills kindness and good qualities in the young generation, but also helps them to understand the layers of sweet expressions and logical phrases, regular words and phrases in our native language.

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