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***A. E. Yerlanova, A. O. Karipzhanova, B. B. Zhumabekova**

Toraighyrov University,
Republic of Kazakhstan, Pavlodar

*e-mail: Ayaulym_erlankyzy@mail

THE USE OF COMPARISONS IN THE POEMS OF MASHKHUR ZHUSSIP

This article deals with the specifics of the use of comparisons in the poems of Mashkhur Zhussip Kopeev. The purpose of the article is to evaluate the role of comparisons in defining the author's originality of the poet. One of the targets of the article is to identify the types of comparisons which are considered one of the advantages of the poet's poems and to show the author's own individuality. The classification distribution of scientifically proved comparisons was strictly followed during the article and played an essential role in reflecting the richness of the poet's works. In particular, metaphorical comparison, epithet comparison, metonymic, synecdochic comparison can enrich the work of a scientist and become a good argument in defining his individuality from other authors. It is proved in the article by concrete examples that the poet in a figurative, expressive, clear presentation of his thoughts quite reasonably used his figurative, expressive-emotional coloristic comparisons. It is determined that the figurative expressions characteristic of the author poetically enriched the work of Mashkhur Zhussip.

The relevance of the article is the differentiation of abstained, unspoken, without repeating the questions touched upon in the works of scientists who have studied the poet's works so far.

The research has scientific and practical importance. It can also be used in Mashhur Studies, in local history lessons, in the discipline of literature of the early XX century and general theory of literature. At the conclusion of the work it was proved that comparisons have a new meaning in the poet's word usage, a brilliant hint, different internal hints given by a subtext meaning.

Keywords: comparison, poet's word usage, figurative phrase, poetics, expressive coloring, emotional coloring

Introduction

The main demand for any poet's works is their artistic level. To call a literary work artistic and its author a genuine writer, the work must meet certain artistic requirements. The artistry measure is directly connected with the fact that the used word has a sufficiently appropriate and figurative use to express the idea.

The artistic requirement for the poetry language is higher than for prose and drama. After all, «Poetry discloses, illustrates the reality of life with thought, with special sensitivity, language, word is a means of expressing poetic, artistic thoughts» [p. 1, 11]. A corresponding poetic system of artistic thought conveying is formed. This artistic system has its own character peculiar to each author.

From this view, as for the comparisons in Mashkhur Zhussip's works we also notice in them the poet's peculiarity and poetic artistry.

Methodology and methods of research

Mashkhur Zhussip Kopeev's twenty-volume collected works were used as the research object. Works in educational direction were selected from them that included the poet's original works. The proof of comments to the article was performed based on scientific sources. Works of researchers of the early XX century's literature Z. Akhmetov, Z. Kabdolov, K.P. Zhusip and works of scientists-researchers of Mashkhur Zhussip's creativity are analyzed. Methods of collecting materials, text analysis, comparison, hermeneutics and others were used during writing the work.

Results and discussion

In the semantic-stylistic division of comparative words, scientists express various opinions and in some cases terminologically there is inconsistency in this issue. Consideration of comparisons by semantically and stylistically for different groups shows their abundance of opportunities to interact with other similar artistic means, lexical elements of language as a figurative word and also undoubtedly discloses specifics of semantics, stylistic function of comparisons.

Scientist T. Konyrov classified regular comparisons according to semantic and stylistic nature:

- 1 Metaphorical comparison
- 2 Epithet comparison
- 3 Metonymic comparison
- 4 Synecdochic comparison
- 5 Hyperbolic comparison
- 6 Litotes comparison
- 7 Gradational comparison
- 8 Synonymous comparison
- 9 Antonymic comparison [p. 2, 438].

Comparison is the basis of whole tropes, that is, all tropes originate from comparison. One group of comparisons performs a metaphorical function, one group – synecdochic function, the other group - hyperbolic comparisons. «As a result of the sign use in a figurative sense in metaphorical comparisons, general comparative meaning is sharpened, a comparative image is revealed, comparative artistry becomes brighter and sharper.. «...the thing what brings metaphorical comparison is a sign used in a figurative sense. In such comparisons signs themselves continue to be widely used in a metaphorical sense» [p. 2, 439].

Metaphor and comparison are based on comparison, contradiction and both have great cognitive significance. A metaphor is a shortened comparison; it does not indicate a sign which is a characteristic feature for comparison. T. Konyrov states his opinion that the main feature which turns comparisons into a metaphorical comparison is indication of a comparison sign in it and its use exclusively in a figurative sense [p. 3, 120].

During the scientific search, it was found that the question of the essence of comparison has been controversial for foreign scientists since ancient times, while there are two different opinions in the works of researchers. While some of them (B. Bowdy, D. Genter, D. Kennedy, D. Miller, P. Chippe) believe that comparisons are equivalent to metaphors, others (M. Black, S. Gluckberg and J. Keyser, K. Davidson, A. Usumi) hold the opposite point of view.

So, Aristotle said the following about comparison: «Comparison is the same metaphor, but different in addition; therefore, it is not so pleasant, because it is longer; and it does not assert that «that is it», and the mind does not seek it» [4, p. 85].

Further, it seems important to identify approaches to comparison by modern foreign researchers who consider metaphor and comparison as identical concepts (B. Bowdy, D. Genter, D. Kennedy, D. Miller, P. Chippe). They also believe that metaphor is a shortened form of comparison, since metaphor and comparison are conceptual processes of analogy [5].

Metaphorical comparisons used by poets because of their ability to associative thinking are various. For instance, we meet them in Mashkhur Zhussip's works:

Created the earth as **a kind of tekemet (a felt carpet)** [p. 6, 19];

Don't bless lies like a swamp of clay [p. 7, 21];

There are words **like a letter written on a white paper** [p. 6, 56];

I was lying **like a fish hitting an ice floe** [p. 6, 89];

There is not even a tiny quality **like the eye of a needle**,

Lifted himself and give to the group [p. 8, 58].

Comparisons emerged based on figurative comparison. Metaphorical comparisons in the poet's poems express a deep thought, a delicate feeling, sometimes a mood and are emphasized by the poet's characteristic linguistic use.

Life will pass **like a racehorse** [p. 6, 80].

Life has passed out of the world like a **racehorse** [p. 7, 153].

Life is going by **like a racehorse**. [p. 7, 159].

or

Suddenly appeared **like a fox running away from a mountain**

The mortal world has passed by us [p. 7, 161].

My days are passing **like an escaped hare** [p. 6, 139].

The world is passing quickly like a racehorse is a metaphorical comparison. The meanings of comparisons are applied in the literal and the figurative senses. The comparison with a fox that escaped from a mountain is a metaphorical comparison, since it was used in the above sense.

They attack the unfortunate and the poor,

Like an eagle covered with claws [p. 6, 86], he reveals the violence that the powerful exerted on the weak. Here the eagle seems to hint at the recognition that it is a strong, majestic force, although the equivalent of a negative image. The poet's ability to perceive, see, comprehend reality, an object, a phenomenon through an image, then show others through an image is at the height of his poetic skill.

Mashkhur Zhussip masterfully develops content of his poems using various metaphorical comparisons to give his listeners the possibility to be impressive, understandable, to present to the reader the image or story that he describes.

Wanting to trick everyone,

Wagging their tails like a fox [p. 6, 8].

The poet creates an image of very cunning, flattering people through this phrase.

They are master for useless jokes and chatter,

Chatter like a groundhog stallion [p. 7, 198].

Kazakhs, knowing the merits of a kind word, restrain people who say meaningless words. Mashkhur Zhussip uses the comparison «*Chatter like a groundhog stallion*» to depict the inability of people to pronounce blessed words and reconcile, comparing it with the chirping of the largest of rodents and squirrel animals. Figurative expressions about human factor and the themes of society appeared when the Kazakh society gained independence. These lines in Mashkhur Zhussip's works testify to his poetic version.

Especially our time has been deteriorated,

Like a lake where sheep bathed and made it muddy [p. 7, 156] – this comparison is used not literally but in a figurative sense. In metaphorical comparisons metaphor and comparison approach closer.

The next type determining semantic and stylistic meaning of comparison in the scientist T. Konorov's classification is an epithet comparison. How does an epithet comparison differ from a metaphorical one? «The epithet comparison has distinctive features inherent only to it. A word with a logical accent (whether it is

an object or a sign) is defined in an image every time. In other words, the image is used as an artistic determinant for an object or sign» [p. 2, 443]:

A girl of fabulous beauty, with fragrant hair,
Eyebrows arched **like a new moon** [p. 7, 34].

The comparison «like a new moon» is synonymous with the comparison «steady, like a new moon» given in the «Dictionary of stable comparisons».

Eyelids **like the shining sun**,
Necks **like fluffy cotton** [p. 7, 34].

Black eyes like currants,

There are words **like a letter written on a white paper** [p. 7, 34].

The comparisons *like the shining sun*, *like fluffy cotton*, *black eyes like currants*, *like a letter written on a white paper* are epithetic comparisons, in which the poet's own sign is clearly expressed.

These epithets serve to show how beautiful the girl's appearance is. Mashkhur Zhussip probably entrusted the function of fine art to poetry and got such epithet comparisons as «eyebrows like a new moon», «necks like fluffy cotton», «black eyes». When the Moon is just born it is thin; and cotton is very soft. The poem would be unimpressive if the phrases «she has thin eyebrows, soft neck» were used. The use of the word «eyes like black currant» instead of the word «very black eyes» indicates the height of the poet's cognition, linguistic taste. The poet creates figurative associations to the word's structural meaning.

Creation of a girl's portrait is also present in Abai's poems:

With a broad forehead **like cast white silver**,
Her black eyes shine.
Thin black eyebrow as drawn,
I compare her to the new moon... [p.9, 25].

in Mashkhur Zhussip's poem:

Her neck is as smooth **as fine white silk**,
Her soft neck does not sunburn [p. 8, 125].

We can notice national expression in the phrase «as a kind of tekemet (a felt carpet)». It is not difficult to define that use in the sense that he did everything he could. But this phrase is used by Shortanbai as follows:

The time type is deteriorated

As a type of tekemet (a felt carpet).

An epithet as part of epithet comparisons determines one attribute, quantity-property, type-color, criticism of a word that is comparable and the suffix is used either in the singular or plural.

Like a type of tekemet in the first example was used literally and comparisons *like a letter written on a white paper*, *thin as white silk* were used figuratively.

A poetic word is like a **garden tree** grown in the garden,
With leaves in harmony like **silky hair**
Some words spoken by some brave men
Make you stuff yourself with **bliss like with food** [p. 10, 106].

The hands of a girl of fabulous beauty are as thin as silver
You'll lose consciousness without even looking at her.
You'll find your target if you go there,
This world is short **like the dream seen** [10, 155 б.].

Phrases of the folklore language are noticed here. It says here that you should not be deceived in this world, you should strive for paradise, remember your life on earth as a dream in the afterlife.

Therefore, metaphorical comparison and epithet comparison differ from each other: comparison used in the literal sense is an epithet comparison, and a comparison in the figurative sense is a metaphorical comparison.

In the Kazakh system of comparisons, metonymic comparison is distinguished by expressive and evaluative properties. While in science, among research scientists, it is used to call the name of one subject or phenomenon another subject or phenomenon based on their mutual involvement, adjacency and in this regard the use of the word in a figurative sense metonymy, again, metonymy appears because the name of one of two related subjects or phenomena are transferred to another.

In the sense of the above definitions, one definition supplements the other. Metonymy is the pronouncing of the name of one phenomenon or object replacing it with another. Metonymy plays a special role in expanding the word meaning and giving it a new poetic meaning.

The scientist N. Uali emphasizes that «In metonymy descriptive sentences expressed by several words are given only by one word» [p. 11, 230]. The scientist T. Konyrov says «it seems that almost all metonymic comparisons in Kazakh language are used only in connection with a person, with objects necessary for human life, that is only those concepts related to a person are metonymized and serve as an omen for comparison» [p. 2, 445].

Not staying hatched on the ground **like crows**,

Like a grey goose that was noticeable among many [p. 7, 13].

Here the poet equates the illiterate to the crow and expressed the need to strive for knowledge *like a grey goose*. In the dictionary, a stable comparison like a grey goose indicates a special feature of the metonymized word, which the poet, in using metonymy, takes as a basis the shyness, calmness that a person has.

The metonymy «*like the wings of a swan during molting*» in the author's perception - it is a replacement for the poem's word. *Like the wings of a swan during molting* we can also see the poet's mood. A swan is the best among birds so

the poet compares his words using its wings to show how important his deep and complex thoughts are. Without dividing Kazakh people, he is confident that all his words will be achieved in the right place. This skillfully created comparison is a comparison in the author's use of the poet. Because such a figurative phrase is not met in other poets. He strengthened the expressive meaning with these expressions.

Synecdochic comparisons differentiate the property of compactness and accuracy of marking thoughts. Synecdoche is one of the most common ways to replace the word meaning. Synecdoche is similar to metonymy in terms of how it replaces meaning. However, there are notable differences between them. «This difference is based, firstly, on the limitation and involvement in space and time, and secondly, on the interconnection of quantitative relations» [p. 12, 126]. The main features are completely preserved in synecdoche comparisons. A thought, a phenomenon becomes clear here too. The concept of the plural was often the basis for synecdochic comparison.

The God gifted me inspiration to speak from youth,
I am gathering red flowers **like a nightingale**.
I'll show people how to speak,
Speak beautiful words **like Samarkand silk** [p. 7, 63].

The synecdoche «*like a nightingale*» was used instead of a person and served as the subject of synecdoche comparison. The stable phrase «*like Samarkand silk*» was created by comparing an abstract object with a concrete one. Makes a figurative phrase by comparing meaningful, impressive words with a more valuable item. This phrase also belongs to the author's phraseology, in which the poet's personal signature is manifested. In the oral literature there is a phraseological comparison «*Like the calico of Samarkand*».

Mashhur Zhusip in the verses below gave a synecdochic:
We are not many in the house,
We've got a beard and hair **like white snow** [p. 10, 38],

Synecdoche «*like snow white*» is used instead of the word old age, is a synecdoche comparison. The comparison «*like snow white*» is given in the «Dictionary of stable comparisons», the following stable comparisons can be close to this comparison: *a snow-white body*.

The subject and the image of comparison become more expressive and representative. This type is widely used both in colloquial speech and in fiction, actively participates in the images creation.

I am like a raven: flying, landing.
As if I finished showing my talent,
I died – **like a lion** flying to the moon.
Like a hawk not living in the peak,
I was noticed chirping **like a magpie** [p. 10, 39].

The next type of comparison is a hyperbolic comparison. When hyperbole is included in the structures of comparison, its meaning is fully preserved and the feature of maximum visibility is strengthened. These techniques transform the image in the word as much as possible adding colors to the language and style of the artist. Scientist T. Konyrov said: «... the emotional-expressive effects of hyperbolic comparisons are extremely strong and are used to represent concepts that are too bad or very beautiful, with a different expression and effect» [p. 2, 52].

Hyperbolic comparisons are widely used not only to describe people but also to describe other things. For example:

I saw a river **like the Ertis and the Syr**,

How can I escape not drinking its water [p. 6, 55].

The big river was distinguished by a distinctive feature.

The concept of a big river in the poet's knowledge is similar to the Rivers Irtysh and Syr.

My head carries a load **like a mountain**,

I'll bring it through fire and water [p. 6, 71].

Surrounded around like clouds,

A great grief has come **like the highest mountain**

Millet luck is ahead of

Mountain desires [p. 6, 71].

Their bodies have enlarged,

Became fat and giant **like an elephant** [p. 6, 83].

If you follow my advice, control your hands and don't speak too much

Don't take a lot **like a high mountain** [p. 6, 201].

In transmission of his thoughts the poet used his figurative, expressive-emotional comparisons very successfully.

One of the phenomena opposite to the hyperbolic comparison is the litotes comparison. While the emotional-expressive effect of hyperbolic comparison is extremely strong, in litotes comparison it is just opposite. Another difference between the litotes comparison and the hyperbolic one in this type is that «the number of objects used as images is only a few and they always manifest their constant character». Therefore, almost all litotes comparisons have now got a steady character and turned into phraseological ones.

In poetic works, litotes comparisons are found in abundance, created by reducing one feature of an object and phenomenon.

Although he's a hero and has a power in the world

Could not get even a little **like a palm** [p. 6, 39].

The comparison «like a palm» was used in the meaning of small or little. It is synonymous with the word «tiny» in the «Dictionary of Stable Comparisons».

If the cloud, **like a mole**, invisible, covers its face
 Like the scrunched fox, captured by eagle [p. 6, 93].
 We'll stay **like a parrot** in a cage,
 Dropping to the ground **the size like a** [p. 6, 76].

The path of death is like the eye of a needle is a litotes comparison in the structure. The poet uses diminutive pronunciation very sensibly. Depending on his main goal he often used it to show the nature of some object and phenomenon and to create an impressive picture.

I would turn the whole world upside down,
 It is **like tumbleweed** for me [p. 6, 41].

By making the world smaller he makes a litotes comparison.
 The sky is *like palm* for you,
 The whole world is a narrow gap *like saddle skirt* [p.13, 413].

Such litotes comparisons as *like palm*, *like saddle skirt* were also used in stylistic meaning. A characteristic feature of the litotes comparison is the reduction of the sky to the palm, the earth's surface to the saddle skirt and the minimization of the sign of the depicted objects.

The next type is a gradational comparison. Gradation is a stylistic figure gradually strengthening or, on the contrary, gradually fading comparisons, images, epithets, metaphors and other ways of expressing artistic speech. Poets-writers describe the story they depict in their works both exaggerated and destructive, depending on the idea of the work:

Like a dream of shining beauty,
 Songful like *Birzhan-sal*,
 Kazakh heart is vast like steppe,
 High like *their mountains* [p. 2, 445]

As for the gradational comparisons in the Mashkhur Zhussip's works, they have the following nature:

There is a stamp on my palate given by the God,
 Do I have **luck like a finger size**?!
 «The morning has come, the sun has risen!», – people say,
 I don't know – to believe or not?! [p. 13, 34].

Won the tiger **like a lion** making it roar,
 There is a fox playing on it.
 Boar, wolf left in the forest,
 Lions hid in the den.

You, Shabdar, where did you come from
 Who rode you and made so exhausted?

Your whole body is covered with abrasions, **like a trivet**

You don't look like a cattle, you have a bad look [p. 13, 283].

«Gradation is a phenomenon that gives a text a special tone in terms of giving intonation and semantic power» [p. 12, 259]. This state is observed when a comparative object has several common images and each member in the comparative structure has a special intonation power, it can often be seen that the final comparative structure is a node of the previous existing thought.

Gradational comparisons were born with the maximum acceleration of the image of the property of an object, thing or expressed thought.

Life is **like a racehorse** in the world,

The overseer – head of the grave, the land of horse racing [p. 13, 199–200].

The case and the phenomenon were most figuratively revealed through the poet's cognition using antonymic comparisons. The abundance of artistic comparisons in the poet's poems, sometimes in one verse several word-phrases go one after another and this does not make the reader tired or bored. These comparisons do not just repeat each other, each of them is based on an artistic goal, is compared, discloses every feature of the poet with whom he argues, compares his image from different sides. Mashkhur Zhussip skillfully uses artistic activity, a harmonious combination of comparisons.

«Since comparison, equalization is the result of thinking, feeling, an artistic image that makes sense based on it has a strong influence on the reader's sense of thought... And the sharper, deeper the thought underlying this comparison, the thinner, stronger, more touching the artistic feeling, the greater the power of the comparative image, the alternative hint that makes the reader's soul moved, develop the thoughts, awaken feelings, sparkle and ignite», says academician Zaki Akhmetov [p. 14, 16].

Conclusions

Summarizing, it is impossible to imagine poetic works without elegant comparisons, figurative expressions that give them a subtext, a hidden meaning. In general, comparisons are the most frequently used artistic and expressive means. This kind of artistic and visual means in conveying thoughts is often met in fiction and poetic works because of its special artistry and specificity. This is proof that our language fund of the Kazakh language is rich and artistic. The comparison in the works of the poet is of particular importance as artistic means, which are especially varied and beautify the poems.

Master Mashkhur Zhussip makes the words gain meaning, new uses, internal twists, subtle gesture, delicious hint and semantic subtext. Any comparisons in the poet's work are deep philosophical reflections adapted to the return of thoughts.

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*А. Е. Ерланова, А. О. Карипжанова, Б. Б. Жұмабекова

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МӘШҲҮР ЖҮСІП ӨЛЕҢДЕРІНДЕГІ ТЕҢЕУЛЕРДІҢ ҚОЛДАНЫСЫ

Бұл мақалада Мәшһүр Жүсіп Көпеев өлеңдеріндегі теңеулер қолданысының ерекшелігі қарастырылады. Мақаланың мақсаты – ақынның өзіндік қолтаңбасын айқындаудағы теңеулердің ролін бағамдау. Ақын өлеңдерінің бір байлығы саналатын теңеулердің түрлерін анықтап, автордың өзіндік даралығын көрсету мақаланың міндеттерінің бірі. Ғылыми тұрғыда дәлелденген теңеулердің жіктелу классификациясы мақала барысында қатаң түрде сақталып, ақын шығармаларының байлығын көрсетуде маңызды рөл атқарды. Атап айтсақ, метафоралық теңеу, эпитеттік теңеу, метонимиялық, синекдохалық теңеулердің ғұламаның шығармашылығын байытып, басқа авторлардан даралығын анықтауда жақсы дәлел бола алады. Мақалада ақын өз ойын бейнелі, мәнерлі етіп, айқын жеткізуде өзінің бейнелілігін, экспрессивті-эмоционалды бояуымен көзге түсетін теңеулерді өте орынды қолдана білгені нақты мысалдармен дәлелденді. Автордың өзіне ғана тән бейнелі тіркестері Мәшһүр Жүсіптің шығармашылығын поэтикалық тұрғыдан байыта түскені анықталды.

Бүгінге дейін ақын шығармаларын зерттеген ғалымдардың еңбектерінде көтерілген мәселелерді қайталамай, қалыс қалған, айтылмағандарын саралау мақаланың өзектілігін білдіреді.

Зерттеудің ғылыми әрі практикалық маңызы бар. «Мәшһүртану» курстарында, өлкетану сабағында, ХХ ғасыр басындағы әдебиет және жалпы әдебиет теориясы пәнінде де қолдануға болады.

Жұмыстың қорытындысында теңеулердің ақынның сөз қолданысында жаңа мәнге, керемет тұспалға, түрлі ішкі шірімдерге ие болып, астарлы мағынамен беріліп фиолософиялық толғамдарға ұқсас болуы дәлелденді.

Кілтті сөздер: теңеу, ақынның сөз қолданысы, бейнелі сөз тіркесі, поэтика, экспрессивті-эмоционалды бояулар.

*А. Е. Ерланова, А. О. Карипжанова, Б. Б. Жумабекова

Торайғыров университет,

Республика Казахстан, г. Павлодар

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ИСПОЛЬЗОВАНИЕ СРАВНЕНИЙ В СТИХАХ МАШХУРА ЖУСУПА

В данной статье рассматривается специфика использования сравнений в стихах Машхур Жусупа Копеева. Цель статьи – оценить роль сравнений в определении собственной подписи поэта. Одна из задач статьи – выявить типы сравнений, которые считаются одним из достоинств стихов поэта, и показать собственную индивидуальность автора. Классификация научно доказанных сравнений строго соблюдалась в ходе статьи и сыграла важную роль в отражении богатства произведений поэта. В частности, метафорическое сравнение, эпитетное сравнение, метонимическое, синекдохическое сравнение могут обогатить творчество ученого и стать хорошим аргументом в определении его индивидуальности от других авторов. В статье на конкретных примерах доказано, что поэт в образном, выразительном, ясном изложении своей мысли вполне разумно использовал свои образные, выразительно-эмоциональные колористические сравнения. Установлено, что характерные для автора образные выражения поэтически обогатили творчество Машхур Жусупа.

Актуальностью статьи является дифференциация воздержавшихся, невысказанных, неповторяющихся вопросов, поднятых в трудах ученых, изучавших до сих пор произведения поэта.

Исследование имеет научное и практическое значение. Можно использовать и на курсах «Машхуроведение», на уроках краеведения, в дисциплине литература начала XX века и общая теория литературы.

В заключении работы было доказано, что сравнения имеют новое значение в словоупотреблении поэта, блестящий намек, различные внутренние намеки, придаваемые подтекстовым смыслом.

Ключевые слова: сравнение, словоупотребление поэта, образная фраза, поэтика, выразительно-эмоциональная окраска.

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«Toraighyrov University» баспасынан басылып шығарылған

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

«Toraighyrov University» баспасы

Торайғыров университеті

140008, Павлодар қ., Ломов к., 64, 137 каб.

67-36-69

e-mail: kereku@tou.edu.kz

www.vestnik.tou.edu.kz