

Торайғыров университетінің  
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ  
Торайғыров университета

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**ТОРАЙҒЫРОВ  
УНИВЕРСИТЕТІНІҢ  
ХАБАРШЫСЫ**

**Филологиялық серия**  
1997 жылдан бастап шығады



**ВЕСТНИК  
ТОРАЙҒЫРОВ  
УНИВЕРСИТЕТА**

**Филологическая серия**  
Издается с 1997 года

ISSN 2710-3528

№4 (2024)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ  
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

**Филологическая серия**

выходит 4 раза в год

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**СВИДЕТЕЛЬСТВО**

О постановке на переучет периодического печатного издания,  
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития  
Республики Казахстан

**Тематическая направленность**

публикация материалов в области филологии

**Подписной индекс – 76132**

<https://doi.org/10.48081/ZQUS9819>

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При использовании материалов журнала ссылка на «Вестник Торайгыров университета» обязательна

<https://doi.org/10.48081/MUFF1045>

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## **THE SIGNIFICANCE OF REVEALING THE IMAGE IN THE DIDACTIC POEMS OF MASHKHUR ZHUSSIP**

*The article discusses images in the works of Mashkhur Zhussip Kopeyev and their creation on the basis of didactic poems. To date, the works of the poet have been studied in the works of K. P. Zhussip, S. N. Sutzhanov, N. K. Zhussupov, A. K. Turyshev, S. Negimov, E. K. Zhussupov, M. N. Baratova in terms of genre, style, continuation of traditions, oriental motif, theme and Idea, language of artistic work, but the development of a system of images in the poet's poems, characterization of the performance was not fully considered. This constitutes the relevance of the article. The above-mentioned study belongs to the justification of our scientific article.*

*The purpose of the article is to identify the function of didactic poems in creating images. To achieve the goal, the task was to analyze the content of didactic poems, dialogue and monologues on the way to creating images, and analyze artistic means that increase the aesthetic value of the work. In the process of identifying images, their classification by literary and artistic methods and methods of creation was taken into account.*

*Hermeneutic and structural methods were used in the article.*

*The practical significance of the work is addressed to researchers, students of philology specialties of higher educational institutions, as well as to all readers of literature. The results of the study can be used in the disciplines of the University's literary theory, Kazakh literature of the early twentieth century, introduction to literary studies, Mashkhur studies, literary local lore.*

*Key words: poetics, didactic poems, image, allusion, revival, aesthetic information, national cognition, typical character.*

## Introduction

One of the main objects of study of the doctrine of literature is the nature of the work of art and images. Because the image is a universal category of artistic creativity. The work created by the author always brings unrepeatable images to literature. These images serve as the basis for various studies. After all, literary images are considered didactic of artistry. And its study at all times remains one of the most pressing problems of literary criticism. One of these authors is Mashkhur Zhussip Kopeyev, one of the greatest poets of Kazakh literature of the early twentieth century. The poet wrote in all genres of literature, in particular, prose (articles, stories, letters), poetry, rubais. The poet's didactic poems, which gave rise to Epic epics and various genres, differ in style, content, system of images, and aesthetics compared to other poems [1]. The justification for the choice of the topic includes, in particular, research conducted before this work, monographs, dissertations and articles. Although imagery, style in didactic poems M. N. Baratova's dissertation «Genre and stylistic features of Mashkhur Zhussip poems» was studied, the system of images and characterization was not considered. That is, there was no complete solution to this problem. The relevance of the topic of the article can be seen in this. In the course of the analysis, we identified epic, realistic, satirical images that are classified only by artistic method and method from the poet's didactic poems. These results show their practical significance in the courses of literary theory and Mashkhur studies, scientific projects held within the walls of the University.

The object of research is poetry, the subject of research is didactic poems and images.

## Materials and methods

The research work uses hermeneutic, structural methods of literary works as a basis. From the point of view of the method of hermeneutic analysis, the concept of poetics is explained. The study of the nature of a work of art by means of a structural method is considered. In addition, the theoretical method was also used to analyze scientific, methodological literature, textbooks on the problem under study.

A multi-volume collection of Mashkhur Zhussip's works, along with studies by scholars on his contributions, served as the foundation for this research. In particular, studies by S. S. Sutzhanov [2], A. K. Turyshev [3], N. K. Zhussupov [4], and M. N. Baratova [5], as well as the works of Z. Kabdolov, V. V. Vinogradov, and R. Syzdykova, and the Dictionary of Borrowed Words in the Kazakh Language were used as key references, guided by literary theory [6; 7].

In modern aesthetics, the image is interpreted as an inseparable unity of the general and the individual. Based on the definitions that reveal the essence of the word image, the psychological Dictionary states that «image is the reflection of

internal feelings in the work» [8], and philosophical scientists explain: «image is a type of manifestation of an object in the human mind» [9]. In the dictionary of literary studies terms, the definition is given: «an artistic image is a way of reflecting the realities of life, social phenomena, nature, human destiny in literature, in the branches of Art» [10]. You can also find some opinions about images in the literature of neighbouring Russia. For example, when the literary critic V. G. Belinsky said that image thinking does not prove the truth, but visualizes the image of reality, the theorist-scientist L. I. Timofeev said: «the image is a beautiful picture of human life, which has an aesthetic meaning, created both real and collected through fiction» [11]. And according to our domestic theoretical scientists, «an artistic image is an aesthetic category that reflects the artistic perception of reality by a writer» [12]. Based on these and other statements, we can consider the images in the poet's works as a way of reflecting the fate of society, a person, and as an aesthetic category.

### **Results and discussion**

Didactic genre is a genre with a tradition, the history of formation and development of which begins deep. The genre of didactic poems is allegorical, without revealing the negative aspects of a person or society, behavior, diseases. «Allegory» is the Greek word for understatement, to say otherwise. In other words, an example is an allegory that often describes a defect as an event that happened not to a person, but to another animal, bird, or object. He hides his ideas, ideas, and riddles [12]. Despite the fact that we are talking about one insect, Beast and bird, behind it is a person's business, a person's character.

We can trace the appearance of the first didactic of the parable in the life of the Greeks in the VIII century BC. They appeared in the form of stories that told a certain thought, opinion in didactic content. Today, in literary studies, the personality of the parable has completely stabilized and has fallen into a normal channel. This process itself is the result of a long historical development. Therefore, in order to overestimate the didactic of Lafanten, Krylov, Abai in this sample, it is necessary to have a comprehensive knowledge of the first examples of didactics.

As for the qualitative approach to the question of what is the main difference between the two genre types of the didactic poems, the main basis is the established tradition in the prose didactic, while in the poetic didactic the author's personality is in the dominant direction, and the stylistic expression of each poet plays a determining role. There is no doubt about this orientation, as evidenced by the didactic of Lafonten, Krylov, A. Kunanbayev, A. Baitursynov. Examples of a brilliant didactic of poetry, born from the pen of great poets, appeared on the pages of world literature with their national folk signs and unique stylistic linguistic success.

In principle, seeing the fundamental difference between prose and poetry didactics, we cannot deny its typological similarity and the fact that the elements characteristic of the genre of didactics are intertwined, albeit less, and more, reflecting each other. However, in this direction, the emphasis is on the specific features of the prose and poetry types of the genre of the didactic, and there is a certain amount of border between the two. As a result of this approach, one of the two subgenres of the genre of the edidactic is emphasized, and the other is dominated by a cold attitude.

The development of the genre of didactics coincided with the era of Abai, a classic of Kazakh literature, who brought all Kazakh poetry to a new level. During the period of spiritual breakthrough, Akhmet Baitursynuly, who continued the traditions of Abai, raised the didactic to a new height in our literature. Akhmet Baitursynuly's collection «Forty fables», published in St. Petersburg in 1909, is the Golden pillar of the Kazakh didactic genre. In this series, Mashkhur Zhussip Kopeyev is one of the greatest figures of literature of the early twentieth century, who speaks with full lips about the genre of didactics. Mashkhur Zhussip is a scholar of many genres of literature, in particular, poetry (poems and religious epics), prose, journalistic articles, letters, treatises, quatrains. In the collection of works, the didactic shows the poems as a story, which includes the poems «About a naive person», «Half a loaf», «The Devil's trade», «Golden Plate», «Shaikhy Iskak», «An ignorant person», «Gally's Edification», «About gadfly, horsefly and butterfly», «Twelve months of the year», «Crane and Wolf» [7, p. 17].

A. Baitursynuly gives the following definition, attributing the didactics to the group of words spoken by the ritual way: «the didactic would be to show a person's life, character, character in accordance with the ritual consciousness through animate and inanimate things» [13, p. 37]. At the same time, the scientist makes the following remark: didactics are often taken from fairy tales from which the beasts came out. In such fairy tales, animals are characterized by human language, human character, action, and various examples. Further, the scientist's opinion is as follows: «in the didactic, animals, birds, animals, plants, through their actions, character, allude to human defects, make a smile... The didactic of such a small – scale, eventful, instructive work that serves as a lesson for a person» [p. 13, 37], - he concludes. And given that Mashkhur Zhussip is a master of allusion, we can see in the following lines that didactic poems meet these above-mentioned requirements:

Сәйгелді, сона менен бөгелекті,  
Үшеуі халфе сайлап көбелекті.  
Мекенжай, қоныс қарап тұрақ үшін  
Кезіпті дамыл көрмей төңіректі [14, p. 272],

Given that the genre of the didactic poems consists of three parts - an explanation of the situation, an event that occurs, and a concluding summary with

a proverb - we see an introduction to the event through an excerpt from the poem analysed by the poet.

The poem is composed of twenty-three stanzas, four verses, depending on its construction, and is based on a black verse rhyme. The default ending is reserved. The poem is written with faded euphony, in a four-stanza, syllabic system.

The creation of images in the work in a satirical image can be seen from the characterization used by the author from the beginning to the end of the poem, the use of dialogue, monologue patterns, allusion, artistic means. And the satirical image the satirical image is an ugly type. Images with satire are a phenomenon - an unnecessary, bizarre phenomenon. Satire kills life's troubles, vices, reversals, exposes them to the eyes of many, ridicules them, discourages many from it. The ways of creating a satirical image are different; one of them is irony – criticism of imperfection, veiled under a blemish, mockery, stuttering; grotesque (magnification); parody. For example,

Жолдас боп бірі-бірін қимас болды,  
Дәнеме ғұмырында жимас болды.  
Ұшып құс, жүгіріп аң бола алмады,  
Ешкімге керексіз боп, сыймас болды.  
Дүние кезді әркімнен сұрап қоныс,  
Желге ұшырып өмірін босқа жүріс.  
Ешбір мақұлық маңына жолатпады,  
Көрмеді төртеуін де бір жан дұрыс [14, p. 272],

Given that the poet uses the allusion method rationally, we see the image of people who are deceitful, otherwise useless to him with words like «сәйгелді, сона, бөгелек» (gadfly, horsefly and butterfly). He says that he has not collected grain in his life, that it is not the material world, but the spiritual food. The poem depicts how a cow, a camel, and a horse, who believed in these words and did not assess the damage caused by them, then suffered.

Through this monologue, we see that the three characters described a negative type of image based on its content, purpose. Further, through the dialogue of the characters, criticism with toxic language and refinement of the satirical image.

In the work, first of all, it is naive, ignorant, that is, negative qualities that give a field to such people as gadfly, horsefly. In this way, the poet tries to unravel the contradiction between morality and cruelty. Gadfly, horsefly and butterfly play in the image of oppressors, colonialists who deceived the common people of that time. The dialogue of three characters perfectly illustrates that those who can land where they want, deceive the people with a kind word without stopping with it. But the poet does not limit himself to pinning them. In life, he speaks of the situation of a people who cannot distinguish between good and evil, friends and

eyebrows. They say that the most difficult thing is to let go of the same disease, to be deceived.

Көбелек мақтанады: - Шұбармын! - деп,  
- Қайда мисыз, ойсызға қонармын! - деп.  
- Ұйқымен мас қылатын қонғанымды,  
Жазылған жергілікте тұмармын! - деп.  
Көтерді сиыр мұрнын мақтанумен,  
Ісі болмай ойланып, сақтанумен:  
Сәйгелді, инен болса, маған келші,  
Мүйізім бар шындалған қақталумен [14, p. 273], –  
this passage criticizes the pride of the characters, their self-confidence.

Not sympathizing with them, he sarcastically stutters about his stupid character who thinks nothing (Ісі болмай ойланып, сақтанумен: He didn't know what to think about the consequences). And bragging about having a hardened horn (мүйіз:horn) is a sign of arrogance and stupidity. Through this dialogue, he plays a satirical image, sarcastically pinning a negative and bad image and disappointing the reader with the hero.

In the poetic didactic poem, instructive is mainly intertwined with satire. This made the genre more complex, built on dramatic conflict, psychologically, every word in it harmonized with dialogue, echoed with instructive thought, image thought, aesthetic taste, figurative language turn adapted to the artistic direction. And at the end of the poem, the Kazakh Mullah, like a butterfly, walks around the place of fire, which is born from the psychology of the people. «Fire» was used in world literature as a symbol of light and goodness, love and as a sign of malice, gossip, deception. The didactic poem of the poet shows that malice, deception, seduction were instilled in a person and also affected his psychology. It is a satirical language that criticizes the fact that a person is completely accustomed to evil and deceit, just as a butterfly is interested and does not turn around if it sees fire.

In conclusion, the images of gadfly, horsefly, butterfly are filled with figurative language sequences (symbols), monologues, dialogues, and represent a satirical image.

One of the main features of the parable genre is that it is a small epic genre. It distinguishes the epic from such genres as a large novel, a short story, and a poem. And although it is a small genre, it differs from such a genre as a small lyric, in that it has a story, a plot, a narrative, a story that develops gradually, builds on the conflict of characters and finds a solution. From other small genres, such as novella and short stories, it differs in that the characters are mostly animals and birds, the story is narrated in an undertone and often necessarily creates a knot in the story, which is mainly intertwined with proverbs and sayings. A distinctive feature of literature from other genres is the construction of the genre of the didactic poem



on a common plot, which itself is one of the manifestations of the strength of the folklore tradition, which has not lost its connection for centuries.

One of the next works of the poet is «The devil's trade». One of the characteristic features of the poet's work is that the revival of an abstract concept is skillfully woven into this poem. What we call an abstract concept is lying, false concepts. Indeed, Satan's trading in the market and selling negative qualities such as arrogance, falsehood, envy, cunning, violence, ignorance are actions that do not happen in real life. «The question asked by the Prophet Gaisa at the beginning of the work is a reasonable word usage that corresponds to the truth. And the devil's answer is a mirror of conditionality» Zhussup Kuandyk Pazylyuly quotes.

Артқаным бір есекке ылғи жалған,  
Жалғанда өтірік жоқ мұнан қалған.  
Нанбасаң еріп бірге көзіңмен көр,  
Базарға қызығымды қалай салған.  
...Күншілдік бір есекке тиіп артқан.  
Жібек, кендір арқанмен буып тартқан.  
Базарға мұнан бұрын көп барғанмын,  
Жерім жоқ бұл саудадан залал тартқан [14, p. 168].

As can be seen from this passage, such negative qualities as «жалған» (falsehood), «зорлық» (violence), «тәкәппарлық» (arrogance), «күншілдік» (envy) are put into words. It turns out that it is impossible in the literal sense of the word «Always telling lies». Because it is an abstract concept that cannot be touched and lifted. And to carry that abstract as a load on one donkey is to materialize it. A sign of delimiting the amount of weight that one animal deserves to carry. In addition, the pride becomes so tangible and heavy that the donkey, which has increased it, can hardly bear its weight. All these are visual samples that prove its weight and volume by materializing it to measure its weight, saying that there are many negative and negative actions that swept the Kazakh steppe at that time. In other words, it reflects the most common mistakes in people with the help of special actions, without giving them the same shape. Through this monologue, the author plays a negative image, a satirical image.

At the same time, the country notes that the coming to power of the ruling villains is carried out in a pure way, through bribery and violence. And given that this is not only an act characteristic of the time in which the poet lived, We are convinced that Mashkhur Zhussip skillfully collected and ridiculed the possibility of taking not only one period, but also the future, often repeated troubles. And the rich, wealthy landowners are skillfully depicted as examples.

Біреуі ұн, біреу пұттап май алады,  
Біреу қой, біреу тайынша, тай алады.  
Тәкаппарлық «жүгімді» қалтасы мол,

«Жетілген» надандыққа бай алады, – [14, p. 170].

From the lines of the poem, we can say that the use of words characteristic of the author, such as «қалтасы мол» (wealthy), «жетілген надандық» (mature ignorance), contributed to a wider disclosure of the image of an arrogant person and a stingy person. To what level pride lowers a person, the fact that he does not fit into his own home shows how sickly negative qualities are attached to a person. The author's word «жетілген надандық» (mature ignorance) revives the abstract concept with its use. Because, given that the abstract concept does not reach and does not mature on its own, one can see a way to revive the inanimate.

Thus, the fact that Satan's trade seduced humanity, and it is a pity that this disease swept the entire Kazakh steppe, symbolizes the appearance of even false mullahs with toxic words. At the end of the poem, the author himself concludes by saying that we should be afraid of the vulgarity of such faces, that we cannot take anything with you from this fake.

An epic image is a full-fledged character who is revealed in detail in the works built on the story, expressed as a whole through actions, behavior, image-appearance, thinking-speech habits. The epic image is a collected and personalized type. His essence is revealed by the writer through the ways of accumulation and individualization. In particular, portrait, character, psychologism, characterization, dialogue, monologues have a great function in expressing the nature of the epic image. We know that although example poems are built on events, they do not cover the main requirements inherent in the epic genre. However, in terms of the transmission of the image, we can sometimes also find characteristic features of epic images. It is better to convey with psychologism the essence of the meek, lazy, dark people who, without fighting the ingrained kesapats, offered them a complete neck. In this didactic poem, we can clearly see that any phenomena in objective existence and abstract concepts such as feelings, sensations, and moods are reflected in the aesthetic consciousness in the form of images.

### **Funding Statement**

The research is funded by the Science Committee of the Ministry of Science and Higher Education of the Republic of Kazakhstan (Grant No. AP22685437).

### **Conclusion**

From the works that fell into the analysis, we noticed that in the works of the poet, topical issues of the early twentieth century and the present were touched upon. Mashkhur Zhussip's didactic poems differ in the way of individualizing the poet's style, enriching the poet's work in terms of genre, theme, content, allusion, revival. Depending on the way the images are created, the fact that the satirical image is often found in the poet's work is proved by edidactic poems, namely monologues, dialogues, and methods of artistic expression. It turned out that this

satirical image is a negative image that has become a scourge of society and, unfortunately, an image characteristic of the people of that time.

It was analyzed that Mashkhur Zhussip, although he did not create the image of a person in his ideal, substantiated the main principles of Islam as a knowledge that preserves the Kazakh people. Also, in the process of testing negative character traits in a person, one person gives a typical character, not a disease in the head, but a disease in the head of the whole society.

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Received 25.06.24.

Received in revised form 27.10.24.

Accepted for publication 25.11.24.

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Республика Казахстан, г. Павлодар

Поступило в редакцию 25.06.24.

Поступило с исправлениями 27.10.24.

Принято в печать 25.11.24.

## ЗНАЧЕНИЕ РАСКРЫТИЯ ОБРАЗА В ДИДАКТИЧЕСКИХ СТИХОТВОРЕНИЯХ МАШХУРА ЖУСИПА

*В статье рассматриваются образы в произведениях Машхур Жусупа Копеева и их создание на основе примеров стихотворений. На сегодняшний день произведения поэта были изучены по жанрам, стилю, преемственность в литературе, восточному мотиву, теме и идее, языку художественного произведения в трудах К. П. Жусупа, С. Н. Сутжанова, Н. К. Жусупова, А. К. Турьшиева, С. Н. Негимова, Е. К. Жусупова, М. Н. Баратовой, однако создание системы образов в стихах поэта, воплощение характера не рассматривались в полной мере. Это составляет актуальность статьи. Вышеупомянутое исследование относится к обоснованию нашей научной статьи.*

*Цель статьи определить функцию дидактических стихов в создании образов. Для реализации цели поставлена задача проанализировать содержание дидактических стихов, диалогов и монологов на пути создания образов, проанализировать художественные средства, повышающие эстетическую ценность*

*произведения. При определении образов учитывалась их классификация по литературному, художественному методу и способам создания.*

*В статье использованы герменевтические и структурные методы.*

*Практическая значимость работы заключается в том, что исследование адресовано научным работникам, обучающимся филологических специальностей вузов, а также всем любителям литературы. Результаты исследования могут быть использованы в вузовских предметах таких как теория литературы, казахская литература начала XX века, введение в литературоведение, Маихуроведение, литературное краеведение.*

*Ключевые слова: поэтика, дидактические стихи, образ, иносказание, оживление, эстетическая информация, национальное познание, типичный характер.*

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Қазақстан Республикасы, Павлодар қ.

25.06.24. ж. баспаға түсті.

27.10.24. ж. түзетулерімен түсті.

25.11.24 ж. басып шығаруға қабылданды.

## **МӘШҰР ЖҮСІПТІҢ МЫСАЛ ӨЛЕҢДЕРІНІҢ ОБРАЗДАРДЫ ЖАСАУДАҒЫ ҚЫЗМЕТІ**

*Мақалада Мәшһүр Жүсіп Көпеевтің шығармаларындағы образдар және олардың жасалуы мысал өлеңдерінің негізінде қарастырылады. Бүгінге дейін ақын шығармалары жанр, стиль, дәстүр жалғастығы, шығыстық сарын, тақырып пен идея, көркем шығарма тілі тұрғысынан Қ. П. Жүсіп, С. Н. Сүтжанов, Н. Қ. Жүсіпов, А. Қ. Тұрышев, С. Негимов, Е. Қ. Жүсіпов, М. Н. Баратова еңбектерінде зерттелінді, алайда ақын өлеңдеріндегі образдар жүйесін жасау, характерді сомдау толық қарастырылмады. Бұл мақаланың өзектілігін құрайды. Жоғарыда аты аталған зерттеу біздің ғылыми мақаламыздың негіздемесіне жатады.*

*Мақаланың мақсаты мысал өлеңдерінің образдарды жасаудағы қызметін анықтау. Мақсатты жүзеге асыру үшін мысал өлеңдерінің мазмұнын талдау, образдарды жасау жолындағы диалог мен монолог, шығарманың эстетикалық құндылығын арттырып тұрған көркемдеуіш құралдардың талдау міндет етіп қойылды. Образдарды*

*анықтау барысында олардың әдеби тек, көркемдік әдіс және жасалу тәсілдері бойынша жіктелуі ескерілді.*

*Мақалада герменевтикалық және құрылымдық әдістер қолданылды.*

*Жұмысың практикалық маңызы ғылыми қызметкерлерге, жоғары оқу орындарының филология мамандығының білім алушыларына, сондай-ақ әдебиет сүйер барша оқырманға арналады. Зерттеу нәтижесін университеттің әдебиет теориясы, XX ғасыр басындағы қазақ әдебиеті, әдебиеттануға кіріспе, Мәшіұртану, әдебиеттік өлкетану пәндерінде қолдануға болады.*

*Кілтті сөздер: поэтика, мысал өлеңдер, образ, тұспалдау, жандандыру, эстетикалық ақпарат, ұлттық таным, типтік сипат.*

Теруге 25.11.2024 ж. жіберілді. Басуға 25.12.2024 ж. қол қойылды.  
Электронды баспа  
4,57 МБ RAM  
Шартты баспа табағы 30,79. Таралымы 300 дана. Бағасы келісім бойынша.  
Компьютерде беттеген: А. К. Темиргалинова  
Корректор: А. Р. Омарова, Д. А. Кожас  
Тапсырыс № 4311

Сдано в набор 25.11.2024 г. Подписано в печать 25.12.2024 г.  
Электронное издание  
4,57 МБ RAM  
Усл. печ. л. 30,79. Тираж 300 экз. Цена договорная.  
Компьютерная верстка: А. К. Темиргалинова  
Корректор: А. Р. Омарова, Д. А. Кожас  
Заказ № 4311

«Toraighyrov University» баспасынан басылып шығарылған  
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