

ISSN 1999-4214 (print)

ISSN 2957-5095 (online)

ЕУРАЗИЯ ГУМАНИТАРЛЫҚ ИНСТИТУТЫНЫҢ

ХАБАРШЫСЫ

ВЕСТНИК

ЕВРАЗИЙСКОГО
ГУМАНИТАРНОГО
ИНСТИТУТА

BULLETIN

OF THE EURASIAN
HUMANITIES
INSTITUTE

№2/2024

Жылына 4 рет шығады
2001 ж. шыға бастаған

Выходит 4 раза в год
Начал издаваться с 2001 г.

Published 4 times a year
Began to be published in 2001

Астана, 2024

Бас редактор **Дауренбекова Л.Н.**
А.Қ. Құсайынов атындағы Еуразия гуманитарлық институтының доценті,
филология ғылымдарының кандидаты
Жауапты редактор **Алимбаев А.Е.**
А.Қ. Құсайынов атындағы Еуразия гуманитарлық институтының доценті,
философия докторы (PhD)

Редакция алқасы

Аймұхамбет Ж.Ә.	филология ғылымдарының докторы, профессор, Л.Н. Гумилев атындағы ЕҰУ, Астана, Қазақстан
Ақтаева К.	филология ғылымдарының докторы, профессор, А. Мицкевич атындағы Польша университеті, Познань, Польша.
Әбсадық А.А.	филология ғылымдарының докторы, профессор, А. Байтұрсынов атындағы Қостанай өңірлік университеті, Қостанай, Қазақстан
Бредихин С.Н.	филология ғылымдарының докторы, профессор, Солтүстік Кавказ федералды университеті, Ставрополь, РФ
Гайнуллина Ф.А.	филология ғылымдарының кандидаты, доцент Ә. Бөкейхан атындағы университеті, Семей, Қазақстан
Ермекова Т.Н.	филология ғылымдарының докторы, профессор, Қазақ ұлттық қыздар педагогикалық университеті, Алматы, Қазақстан
Есиркепова К.Қ.	филология ғылымдарының кандидаты, қауымдастырылған профессор, А. Байтұрсынов атындағы Қостанай өңірлік университеті, Қостанай, Қазақстан
Жүсіпов Н.Қ.	филология ғылымдарының докторы, профессор, Торайғыров университеті, Павлодар, Қазақстан
Курбанова М.М.	филология ғылымдарының докторы, профессор, Алишер Навои атындағы Ташкент мемлекеттік өзбек тілі мен әдебиеті университеті, Ташкент, Өзбекстан
Қамзабекұлы Д.	ҚР ҰҒА академигі, филология ғылымдарының докторы, профессор, Л.Н. Гумилев атындағы ЕҰУ, Астана, Қазақстан
Құрысжан Л.Ә.	филология ғылымдарының кандидаты, профессор, Ханкук шетелтану университеті, Сеул, Оңтүстік Корея
Онер М.	философия докторы (PhD), профессор, Эгей университеті, Измир, Туркия
Пименова М.В.	филология ғылымдарының докторы, профессор, Шет ел тілдері институты, Санкт-Петербург, РФ
Сайфулина Ф.С.	филология ғылымдарының докторы, профессор, Қазан федералды университеті, Қазан, Татарстан, РФ

Редакцияның мекенжайы: 010009, Астана қ., Жұмабаев даңғ., 4
Телефон/факс: (7172) 561 933: e-mail: eagi.vestnik@gmail.com, сайт: ojs.egi.kz

Еуразия гуманитарлық институтының Хабаршысы.
Меншіктенуші: «А.Қ. Құсайынов атындағы Еуразия гуманитарлық институты»
Қазақстан Республикасы Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінде қайта есепке қойылды. Тіркеу № KZ92VPY00046970 17.03.2022
Басуға 19.06.2024 ж. қол қойылды. Пішімі 60*84 1\8. Қағаз офсеттік Көлемі. БТ.
Таралымы 200 дана. Бағасы келісім бойынша. Тапсырыс № 89
«Ақтаев У.Е.» баспасында басылып шықты

Главный редактор **Дауренбекова Л.Н.**
Кандидат филологических наук, доцент Евразийского гуманитарного института имени
А.К. Кусаинова
Ответственный редактор **Алимбаев А.Е.**
Доктор философии (PhD), доцент Евразийского гуманитарного института имени
А.К. Кусаинова

Редакционная коллегия

Аймухамбет Ж.А.	доктор филологических наук, профессор, ЕНУ имени Л.Н. Гумилева, Астана, Казахстан
Актаева К.	доктор филологических наук, профессор, университет имени Адама Мицкевича, Познань, Польша.
Абсадық А.А.	доктор филологических наук, профессор, Костанайский региональный университет имени А.Байтурсынова, Костанай, Казахстан
Бредихин С.Н.	доктор филологических наук, профессор, Северо-Кавказский федеральный университет, Ставрополь, РФ
Гайнуллина Ф.А.	кандидат филологических наук, доцент университет имени А. Бокейхана, Семей, Казахстан
Ермекова Т.Н.	доктор филологических наук, профессор, Казахский национальный женский педагогический университет, Алматы, Казахстан
Есиркепова К.К.	кандидат филологических наук, профессор, Костанайский региональный университет имени А. Байтурсынова, Костанай, Казахстан
Жусипов Н.К.	доктор филологических наук, профессор, Торайгыров университет, Павлодар, Казахстан
Курбанова М.М.	доктор филологических наук, профессор, Ташкентский государственный университет узбекского языка и литературы им. Алишера Навои, Ташкент, Узбекистан
Камзабекулы Д.	академик НАН РК, доктор филологических наук, профессор, ЕНУ имени Л.Н. Гумилева, Астана, Казахстан
Курсыжан Л.А.	кандидат филологических наук, профессор, Университет иностранных языков Ханкук, Сеул, Южная Корея
Онер М.	доктор философии (PhD), профессор, Эгейский университет, Измир, Турция
Пименова М.В.	доктор филологических наук, профессор, Институт иностранных языков, Санкт-Петербург, РФ
Сайфулина Ф.С.	доктор филологических наук, профессор, Казанский федеральный университет, Казань, Татарстан, РФ

Адрес редакции: 010009, г. Астана., пр. Жумабаева, 4
Телефон/факс: (7172) 561 933; e-mail: eagi.vestnik@gmail.com, сайт: ojs.egi.kz

Вестник Евразийского гуманитарного института.
Собственник: «Евразийский гуманитарный институт имени А.К. Кусаинова».
Министерством информации и общественного развития Республики Казахстан Комитет информации постановлено на переучет № KZ92VPY00046970 17.03.2022
Подписано в печать 19.06.2024ж. Формат 60*84 1\8. Бум. Типогр.
Тираж 200. Цена согласовано. Заказ № 89
Напечатано в издательстве «У.Е. Актаева»

Chief Editor **Daurenbekova L.N.**

Candidate of Philological Science, Associate Professor of the A.K. Kussayinov Eurasian Humanities Institute

Editor-in-Chief **Alimbayev A.E.**

Doctor of Philosophy (PhD), Associate Professor of the A.K. Kussayinov Eurasian Humanities Institute

Editorial Board

- Aimuhambet Zh.A.** Doctor of Philological Sciences, Professor, L.N. Gumilyov ENU, Astana, Kazakhstan
- Aktayeva K.** Doctor of Philological Sciences, Professor, Poznan Adam Mitskevich University, Poznan, Poland
- Absadyk A.A.** Doctor of Philological Sciences, Professor, Kostanay Regional University named after A.Baitursynov, Kostanay, Kazakhstan
- Bredikhin S.N.** Doctor of Philological Sciences, Professor, North-Caucasus Federal University, Stavropol, RF
- Гайнуллина Ф.А.** Candidate of Philological Sciences, Associate Professor Alikhan Bokeikhan University, Semey, Kazakhstan
- Yermekova T.N.** Doctor of Philological Sciences, Professor, Kaz. National Women's Pedagogical University. Almaty, Kazakhstan
- Yesirkeпова K.K.** Candidate of Philological Sciences, Professor, Kostanay Regional University named after A.Baitursynov, Kostanay, Kazakhstan
- Zhusipov N.K.** Doctor of Philological Sciences, Professor, Toraighyrov University, Pavlodar, Kazakhstan
- Kurbanova M.M.** Doctor of Philological Sciences, Professor, Tashkent State University of the Uzbek Language and Literature named after Alisher Navoyi, Tashkent, Uzbekistan
- Kamzabekuly D.** Academician of NAS RK, Doctor of Philological Sciences, Professor, L.N. Gumilyov ENU, Astana, Kazakhstan
- Kuryshzhan L.A.** Candidate of Philological Sciences, Professor, Hankuk University of Foreign Studies Seoul Korea
- Oner M.** Doctor of Philological (PhD), Professor, Aegean University, Izmir, Turkey
- Pimenova M.V.** Doctor of Philological Sciences, Professor, Foreign Languages Institute, St-Petersburg, RF
- Seifullina F.S.** Doctor of Philological Sciences, Professor, Kazan Federal University, Kazan, Tatarstan, RF

Editorial address: 010009, Astana., 4, Prospect Zhumabayev

Tel/Fax: (7172) 561 933: e-mail: eagi.vestnik@gmail.com, сайт: ojs.egi.kz

Bulletin of the Eurasian Humanities Institute.

Owner: «A.K. Kussayinov Eurasian Humanities Institute».

The Ministry of Information and Public Development of the Republic of Kazakhstan Information Committee decided to re-register No. KZ92VPY00046970 17.03.2022

Signed for printing 19.06.2024 Format 60 * 84 1 \ 8. Paper. Printing house

Circulation 200. Price agreed. Order No. 89

Printed in the publishing house of «U.E. Aktaev»

МАЗМҰНЫ / СОДЕРЖАНИЕ / CONTENTS

ТІЛ БІЛІМІ – ЯЗЫКОЗНАНИЕ – LINGUISTICS

ALIASKAR A.	Challenges of bilingualism: code-switching and language dominance	7
АМИРОВА Г.О., БОРАНБАЕВ С.Р.	«Әз-Замахшаридің «Мукаддимат әл-Адаб» ескерткішіндегі қабыса байланысқан есімді тіркестер	16
ӘДІЛОВ М.Е.	Қазақ тіліндегі кейбір ақша атауларының түп-төркіні мен бастапқы мағынасы	25
KURMANBEKOVA Z.R., ONER M.	Linguistic features of communication and texting in social networks	37
МАМЫРБЕК Г., МАЛБАҚОВ М., СЕЙІТБЕКОВА А.	В. Радлов сөздігіндегі байырғы сөздердің семантикалық ерекшеліктері	49
НҮРДӘУЛЕТОВА Б.И.	Маңғыстау топоареалындағы діни топонимдер	59
YANG. L., SHARIPOVA G.S., OMIRBEKOVA Zh.K.	Recreation of ethnocultural vocabulary in S. Maugham’s work «The moon and sixpence»	69

ӘДЕБИЕТТАНУ – ЛИТЕРАТУРОВЕДЕНИЕ – LITERATURE STUDIES

АБИЛДАЕВА А.Д., АЙМҰХАМБЕТ Ж.Ә., МИРЗАХМЕТОВ А.А.	Бинарлық оппозицияның актанттық көрінісі	80
АЛИМБАЕВ А.Е. ОСЕРОВ Б.М.	Қожа Ахмет Ясауи және Абай Құнанбайұлы шығармаларындағы ізгіліктің жырлануы	90
ДОСМАҒАНБЕТОВА Г.Ж., БЕЙСЕНОВА Ж.С.	Описательные стратегии в травелогах Ади Шарипова	98
ЖАЛЕЛОВ Д.С., ӘЛТАЙ А.Д.	Доспамбет жырау толғауларындағы экзистенциялық мән	109
КАЗНҰТАУ В.К., ОРАЗБЕК М.С.	Oxymoronic interpretation of the postcolonial personality	119
KENZHEKOZHAYEVA A., МАМБЕТОВ ЗН.О.	The image of kozhanasyr in folklore of world literature.....	127
ҚАБЫЛОВ Ә.Д., БҮРКІТБАЕВА А.С.	Ә. Кекілбаев әңгімелеріндегі образ табиғаты	135

ПІРӘЛІ Г.Ж., ҚҰРМАНБАЙ А.П., СӘРСЕНБАЕВА Ж.Б.	Нәзипа Құлжанова мен Мұхтар Әуезовтің Абайтану ғылымын қалыптастырудағы рөлі.....	148
ТУЛЕБАЕВА Қ.Т.	Абай қарасөздеріндегі білім-ғылым концептісін тезаурустық талдау	160
ТУЛЕУОВА Р.Г., САРБАСОВ С.Б.	«Оғыз-наме» кітаби эпосының фольклорлық сипаты	169
ТУСИПОВА Г.Б. СОЛТАНАЕВА Е.М.	Тұрағұл Абайұлының көркем аудармадағы ұстанымы	181

ТІЛ ЖӘНЕ ӘДЕБИЕТТІ ОҚЫТУ ӘДІСТЕМЕСІ – МЕТОДИКА ПРЕПОДАВАНИЯ ЯЗЫКА И ЛИТЕРАТУРЫ – METHODOLOGY OF TEACHING LANGUAGE AND LITERATURE

ДОСАНОВА А.М., ЖҰМАТАЕВА З.Н., АШИРХАНОВА Қ.М.	Білім беру үдерісіне жасанды интеллектіні кіріктіру: тілдерді оқыту	191
ИБРАЙМОВА Л.А., РЫСҚҰЛБЕК Д.Ж., ЕРТАЕВА П.Қ.	Бала тілінің лексикалық нормадан ауытқу динамикасын зерттеу: әлеуметтік лингвистикалық талдау	202
ОРАЗ А.Н., МАЛИКОВ Қ.Т., ХАЛИКОВА Н.С.	Мнемотехника қазақ тілін үйретуде лексикалық дағдыларды қалыптастыру құралы ретінде	211

L. YANG¹ 

G.S. SHARIPOVA² 

*Zh.K. OMIRBEKOVA³ 

Al-Farabi Kazakh National University, Almaty, Kazakhstan^{1,2}

L.N. Gumilyov Eurasian National University, Astana, Kazakhstan³

(e-mail: 951036713@qq.com¹, Sharipovaguln@gmail.com², ozhamila@inbox.ru³)

RECREATION OF ETHNOCULTURAL VOCABULARY IN S. MAUGHAM'S WORK «THE MOON AND SIXPENCE»

Annotation. This article considers the phenomenon of ethnocultural vocabulary as a whole: it gives a complete theoretical overview, its functioning and features of the manifestation of such ethnolexemes in linguoculturology. In the modern world, thanks to global and intensive cooperation between people, we, first of all, must know the history of another people, culture, the intricacies of life, mentality, the spiritual side expressed in their language. Words having a special part in the meanings characterizing the connection of language with culture are called the semantic-cultural component of the language unit. Such words include realias, exotisms, phraseologisms, idiomatic expressions, toponyms and ethnonyms.

The work presents an analysis of ethnocultural vocabulary in the context of the novel by the outstanding contemporary writer Somerset Maugham «The Moon and Sixpence». Thanks to detailed linguistic analysis, we see that the study of such ethnolexemes is very important in the knowledge of the history and culture of other people, their mentality and spirituality, which is the fundamental component of the successful cooperation of them. The result was an analysis of the collected corpus of ethnocultural vocabulary by the continuous sampling method: the activity of such ethnolexemes in the novel was determined, the frequency and their lexical meaning were established using lexical analysis.

Keywords: S. Maugham, ethnocultural lexeme, idiomatic expressions, realias, ethnonym, toponym.

Introduction. In modern linguistics, during the period of globalization, great attention is paid to the problem of the relationship between language and culture, which is the basis of the interdisciplinary approach to the study of ethnocultural information available in every nation. Traditions, customs, geographical names, the nature of social structure, mentality, worldview and art are undoubtedly reflected in the language. Due to human language, people have the ability not only to understand each other, but also, entering into linguistic relations; they begin to learn about the spiritual side of the people, social relations between them, etc. The language carries information about the whole nation, the so-called national-cultural code, which is not only an instrument of communication and knowledge. The beginning of this linguoculturological approach was considered in the works of V. Gumboldt and A.A. Potebnya. Such words, having in their meanings a special part characterizing the relationship of language with culture, are called the semantic-cultural component of the language unit. Such words include realias, exotisms, phraseologisms, idiomatic expressions, toponyms and ethnonyms.

Information about culturally marked words that give a special flavor and artistry were considered in a wide range of scientists of the twentieth century, as L.S. Barkhudarov, L.K. Latyshev, Ya.I. Retsker, V.N. Komissarov. A special contribution to the development

of the linguoculturological aspect was made by E.M. Vereshagin and V.G. Kostomarov, who first introduced the term «nonequivalent vocabulary,» i.e. concepts related to private cultural elements and without translation in one word, or equivalent in another culture, respectively, we see untranslatability into other languages. Such untranslatable or mismatched elements include ethnocultural vocabulary as a whole. How distinctive the people are, so they differ in languages and their cultures, it means that there are no common points of contact, and the connections of historical and cultural contacts are not traced. The study of such lexemes is very important in line with linguoculturology, since the study of ethnocultural material contributes to the intercultural strengthening and preservation of the spiritual culture of each people.

Ethnocultural vocabulary, ethnolexemes, ethnonyms, ethnoculturological vocabulary have one meaning – the representation of knowledge about a specific culture inherent in one historical and ethnic community of people, i.e. a specific people. The concept of ethnocultural vocabulary, in general, includes the use of paremiological expressions, realias, toponyms and ethnonyms.

Toponyms are an integral part of ethnocultural vocabulary, since each individual nationality calls the territories where they live differently. Wherever we go – everywhere there are geographical names of places, cities, countries, so it is very difficult to imagine a modern society without toponyms. Toponymy is a quite young science that requires a deeper study of the formation of geographical names based on the synchronic and diachronic development of the language. The place of birth of a person, the street – everything has its own names and its own meaning. People, from ancient times, gave names to localities, rivers, lakes worshipping spirits and by their geographical location, so each name of a city or street has its own explanation and reflects the history of the people. The values of the names of localities, streets and rivers cover the unsolved secrets of the cultural and spiritual life of each people. Centuries-old historical events, the formation of the political and social life of each ethnic group, undoubtedly, leave their traces in their names [1, 168]. Sometimes it can be very difficult to give an explanation of a particular area, since the words diachronically can disappear from use, be one of the «dead languages,» change their meaning, or can be called the words of strangers who once conquered this area. But, thanks to such names, our language is replete with amazing legends and stories that complement the language and give artistic saturation and flavor to the works.

Phraseologisms, idiomatic expressions in languages, can also be attributed to the content of ethnocultural vocabulary. Such paremiological expressions reflect the life, culture, spirituality, labor and mentality of the people. According to the method of expression, phraseologisms transform the language, provide aesthetic perception, give speech special expressiveness, uniqueness, accuracy and create the effect of imagery. Phraseologisms have either full or partial meaning. The peculiarity of phraseologisms lies in the inconsistency of the content plan with the spelling.

Ethnonyms, being the main object of ethnolinguistics, consider the relationship between language and people, their peculiarity, folk stereotypes and form a certain ethnic picture of the world. As A.S. Gerd notes: «ethnolinguistics (together with ethnography, philosophy, sociology, psychology) can help clarify such cornerstone concepts as ethnos, ethnic community, people, nationality, nation» [2, 15]. Ethnonyms can have denotative and connotative meanings, respectively; can also develop portable meanings, forming a certain lexico-semantic space of the language. The main function of using the ethnonym in a figurative meaning in language (literature, colloquial speech and phraseology) is to characterize and express the assessment. Through the study of ethnonyms, we can understand how close or distant the relationship between nations is.

S. Maugham is a writer of modernity; many interesting works came out of his pen. His biography is full of impressions received on travels around the world. For a long time he worked in China as a special agent of the American service. Throughout his literary career, Maugham adhered to his subjective view of peace and life, the problem of social society, its inequality. He was critical to his work: he wondered about what a true creator, a person of art should be, what human qualities the creator of works should be endowed with, what rules and principles should

be adhered to when creating works. The problem of art is fully or less reflected in Maugham's work. The heroes of his works are taken from life; these are people from creative professions who depict their inner world as the embodiment of the world of art, where an important criterion for characterizing a person was the influence of his social position and success on a true artist.

In the first half of his literary activity, few people understood Maugham, because of his complex creative approach and worldview, contradictory and ambiguous, in which he ridiculed the hypocrisy, self-interest, philistinism, betrayal and traditions of bourgeois society. Therefore, many critics of the literary genre treated as a supporting author. Many of them did not even appreciate him, noting in their criticism the word «cynic.» At that time, in the circle of a high social society of intelligent people in Great Britain, two opinions developed about Maugham: 1) that he writes «a lot for the general public» and «for money»; 2) developed a reputation as a «naturalist» and «cruel writer». English literary scholars Edmund Wilson and Anthony Curtis spoke of his frivolity of intention and gave a negative characterization. So, in their interpretations they wrote: «Edmund Wilson, to name the most influential of Maugham's detractors, clearly felt that Maugham had no right to be seriously considered and took the opportunity of knocking him off the perch of eminence onto which he landed safely at the end of his life in a damaging review of his least characteristic books [3, 78].

Maugham initially achieved literary success as a playwright, but later began to be accepted as a writer of short stories and short stories of our modern day. His writing style is very peculiar, contains emotional restraint, written novels reflect reliable facts and events, are characterized by extraordinary insight and exquisite ease, and are also perceived as distracted from reality. In his works, Maugham uses the characters of the main characters taken from everyday life, i.e. nature, man and social society – material for him to create images. With the help of literary stylistic techniques, Maugham could create unforgettable punning impressions, and against the background of such vivid illustrations, the author depicts the heroes with benevolent irony, an example that the tasteless luxury of a dinner party for a select «upper layer» of society on the Riviera can serve.

However, there were other critics who included Maugham among the serious writers. So, R. Aldington in the article named «W. Somerset Maugham. An Appreciation by R. Aldington wrote "I cannot imagine why a writer with such genuine and profound compassion in him should be described as «cynical» and «cruel,» where he refuted the stacked opinion of the reputation of «cruel» and «cynic,» noting his works permeated compassion and empathy [4, 34]. As a critic, he managed to understand the nature of the writer, the thoughtfulness of the works, his observation, the ability to clearly reproduce human nature, high professionalism in the field of building amazing plots. Maugham was fluent in languages, came from a very rich family, but this did not prevent him from knowing about the life of the social lower classes, i.e. had the status of a person who knows life well («an accommodated man of the world»).

The English critic Wescott admired the writer's devotion to his profession, which took criticism in stride. He spoke especially vividly about the imaginary relaxed simplicity and the hidden manner of storytelling in his works, but, at the same time, he noted that behind all this simplicity there are serious topics of the search for truth «Not is the most serious of men, seeking the general truth in all things, where ideas were generated in dialogues and events, as well as in the intricacies of causes and consequences» [5, 127]. And, Anthony Curtis in his book «The Pattern of Maugham», spoke positively, said that the writer successfully continued the best traditions of the essayists of his time. He was excellent at high storytelling technique and simple presentation of serious and weighty events, knew how to interest the reader with amazing non-repeating events «Maugham was both wonderfully prolific and wonderfully varied» [6, 88].

Methodology and research methods. In the process of studying the work, we have used such linguistic methods as description, systematization, interpretation, the method of continuous sampling, quantitative method and showing the visual frequency of the use of ethnocultural vocabulary in Somerset Maugham's novel «The Moon and Sixpence». The main material was a huge corpus of ethnolexemes, which could serve as a source of ethnocultural information

content of a certain people: language, life, culture and mentality. We have identified more than 100 ethnolexemes that were classified into thematic groups. To achieve the given goals, we have also used the linguocultural method of determining the relationship between language and culture, as well as the contextual method of determining the link between language lexemes and the situational context of their use.

Discussion and observation. Somerset Maugham, being one of the outstanding and talented writers of his time, whose creative path, throughout his artistic career, developed unevenly. Among many of his works, critics noted works of a highly artistic level, there were also weak works. Some of his articles were devoted to the art of writing, the skill of creating fascinating works and artistic techniques for presenting events. Maugham's works were written in various artistic genres, for example, «Lady Frederick» (1907), «The Circle» (1921), «The Unknown» (1920), «For Services Rendered» (1932), «Sheppey» (1933) were created in the genre of drama. «Mrs. Craddock» (1900), «The Moon and Sixpence» (1919), «On Human Bondage» (1915), «Cakes and Ale» (1930) – in the genre of romanism, other works as «First Person Singular» (1931), «The Trembling of the Leaf» (1921), «Creatures of Circumstances» (1947) were written in the genre of short stories. Thanks to his talent, he wrote a lot, worked and managed to achieve recognition in England, becoming one of the most widely read authors. His books were printed in huge editions, which had a positive effect on his financial situation.

The novel «The Moon and Sixpence» was written in 1919, which was based on the biography of the famous artist Paul Gauguin. Charles Strickland is a stockbroker, but he soon leaves his wife and children to become an artist. The main character in the novel was not interested in other artists, ignored their work, but Gauguin himself, in his life, knew his colleagues in art and even exhibited his paintings with them. Gauguin was well acquainted with the famous artist Van Gogh, even stayed at his house for a while, and when he was in Haiti; he bought several glass panels there, painted in his last days of life. Maugham expressed the ideas of the asociality of art, remoteness, loneliness of the artist in society and the meaninglessness of his relationship to life and wealth. Protest against the stereotypes that have developed in society, rejection and absolute disregard for how his works will be perceived and appreciated «I never knew a man so entirely indifferent to his surroundings» [7, 250]. The main idea and goal of the artist is deep expression with colors of his soul, ideas and worldview «He has already had his reward in the satisfaction of his creative instinct... it is the only condition on which the artist can work his way towards the unattainable perfection that is his aim» [7, 117].

Strickland in the novel is a very boring, withdrawn worker who is not interested in the life of bourgeois England with its social foundations and rules. For a long time, tolerating and obeying the conventions of secular society, in an instant decides to leave everything and leaves for Paris, in the hope of finding professional artists who helped him understand the art of correct expression in the paintings of his spirituality. Having painted the paintings, Strickland immediately tries to forget about them. Judging them boring and insignificant, in comparison with new paintings, that will be painted in the future, following the impulses of their spiritual gaze. («It seemed to me that he would not show his pictures because he was really not interested in them. He lived in a dream, and the reality meant nothing to him. I had the feeling that he worked on a canvas with all the force of his violent personality, oblivious of everything in his effort to get what he saw with the mind's eye; and then, having finished, not the picture perhaps, for I had an idea that he seldom brought anything to completion, but the passion that fired him, he lost all care for it. He was never satisfied with what he had done; it seemed to him of no consequence compared with the vision that obsessed his mind») [6, 109]. Later, in Paris, he does not find reassurance, he dreams of distant countries, believing that there is his homeland. He wants to leave noisy, business and vicious Paris, as if he wants to find the foundation of the world, concluded in the spiritual and material worlds. As if he had solved the secret of the universe, he realized something that can be expressed differently in the paintings, combining material and spiritual matter. Strickland often saw in dreams warm countries, endless ocean expanses with a beautiful island with unknown trees, where far from everything, he could find himself, and what he is experiencing now is a

long and tedious path to that desired island. Confirmation was the painted picture on the walls of the Tahitian hut, the embodiment of his dream into reality and the achievement of a creative ideal. Later he said that all his previous works were only sketches or developments leading to the main goal, where the author of the picture created an incredible work that went beyond the material and earthly worlds. Combining some mystical and mythological meanings of the moon and the penny, what is beyond the reach of a simple person, Strickland did not want to leave his masterpiece and bequeathed to burn the hut before his death so that his priceless creation would not become a subject of purchase and sale.

Results. Based on the above material about ethnocultural vocabulary, we will conduct a lexical analysis of the use of such ethnolexemes in the novel «The Moon and Sixpence» Ethnocultural vocabulary is characterized by objects with background information that covers specific facts of the people's environment in everyday life: the structures of national community, ethnographic folklore concepts, peculiarities of the geographical environment, the spiritual side, the national character and identity of the people. Following the study of the scientist V.S. Vinogradov on marked lexemes with national-cultural semantics, we classified such ethnocultural lexemes into following thematic groups:

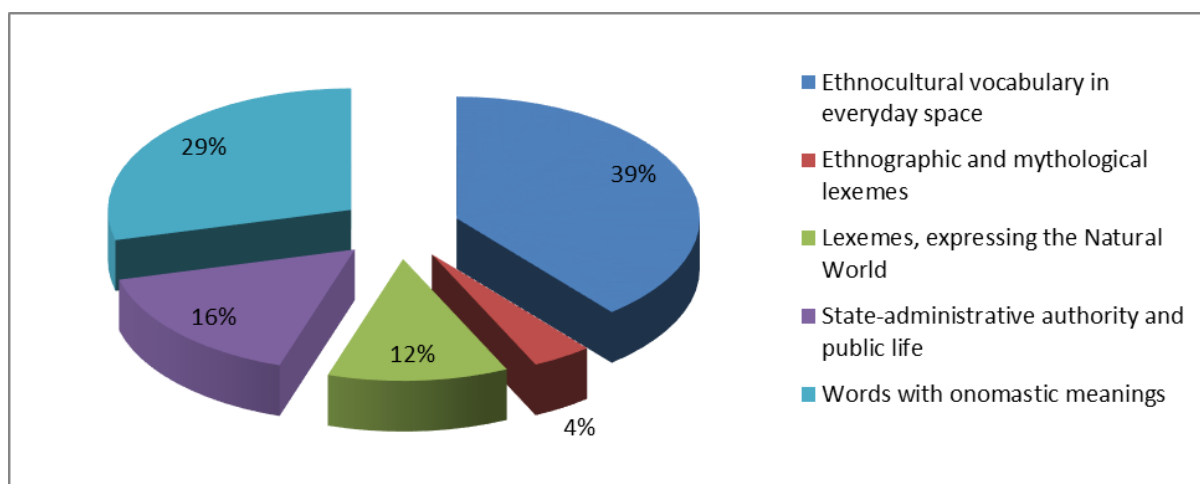
1. Ethnocultural vocabulary in the everyday space (cloths, clothes, food, currency, musical instruments, folk dances and songs, holidays, folk games)
2. Ethnographic and mythological lexemes (ethnic and social communities, fabulous creatures, deities, legends)
3. Words expressing the natural world (flora and fauna)
4. State-administrative structures and public life (public organizations, parties, national associations, trading establishments, military units, ranks, industrial and agricultural enterprises, positions and professions, titles)
5. Words with onomastic meanings (anthroponyms, place names, names of museums, restaurants, shops, names of literary heroes)

In the process of the analysis, we have gathered ethnolexemes from Maugham's novel «The Moon and Sixpence» according to the above classification:

1. Ethnocultural vocabulary in everyday space:
 - clothing: bishop's stockings, pyjamas, bonnet, blouse, pareo, tail coat with a stand-up collar.
 - pieces of jewellery: barbaric jewellery, earrings.
 - hats: tailcoat, bowler hat, hat, straw hat, cricket cap.
 - food (hot dishes, drinks, snacks, etc.): sandwich, spaghetti, pasta, pea soup, coconut salad, carry, canned meat.
 - gourmet food, dessert: pudding, ice cream, cookies.
 - drinks: tea, coffee, milk, water, soda, elixir, cocktail.
 - alcoholic beverages: brandy, absinthe, whiskey, liqueur, wine, beer, champagne.
 - tobacco products: tobacco, cigarette, cigar, pipe, cocaine.
 - money currency: pound, sterling, crones, crone, dollar, shilling.
 - musical instruments: piano, gramophone, concertino.
 - interior items: porters, brocade, faded silk, tte-tte table, fireplace, wardrobe, wardrobe, garcon (electric bell), velvet, Brussels carpet.
 - accommodation: apartment, hut, veranda, terrace, bedrooms, single-storey house, amber, kitchen.
 - transport: omnibus, cab, carriage, fiacre.
 - folk dances, songs and poems: poems by Mallarmé, novel by Gaborio
 - events: dinner party, English tea party, incident.
 - folk games: polo, golf, tennis, bridge, cards, chess, poker.
 - objects, needed for the artist: canvas, brushes, paints.
2. Ethnographic and mythological lexemes:
 - ethnic and social communities - a group of visiting Italians,
 - fairy creatures: Satire, Faun.

- Saints: Apollo.
- legends and giving to a certain people: the legend of the half-human and half-animal Satir, Faun, the legend of Marcius, the legend of good and evil, Adam and Eve.
- 3. Lexemes, expressing the Natural World:
 - flora: dark green trees, tamarind, coconut malmas, fragrant white flower, pear tree, coconut, croton bushes, mango tree, crimson flowers, rice, banana palms, wild oranges, ramp, tropical shrub, mango tree.
 - fauna: dog, bird, crabs, lobster, fish, chicken, insects, sharks, cat.
 - climatic changes: typhoon, hurricane.
- 4. State-administrative authority and public life:
 - public organizations: monastery house, Chinese head.
 - layer of society: royal court, bourgeoisie, aristocracy.
 - parties, national associations: Catholics, Protestants.
 - trading establishments: pakgauz, mall, tavern.
 - military items and units, ranks: spear fly, colonel, uniform, captain, monk, military schooner, revolver.
 - industrial and agricultural enterprises, hospitals: London St. Thomas's Hospital.
 - positions and titles and titles: monsieur, monsieur, madame, miss, mister, puzan.
 - professions: broker, maid, concierge, concierge, porter, governess, artist, bookie, waiter, kelner, torchman, sailor.
- 5. Words with onomastic meanings:
 - anthroponyms: King of England, Shrew Bill, Tiare, Empress, Captain Bruno, Dr Coutra, Red
 - ethnonyms: French, Dutch, Italian, English, Jewish, Chinese, American, Italian, Kanak, Negro, Swedish, Brazilian, Chinese, French, Italian, Spanish, Japanese, black, mulatto.
 - geographical names: Jermyn Street, Victoria Street, Rivoli Street, Mooane Street, Marquesa's ireland.
 - names of museums, schools, theatres, restaurants, shops: Ragby, Louvre, Empire, Times, Victoria, Montmartre, Hotel de Belge, Tropical Bird.
 - names of countries, cities: Paris, London, England, Holland, Norway, Sweden, Denmark, Italy, India, Amsterdam, Marseille, Chelsea, Norfolk, Kensington, Guistreet, Notting, Hemstead
 - names of literary heroes: Shrew Bill, Captain Nichols, Strickland, Cohen, Dirk Strev, Amy Strickland, Mrs. Strev.

The pie-chart shows a clear ratio of ethnocultural vocabulary, classified by thematic groups. The largest percentage of use: a group of ethnocultural vocabulary in everyday space – 39%, 2) words, with onomastic meaning – 29%, 3) state-administrative structure and public life, 4) Lexemes that develop natural phenomena – 12% and 5) social life, ethnographic and mythical lexemes – 4%. Summing up the lexical analysis, we can say that words, containing ethnocultural information in everyday space (39%) in the novel «The Moon and Sixpence» have a high frequency of use. It can be clothes, utensils, food, folklore, folk games, etc. And the smallest percentage of use of ethnocultural information was ethnographic and mythical lexemes (4%) (See picture 1).



Picture 1.

We know that the formation of England took a long time, and the English language survived the influence of nearby peoples. For a long time, culture, traditions and customs have been developed and supplemented in cooperation with other people. The history of England is replete with different historical events and legends. Using the example of Somerset Maugham's novel «The Moon and Sixpence,» we considered the use of ethnocultural vocabulary, which most colorfully describe the people, their mentality, etiquette, habits and traditions. They showed the frequency of their use in the novel, gave an etymological explanation for ethnocultural lexemes. «Bridge» game.

The given ethnocultural lexeme «bridge» has several meanings: 1) game, 2) bridge, 3) link. Bridge is mostly used in the novel with the meanings as a game «But perhaps we shall be moved then to some place where there's a club and then you'll be able to go and play bridge in the evenings» [7, 128] and as a bridge «... and he stood on his bridge in a neat brown suit and homburg hat...» [7, 164]. If we take a deep look at the origin of the given lexeme «The origin of bridge whist is not definitely known, but a similar game appeared in Constantinople before 1870, under the name khedive, and almost the same game had been played in Greece before that. Khedive, whose name had for some reason become biritch, was played on the French Riviera in the 1870s. A pamphlet titled Biritch; or, Russian Whist, was issued in London in 1887 and very nearly described bridge whist» [8, 230], we would be able to see the vivid example of ethnocultural lexeme that is inherent to European culture.

«Clergyman».

The given ethnolexeme has one main meaning as a male member of the clergy. Originally, «Clergy» is from two Old French words, *clergié* and *clergie*, which refer to those with learning and derive from Medieval Latin *clericatus*, from Late Latin *clericus* (the same word from which «cleric» is derived). «Clerk», which used to mean one ordained to the ministry, also derives from *clericus* [9]. In the book the word «clergy» is met 10 times with the medium frequency of use, and has the main meaning as a priest: «The modern clergyman has acquired in his study of the science which I believe is called exegesis an astonishing 'facility for explaining things away, ... to the highest dignities of the Church'. And in the given text «clergy» could be used in the context of spirituality, worship.

«As dead as mutton».

Along with other ethnocultural markers found in a certain people, we can talk about idiomatic expressions. Such expressions take certain layer of vocabulary, reflecting the spiritual side of the people. Such expression is the example of ethnocultural relations, as dead as mutton, which possesses several meanings: 1) to be dead and 2) to be boring and unknown. In this context, the one of the heroes of the novel, the writer was boring and unknown. «Mr. Crabbe was as dead

as mutton, but Mr. Crabbe continued to write moral stories in rhymed couplets» [7, 135]. The given expression is not used very frequently.

«A tea-party».

Along with other ethnocultural markers available in the peoples, we talk about expressions. For example, a tea-party has several meanings: 1) a social gathering, usually in the afternoon, at which tea and light refreshments are served, 2) English tea party at 5 o'clock, 3) (initial capital letters) a conservative political movement in the U.S. that opposes taxes and government spending: named in reference to the Boston Tea Party of 1773 [10]. In the work, we see, using the meaning of gathering guests for a dinner, which was called a tea-party. An example is a sentence taken from context: «Miss Waterford was giving a tea-party, and her small room was more than usually full» [7, 97]. In the novel, this expression is used very often, since the British are very fond of drinking tea, which is undoubtedly an attribute of their ethnocultural marking.

«Chimneypiece».

In the novel, we very often meet the ethnocultural lexeme «chimneypiece.» This lexeme has several meanings. For example: 1) a hollow structure that allows the smoke from a fire inside a building to escape to the air outside, 2) an ornamental construction over and around a fireplace that includes the mantel. This expression appears in the novel «There was blue delft on the chimneypiece» [7, 164]. Since the British people have a tradition of sitting to swing on a chair by the fireplace to rest, such expression is frequently used in British literature. This expression is often found in the novel. If we study the etymology of the given word, we find the information: «The word chimney comes ultimately from the Greek kaminos, «furnace,» and in 13th-century Old French it became the more familiar looking cheminee, «fire place». As chimney fires became a serious problem, the chimney sweep became an important person, cleaning the soot from chimneys» [10].

«luncheon».

It is customary for the British people to very often call guests and gather at the table. This expression has the meaning – «a formal usually midday meal as part of a meeting or for entertaining a guest» is used in the sentence «I want now and then to pleasant little luncheons at her flat, and to rather more formidable tea-parties.» The etymology of the origin of this type of lunch goes far back. Scholars explain its etymology as follows: 'Recorded since 1580; presumably short for luncheon, but earliest found also as lunshin, lurching, equivalent to lunch + -ing, with the suffix -ing later modified to simulate a French origin. Lunch is possibly a variant of lump (as hunch is for hump, etc.), or represents an alteration of nuncheon, from Middle English nonechenche ("light mid-day meal") and altered by northern English dialect lunch ("hunk of bread or cheese") (1590), which perhaps is from lump or from Spanish lonja ("a slice", literally "loin") [12].

«A cricket cap»

This expression is an excellent attribute of ethnocultural marking, since earlier in England, this cap was dressed by representatives from wealthy families who studied in private schools in the UK. In the modern world, there are different types of hats, everyone puts on a cap, this is more of a fashion line. The meaning of this ethnolexeme: «A cricket cap is a type of soft cap, often made from felt that is a traditional form of headwear for players of the game of cricket, regardless of age or sex.» In the novel, this word is met with the high frequency. In the novel, this expression has the identical meaning – «The son – his name was Robert – was a boy of sixteen at Rugby; and you saw him in flannels and a cricket cap and again in a tail-coat and a stand-up collar» [7, 97].

«Cigars».

This expression has the meaning of a tobacco product made for smoking. Cigarettes come in a variety of quality, types and shapes. For cigars, selected tobacco leaves, high-quality paper, filters are used and vary in flavor tones. We see the use of the word in the sentence «He passed round the port again and handed us cigars», which means the prevalence of cigar smoking in England, which were undoubtedly components of ethnocultural vocabulary.

Conclusion. Every nation and people has their own historically established views and ideas about the surrounding world, peace and culture of its people [13, 40]. Such ideas underlie the knowledge of the language, traditions, habits, and life of others people. To understand another culture, a person, first of all, must master the language of that people. In Western literature, culture is represented in the form of an «iceberg», where ethics, aesthetics, norms and cultural values lie at the very base, and at the top of the iceberg there is individual human behavior that establishes and manifests in communication with others. The interaction of cultures is, first of all, the correct cooperation of peoples aimed at successful development in line with intercultural communication. Culture has its own code, attributing a certain behavior to a person, the management impact. Culture, in the process of life, tends to change, since the language also tends to change (neologisms vocabulary appears, archaic words fall out). The fundamental factor in the interaction of cultures is the communication of cultures in different languages. In this interaction, ethnocultural vocabulary also follows – words that have a special part in their meanings that characterize the connection between language and culture are called the semantic-cultural component of the language unit. Such words include realities, exotisms, phraseologisms, idiomatic expressions, toponyms and ethnonyms, which were studied in the process of analyzing the work «The Moon and Sixpence». Based on the conclusions of the analysis, we can say that such a layer of vocabulary in linguistics is called ethnocultural vocabulary, existing and characteristic of any language; they have a pronounced national flavor of the people. For linguists, the study of such vocabulary is very important, where, in the process of describing and comparing languages, the culture of nationalities is also opposed. Ethnocultural vocabulary, as a certain layer of lexical units, is characteristic only: 1) each one people, 2) thanks to such a group of lexemes, the language of each people is rich in diversity and saturation of artistic color, 3) in different people similar such units can differ only in shades of their meanings. Such words are most closely related to the culture and life of the people, therefore, the emergence of new ethnocultural words is traced in the development of the material and spiritual life of society.

Literature

1. Тектігүл Ж.О., Дузмагамбетов Е.А., Баядилова-Алтыбаева А.Б. Қазақ топонимдерінің мифологиялық қабаты //Вестник КазНУ имени аль-Фараби. Филология сериясы. №1 (185). – 2022. – С. 168.
2. Герд А. С. Введение в этнолингвистику: Курс лекций и хрестоматия. СПб., 2005. – С. 15.
3. Bennet A. The Author's Craft and Other Critical writings of Arnold Bennet. Ed. by Samuel Hynes. Lincoln, Univ. of Nebraska press, 1968. – P. 78.
4. Aldington R. W. Somerset Maugham. An Appreciation by Richard Aldington. Sixty Five. By W. Somerset Maugham. – N.Y.: Doubleday, Doran and co., 1939. – P. 134.
5. Wescott G. Images of Truth. Remembrances and Criticism. L.: Hamish Hamilton, 1963. – P. 127.
6. Curtis A. The Pattern of Maugham. A critical portrait. L.: Hamilton, 1974. – P. 88.
7. Maugham W. S. The Moon and Sixpence, M.: Progress Publishers, 1972. – P. 250.
8. Maugham S. On the Chinese screen. Great Britain, 1922. – P. 230.
9. Ahmad J. Englopedia. Archaisms examples and types: – 23.10.2023. <https://englopedia.com/archaisms-with-its-types-and-examples-in-detail/>
10. Dictionary. The definition of the word. – 21 Feb 2024.
11. Urban dictionary: – 8.11.2023.
12. Britannica. The development of the game:
13. Smyslova E.V., Ereemeeva G.R. Evaluative Component of the artistic Discourse and its Means of Actualization in the Short Stories by W.S. Maugham. // Scopus Academic Journal of Interdisciplinary Studies. Vol 8 No 4, December 2019, 40 – 44p. Doi: 10.36941/ajis-2019-0035. E-ISSN 2281-4612; ISSN 2281-3993. [https://www.richtmann.org/journal/index.php/ajis/article /view /10606/10230/](https://www.richtmann.org/journal/index.php/ajis/article/view/10606/10230/)

Л. Янг, Г.С. Шарипова

Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан

Ж.К. Өмірбекова

Л.Н. Гумилев атындағы Еуразиялық ұлттық университеті, Астана, Қазақстан

СОМЕРСЕТ МОЭМНІҢ «АЙ МЕН АҚШАСЫ» РОМАНЫНДАҒЫ ЭТНОМӘДЕНИ ЛЕКСИКАНЫ ҚАЙТА ЖАҢҒЫРТУ

Аңдатпа. Бұл мақала тұтастай алғанда этномәдени лексика феноменін қарастырады: толық теориялық шолу береді, оның функционалдық қызметі және лингвокультурологияда осындай этнолексстердің пайда болу ерекшеліктері. Қазіргі заманда халықтар арасындағы жаһандық және қарқынды ынтымақтастықтың арқасында бірінші кезекте басқа халықтың тарихын, мәдениетін, тұрмыс-тіршілігінің мәнін, менталитетін, олардың тіліндегі рухани жағын білуге тиіспіз. Этномәдени мағынадағы сөздер тіл бірлігінің семантикалық-мәдени компоненті болып табылады. Бұл сөздерге реалиялар, экзотизмдер, фразеологизмдер, идиоматикалық сөздер, топонимдер мен этнонимдер жатады.

С. Моэм – қазіргі заманның көрнекті жазушысы, оның қаламұшының астынан көптеген сәнді шығармалар шыққан. Оның өмірбаяны әлем бойынша саяхатта алған әсерлеріне толы. Моэмнің жалпы әлем туралы белгілі бір көркемдік және сыни көзқарасы болды: әлеуметтік қоғам топтарының теңсіздігі проблемалары, шынайы жаратушының болуы туралы, оның туындыларды баяндау мәдениеті туралы, туындыны жасаған кезде автор қандай ережелерді ұстануы керектігі туралы сұрақ қойылды. Көрнекті жазушының еңбектерінде өнер проблемасының терең, шынайы және елеулі көрінісі байқалады.

Жұмыста Сомерсет Моэмнің «Ай мен ақшасы» романы бөлігінде этномәдени лексикаға жасалған лексикалық талдау ұсынылған. Егжей-тегжейлі лингвистикалық талдаудың арқасында мұндай этнолексстерді зерделеу шетел халықтарының тарихы мен мәдениетін, олардың менталитеті мен руханиятын тануда өте маңызды екенін анықтап отырмыз, ол халықтардың табысты ынтымақтастығының негізгі құрамдас бөлігі болып табылады.

Түйін сөздер: С. Моэм, этномәдени лексема, идиоматикалық сөздер, реалиялар, этноним, топоним.

Л. Янг, Г.С. Шарипова

Казахский национальный университет имени аль-Фараби, Алматы, Қазақстан

Ж.К. Омйрбекова

Евразийский национальный университет имени Л.Н. Гумилева, Астана, Қазақстан

ВОССОЗДАНИЕ ЭТНОКУЛЬТУРНОЙ ЛЕКСИКИ В РОМАНЕ СОМЕРСЕТА МОЭМА «ЛУНА И ГРОШ»

Аннотация. Данная статья рассматривает феномен этнокультурной лексики в целом: дает полное теоретическое обозрение, ее функционирование и особенности проявления таких этнолексем в лингвокультурологии. В современном мире, благодаря глобальному и интенсивному сотрудничеству между народами, мы, в первую очередь, должны знать историю другого народа, культуру, тонкости быта, менталитет, духовную сторону, выраженную в их языке. Слова, имеющие в значениях особую часть, характеризующих связь языка с культурой, называют семантико-культурным компонентом языковой единицы. К таким словам относятся реалии, экзотизмы, фразеологизмы, идиоматические выражения, топонимы и этнонимы.

С. Моэм – писатель современности, из-под пера его вышли множество роскошных произведений. Биография его полна впечатлений, полученных в путешествиях по миру. Моэм имел определенный художественный и критический взгляд о мире в целом: проблемы неравенства слоев социального общества, задавался вопросом о бытие истинного творца, о его культуры изложения произведений, каких правил должен придерживаться автор при создании произведения. В работах выдающегося писателя, прослеживается глубокое, реалистичное и значимое отражение проблемы искусства.

В работе представлен анализ этнокультурной лексики в разрезе романа выдающего писателя современности Сомерсета Моэма «Луна и грош». Благодаря подробному лингвистическому анализу, мы видим, что изучения таких этнолексем очень важны в познании истории и культуры иного народа, менталитета и духовности, которые являются основополагающим компонентом успешного взаимодействия и сотрудничества народов.

Ключевые слова: С. Моэм, этнокультурная лексема, идиоматические выражения, реалии, этноним, топоним.

References

1. Tektigul Zh.O., Duzmagambetov E.A., Bayadilova-Altybaeva A.B. Kazak toponimderinin mifologiyalyk kabaty //Vestnik KazNU imeni al'-Farabi. Filologiya seriyasy. №1 (185).2022. – 168s.
2. Gerd A. S. Vvedenie v jetnolingvistiku: Kurs lekciy i hrestomatija. SPb., 2005. –15s.
3. Bennet A. The Author's Craft and Other Critical writings of Arnold Bennet. Ed. by Samuel Hynes. Lincoln, Univ. of Nebraska press, 1968. – 78s.
4. Aldington R. W. Somerset Maugham. An Appreciation by Richard Aldington. Sixty Five. By W. Somerset Maugham. - N.Y.: Doubleday, Doran and co., 1939. – 34s.
5. Wescott G. Images of Truth. Remembrances and Criticism. L.:Hamish Hamilton, 1963. – 127s.
6. Curtis A. The Pattern of Maugham. A critical portrait. L.: Hamilton, 1974. – 88s.
7. Maugham W. S. The Moon and Sixpence, M.: Progress Publishers, 1972. – 250s.
8. Maugham S. On the Chinese screen. Great Britain, 1922. – 230s.
9. Archaisms: <https://englopedia.com/archaisms-with-its-types-and-examples-in-detail/>
10. Dictionary. The definition of the word.– 21 Feb 2024.
11. Urban dictionary: <https://www.urbandictionary.com/define.php?term=coolie>
12. The development of the game:
13. Smyslova E.V., Ereemeeva G.R. Evaluative Component of the artistic Discourse and its Means of Actualization in the Short Stories by W.S. Maugham. // Scopus Academic Journal of Interdisciplinary Studies. Vol 8 No 4, December 2019. Doi: 10.36941/ajis-2019-0035. E-ISSN 2281-4612; ISSN 2281-3993. <https://www.richtmann.org/journal/index.php/ajis/article/view/10606/10230/>

Авторлар туралы мәлімет:

Лили Янг – Әл-Фараби атындағы Қазақ ұлттық университетінің докторанты, Алматы, Қазақстан.

Лили Янг – докторант Казахского национального университета имени Аль-Фараби, Алматы, Казахстан.

Lily Yang – Doctoral student, Al-Farabi Kazakh National University, Almaty, Kazakhstan.

Шарипова Гулнара Султанбековна – филология ғылымдарының кандидаты, Әл-Фараби атындағы Қазақ ұлттық университетінің аға оқытушысы, Алматы, Қазақстан

Шарипова Гулнара Султанбековна – кандидат филологических наук, старший преподаватель Казахского национального университета имени Аль-Фараби, Алматы, Казахстан.

Sharipova Gulnara Sulnatbekovna – Candidate of Philology, senior lecturer, Al-Farabi Kazakh National University.

Өмірбекова Жамиля Калдыбековна – филология ғылымдарының кандидаты Л.Н. Гумилев атындағы Еуразия ұлттық университетінің доценті, Астана, Қазақстан.

Өмірбекова Жамиля Калдыбековна – кандидат филологических наук, доцент Евразийского национального университета имени Л.Н. Гумилева, Астана, Казахстан.

Omirkbekova Zhamilya Kaldibekovna – Candidate of philology, Associate Professor, L.N. Gumilyov Eurasian National University, Astana, Kazakhstan.