

SOCIOCULTURAL ASPECTS OF ETHNOGRAPHIC WORDS IN LITERARY-ARTISTIC TRANSLATION (on the materials of translation of the works of the poet-classic Ajiniyaz)

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Таянч сўзлар: бадий таржима, луғат таркиби, сўз структураси, этнографик лексика, лисоний таҳлил, анъана ва урф-одатлар, тил ва маданият, лисоний маданиятшунослик, социолингвистик аспект, миллий хусусиятлар.

Ключевые слова: художественный перевод, словарный состав, структура слова, этнографизмы, лингвистический анализ, традиции и обычаи, язык и культура, лингвокультурология, социолингвистические аспекты, национальные особенности.

Key words: literary-artistic translation, vocabulary stock, structure of the word, ethnographic words, linguistic analysis, traditions and customs, language and culture, linguoculturology, sociolinguistic aspects, national peculiarities.

Today in the educational policy of our country in teaching foreign languages much attention is paid to the issues of literary-artistic translation. Among the wide range of means reflecting the mentality, history and culture of the people, having the socio-cultural value, translation is of a great importance. People of one culture get acquainted with the peculiarities of other cultures from literary works and other sources. One of such sources spread widely in modern world is translations from one language into another [10:14]. Literary translation contains information that reflects, preserves and transmits from generation to generation customs and culture, the history and art of the people, characterizes everyday life and customs, psychological characteristics and temperament - the mentality of the people, in whole. Literary-artistic translation is very important, it may be used as a means connecting people of different nationalities, countries and cultures.

In the Decree of the President of the Republic of Uzbekistan Sh.M.Mirziyoyev adopted on September 13 in 2017 it is stated that “much attention should be paid to the development and improvement of culture of reading books and love for books. It is emphasized the necessity of putting the best works of Uzbek and world literature in Internet with the purpose of delivering them to wide range of book readers” [1: 2].

Translation of the best works of Karakalpak literature into English is one of the important issues today, it gives opportunities to the people of English-speaking countries to get acquainted with our national literature and through them with the culture, traditions and customs of our country. In the literary works of Karakalpak writers and poets there is an ethnographical vocabulary that is considered to be one of the ancient layers of the vocabulary system. Prof. E.Berdimuratov states that the vocabulary system reflects the history, life, way and conditions of life, thoughts, psychology, spiritual world, intellectual development and the whole life of the Karakalpak people [7]. The vocabulary system of the Karakalpak language has been the object of many research works. Among them we can call the works «Ethnography of the Karakalpaks» by T.A.Jdanko [8], «Handicraft vocabulary of the Karakalpak language» by Sh.Allaniyazova [4], «Vocabulary of the epos “Kirk kiz”» by Sh.Abdinazimov [6], and also the works of K.Pakhratdinov, U.Dauletova, G.Aynazarova, J. Nurmakhova and others.

There is a special branch in Linguistics-Ethnolinguistics which studies the connection between a language and the people speaking in this language, linguistic and other factors linked with ethnos [13:529]. Ethnographisms are considered to be the object of study in Ethnolinguistics. Ethnographic words in the Karakalpak vocabulary stock reflect the culture, traditions and customs of the Karakalpak people, their relations with other peoples, that's why it is one of the actual issues to collect, investigate and classify them into certain system. The study of ethnographisms in the works of the famous Karakalpak poet –classic of the XIX-th century Ajiniyaz gives us information about the history of that period and the Karakalpak language and let us see the changes that have been in the vocabulary stock of the literary language.

Ajiniyaz is one of the outstanding talented poets who was skill in using expressive means and stylistic devices

and made great contribution into the development of the Karakalpak vocabulary system. There are many ethnographisms in the works by Ajiniyaz which show the culture, traditions, customs and national realia of the Karakalpak people.

There are many ethnographisms in the works by Ajiniyaz describing such remarkable characteristic feature of Karakalpak people as hospitality, receiving guests:

Хэр йигит калта жиберсе, толтырыллар шай салур,
Эгэрки кел сэлэр мэхман элин қаўсырып қарсы
алур,

Барыны мэхмандын аямас, дәстурханын кең
жайур... («Қыз Ораз» 5:24)

Djigits warmly receive guests,

Doing all their best.

Laying a table-cloth widely,

Welcoming guests kindly. («A girl Oraz», p.24)

Қаршы алу мийман келсе, шайы-сәўбет саз илән,

Қорғенниң ышқыны алур нешше әлўан наз

илән... («Қыз Ораз» 24-бет)

Every guest is welcome here,

They hold themselves together here.

All the tasty things,

They are ready to bring. («A girl Oraz», p.24)

Қонақ келсе арық сойма,

Семизини алып қойма,

Бул дүньяға көңил қойма,

Пәний дүнья өтер-кетер... («Қонақ келсе арық сойма» 43 б.)

When guests come

Try to entertain them

With everything you've done

Don't cut a thin cow them.

The world comes only once,

It never comes back twice. («If a guest comes, don't cut a thin...» p.43)

According to the Karakalpak customs, a guest is always welcome, in his honour and respect a kind of cattle (a sheep or a cow) is cut and its head is put on the table in front of a guest. The people's custom says, “A head is for a biy, a pelvis is for an old man and a fist tibia is for a sir”. The people tried to keep all these customs. A Karakalpak proverb says, “That who finds something cuts one, that who doesn't find anything, cuts two”. We can see it in the following lines from “A song-contest between Ajiniyaz and Kiz Menesh” by Ajiniyaz [5]:

Ақ Меңеш, түсленбеймен, қондырмасаң,

Қонарман, көрпе жаўып тоңдырмасаң,

Қуры көрпе жаўады екен деп қуғанбайман,

Қоналқама бир қозы сойдырмасаң... («Әжинияз бенен қыз Меңештиң айтысы» 192 б)

A beauty Menesh, I'll have lunch with you,

If you let me stay for night with you.

If you entertain me as a guest,

In honour and respect of me,

Let a sheep be cut for me. («A song-contest between Ajiniyaz and Kiz Menesh» p.192)

The collection and study of ethnographisms in the poetic works by Ajiniyaz connected with traditions and customs of our people have theoretical and practical significance not only for the research of our culture, but of some Turkic languages as well.

Ethnographisms connected with names of national clothes in the works by Ajiniyaz.

National traditions and peculiarities of the Karakalpak people have been kept well in their clothes. One of the important tasks of ethnographical words is to renew and transfer these national values to future generations. The fullest information about Karakalpak national clothes and items of clothes is given in the Karakalpak Dictionary of Arts by A.Allamuratov, O.Dospanov and G.Tleumuratov [3]. The people of every country are distinguished from other peoples by their national clothes. In the book "The ethnographic history of the Karakalpak people" K.Mambetov writes, "Some peoples developed their traditions and awoke the peoples' interest to them all over the world. The peculiarities of clothes are considered to be the national peculiarities. Many peoples keep these traditions". [11; 113-114]

In the poetic works by Ajiniyaz we come across many ethnographic words describing clothes of men and women. Let's study some of them.

Kalpak (a cap)- it is a head cap of different forms for men worn usually in summer [13;110]. In the poem "It's my country" Ajiniyaz writes:

Сорасаң елимди Хожбан бизлерден,

Қалпағы қазандай еллерим барды («Еллерим барды» 11-бет)

If you ask me Kojban about my country

It has a cap like a cauldron, my country. (p.11)

Kiymeshek – is women's head cap, one of the types of clothes of the end of the XIX-th and the beginning of the XX-th century. [12;347] In the book "Karakalpakstan" published in 2011 there are the following points of view about kiymeshek: « National clothes exhibited at the museums today are good samples of our national culture that is being forgotten. They are called kiymeshek – women's item of clothes embellished richly on the breast, they focus the people's attention. In the past young women wore red kiymeshek and old women wore white kiymeshek [9;92]. K.Mambetov writes: "Young women wore kiymeshek to weddings, it was made on a triangled pattern. This item of clothes is rich in bright embroidery. It is made of broadcloth and a kerchief is made of silk. The embroidery is various, there are a five-embroidered or nine-embroidered kiymesheks » [11;145]. For example:

Киymesheгин киймей үйине қойып.

Лолы яға етип кийсә керәкти... («Керәкти» 77-бет)

Not wearing a kiymeshek,

Leaving it at home. (It's necessary, p.77)

Another peculiar Karakalpak tradition was "wrapping a head". Every woman should have been skillful and teach young girls the way of wrapping a head. Usually a silk scarf was used for wrapping a head. The Karakalpak women wrapped their heads as a turban and threw the end of the turban on the shoulders. Ajiniyaz writes about it:

Сәхәр турып өзи зүлпин тараса,

Хайуанқашлап қыя салып ораса... («Қырмазы» 35-бет)

At dawn getting up early,

She wraps her head carefully. (Kirmizi, p.35)

Turme- is a silk embroidered cloth of 30 sm. in width and more than 10 metres in length. Turme was a silk scarf used for wrapping a head of women and girls. As it is stated in a folklore song:

Кир дегенде қызлар турмаң уялып,

Турменнің сыртынан айдыллы шалып.

Embellished in turme, don't be shy,

Enter the girls without asking why.

In the poems by Ajiniyaz we come across these ethnographic words:

Үстине кийгени атлас қамқады,

Башда турме, әлде пәрен румалы. (104)

Dressed in silk and brocade,

A silk kerchief in hand, a turme on the head. (p.104)

Түрмесинің шашақлары қырмызы. (36)

Her turme is fringed with red

Харип атлас кийген кимнің ялығызы. (206)

Who is she dressed in silk turme?

Bashbent- (beshbent) is a jacket with sleeves and a reversed side that is put on after a dress by women and girls. [3;252]. Bashbent is made of a velvet or other types of cloth. It has a lot of embroidery from top to toe and around pockets. Girls made such embroidery with the help of their sister-in-laws. For example:

Үстиңә кийгениң бәшбент-падшайы,

Тауыс бир көйлекиң гүлгүн дарайы,

Белбәуиң түрмәдән, зерли қалайы,

Хабарың бер, пәрийзадым йол болсун... (Йол болсун 100 б.)

You wear a jacket-bashbent,

Embroidered with flowers,

The belt is silk.

Call me my beauty, you,

A good journey to you. (A good journey, p.100)

We can call Ajiniyaz a talented poet-ethnographer of the XIX-th century, because he paid much attention on the description of ethnographic peculiarities of the Karakalpak people. The following examples from the work "A song-contest between Ajiniyaz and Kiz Menesh" prove this statement:

Қыз Меңеш:

Көшкенде қызларыңыз не минеди,

Айтта-тойда қызларыңыз не кийеди?

Kiz Menesh:

What do your girls ride on,

Moving anywhere?

What do your girls put on,

Going to weddings anywhere?

Әжинияз:

Көшкенде көлеңкели бар күймеси,

Көйлеги дарайыдан, он түймеси,

Шылдыры, өңір моншақ бар жәнеси,

Билезик, жүзик, сырға, көп немеси,

Бели қылдай, өңиринде хәр түймеси,

Кийинип хайтлап шықса оны-беси,

Хеш айланбай кетпейди көрген киси,

Көринен ишкен асы тамағынан,

Сен түгил хұрлер менен барды бәси,

Арқадан бирли-жарым қазақ барса,

Бир көргеннің қалады аұып еси («Әжинияз бенен қыз...» 188-бет)

Ajiniyaz:

When moving they put on dress

Made of silk with fringes.

They embellish themselves with beads,

A bracelet, a ring and earrings.

Their waist is as thin as a reed,

They are dressed smart,

When in groups to the parties they start.

When seeing everybody turns to them,

If Kazakhs see them,

They'll also fall in love with them. (p.188)

When Kiz Menesh asks Ajiniyaz about Karakalpak djigits (fellows), he gives her the answer, describing them.

Қыз Меңеш:

Қосылса еки жақсы балдай болар,

Биреуі тән, биреуі жандай болар,

Хожеке, сеннен мен бир сөз сурайын,

Жигити сизің елдің қандай болар?

Kiz Menesh:

If two young marry

In a couple, they will be like honey.

Khojeke, tell me please without hurry,

What are the djigits of your country?

Әжинияз:

Жигити бизиң елдиң болар ғошшақ,
Белинде тиллә кәмар, алтын пышақ,
Жигити бизиң елдиң мине сондай,
Пашиайы сымлы балағы жипек шашақ,
Мингени арғымақ ат, мойны куўдай,
Үстинде ақ баслы ер, басы шошақ,
Басында алтын жүўен, қос сийнемент,
Көйлекешесиниң шашағы кушақ-кушақ,
Өткерген куйрығына алтын ғубба,
Жалы менен кекилинде маржан моншақ.. («Әжинияз бенен қыз..» 189 б.)

Ajiniyaz:

The djigits of our country

Are brave and bold.

On the waist they wear a sable of gold.

The trousers are silk-fringed.

They ride on fast horses

With nice white saddle high,

The fast horses with white neck nigh.

With double straps, a bridle made of gold

Under the tail there's a box of gold.

On the mane and comb beads of pearl,

Like the beads of a girl. (p.189)

Thus, we can make a conclusion that the national clothes of the Karakalpak people have some peculiar features that differ them very much from the clothes of other peoples.

Ethnographisms connected with embellishments (jewelry) of the Karakalpak women and girls

The embellishments (jewelry) of the Karakalpak women and girls is presented in a wide variety. Here are some of them.

Arebek- a ring worn on a nose. It is made of silver in a round form with small blue and green, gold precious stones on the edges. Arebek is usually worn on the right side of the nose.

Писте бурынында тилла әребек

Еки қара козиң еки бәладек... («Бозатаўлы нәзәлим», 98 б.)

On your nose an arebek made of gold,

Your black eyes sparkle like gold. (A beauty from Bozatau, p.98)

Another kind of embellishment of women and girls is **khaikel**. Some other peoples of Central Asia also have khaikel but the Karakalpak khaikel differs much from theirs. This embellishment is a kind of amulet (charm). Being very beautiful, it contains the lines from Koran.

The Karakalpak khaikel consists of several parts. The top part of it is made of silver tint-plate. On the face there is rich embroidery made of gold and other precious stones. The middle part of it is situated horizontally, two ends are embroidered. A lid of one side is movable and usually the lines from Koran, a talisman and coins are kept there. The form of a khaikel is large and it is embellished with diamond, gold and silver. Small glittered chain and embellishments like bells make girls look great and noble. For example:

Сырға салып тилла хәйкел таққанда,

Аны салған кулақлары қырмызы. (35)

With a khaikel made of gold,

On red ears with earrings hold. (p.35)

Ақ сийненә тилла хәйкел тизилур. (100)

With a khaikel on the white breast.

Ре-раўаж етти мени көксиндеги хәйкеллерий. (108)

The khaikel on your bosom such,

Excited me so much. (p.108)

Өңирине хәйкел моншақлар таққан. (105)

You put on a khaikel embellished with beads

On the breast part of your clothes, my "kids". (p.105)

Ай-әлифтек наз етип, хәйкелин таққан, бери кел 110

Come here, please, a beauty with a khaikel. (p.110)

Тилла хәйкел гәрдәниңе тақарсан. (113)

You'll wear a golden khaikel on the breast. (p.113)

Ajiniyaz gives much important information about the embellishments and jewelry of the Karakalpak women and girls of his time. For example:

Қулағына тақып алтын сырғаны,

Зәрбарағ алтын куйылмыш таққан аның сырғасы

Алтын хәйкел, гүмис шытақ, өңир моншақ таққаны

(24)

Having earrings made of gold,

A khaikel embellished with gold,

With quadrangular plates of silver,

The breast beads, she wears silver. (p.24)

A bracelet – is a thing that is put on a wrist, it is made of a precious metal and is decorated with embroidery. In the following lines from the poems by Ajiniyaz a bracelet is mentioned:

Салып тилла биләзикти,

Шығарса алтын жүзикти,

Алтын кос билезик барды дәстинде,

Күнде той мереке болур үстинде. (30)

Having a golden bracelet on a wrist,

Going to the feast.

And a golden ring on a finger,

Going to the weddings they are eager. (p.30)

In the following lines we can see the name of another embellishment- **shashbag**, in a literary language it is called **shashbau**.

Shashbau is a flat woolen string like a ribbon at the end of the plaits where a key or silver coins were bound.

Алтылап өрген шашинағы,

Жүрсе өкшесине түсер... (Түсер 97-бет)

A gold plaited string-ribbon,

When walking it's from top to toe,

It's very nice, Oh! (p.97)

Saukele is a head cap of women and girls, covered with red cloth, it is embellished with metallic brooches and precious stones (mainly pearls). [14; 193]

"In ancient times women and girls wore saukele embellished with silver and other precious stones to the parties and weddings" [4]

Сол қыздың сәукеле либасын кийип,

Бәдхасыл ғырнақтың келишин көриң («Көриң», 169 б.)

Look at that nice girl,

With a saukele of pearl. (Look at, p.169)

Thus, in conclusion we state that there are many ethnographisms in the poetic works by Ajiniyaz and their investigation is of a great theoretical and practical importance. Ethnographic words reflect the history of the country, culture, folklore, traditions, customs of the people and their relations with the peoples of other countries. Ajiniyaz poetry has a cognitive meaning, it remains popular today and focuses the attention of many readers and scholars.

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РЕЗЮМЕ

Мақолада XIX аср қарақалпақ мумтоз адабиёти атоқли вакили Ажиниёз асарлари таржималарида халқ маданиятини акс этирувчи этнографизмларни ўрганишга бағишланган. Этнографлар қарақалпақ тили лексик таркибида алоҳида қатламни ташкил этади, уларни ўрганиш, айниқса, уларни инглиз тилига таржима этиш долзарб масалалардан биридир. Тадқиқот объекти сифатида инсонлар кийим-кечаклари, хотин-қизлар безаклари номлари билан боғлиқ қарақалпақ халқи анъаналари ва урф-одатларни билдирувчи этнографизмлар танланди.

РЕЗЮМЕ

Статья посвящается изучению этнографизмов как средства отражения культуры народа на материале перевода произведений известного каракалпакского поэта-классика XIX века Ажинияза. Этнографизмы представляют особый пласт в словарном составе каракалпакского языка и их изучение, в особенности в переводе на английский язык, является одним из актуальных вопросов. В качестве объекта исследования выбраны этнографизмы отражающие некоторые традиции и обычаи каракалпакского народа, связанные с названиями одежды людей и украшениями женщин и девушек.

SUMMARY

The article deals with the study of ethnographic words as a means reflecting the culture of the people on the material of translation of the literary works of the famous Karakalpak poet-classic of the XIX-th century Ajiniyaz. Ethnographisms is a special layer in the vocabulary stock of the Karakalpak language and their investigation, especially in translation into English, is one of the actual issues. As an object for investigation we've chosen ethnographisms connected with traditions and customs of the Karakalpak people, connected with clothes, embellishments (jewelry) of the Karakalpak women and girls.

ДУХОВНЫЙ МИР АЛАША И ТВОРЧЕСКОЕ НАСЛЕДИЕ ЖУСИПБЕКА АЙМАУЫТ УЛЫ

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Таянч сұзлар: адабий алоқа, мавзу, жанр, бадий, эстетика, деталь, матн, маънавий олам, поэтика, тил, услуб.

Ключевые слова: литературная связь, тема, жанр, художество, эстетика, деталь, текст, духовный мир, поэтика, язык, стиль.

Key words: literary communication, subject, genre, art, aesthetics, detail, text, spiritual, world, poetics, language, style.

Почитаемый член партии «Алаш», деятель-писатель, поэт-переводчик, учёный-педагог Жусипбек Аймауытулы наряду с общественной деятельностью обогатил казахскую духовность богатым наследием литературной и эстетической ценности, художественным миром различных жанров и различными темами, основанными на национальных идеалах и интересах народа.

Поистине, в настоящее время имя и заслуги, художественная деятельность Жусипбека Аймауытулы, одного из самых выдающихся личностей, занимающего незаемимое место в партии «Алаш» широко известны в мире казахского общества и литературы.

В частности, Жусипбек Аймауытулы внес огромный вклад в духовность нации, в том числе в развитие традиционных жанров искусства слова. Свободно работал в системе СМИ и занимал ответственные должности (например, газеты «Қазақ тілі», «Ақ жол» и журнал «Абай»). Кроме того, трудился в Казахском комитете, партии «Алаш», Семипалатинском губернском исполкоме (отделы земель, юстиции, народного просвещения), комиссариате народного просвещения. Педагогическая деятельность была связана с городами Семипалатинск, Каркаралинск, Оренбург, Ташкент, Чимкент (1917-1920). Одной из самых ярких страниц творческой деятельности стали работы малых и средних жанрах в казахской литературы (например, «Әнші», «Елес», «Күнікейдің жазығы», «Қартқожа», «Ақбілек», «Сылаң қыз», «Мансапқорлар», «Шернияз», «Абайдың өнері һәм қызметі», «Мағжанның ақындығы туралы», «Ұлтты сүю», «Әдет заңы», «Ән-күй жайында», и.т.д.). Работы в направлении педагогики и психологии с познавательной точки зрения и воспитательного характера на сегодняшний день не утратило своего значения. Если вспомнить искусные грани, то глубоко познались бы актерские, режиссерские навыки, музыкальные наследие и композиторские черты. Кроме этого, «...у него были качества завязывающие узлы из дерева, изготовлять седло и домбру, сапожничать» [1:185-186].

Если честно, есть разные мнения и взгляды о био-

графии писателя. Выдающийся писатель С.Муканов в своей книге «Казахская литература XX века» предоставляет сведения с важными аспектами жизни и творческой карьеры Ж.Аймауытулы и о других казахских интеллектуалов – А.Байтурсынова, М. Жумабаева, М. Дулатова, С. Донентаева, Б. Кулеева, О. Карашева и.т.д. Приводятся аргументы и сведения об отце, сыне и потомках Ж. Аймауытова. В начале пишет: «Жусипбек Аймауытов родился в 1893 году в бывшем Керекуском уезде Семипалатинской области, в волости Кызылтау» (1932). Большое место в журнале «Абай» занимает оценка анализ произведений большого-малого жанра и драматических произведений. В ответе на вопросы С. Садвакасова сам писатель говорит, что «...родился в конце года быка (1890). В Чимкентском педтехникуме заполнил анкету датой «1888». А в одном из материалов «...следственное дело» (1929, 16 мая) говорится: «...40 лет, семейный, трое детей» (Архив комитета национальной безопасности РК – 01149 – дело, 2 том). В следующей части обвинительного заключения следует принять во внимание «... 40 лет, казах, учитель и литературовед, отсутствуют в партии» (Архив комитета национальной безопасности РК 011494 – дело, 6 том). Поэт А.Тажибаев гордо и с ностальгией пишет: «Жусипбек - писатель, родом из Баянауыла, родился в 1896 году, учился вместе с Мухтаром Ауэзовым. Как Мухтар он был талантлив и образован, также являлся близким другом» [2:336].

Понятно, что писатель имеет характерный смысл и реальность в процессе обогащения, пополнения, повторения периодического дыхания. Очевидно, что эти факты имеют характерный смысл в процессе дополнения к биографии писателя.

По заключению комиссии ККП ЦК (28 декабря 1988 года) было указано 1889 год, в то же время, Министерства наук Республики Казахстан – Академия наук Республики Казахстан Институтом литературы и искусства им. М.Ауэзова был разработан один том избранных «Произведений» (1989). В издательстве «Білім» и «Ана тілі» были опубликованы исследовательские работы ученого-критика С.Кирабаева