

TEXTUAL STUDY OF ABAY'S FIRST PUBLICATIONS

^aSAYLAUKHAN KOZHAGULOV, ^bMAMILYA JAKYPBEKOVA, ^cGULNARA SYRLYBAYEVA, ^dMADINA TUMABAYEVA, ^eGULNAZ TULEKOVA, ^fNAILYA SERALIYEVA, ^gGULZHAN TULEKOVA

^{a,b,c,d,f}*I. Zhansugurov Zhetysu State University, 040009, 187a I. Zhansugurov Str., Taldykorgan, Kazakhstan*

^e*Academy of Civil Aviation, 050039, 44 Zakarpattia Str., Almaty, Kazakhstan*

^g*University of Turan, 050013, 16-18 Satpayev Str., Almaty, Kazakhstan*

email: ^asailau.24@mail.ru, ^bMamilya_72@mail.ru, ^cgulnara_s.t81@mail.ru, ^dmadina_tumabaeva@mail.ru, ^egulnaz.tulekova@mail.ru, ^fnailya_seralieva@mail.ru, ^gGulzhan-saken@mail.ru

Abstract: The article discusses the theoretical basis of textual criticism and provides a scientific substantiation of the study of the text history; expounds basic principles of modern textual criticism as well as initial textual experiments in Kazakh literature, promoting the systematization and publication of Abay's books. We analyzed the first collection of Abay's works and his poems' textual researches.

Keywords: Textual criticism, Transformation of text, Divergence of reading, Manuscript fund, Abay studies, Reformer of culture, Canon, Edition.

1 Introduction

It is known that textual studies' issues are directly related to a text. The problem of text origin, making adjustments, various text transformations, different options and forms of its functioning are the whole range of issues connected with the text and textual study, the main task of which is to identify the source (original) text or restoring it as close as possible to the original one.

Textual criticism also studies various methods of text analysis in order to establish their authenticity, notes about additions, changes, and corrections. B.V Tomashevsky (1) emphasized that textual criticism is defined as "a system of philological methods" for the publication of textual monuments and is known as "Applied Philology". Textual studies take a well-defined and independent position in the system of philological knowledge. It is closely related to the theory and history of literature and it is the basis for studies of literary and historical sources.

The text is the main subject matter of textual criticism and has an incredibly rich heuristic potential. Textual criticism studies the place and role of sources in the creative history of works: their manuscript, lifetime editions, publications, reviews of contemporaries and critics, as well as examines the historical and literary sources; provides a scientific substantiation of studying the history of the text in its movement, storage, and usage. These are all a concretely historical, objective and factual basis of folklore, modern literature and applied linguistics. Varieties of philological aspects basically rely on the analysis of manuscripts and prepared textual materials. Any literary work is not just a monument of an era but also a national cultural heritage and a cultural heritage of mankind, which should be preserved in its original form. According to textual researches of Kazakh literature monuments, publishers aspire for external features of text lists to find their historical (in the broad sense) explanation. A real story of texts is understood as a story of a people who created the text but not as an imminent movement of lists in their divergence. This approach primarily draws the attention of textual critics. One of the basic principles of modern textual criticism is that textual fact cannot be used without explanation. There is no textual evidence out of their interpretation. In addition, there is another binding principle: all the facts are unique; each has its own explanation. Finally, the last principle is the principle of a comprehensive study of textual evidence. There is the matter of not only individual facts but also their combination and system. Discrepancies list is a specific system based on and explained by textual critics as a whole, primarily due to the conscious activity of scribes. The history of text works

is studied comprehensively. It is being studied as part of codes and collections, due to the literary tradition. The changes to the text are not done in isolation; therefore, everything in a text history finds its explanation in literature, manuscript author and in general phenomena of literary history and history of society.

In fact, such text studies in Kazakh literature became an independent science neither in the beginning nor in the middle of the XX century. Tasks of the text study were limited to purely practical requirements. Actually, textual criticism took the role of auxiliary discipline necessary for the publication of literary works.

Abay Kunanbayev is a great poet, a writer, a public figure, the founder of modern Kazakh literature, a culture reformer, a supporter of the rapprochement with Russian and European culture on the basis of enlightened liberal Islam. (2) The rich heritage of Abay is a remarkable phenomenon in the history of native culture, the study of which gave rise to a branch of literary science known in Kazakhstan as Abay studies. (3) Today we have a variety of works in this field, which allows us to draw some conclusions in Abay studies and to identify issues that require the attention of researchers.

2 Materials and Methods

The first textual experiments in Kazakh literature can be considered as "correction", i.e. the systematization and the publication of Abay's books. The articles on this topic were edited. His works were distributed in a manuscript form and published in the press. This was the basis for the study of the poet. Some poems of Abay were printed in "Dalaulayatyyn gazeti" ("Kyrgyz steppe newspaper") sometimes signed by his friend Kokbay like the poem "The general view of Ibrahim Kunanbayev's village of Chingiz volost in Semipalatinsk uyezd at the moment of his arriving at the site called Kopbeit near Bakanas River" which was later named "Summer". Another poem of Abay without signature was printed in the same newspaper on March 24, 1889.

The creative works of the poet were not published as a separate book during his lifetime. The first collection of poems was released under the pseudonym "Abay". It is known that before the release of the collection a series of the poet's works was published under this pseudonym. This was indicated by Zeynil Gabiden Amr ibn al Zhauhari al Omsk, one of the first researchers of Abay. His book "Nasikhat Kazakya" was published in 1909 in the city of Ufa. In this book, the author appreciates the work of the poet. According to Gabiden (4), the verses of Abay shine like jewels in the Kazakh poetry. This emotional poetic comparison is directly related to the wonderful Abay's metaphor "poetry must be externally bordered with silver, and internally contain a gold core".

Abay's works were first published as a collection in 1909 in St. Petersburg. This collection was prepared for printing by his son Turagul Abayuly (1875-1934) and his cousin Kakitay Yskakov (1868-1915). The book was called "Poems of the Kazakh poet Ibrahim Kunanbayev" (140 verses and the poems "Iskander" and "Masgut"). Next editions were based on recordings of Abay's poems made by Murseit Bikeuly as the poet's manuscripts themselves did not survive and his poems were distributed among the people orally. The collection includes a brief biography of the poet. For connoisseurs and researchers, this collection of poetry has remained a valuable tool in promoting the works of Abay for a long time.

Kakitay Iskakovich Kunanbayev (1868-1916), the nephew of Abay, did the foremost contributions in systematization; studying and publishing of Abay's works. He wrote a detailed article "Abay (Ibrahim) Kunanbayev", printed in "Notes of the Russian Geographical Society" that published the poet's works for the first time at St. Petersburg in 1909. The collection of

poems was published in the Kazakh language in Arabic script in 1000 copies.

The first collection of Abay's poems and his biography were published in St. Petersburg thanks to the efforts of Ilya Murza Baragansky (Boragansky), who received secondary education in Istanbul and was teaching Turkish language and calligraphy at the Faculty of Oriental Languages of St. Petersburg University at that time, i.e. from 1898 to 1908. Although the collection is not without flaws, it had great importance being the first edition of Abay's works and containing the first information from his biography. It seems that this collection could provoke any feedback responses. A search in this direction can enrich Abay studies with new materials.

In those same years, the works of Abay were published in the collection "Nasikhat Kazakiya" and in the newspaper "Kazakhstan" (1911-1913), which was issued in Orda and in the Urals (Teke). In the article "Edebiattany" ("Dawn of literature"), which raised the questions of the necessity of a permanent systematization and publication of literary works and studies on literature, excerpts from Abay's poems were printed ("Esempazbolmaernege").

In 1914, the book "Oriental Collection" was published in Moscow with materials about Abay's life and work as well as translations of his poems into Russian. In 1916, the book of Samat Abishuly "Abay's Terme" was published in Orenburg. Literary and critical publications appeared at the beginning of the XX century. Sidelnikov (5) described Abay as a representative of a new trend in Kazakh literature: "Finally, as a representative of the new trend in Kyrgyz (Kazakh) poetry, mention should be made of Konombay (Abay) (in Semipalatinsk uyezd), the author of many verses, elegant in form and poetic in content (especially descriptions of nature). This author also made good translations of Eugene Onegin and many poems by Lermontov (which turned out to be the most understandable for the Kyrgyzes), thus, for example, the "Letter of Tatyana" can be heard by Semipalatinsk "olengchi" (singers) that they sing, of course, in their own way."

A. Baytursynov (6) in his article "Kazaktin basakiny" ("The main poet of Kazakh people") in the newspaper "Kazakh" praised Abay: "In each period, among all well-known Kazakh poets there was no one better than Abay". Following A. Bokeikhanov, A. Baytursynov and M. Dulatovsuch such writers as N. Ramazanov, G. Sagdi, I. Mustambayuly, N.N. Belosludov and others wrote about the creative way of Abay.

The love of Kazakhs to literal expression played an exceptional role in preserving Abay's heritage. Youth memorized and popularized many poems of Abay and those people, who understood the importance of preserving the works of such a great poet for posterity, wrote them down, classified them and distributed their copies. Murseit Bikeuly (1860-1917), an admirer of Abay's talent, did a great deal for preserving Abay's works. He collected and recorded three hand-written collections of Abay's works, which became the basis of the subsequent editions of the poet's works.

Very often, the study of a text is changed by its "correction". The study was conducted in extremely inadequate forms necessary for a "cleansing" from the "mistakes" of later changes. (7)

The Kazakh literary principles of a serious textual study evolved gradually. One of the first theoretical aspects of textual criticism was written by I. Zhansugurov in his article "The Book of Abay" published at Tashkent in 1923. It is valuable because it contains reflections of I. Zhansugurov about the corrections made by editors. I. Zhansugurov (7) wrote that "Abay was writing not according to traditional canons, he is a poet of modern times, so the verses of Abay were corrected; entire lines were corrected because of the novelty and obscurity of individual poems". I. Zhansugurov pointed out 21 undue corrections made by editors.

If a textual critic manages to restore an original reading of a fragment, the rest, i.e. a story of a fragment, and sometimes a

text as a whole is no longer the points of his interest. From this point of view, textual criticism has long been considered not as an independent science but understood as a system of techniques to restore an original text, followed by its publication.

I. Zhansugurov (7) wrote, "Abay paid a great attention to the sound of his verses and poems. In his poetry, it is difficult to change anything. He does not use the words of everyday communication; he is not chasing beauty for external harmonies. This should be remembered when working with the texts of Abay." Abay enriched Kazakh poetry with new forms; in particular sestina and ottava rima, (his poems written about the seasons are rightfully considered masterpieces of the poet's lyric poetry). (8) It should be remembered that Abay's creativity was formed and firmed up during the period of the so-called "literature of modern times." At the same time, Abay mastered the universal artistic heritage, starting with the works of Firdausi and Nizami and ending with those of M. Lermontov and A. Pushkin. Therefore, adaptations, translations ("Iskander", "Masgut", "Azim"), creative stylization ("Edifications"), the transformation of certain literary images (Iskander, Aristotle, Masgut) occupy a significant place in his work. Although in general terms M. Auezov, A. Zhirensin, K. Satpayeva, M. Myrzakhmetov, and other scientist said about the above. (9) Abay not only embodied the humanistic and Enlightenment ideas of other literature in his work but also introduced the classical metric of versification system called aruz into Kazakh written poetry. He used it throughout his poetic activities. Kazakh literary scholars are unanimous that it was thanks to Abay that aruz took root in Kazakh poetry. Abay not only used daruzin his work but also acted as an innovator, being the creator of new forms unknown earlier in Kazakh poetry created by him on the basis of acquaintance with the world literature. (10) Abay composed many songs, most of which were not written and lost forever. Today some of Abay's songs are perceived as folk creations. Abay's children also loved songs and sought to learn to play musical instruments. His sons Akylbay, Abish, and Magash, as well as Shakarim, the son of his elder brother Kudayberdy, friends and pupils of Kokbay Zhanatayuly such as Arip Tanirbergenov and Aset Naymambetov and others, were representatives of the poetry school developed under Abay. (11) Shubar (Abay's brother) was the most educated master of improvisation and good speaker among all the sons of Kunanbay. He knew by heart all the verses and songs of Abay. If necessary, he recited from memory all Abay's creations. (12)

The first textual research of Abay's poems was conducted for the simple reason that the discrepancy was dramatically evident between a general feeling of individual poems and the sound of Abay's poetry. Various lists of Abay's poems, which are available in public, such as a collection of the poet's works published by K. Iskakov at St. Petersburg in 1909 and a reprinted collection of Murseit, were a prerequisite for the study of Abay's textual heritage. The collection of the poet's works is often accompanied by textual errors. M. Auezov wrote in 1940: "It is necessary to collect all the verses attributed to Abay. It is one thing to collect them and quite another to publish them. In this case, a desire is not enough and you need to study. In pursuit of collect a big number of Abay's poems they can lose quality." (13)

The idea expressed by M. Auezov is important; it must be taken into account when reading the textual verses of Abay. The caution of M. Auezov is true until now. The main reason is the lack of Abay's manuscripts.

In order to determine the canonical texts of the poet's works, scientists and admirers of his poetry had done a great and laborious work. M. Auezov himself "tried not to use alien elements in texts", "he marked incomprehensible words with a special sign, gave his own understanding of them and was against any wording in Abay's verses" while collecting and analyzing the poems of Abay. This fact was mentioned by Myrzakhmetov (14).

The first collectors of Abay's poems were Kakitay and Turagul who were passing lists for publication Murseit and made their

corrections to the poems. Kakitay was a corrector of Abay's poems published in 1909. The typed texts were sent by mail to Kakitay in Shyngystau and then were returned back after corrections were made. M. Auezov called Kakitay "the first person who has made a significant contribution to the publication of verses of Abay", and at the same time pointed out that "from the scientific point of view his editing and split of Abay's poems is imperfect." M. Auezov (15) laments that "The book of Abay is a truly historic event, but the goals are not met in full." "The re-edition of Murseit's version could be a reliable basis for us," M. Auezov said (15).

Nevertheless, noting the importance of the manuscripts written by Murseit in 1905, 1907 and 1910, M. Auezov points to the fact that Abay's poetry from the editions made by Murseit also has stylistic errors.

The researcher of Abay's works M. Myrzakhmetov (14) makes the point that "In Murseit's handwritten versions from the collection published by him there is not "Abay's sound". The reason is that collectors and distributors of Abay's poems failed to understand and maintain the novelty that Abay had brought to the traditional Kazakh poetry. Creations of Abay sounded in its entirety only in 1933, when M. Auezov prepared and published the first complete collection of the poet's works but even in that edition, the researcher noted some mistakes in stanza, rhythm, and hyphenation. Another distributor of Abay's heritage, G. Sagdi (16), also pointed this out.

"The importance of a two-volume collection of Abay's poems prepared and published under the edition of M. Auezov in Moscow, in 1957, cannot be overestimated in terms of the scientific study of Abay's heritage. When preparing for the publication of Abay's poems and prose all known recordings were comprehensively considered and only after such a thorough study many corrections were made," said the academician Z. Akhmetov (17), who led the work on the study of preparing textual publication.

The article of K. Mukhamedkhanov "Textual works of Abay" published in 1959 takes a special place among the articles and papers written over the years by researchers of Abay's works. The articles and research of B. Kenzhebayev, and T. Abdrakhmanova's research "On textual works of Abay" published in the newspaper "Sotsialistik Kazakhstan" on July 23, 1953, the article of R. Syzydkova "About heritage of Abay" published in the newspaper "Kazakh adabiet" on August 13, 1965, are important for the study and publication of the Abay's heritage.

It can be noted that modern Kazakh Abay studies are based on the fundamental works of the writer and philologist scholar Kayum Mukhamedkhanov. It was he who began the first archival research to create a scientific biography of the poet, was looking for documents directly related to Abay, his ancestors, descendants, disciples, and followers. Later, these searches will lead to the writing of the work "The Poets of the Abay's environment." Back in the late 1930s, he began a scrupulous work on the textuality of Abay's poetic heritage. The memoir materials collected and written by Mukhamedkhanov in the homeland of Abay. The merit of the scientist is that he was the first who formed and substantiated the very existence of the literary school of the followers of Abay. The scientist conducted painstaking and tremendous textological work so that the poetic and philosophical heritage of Abay and his followers was read and understood reliably. (18) Aygul Ismakova (19) writes that Kayum-aga, who studied textology all his life, was able to give exact scientific comments to the works of Abay. Moreover, thanks to the scientific arguments of Kayum Mukhamedkhanov, those poems that for a long time were regarded as translations from Russian poetry were returned to Abay. Kayum-aga fought for every word of Abay, not being afraid to enter into a dispute with eminent academicians. People listened to him with gratitude, took his scientific position, recognizing that Mukhamedkhanov's comments are unique scientific facts. (19)

In 1940, Mukhtar Auezov appealed to the scholars of Abay's heritage through the Semipalatinsk regional newspaper "Ekpindi." He pointed out the need for further collection and writing Abay Kunanbayev's works from the mouth of the people and at the same time stressed the need for careful selection of new poems in order to establish the identity of their author. (20) Together with the oral popularization of Abay's works, some of his talent's admirers were eager to publish his poems in newspapers and magazines. However, they were published not in the author's lists, but from the manuscripts of admirers and performers, through their oral perception, the oral distribution of the poet's works that was a unique phenomenon in world literature, which characterized the Kazakh poetry of the early 19th century. In a number of cases, oral versions of texts and especially the texts printed in newspapers and magazines published in Ufa and Kazan were used to clarify the original. In the textological sense, they are doubtful, since they were published on the basis of records of their oral variants. Nevertheless, such a researcher as M. Auezov used them as one of the sources for clarifying the text and restoring many already forgotten lines. The comparison of several works from the collection published in Ufa in 1919 made it possible to clarify the text of the poem "We have grown old, sorrow in our thoughts". For reasons unknown so far, these poems have not been included in his complete collection of works for a long time, only recently they appeared in the publications of Zeynel Gabiden, in a refined form. (21)

Along with this, Abay's poems were printed in one more original way: new versions of his poems and songs were created by individual singers and poets, which were then recorded. For example, a manuscript of a book called «Khikayat» found in 1947 in Akmolinsk evidences this. (22)

In the preparation and publication of Abay's works in 1977 a major role was played by painstaking textual work performed by a group of scientists under the direction of Dyusenbayeva and including Z. Akhmetov, M. Myrzakhmetov, M. Zharmukhamedov, M. Magauin, and K. Syzydkova. They took into account all the comments made in connection with the previous editions of the poet's works and expressed a responsible attitude to the compilation and publication of the collection. Z. Akhmetov (23), K. Mukhamedkhanov (24), M. Myrzakhmetov (14), K. Omiraliyev (25), G. Belger (26) indicate textual errors and shortcomings between 1980 and 1990s. The academician S. Kirabayev (27) wrote about priorities of the textual study of Abay's poetry in his book "Abay and the Present" published on the eve of the 150th anniversary of the poet. However, this work has no end. The books of the poet were reprinted mainly for anniversaries, and this was done in a hurry. There was not enough time for the comparison of manuscripts and book editions, so errors in the editions of Abay persist.

3 Results and Discussion

The desire to embellish Abay's works and attribute a deeper meaning to his works can also lead to misunderstandings. The purity of thoughts and caution are required for scientists and all admirers of his poetry.

Abay combines a truly artistic vision of the surrounding world with what is called understanding life in all its complexity and contradictions. At the same time, Abay avoids external comparisons, allegories, conventions, that the lyric poetry of the eastern poets of the pre-Abay period is usually abounded with. A high professional culture permeates the form of Abay's poetry, which constitutes his classical heritage. Kazakh verse is syllabic, built on the principle of uniformity of syllables in the lines. Abay also went on to boldly break the old canons, introducing mixed, complex lines and stanzas, in other words, introduced a syllabotonic verse, capacious, elastic and melodic at the same. It is interesting that Abay as a composer also turned to syllabotonic verses created by himself and used them as a text for musical works. (28)

According to Auezov (29), Nurushev claimed that Abay became a poet at the age of 37, and before that, he had not been engaged in poetry and that his poetic biography should, therefore, begin in 1882 when he wrote a poem "A horseman with an eagle riding in early snows." Nurushev suggested not to take into account Abay's poetry, written before that year because these works allegedly did not belong to Abay. Auezov, criticizing the false defender of "purity" of Abay's poetry, wrote about the misunderstanding of specific features of creative activity by this scientist. Any poet, no matter how great he is, certainly becomes a poet not in one day. Until 1882, of course, Abay was in creative search.

The formation of Abay as a truly national poet was closely related to his realistic descriptive mastery. Abay's greatness is not connected even with the chanting of the people's life. The poet who had his origin in the ruling elite nevertheless was together with the people, and whatever topic he raised, he did not deviate from the aspirations and needs of the people, from its historical destiny and future. Thus, Abay was a folk poet in the true sense of the word. (30)

Abay knew all the secrets of poetic mastery. Therefore, his poems are perfect from either side. There is only one drawback: the liberty in constructing certain strophes, which makes reading difficult and especially difficult to set to music. Violation of the alternation of verse lines affects the elegance of the whole work. It is like changing from a smooth trot to a gallop. However, this drawback is correctable. It is enough to group and rearrange three-line and four-line strophes. Some speak of "heavy" words, but this opinion has arisen not because of weakness or inability to use the word, but because they were new in sound, form of presentation, significantly differing from traditional forms, and as soon as the reader becomes accustomed to Abay's innovation, all falls into place. (6)

4 Conclusion

Abay opened the world to Kazakhstan. We must know and take care of his work. His works have always struck a chord in the soul of every person who opens a book of Abay in different parts of the world. Citizens of Kazakhstan should know the wisdom of the poet for holding a decent cultural dialogue on an equal footing with the rest of the world. It is necessary for any citizen of Kazakhstan to preserve the words of the poet and be proud of them. Abay is the spiritual and moral support in the life and deeds of contemporaries. Discovery of Abay's works happens every day and year after year. His works are great, inexhaustible, wise and timeless. We are always at the beginning and attached to eternity by studying and popularizing the work of Abay.

Unfortunately, these conceptual positions, which have become indisputable, still has not internalized properly.

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