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<https://doi.org/10.47526/2023-2/2664-0686.13>**B.B. TAGUDRETOVA¹**  , **EKREM AYAN²** ¹*PhD Doctoral Student of L.N. Gumilyov Eurasian National University
(Kazakhstan, Astana), e-mail: bbtatudretova@bk.ru*²*Assos.Dr., Mugla Sytki Kochman University
(Turkey, Mugla), e-mail: ekremayan@hotmail.com*

INDIVIDUALITY OF WORD USE IN MARKHABAT BAIGUT'S PROSE

Abstract. The article shows the artistic purpose and aesthetic, cognitive functions of the use of dialect, obsolete words and neologisms (author's neologisms) in Markhabat Baigut's works, and their specific stylistic features are determined by examples. On the basis of the writer's works, the place of language usages, which are the subject of research, in the general Kazakh literature and writer's creativity is determined. Markhabat Baigut often talks about his characters not because of their origin, wealth, or career, but because of their morality, conscience, spiritual and moral harmony, individual qualities, and character traits.

This is a unique aspect of the writer's skill. The writer skillfully and comprehensively uses the lexical wealth of the common language. It is proven that the writer used dialect words to describe people's living conditions, to show more clearly the spiritual and cultural skills unique to a certain region, and to depict the true nature of ordinary people. During the analysis of the old words used by the writer, who found a shortcut to convey the truth to his students without any coloring, in detail, in natural state, the credo of the author is revealed, which glorifies the national value and supports the renewal of the old.

The meanings of historical and archaic words with a predominant stylistic color are revealed, and their artistic function and content load are analyzed. Apart from the neologisms that entered our language with the breath of the times, the order of use and expressive tone of author's new words are described in a broad way. As a result, it is proved that the lexical groups found in the language of the character, in the author's narrative, play an important role in explaining the individual characteristics of the master's style.

Keywords: literary style, author's narrative, character's speech, language skills, author's neologism, linguistic usage.

Б.Б. Тагудретова¹, Екрем Аян²¹*Л.Н. Гумилев атындағы Еуразия ұлттық университетінің PhD докторанты
(Қазақстан, Астана қ.), e-mail: bbtatudretova@bk.ru*²*доцент, Мугла Сыткы Кочман университеті
(Түркия, Мугла қ.), e-mail: ekremayan@hotmail.com*

Мархабат Байғұт прозасындағы сөз қолдану даралығы

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Аңдатпа. Мақалада Мархабат Байғұт шығармаларындағы диалект, көнерген сөздер мен неологизмдерді (авторлық неологизмдер) қолданудың көркемдік мақсаты мен эстетикалық, танымдық қызметтері көрсетіліп, мысалдар арқылы олардың өзіндік стильдік ерекшеліктері айқындалады. Жазушы шығармалары негізінде зерттеу нысанына алынған тілдік қолданыстардың жалпы қазақ әдебиеті мен жазушы шығармашылығындағы орны анықталады.

Мархабат Байғұт өз кейіпкерлерін көбіне шыққан тегіне, дәулетіне, мансабына байланысты емес, адамгершілігі, ар-ұжданына, рухани-адамгершілік бітім-болмысына, дара қасиеттеріне, мінез ерекшеліктеріне орай сөйлетеді. Бұл – жазушы шеберлігінің өзіндік бір қыры. Қаламгер жалпы халықтық тілдің лексикалық байлығын шебер, жан-жақты қолданады. Жазушының диалект сөздерді, көбінесе, халықтың тұрмыс-жағдайын сипаттау әрі белгілі бір аймаққа ғана тән рухани, мәдени дағдыларды айқынырақ көрсету, қарапайым халықтың шынайы болмысын бейнелеу мақсатында қолданғандығы дәлелденеді.

Тақырып етіп алған шындықты еш боямасыз, қаз қалпында, табиғи күйінде оқушысына жеткізудің төте жолын тапқан жазушының қолданысындағы көнерген сөздерді талдау барысында автордың ұлттық құндылықты дәріптейтін, ескіні жаңартуды қолдайтын кредосы да танытылады. Стильдік бояуы басым тарихи, архаизм сөздердің мағыналары ашылып, олардың көркемдік қызметі мен мазмұндық жүгі талданады. Заман тынысымен тілімізге енген неологизмдерден бөлек, авторлық жаңа сөздердің қолданылу реті, экспрессивтік реңкі кең түрде сипатталады. Нәтижесінде, кейіпкер тілінде, авторлық баяндауда кездесетін лексикалық топтардың суреткер стилінің өзіндік дара сипаттарын аңғартуда маңызды қызмет атқаратындығы дәлелденеді.

Кілт сөздер: әдеби стиль, авторлық баяндау, кейіпкер сөзі, тіл шеберлігі, авторлық неологизм, тілдік қолданыс.

Б.Б. Тағудретова¹, Екрем Аян²

¹*PhD докторант Евразийского национального университета имени Л.Н. Гумилева (Казахстан, г. Астана), e-mail: bbtagdretova@bk.ru*

²*доцент, Университет Мугла Сытқи Кочман (Турция, г. Мугла), e-mail: ekremayan@hotmail.com*

Индивидуальность словоупотребления в прозе Мархабата Байгута

Аннотация. В статье раскрывается художественная целесообразность и эстетические, познавательные особенности употребления диалектных, устаревших и новых слов (авторских неологизмов) в произведениях Мархабата Байгута, на примерах выявляются их стилистические особенности. На основании произведений автора определяется место языковых оборотов в казахской литературе и творчестве писателя.

Мархабат Байгут часто раскрывает своих героев не с точки зрения их происхождения, богатства или карьеры, а согласно их нравственности, совести, духовно-нравственной гармонии, индивидуальным качествам и особенностям характера. Это своеобразный аспект писательского мастерства. Писатель умело и всесторонне использует лексическое богатство просторечия. Доказывается, что писатель использовал диалектные слова, чаще всего с целью описания условий жизни народа, чтобы ярче показать уникальные для определенного региона духовные и культурные особенности, изобразить настоящую реальность простых людей.

В ходе анализа старинных слов, использованных писателем, выявляется его кратчайший путь донести до своих учеников подлинную истину, которую он берет в качестве темы в неприкрашенном, прирожденном виде. Таким образом, выявляется кредо автора, воспевающего национальные ценности, поддерживающего обновление старого.

Раскрываются значения историзмов и архаизмов с доминирующей стилистической окраской, анализируются их художественная функция и содержательная нагрузка. Помимо неологизмов, вошедших в наш язык под воздействием времени, всесторонне описывается порядок употребления и экспрессивная окраска новых авторских слов. Таким образом, доказывается, что лексические группы, встречающиеся в языке персонажа, в авторском повествовании, выполняют важную роль в раскрытии индивидуальных особенностей стиля художника.

Ключевые слова: литературный стиль, авторское повествование, характерная речь, языковые навыки, авторский неологизм, языковое словоупотребление.

Introduction

Along with the deeply rooted history of our national literature, literary ability and talent individuality are of great importance in defining the image of today. The more talented writers there are, the more the national literature will be in demand. If we say that every writer is a voice of his era, then it is enriched and noted by writers who have individualised their own signature in the art of literature and the art of writing. The work of Markhabat Baigut, a well-known writer, journalist, public speaker, laureate of the «Alash» Prize, known for his handwriting and style in modern Kazakh prose, will certainly take its rightful place in the forefront of the works that show the focus and artistic level of our contemporary literature.

It is impossible to imagine today's Kazakh stories and especially novels without M. Baigut's works. In any way we look at the work of Markhabat Baigut, it is a large-scale work based on theoretical thinking. At a time when artistic outlooks are changing and the development of the internet makes it difficult to attract readers, becoming a writer with a readership is not something any artist can do, it is a creative orchard that only the most skilful writer can manage. From this point of view, Marhabat Baigut is, in today's parlance, a sought-after writer, in need of a wide readership.

It is a time-tested fact that any of Marhabat Baigut's prose works from more than twenty collections, such as «Shilde», «Syrbulak», «Internattyn balasy», «Naurizek», «Dauystyn tusi», «Korgansyz zhurek», «Mashattagy mahabbat», «Adebiet paninin perishtesi», «Akpandagy mysyktar», «Almagaiyp», «Ansar», «Kozapaya», «Auyl angimeleri», «Salkyn masak», «Oku zaly», «Zhogalgan zhurnak», «Kiikoty» and others, have become works that readers seek out and read with interest. M. Baigut's artistic talent was mostly recognized through short stories and genres of small prose, and in this genre the writer created a whole gallery of characters, unique types and personalities, particularly of ordinary villagers, in our national literature. The demanded stylistic handwriting in revealing the soul of the people's identity and character in the gallery of characters, his character's inquisitiveness indicate that Baigut is not only a rare talent but also a hardworking artist.

Marhabat is a contemporary writer. Therefore, creating a modern picture is his main ideal. One could say that the writer's skill is unique in presenting the nature of society from any world through an extensive study of the psychological and everyday individuals phenomena. Whatever the writer's work, it has its own natural character and theme from an artistic point of view. The author's heroes (both children and adults) delight the eye and heart with their ethnic integrity and Kazakh identity. And national originality depends first and foremost on character. Because the national character defines the national art features. When the writer develops a theme, he does not force himself from the social point of view. Everything stands in its place, in the same state, comes in its own way. Nevertheless, you are not left out of the lively social situations of the moment. There is no doubt that the direction of the writer's life influences his or her authorial opinion. The individuality of the creative personality in one of the artistic art - literature branches - is primarily

determined by the style of writing. «Each writer, depending on his field, gets what he needs from the national linguistic stock and uses it in his own way. Language is their material, their tool. The artistic value of a literary work is in its language» [1, p. 36]. In fact, as the main material in fiction is the word, the richness of the artist's language, the specificity of its use and precision in depicting the realities of life determine his artistry. Moreover, the style of writing in the creative process, the style of using situational speech determines the skill of the writer. A writer's style is the unique style and use of words that each writer develops when creating a work of fiction. The peculiarity of a novelist's style can be seen in his own knowledge of life, the way he mastered and used the vernacular language in accordance with the ideological content of his works. And the way writers use language is not the same. Just as there are many types of people in life, and the types are not alike, the writers are not alike in the manner of writing. Every poet-writer has his own peculiarities. Poet-writers have their own peculiarities of style, the style of writing is formed and developed on the basis of a common language. The writer's style is an important part of literary language, which develops as an extension of the common language. The linguistic style of the writer is a system of literary techniques development, characteristic to the fiction of that era, in his own way, according to his aesthetic taste. The importance of analyzing the poetic style of a writer lies in the fact that it helps to discover the author's point of view and the idea underlying the work. A writer's style is, above all, his artistic language, the creation of poetic images, the mastery of common language and thus the creation of literary language.

In literary studies, it is very important to determine the individual style of the writer, to sort out the linguistic taste. In fact, since the main image-creating material in fiction is the word, it shows the main artistic level of the work, in addition to defining the creator's wealth of language, skill in using it, and elegance in depicting the reality of life. The increase in the artistic quality of the work, the ability to captivate and attract the reader has more to do with the writer's ability to choose words.

M. Baigut is one of our talented writers who was able to delve deep into the lexical layer of the Kazakh language and to get what he needed. He mastered the vocabulary in abundance and can always connect it with the idea of speech.

It is not without reason that M. Baigut is considered as a great writer. The author's diligence, experience and knowledge are evidenced by his ability to contrast phenomenon, event and human character. The writing work expresses his own signature in a mysterious civic tone. Social, national characteristics and problems are reflected through the personality. There are three characteristics of great talents that are inseparable and manifest as a whole. These are, firstly, painting, then the ability to show the social and spiritual life of his era in an honest manner, and, thirdly, the ability to look deeply into the background of life's phenomena. One could say that this was characteristic of the entire work of Markhabat's pen.

If O. Bokei is a great poet of Or-Altai, M. Baigut is a master of artistic words born from the precious land of the sacred South Kazakhstan. It is clear that any writer constantly searches for many types of artistic methods in order to effectively convey his secret thoughts and nourishing feelings in a way that will satisfy his readers.

In this context, the most important thing for a writer is the art of language. «The language of artistic works is an element of artistic composition. The language of fiction is recognized as one of the functional styles of the literary language. And artistic style is a system of language tools used purposefully by the writer. They are subordinated to the literary direction, the theme of the work, the construction of images, and the creative features of the artist. Individual style is a complex phenomenon», says K.K. Ensebaeva in the research work [2, p. 6].

The system of knowledge about the economic and material culture of the people plays a special role in describing the national outlook and everyday life. Such information is verbalised through linguistic units and reflects the people's thinking, worldview and its reflection in

consciousness. Nowadays, the problem of studying the artistic features of a writer's language is closely linked to the problem of a writer's linguistic personality. All this shows the worldview and essence of the author of a work of fiction in the creation of the linguistic image of the universe. In a work of literature, the author creates an aesthetic image of the world through various linguistic means. The language of Markhabat Baigut's works is understandable and very close to the common people, the majority of readers. Markhabat came to any field with great qualifications and knowledge. The writer does not use the rich language of the people indiscriminately. The most necessary ones are picked, selected and sorted. He chooses concise words that can convey his thoughts to his students in a light and sharp way.

In this regard, the artistic function of the dialect, obsolete words and neologisms (author's neologisms) in the writer's language is of special significance. That is why the author's own linguistic signature (author's originality) is most distinguished in the world of literature. He is able to choose the most necessary from different groups of folk speech, as well as create his own new word formation. They create a different emotional tone, strengthen the aesthetic power of the work, and at the same time increase the clarity and accuracy of the image, the quality of saving expression. In this regard, Turkic scholar, journalist Darkhan Kydyraly said: «Markhabat Baigut is a unique writer who is known in Kazakh literature for his style and world of beauty, whose path is untouched, whose hunting is with prey, the internal culture is high, as Karatau's shertpe (type of playing the dombra - play by plucking the strings) kui (a traditional Kazakh piece of music) with booming delicate spirit has captivated the reader's soul. He received tabarik (a kind of present from an important person) from Biagan, learned skills from Chekhov, studied Shukshin, learnt breadth from Kekilbayev, equality from Sheragang, and was a poet who was acquainted with the forest of thoughts of Oralkhan. He is a shaper of Kazakh character, a master painter of rural life in faraway places, an author who portrays the unselfish, kind and honest feelings of a hard-working man. It is amazing that in his stories, the broadness and shortcomings of the villagers, their personality and smallness, the character's conflicting nature and behavior are not only depicted realistically, but also interwoven with the sarcastic language of the south (South Kazakhstan people)» [3, p. 3]. In general, no matter what problem M. Baigut touches on, no matter what period he describes, he promotes human values, and is an intercessor of the the nation's culture and spirit. The writer's language plays a big role in portraying unique images of a person's place in society, his own destiny, his life and care. He was able to make maximum use of the artistic possibilities of the language in presenting the reality of the times, which is known through the dull life of ordinary people.

Research methods

The prose works of the writer were taken as the research material. The main considerations made for the purpose of revealing the topic of the article arose on the basis of scientific works, which considered the thoughts of scientists who evaluated the creative path, the work of the writer, the peculiarities of the local language, theoretical issues concerning archaisms and neologisms. In particular, the works of R. Syzdyk and K. Yerzhaeva were taken into account, which made weighty conclusions. Literary and theoretical thoughts of foreign scientists were also taken as a basis and studied. The online platform sozdikqor.kz was used to reveal the meaning of the words needed in the research work. A peculiar manner of writing and style assignment were determined. Taking into account the importance of the character's language for the author in creating an artistic image, an analysis of the use of language features was carried out.

In the process of writing the article, the methods of grouping different materials, text analysis and systematization were used.

Results and discussions

The stories of M. Baigut are truly authentic works that can meet the highest requirements in terms of their artistry. The main character of the writer is an ordinary person, the same «forty-fold facet of human life». From the stories of Markhabat Baigut, we do not always meet superfluous words that are confused by the author's narrative, the infinity of the characters' conversation, the analogy with false things that he hopes to revive the portrait of the hero. The author, who aims to avoid such excessive thoughts, does not like to continue to create portraits of his characters in his stories. The writer often uses his own words, the characters' mutual communication, to give his student a deep understanding of his character. No matter what work you read by M. Baigut, you will be pleased that he beautifully conveys the story that you see every day and makes the reader think. In his works, the writer expresses the idea to be told, the images to be presented and the pictures to be shown through language. Not only what is depicted in a piece of literary art, but *how* it is depicted is important [4, p. 222]. The writer's way of *how* he uses the words depends on his artistic talent. A master (writer) is the owner of creativity with author's originality. His weapon is the word, the ability to use it, the ability to speak and play the word, to create an artistic image from the figurative word. Creating an artistic image often begins with vocabulary in the character's language, the style of speech has its own impact on the reader. Dialects are a large group of spoken language vocabulary. However, there are different thoughts and conflicting opinions about the use of dialects in the literary work of the writer. Yet, if we consider that local language features are the expression of language richness and art is a mirror of people's life, there are few writers who do not use dialect. This is because each dialect has its own artistic style, provides information about the history and lifestyle of the people in the region where the writer was born, and proves its effectiveness in revealing the image of the character. «Linguists (S. Amanzholov, Sh. Sarybaev, etc.), writers themselves, and other members of the public tell about the moments when writers from each region actively used words common for their region, their village, despite the fact that there are their literary equivalents» [4, p. 223], says scientist R. Syzdyk.

Using language usages typical of the region of South Kazakhstan, of the environment in which the writer grew up, especially local words that often occur in the speech of ordinary people, makes rational decisions in describing the life of the depicted setting in a clear, realistic manner. Most of the researchers commenting on the author's creativity, noting the colorfulness and inquisitiveness of M. Baigut's language, do not consider his use of dialects to be a disadvantage. The writer himself explains the reason for it. He says about this: «In my work, I use dialect words in different situations, both in the words of the author and in the language of the characters. The special words of the south, west, east, and north are not foreign to all Kazakhs, they should remain and be preserved in literature. Even if it is not preserved in the people's mouth and language, it should be preserved in books, on paper, and in works of art.

For example, «kozapaya (cotton stalks, from which the bolls have already been removed)» is used only in the southern region. They grow in Zhetysai, Maktaral, Saryagash. I have a book called «Kozapaya». I named the book on purpose. I will give a reference so that not to be blamed. It's not the south's fault for growing cotton. It should be encouraged, everyone should know the word «kozapaya». «Тауписте» is a nut tree (pistachio). Only in Kazakhstan it grows in the village of Таупистели, in the Boztorgai Pass, near the Karatau Mountains. «That's how I explain and write. «The thought is that it will be preserved in my works and become a true blessing of our literary language». In fact, words such as koza, kozapaya, shii, azhiryk, jide etc. are spoken depending on the natural features of the geographical region, the customs of the people of each region, and the types of local occupations, so there are no equivalents in the language of representatives of other regions. Since it is unique to the language of the local population, it has a dialectal character, even if it is not a dialect.

In the present period, there are many opinions that the dialects associated with the expansion and development of the social activity of the Kazakh language are a source of enrichment of the national literary language. In this regard, the author uses the features of the local language in his works, giving the color of that region and increasing the authenticity of the work. And due to his special elegance and skill, he uses local language units in accordance with the events to be described, and plays an artistic role in giving the character's image and clarifying the story. In the course of a deeper analysis of the dialects in the works by Markhabat Baigut, we will make sure that appropriate, purposefully used local features are an effective means of language expression.

The writer talks about his characters according to the period of his life, the environment in which he grew up, and the image he gives. Their character, upbringing, age, social position are rationalized through language conflicts.

For example: «Uncle Moshkal always calls «*masqara* (shame)» as «*mashkara* (shame)». In the sentence “That man used to read «*mysyk* (cat)» in the textbook as «*myshyk* (cat)» [5, p. 234], uncle Moshkal's character immediately informs the reader of which region he is a person from, on the other hand, it also reveals his unique personality. «*Aukatbai's* mouth fell open. The district court offered *Auken* (*Aukatbai*) a bribe. In Nanipatyr province, «*para* (bribery) is often called «*pare*». «Looking at a bribe, he was desperate like a whip of a melon that has darkened» [6, p. 33], the person's name is «*Aukatbay*», in the phrase «*like a whip of a melon that has darkened*», he turns a single word related to the profession into a simile and skillfully conveys the psychology of an open-mouthed ordinary villager who has never taken a bribe. In the story «The Lost Zhurnak (Suffix)», when describing the image of Zhurnak's father, Khokbay, he says, «Our uncle, who looks taller than all the teachers in our school, has completely shrunk»» [6, p. 137]. The writer uses the peculiarities of the local language to let his readers know the character of a person, his appearance, his soul.

Writers put dialects in the mouths of characters for various artistic purposes. They provide a lot of opportunity for a convincing and comprehensive portrayal of the character. Dialectisms in the character's language indicate a preference for the norm of spoken language rather than literary language in everyday life. If we take into account that dialogues revealing the character's identity are used a lot, it is primarily related to the fact that it is a rational way of depicting human behavior and speech in a clear, concise and meaningful way. Dialogue in literary art is used more to reveal the images of a moment. Because the character's emotional state, inner feelings, the hero's surprise, frustration, etc. at that moment is evident through the dialogue. For example, if we pay attention to the dialogue that reveals the image of the hero's mother in the writer's story «Reading Room»:

«Buin olip *zhatkam zhok*, biyl ketip *zhatram zhok* (I'm not dying today, I'm not leaving this year),» said our mother, looking at the three of us one by one, smiling coldly. – *Karankagyr* (Kazakh: let trouble befall you) *Khurishshep* (Russian: *Khrushchev*) (under Brezhnev) burned your three years and stopped...» [6, p. 290]. The phrase «*zhatkam zhok*» in this dialogue should be «*zhatkanym zhok*», the word «*karankagyr*» should be «*karanqalgyr*». However, it can be understood that there is significance in the fact that the writer deliberately shortened the end of the word in order to introduce the composition.

– Buzgun-Bura, Karasu! My Bozsu, who cries every time the storm comes! Will I come back or not? “Goodbye, don't worry,” he said. Thus, he returned to the community with a warm smile. He couldn't leave without a smile. Whatever you say, this is a separate state.

– Don't be sad (Kazakh dialect: *boman*), horse (Kazakh dialect: *taga*)! - said his nephews. - If summer comes, God (Kazakh dialect: *Qudaq*) willing, we will visit you. It's good (Kazakh dialect: *zhuda, ham*) that you came looking for us. However, the fault was on our side. We had to go and find you ourselves. Don't worry (*Kapa boman, tagasy!*)! [5, p. 65]. An ordinary dialogue between an older brother and a younger brother in the story «Tubirkuloz» and the saying goodbye to the country by the hero, who has never gone beyond the village, can make people laugh, but the writer

showed his rationality through the words of his brother and the inner speech of the hero, as if connecting the broken hope.

The speech style of Ugidei and his wife in the story "Chill spikelet (Salkin masak)" can be seen from the dialogue below: Ugidei then said:

– Oh-oh-oh! You put sugar in two places and you set the table beautifully!

– Shukir (Glory be to Allah)! - said Urzadasy, pulling down the short shirt that did not reach the navel and pulling up his pants. — We can let us invite guests. For many years, we have not been able to provide food to human beings. Today, I am going to gather neighbors, head of the family. If you don't mind?

– No objection... Oh God, what a marvel. We are waiting to invite guests," the young man added with tears in his eyes. [6 p. 263]. In order to show the life of contented, well-fed village people, the language approach is put into the character's mouth, and the reader's feelings are influenced by a simple image creation tool, and the stylistic load is increased.

My hoe is not so heavy, but the handle is new and the roughness has not disappeared or dried out. After a while the head loosens up and remains limp.

– That's what 'a Kazakh child is not a child!' - Marjanbike became angry. He/she found an iron wedge in the pocket of a wide, long, man's suit and tapped it.- Bow down, - says Marzhanbike, - bow down, careless.

– Bow down, careless... What a pity, careless, I am miserable as I can't stop attacking someone for nothing [5, p. 15]. By repeating the same word several times, the writer shows the characteristics of the character's speech and individualizes the character's ability to use words. All these characters are people from the southern region.

In the story «Adal Adam», through the dialogue that took place between Tagai and his wife Sadyrkul, the true image of a simple rural man who is faithful to his cause is clearly manifested: «...The Voice of the tractor is heard. He stopped in front of the house and filled the bucket with water.

- Dung is water, it does not ignite, half a bucket of oil is left, - says his wife. Uncle Tagai said - No. Added «I don't want to touch the property of society,» Sadyrkul is stunned. - From this lime...From your mother...No! Just a bucket...! Half a bucket...

- Do not hesitate when you do not reach the collective farm itself. Lime was brought finally from the factory. If the perm is not whitewashed, the chicken will not find eggs. There is no Pilan, you know? I left. Don't buzz like that from now on. You get used to it badly. Did you get one and you're done. You can't get enough of it, you can't put it down... [7, p. 204]. Dialect words such as "Zhuda", "botana", "ola", "aukat", "taga", "boman", "esizkagyr" etc. have a special place in determining the character's social and psychological state, worldview, relationship with the environment. They show the authenticity of the work. They are isolated with rich expressive shades. In M. Baigut's works, dialect features are mainly used in the language of the character, and sometimes in the words of the author. In modern life, as a result of the development of trade and the strengthening of the process of urbanization, the field of application of these words has expanded due to the migration of the people of the Southern Region, who are more inclined to farming and trade than other regions, as well as the Oralmans (returnees) who moved from the neighboring country of Uzbekistan to all corners of Kazakhstan. It can be said that the main reason why the writer, who has long practiced portraying the image of ordinary people of the South, has been using dialects recently is because of the disappearance of the suspicion that he may not be understood as before. However, excessive use of local features in the literary language will certainly confuse the language of the work and lead to confusion. In this regard, academician R. Syzdyk noted: "Words that are incomprehensible are local words that are used only in a certain area, among them dialectisms and local professional words, ancient or rarely used words and new uses suggested by the writer himself. Therefore, one of the points of the problem of the lexical norm is the

manifestation of dialectisms in the language of fiction. The writer is usually looking for a variety of stylistic tools to convey the game to the reader in an impressive, accurate way. At the same time, he chooses words with a large emotional impact and a thick expressive color. This property of some words in the speech of the people, including dialectisms, will be strong. Therefore, the author deliberately uses in such words both in the language of his characters and in his own (narrative) language. But in this use there must be a single (motive) and the goal of “introducing” the unfamiliar word itself, which carries a stylistic load, that is, to make it clear, should not be left” [4, p.242], - warns. “Marhabat Baigut is a writer whose style, manner and status (maqam) are unlike any other. Both the linguistic range and the ability to use it are different. We have a misconception: that slang and dialects specific to local areas should only be used in character dialogue. Marhabat refutes such an inappropriate “sanitised” concept. He makes his characters speak with the same authority, but he himself does not speak with the same authority. He speaks as his characters speak. Does not split, does not crack. The whole! Again, they are of pure southern status (maqam) “Marhabat makamdary!”, according to T. Medetbek, reveals the writer's inimitable style and mastery of words [3, p. 15].

If we take into account L. Tolstoy's dictum: «...It is necessary to write very simply, people speak plainly, even as an incoherent image, but they find logic», then the peculiarity of M. Baigut's work seems to lie in this simplicity. The writer's own style lies in his exactingness to create a big idea from a simple phrase and a simple story, as well as in his ability to convey truthfully the changes in the psychology of ordinary workers. M. Baigut does not bother to look for the masters of a big, amazing story, a strange destiny. What is characteristic of his prose is a deeper look into the inner world of man, creating his works in an inner struggle [8, p. 271].

The artistic prose of the writer stands out for its clarity of folk and national colors and expressions, for the spirit and knowledge of the nation, in short, for the fact that it breathes with the life of the people. The value of the writer's work is measured at every moment, how and with what impression he conveys the story. For that, the writer should be able to find a skillful way to use the vast treasure of the vernacular language as a way to reveal the essence of the literary work; and he should use these for stylistic purposes that define their own signature style. In this regard, Markhabat Baigut paid attention to the life, traditions, historical and social conditions of the Kazakh people. he was able to introduce related names into the content of the work and show an example of skillful use of folk language. His artistic prose – folk and national color-is distinguished by the clarity of its expressions, the spirit and intuition of the nation, in short, the breath of the people's life. Reviving and bring back to life the ancient world is not something completely separate from the tasks of literature and art. In his works, he uses a lot of old words and gives the impression that he has revived the old ones. «The same words of Genghis Khan, written down on paper and almost entered into his document, make his tongue stiffen. To that tune, he said: «Centurions and thousands... They came hungry to the active meeting» [5, p. 26]. «As soon as the fine silk scarf has dried, your Baghdad brother cheered up again:

- Needless to say, in the early sixties, we believed in communism as God, and in love more than God, said completely changed Baghdad hero” [5, p. 42]. Two days later, Ensegei was disembarking from the red “Ikarus” in the city of Shymkent” [5, p. 92]. Sometimes, next to these words, they also explain their current use. “One nephew was a deputy mayor in the same Kybrai fog (district). For about three days, the guest, as in the Kazakh proverb, did not turn from Kush to swallow, fed up with pilaf cooked with yellow chickpeas and brown raisins, and Kybrai-aka again gathered on the road. When the deputy of akim specially prepared the car and said that he would take his uncle directly to his house on the slope of Badamsay, the roof of Kybyr-akyzy did not touch the transparent blue sky of the blessed Bahar (so named spring)” [5, p. 63].

Language is a social phenomenon. Over time, various words constantly contribute to enriching the lexical sphere of our language, but at some point, these linguistic units narrow their

scope of use, serve only until a certain era, and then become passive words and even begin to be forgotten before they reach the next generation. In some cases, it ceases to live in the language. In this respect, the archaic nature, the frequency of historical words in M. Baigut's works and their active use undoubtedly play a major role in preventing the phenomenon we have mentioned. The artist's abundant use of obsolete and old words, whose meaning has become outdated and is falling out of regular use, which are not often spoken even in colloquial speech, together with the civic and patriotic attitude (position) of preserving national value, promoting it, reviving our historical memory, also reflects their artistic potential and demonstrates skills in their recognition and successful application. The writer mastered historical words, archaisms and the names of concepts that do not exist today - old Kazakh words such as *barsha* (silk fabric), *dembil* (whip), *bosmoyyn* (stone baton), *abagan* (fence), *delegey* (girls' national headdress) and widely used them in his works. If we take into account that old words are closely related to the history and development of the nation that speaks that language, these linguistic usages in the writer's language have a special place.

The writer entered the obsolete names of clothes, various items, and tools. Through the names of fabrics and clothes, the character's social status is communicated. It defines the attitude and worldview of the people. It creates the word paints before the eyes of the reader. The archaisms «*ishik*», «*ton*», «*sholpy*», «*kebis*», «*zhauylyk*», «*zhylauysh*», etc. are like ghosts of the old days and hide the culture of the Kazakh people. In this regard, we would like to pay attention to the following opinion of academician A. Kaidarov: «No matter how many words there are in the language, they were born only from the needs of the members of society, and it is impossible for all of them to be selected in the same way for centuries. However, the words that found a place in the language in one era, like a single brick of a building, if their number does not increase, they will not decrease, when that building is standing» [9]. In fact, since language is considered a changing phenomenon, it does not stand still, it is always developing and renewing. M. Baigut thinks it is better to revive and remind the words that have been in the language box for many centuries.

The Kazakh people have always paid great attention to the education and beauty of their girls. Our mothers, who used to say that «a horse's beauty is a mane, a girl's beauty is her hair», considered it an art to properly care for a girl's hair. An example from the writer's story «*Zhemelek*» is a proof of this: «The double braid is black, the *jemeleg* (a thing worn on the hair) is at the end, and she is doing laundry. She does not wear expensive *sholpy* (braid pendants) and her hair band (*şaş bawı*) made of thread, her *jemeleg* plays carelessly like a kelp at Balbastau's foot» [10, p. 43]. (*Şaş baw* (hair band) is a ribbon or silk band with various decorations such as a silver coin, a ribbon or silk cord with various decorations like a *sholpy* attached to the end of the hair); (*zhemelek* is a decoration that secures the end of a braid). A particularly beautiful image of a Kazakh girl with a curly, rattling *sholpy* will come before your eyes. «Have we seen the other way around, in our village girls only wore crimson scarves. Some girls, with some curiosity, draw a slightly white, white flower-dominated handkerchief, adults scold loudly. More and more people say the white shawl and the red shawl have a clear spacing and a firm border. In the story» the girl with the white scarf «the lines» put a white scarf on her head», «the white scarf is suitable». [10, p. 10]. «Shawl» - a flag on the head of the motherland. It is important to remember that the main thing is not to overdo it. With only a small text, he throws a big thought at his reader. For Kazakh girls it feels like a reminder not to forget about our traditions, explaining the reason for pulling a scarf. However, in modern times, living according to the demands of the times, we have become absorbed in the national consciousness, and we seem to have broken with our traditions that come from our origins. In the conversation between Nesipkul and Minuarkhan in the story «*Betrothal in the Cafe*», the following lines are mentioned: «Why don't you wear a *shapan* (cape)?» Let's put the clothes aside, what are the brands (*markileri*) of the cars you ride in? [6, p. 109]. Didn't you come with a camel, a horse, a carriage (*kuyme*)? Huh? All your cars are Mercedes Benz (colloquial: *Mersedesbenis*),

Audi Juz (colloquial Awdijuz)...» (Kuyme is a luxury cart with a closed roof). Minuarkhan's metaphorical word defines the gap between the old and the new and reminds us that we are getting separated from our national values.

When using old words in general, he tries to create a sentence expressing the meaning of the spoken word in a melodious and emphatic way. «- Pai-pai(interjection)! *Pakyrkali* of our village also sings, pai-poi! - a voice was heard»; «How long are you going to be so brave?» Won't you do something brave too?» [6, p. 67] (pakir – bad, poor, sad). «While smoking, he felt himself like a hero (*almawit*) riding a horse (*yarmyut*), and indulged in fantasies. «Don't worry, my dear!» adds a special tone [6, p. 88] (yarmyut – giant, strong). «Sometimes my mother whispers from the other side of the mound: «It's so bad, my boy (oglanym), you should study». The author often uses old words to describe the character and his mood, to describe the mysterious world of nature, and to create a whole artistic idea. For example: «Oipirai (interjection), look at him!» How *ishmerez* is he» [10, p. 178] (ishmerez – dishonesty, cunning). «It's the season's sweet *saumal* period, although the whole world is blooming, I'm in a state of depression» [6, p. 295] (mausym is the season, saumal is not fully fermented mare's milk). «I wish that my aunt's story will end peacefully, leaving the rein (*delbe*) free» [10, p. 161] (delbe – rein). «The headmaster is repeatedly pulling up the embroidered collar of his *shaiy* shirt and speaking in front of all the students» [10, p. 6] (*shaiy* is a fluffy silk fabric). «Buyurekbastau spring flowed *sumbily* settling down, and the stones at the bottom spread light to the world [6, p. 5]. (Symbile is radiant dew on the top of the grass). «It's a wonderful childhood month, when I chased *mizam* and walked around the dust [7, p. 12]. (Mizam is a volatile white slime like a spider's web that appears from the tissues of plants in September). In order to enhance the stylistic tone, the writer uses the old version of similar words side by side in order to increase the artistry of the thought. For example: “One of the teacher's shortcomings is that he could not remember the names (*nyspy*) of some students. On the contrary, he never forgot the names and surnames of some of them [10, p. 191] (nyspy – person's name). “Bad work, *zhautik* service, is it only me, let me catch Urisan's heart [6, p. 6] (zhautik – bad). «He showed a good *abjil* movement and shook his index finger at the newly arrived teacher. “I'm telling you to write!» [6, p. 27] (abjil – quick, bright).

In addition, the abundance of words with a narrow scope in the writer's language can be seen from the names of the stories. Such stories as, «ZHEMELEK», «KOZAPAYA», «SUMBILE'S WATER», «TOKSOBA'S TOKAL», «RESPONDENT WHO ESCAPED DEATH», etc. are evidence for this. The revival and revival of the ancient world is not something that is completely separate from the tasks of literature and art. Some of the words that have become archaisms, which are not widely used in everyday life, are often used by poets and writers in the literary language, and are often removed from the archaism character. We would say about the ancient words found in the works of M. Baigut. The old words in the writer's works were taken for the purpose of modernizing the indigenous words of the Kazakh language, putting them into use, and enriching the vocabulary. All in all, «M. Baigut should be known as a spreader of the southern way of life, language and style throughout Kazakhstan. Through the writer's works, our compatriots from all over the country will undoubtedly serve as an indispensable encyclopaedia to acquaint themselves with the modern way of life and lifestyle of your region, the abode of Kazakh traditions and language» [11, p. 89].

The enrichment of the language with new words is considered in close connection with the life of the society. At this point, it is natural for the writer to speak the language of the period in which he lives. Author's neologisms are another source that determines the abundance of the writer's vocabulary and linguistic features. At any time, it is a very rare phenomenon that poets - writers introduce new words into the fund of literary language. For this, the writer should be talented, closely monitor the development process of the language of his time, and be saturated with the life of the society. Changes in social life bring with them news, new words, new sentences. This situation also happened with Markhabat Baigut. Among the new words, both the words used in their

own meaning and the words used in the meaning of replacement gave place to a new simile, a new epithet. Baigut's new words are made in different ways and by different methods. Some of them are words that have not been used in Kazakh before and were introduced by him. Some of them are a group of words added with suffixes, as used by Baigut, even though the root of the word is old.

In the author's works, neologisms are used more in the form of epithets and metaphorical epithets in order to more accurately and clearly present the general social development and reality of the times, to accurately imagine the depicted reality, to quickly understand and feel the character's actions and psychological state. In this regard, «A work of art can turn any phenomenon into an image. There is a layered, very complex relationship between the phenomenon and the image. The artist, in conveying the phenomenon he is influenced by, skilfully combines these different concepts, mixes several colors and presents a new visual model. Indeed, various linguistic features of M. Baigut's authorial use stand out with their imagery, impact, and accuracy depending on the real context [12, p. 39]. For example, «In one of the old side streets in the center of the district, on the banks of the ditch, he rented apartment in the «iirkobyz» yard» [13, p. 25].

«Iirkobyz» here is a new word born from the imagination of the author, created by combining the words «iir» and «kobyz». The author found it appropriate to use such a neologism without saying too much, in order to make the reader imagine that the fences of the yard are not straight, which is common in the village, but are built in zigzags depending on the topography of the land. «The steam that evaporates from the valley behind the road that is being opened towards the great city, the shiny asphalt in the view, curls up and is enchanted in the fog» [13, p. 30].

It turns the concept of abstract «magic» into a pretense. If «caressed», «loved» is a characteristic of a person, «magic» has a general meaning. The word «bulanyta» has the part «bulan» in Kazakh, but there is no word «bulanytu». A new word «bulanytu» is being coined from the word «bulan». In particular, the author uses such a neologism to convey some phenomena that people do not notice, among the familiar pictures of ordinary life that are seen every day. A poetically impressive use. «Encegei came to his brother-in-law, his bazha (brother-in-law) sonarlatyp built a three-story house, a two-story house, and many other very long things» [13, p. 47].

The original meaning of the word «sonar» is fresh snow, which has not yet frozen, and «sonarlata» is a trace on the surface of freshly fallen snow. The skill of the writer is that, through the association of national knowledge and understandings that have already existed in the reader's mind, the writer has put a lot of things into this word. The sonarlata built house looks like a trace, and secondly, it is like a sign of «sonar» news. «He tirelessly explained how to emboss the images of his grandfather Akhmet, Magzhan, Zhusipbek, Mirzhakip, and how to write about their noble heritage principles» [13, p. 52].

Zhaibagystap is a usage that gives meaning to each side. There is the presentation of how the pictures were drawn, everything that has been seen, looked after, and known until now, and then there is the explanation of what is being seen. The word «zhai» means slowly and calmly. It was used to show how special character the character's interest, action, this case has. «Arriving at the airport of the village from across the ocean, the plane slowly took off and landed. Half an hour later, the president of the «Zhekyn» drove his Leech black Mercedes towards the city» [5, p. 40]. «Leech black» in this sentence is an additional shade to the name of the machine and is used as an epithet. We can see that the writer has used his own unique vocabulary in revealing the character's image. For example, «His hair smells of kefir and then of sunshine. He braided a double braid and pulled a red spotted shawl over his head...». In creating an artistic image of a young and beautiful girl like Nurila, he used the phrase «the smell of the sun». One could conclude that her hair smells of buttermilk, but the latter phrase opens the vocabulary and carries a stylistic load [13, p. 89]. The words «iirkobyz», «sonarlatyp», «bulanyta sikyrlanady», «zhaibagystap», and also «bualdyrlangan», «totaylanu», «taspashup», «zhopildeme», «maslikhat manershisi», «mukasyn» are

different combinations, connections, and updated by suffixes. etc. author's neologisms that we need to consider as one of the optimal ways and means of enriching the literary language. The writer N.A. Ostrovsky claims that «a work that is Talentedly written and filled with artistic truth usually does longer than the author» - we are not mistaken if say, that it's in relation to the work of M. Baigut. This is because he is a demanding pen owner who was able to write down what he saw in life, what he saw in his mind, make creative reflections and turn the realities of life into the realities of literature with high taste [14, p. 199].

The basis of the vocabulary of fiction is, as above, the vocabulary of the general vernacular. All masters of word Art use the richness of the folk language. But the degree of knowledge, assimilation, use of their existing word is not the same. Only a major artist will have a special wealth of words. They can not only use existing words in the language they need, but also create a new word on the creative path, give existing words an additional stylistic function and increase their flexibility. It is obvious that the source of neologisms are words born of virgin soil, which contribute to an increase in the vocabulary of the artist, accompanied by his social development. This is a trend that will be ongoing. Summer-marine discoveries in science and technology of the XXI century bring new names to the language that did not exist before. Our writer, who has become a witness of two centuries, does not stay behind the society living in the third millennium, and actively uses neologisms in his works. Let's mention the number of neologisms used in the author's works: «imagemaker», «respondent», «image», «lipoxation», «taskayaq» (billiards), «board member», «writer», «third millennium», «mediator», etc.

It is clear that the entire structure of the people's spiritual and material culture, history is reflected in the language of the people. In this regard, V. Humboldt concluded that «when a person has a language, he has a spirit, and when a person has a spirit, he has a language, it is very difficult for me to imagine something that only comes to these people» [15, p. 32]. The Writer has not always neglected the human – society - social relationship. People of different destinies show their own dreams, goals, sorrows, sorrows and sorrows, resentments and joyful moments in their lives. From the brown existence of ordinary souls in this row, he tries to recognize and weigh the realities of the time, the relief of time. Therefore, all the changes and innovations in the society did not leave any famous writer indifferent. He tried to choose the most noble, nutritious and rational language. He tried to leave his own unique way, his mark in the world of literature. In the same way, the local language features, old words or new words, new phrases in each language use by Marhabat have a special significance. And the best, emotional movement, something new and familiar to the students is that the writer's language is familiar to Kazakhs in general, and that the source is taken from the Kazakh roots. We witnessed that any Baigut showed great elegance in choosing and thinking about each word. It is clear that the use of words for the economy of description is a very necessary approach for the genre of the story. After all, this genre requires the shortest and most concise version. The writer was able to fulfill the same requirement. About this feature of the genre of the story, the dictionary says: «a story is a small work based on telling a story, written in black. The genre features of the story are first determined by the way the story is told, compositional, plot construction, character system. The story usually tells a story with a compact head and a thorough one. In the story, as in other genres, a person must first appear – his life and fate. The most important event should be described. So, despite the fact that the story is a small work, there is no doubt that it is a real School of skill for a writer. There won't be many characters involved in it either. The plot line is single-channel, the theme and Idea become clear. There is no place here to go back to the mentioned points, to tell a detailed story, to give a small description. With the depiction of a single event, conflict-conflict, the character of the characters must be fully and clearly expressed, and important points must be made. The genre of storytelling requires exceptional artistic skills that can tell a lot through a small picture» [16, pp. 89–90]. The economy of the image

is especially evident in the author's fresh uses and original word formation of the writer. It follows from this that the writer perfectly mastered the secrets of the genre.

Conclusion

All of the language methods we have analyzed in Markhabat Baigut's works are very suitable for giving the national worldview, local customs, skills in a realist character, defining the character of the hero and the individuality of actions in the literary work. However, its artistic use requires the skill of using words. It is a great art to choose and extract the best from the world of such wonderful words in fiction, and to cut them into pieces. M. Baigut is a writer who was able to show this level of skill. Markhabat Baigut is a writer who left his own unique style and signature in artistic prose and left his own path. In the course of the analysis of the writer's works, we have seen: firstly, through simple language, he shows the true appearance of the period in which he lived; secondly, he avoids writing the «primitive world»; thirdly, through heroic language, he tries to explain the behavior, psychology, worldview of a person; fourth, the writer's efforts, knowledge, life experience are reflected in the relief of phenomena and characters. He was able to use the worldview vocabulary, linguistic techniques that reflect the national identity, the Kazakh spirit, society, culture, consciousness with high taste. Descriptions of the National color, spirit, feelings, personality, which are reflected in the writer's works, deeply reflect the personality of the writer. The author took one of them from the two spoken languages of the people, history in a ready-made form, and now he uses a number of them in an impressive, beautiful way. To describe each event, detail, and character, to use each word in a selective manner, to use only what is necessary, to suddenly invent a new word, to update an old one, all of these points that are characteristic of the writer, show the writer's novelty and unique features. This peculiarity, passing the test of time, becomes the mark and style left by that writer in literature. It becomes an example for the next generation and becomes a tradition. The mysterious and authentic works of Markhabat Baigut «like the water of Syrbulak» will not lose their vitality and readers.

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