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## **KAZAKH FOLKLORE VERBAL LITERARY LANGUAGE AND KAZAKH LITERARY LANGUAGE (Historical – educational view of the literary language)**

The growth of the culture of the native language, the expansion of social activities develop and form the written literature. The expansion of the functional rank of written literature, the functioning of the literary language in the life of the people is a communicative vision of the language, a cultural and spiritual achievement. And if the literary language is a high form of development of the national language, it is a sign that the people who speak it, entered the number of countries with a high level of culture. If we take the literary language, it cannot be compared with the language of oral literature. Because there was a kinship between them, but they have two different categories. These differences are difficult to explain in a few words. Professor E.Zhubanov in the study "Patterns of the epic language" (1978) considered in detail the features of the folklore language, the purpose of which is as follows: "...by studying the nature of folklore on the basis of linguistic facts, he must show its interaction with literary language. "This ratio he explains: "...as you know, folklore, as a special area of verbal art, became a necessary product for the formation of late written literature and even the entire literary language." Folklore language is one of the main spheres of the Kazakh literary language.

**Key words:** literary language, written literature, language of oral literature, folklore language, sphere of literary language.

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### **Қазақ фольклорының вербалиялық әдебиет тілі және қазақ әдебиет тілі (Әдеби тіл туралы тарихи-танымдық көзқарас)**

Ана тілінің мәдениеті артып, қоғамдық қызметінің кеңеюі жазба әдебиеттің дамып, қалыптаса түсуімен ұштасады. Жазба әдебиеттің функциональдық рангасының кеңейіп, әдеби тілдің халық өмірінде қызмет атқаруы – сол тілді коммуникативті көрінісі, мәдени, рухани жетістігі. Ал әдеби тіл халық тілі дамуының жоғары формасы, ұшар биігі болса, оны иемденуші халықтың еңсесі биік, мәдениеті жоғары ел қатарына қосылғанының белгісі. Қай тұстағы әдеби тілді алсақ та, оны ауыз әдебиет тілімен теңестіруге болмайды. Өйткені екеуінің арасында елеулі жақындық болғанмен, олар екі түрлі категория. Бұл айырмашылықтарды аз сөзбен айтып жеткізу қиын. Профессор Е. Жұбанов «Эпос тілінің өрнектері» (1978) зерттеуінде фольклор тілінің ерекшеліктерін жан-жақты қарастыра келе, алдына қойған мақсаты мынаған негізделетіндей: «...фольклор табиғатын тіл фактілері негізінде зерттей келіп, оның әдеби тілмен арақатынасын көрсету болмақ». Мұндай арақатынасты ол былай түсіндіреді: «...фольклор сөз өнерінің айрықша бір саласы ретінде кейінгі жазба әдебиеттің, тіпті, бүкіл әдеби тіліміздің қалыптасуына, қажетті мол азық болғаны мәлім». Фольклор тілі – қазақ әдеби тілінің негізгі арналарының бірі.

**Түйін сөздер:** әдеби тіл, жазба әдебиет, ауыз әдебиеті тілі, фольклор тілі, әдеби тілдің арнасы.

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### Казахский фольклорный вербальный литературный язык и казахский литературный язык (Историко-просветительский взгляд на литературный язык)

Возрастание ценностей культуры родного языка, расширение общественной деятельности развивают и формируют письменную литературу. Расширение функционального ранга письменной литературы, функционирование литературного языка в жизни народа – это коммуникативное видение языка, культурное и духовное достижение. А если литературный язык является высокой формой развития народного языка, то это является признаком того, что народ, владеющий им, вошел в число стран с высоким уровнем культуры. В том случае, если использовать литературный язык, то его нельзя сравнить с языком устной литературы. Между ними есть родство, но они имеют две разные категории. Эти различия трудно объяснить несколькими словами. Профессор Е.Жубанов в исследовании «Узоры эпического языка» (1978) подробно рассматривал особенности фольклорного языка, цель которого заключается в следующем: «...изучая природу фольклора на основе языковых фактов, он должен показать его взаимодействие с литературным языком». Такое соотношение он объясняет: «...как известно, фольклор, как особая область словесного искусства, стал необходимым продуктом для формирования поздней письменной литературы и даже всего литературного языка». Фольклорный язык – один из основных сфер казахского литературного языка.

**Ключевые слова:** литературный язык, письменная литература, язык устной литературы, фольклорный язык, сфера литературного языка

#### Introduction

The study of the history of the “literary language” is the determination that the national language is literary sorting, filled with new stylistic means and language element, there are new semantic words and language structures correspond to the laws of the Kazakh literary language. Along with S.Amanzholov, N.Sauranbayev, K.Zhubanov, who opened the way to the study and formation of the theoretical foundations of the history of the literary language R.Syzdyk, S.Isaev, B.Abylkasymov, K.Omiraliev (MomynovaB.,2011:98), as well as Professor E.K.Zhubanov investigated research at new heights.

In the center of attention of the scientist-linguist constantly there was a language of a literary word, variety, national literature, namely lingvopoetic knowledge of oral art language, linguistic aspects of knowledge.

The scientific heritage of Professor E.K.Zhubanov studies the aesthetic laws of the national language from a general philological point of view. Scientific founder of Kazakh linguistics K.K.Zhubanov said that “Language as the warehouse of human history”. In the same language repository, figurative and folk literature was explained by the pattern of the phrase, the phrase, the artistic features of the language, connected traditional folk-

loristics with the linguostylistics and the linguopoetic method was also introduced.

The scientist has his own views and positions in the interpretation of the category “literary language”, based on the view of “Eurocentrism”.

a) “literary language” is not “the literature language”, the output of each literary language on the stage of history, stages and problems of language expression;

b) images of words characteristic of the oral poetry of the Kazakh people, as a communicative tool, served as language forms until the national period;

c) mastering the oral literary vocabulary of an international character by terms having a terminal meaning “kosem til”, “tobe til”. The scope of the concept “tobe til” includes the most diverse literary language on the scale of the concept, meaning, as well as the field of distribution (stratification);

Figurative language literary phenomenon, which normally is not the place of service languages in Indo-European linguistics are associated with the concept of “medialect” (E.Zhubanov). In Russian, the poetic “medialect” is understood as a folk language between a literary language and a dialect, which differs from the outdated vocabulary, some grammatical, phonetic forms of everyday speech. That is, “for high genres of song folklore, a supra-dialect form of speech is used, which in its generalized nature is close to the literary form of the national language”

or “the basis of folk poetic speech is the phonetic, grammatical, lexical systems of the dialect in the repartitions of which this folk poetic work exists”. The language of Homer’s poetry, the linguistic use of the ancient Germanic epic tradition, is recognized as a striking example of such an unusual poetic superdialectic.

d) the highest type language systems before the advent of writing and artistic lines, growing in the soil of oral literature, especially epic poetry’s language;

f) examples of literature, the transcription of the Turkic-speaking channels to output pair such as “Er Tostik”, “Kubygul”, “Kula shooter and Zhoya shooter”, “Ker kula atty Kendebay” could be seen only after the acquisition of national character, uniform in style, and in the terms of the way of presentation. The scientist also pays attention to the study of linguistic facts from a semantic, ethnolinguistic, cognitive, functional point of view. For example, the versatility of the consideration of the concepts of “folk literature” and “literary language” is closely related to the areas of theoretical and applied nature of the estimated value. At the same time, due to the fact that the language of oral Kazakh literature was not interrupted in any case, in any case is not isolated, it is constantly fed from this language, developed under its music, under its influence and pattern. Here the scientist expresses his opinion on the subject in the form of approval, objection, desire, etc.

Individual assessment in the opinion of a linguist on the axiological value of the object (the people’s literature and the problem of literary language – M.B.) it is estimated from the point of view of a certain aspect, i.e. on appearance, or on an internal look, or on usefulness of performance of a certain subject. According to researchers, for example, Arutyunova N.D. and Shmeleva T.V. allocate 7 types of individual assessment, Emelianenko E.M. – 8 types. Analyzing the language of folk literature, linguopoetics of diversified literature, Professor E.Zhubanov noted that in the early 60-ies scientist R.Syzdyk expressed a serious opinion about individual scientists-correspondents (T.Kordabaev, A.Iskakov) and whether oral literature belongs to the literary language. This example is an example of oral literature. As well as written literature, traditions of oral literature as much as possible keep the oral norms as one of branches of folklore and verbal art is the rich product necessary for formation of the subsequent written literature and even all literary language, – defines a place of an assessment of General character of language of national literature in history of the Kazakh literary (literature)

language. Most of the estimated value of the oral word of the people is able to transform and recreate the national language in the aesthetic state, as well as the Kazakh oral artistic language, different from the ancient system of communication. At the same time, in linguistic scientific works, evaluation is associated with the evaluative nature of the relationship between the subject and the object. Scientist expressed thoughts-conclusions-another component of the assessment, its justification, ie, proof that the assessment in what terms. There are formed, tempered constant norms of each level (layer) of the language structure. The collection and systematization of norms of the same level and their systems form and form the whole General norms of the literary language. On the basis of these norms, the literary language is distinguished by other types of means of communication between people, even dialects of the national language, the simplest speech language, etc. (Zhubanov E.K., 1996:3).

After the laws and rules of the literary language, which for many centuries have been united with the people, history, now have become more stable than before, and determined the multifaceted systemic features of the literary language. As a result, the characteristic norms of the literary language on the basis of these regularities and features are used in the normal state and differentiated approach.

The famous scientist R.Syzdyk “the main feature of the literary language is its processed and normalized language, it is one. The organizer in the field of activity on the part of the population, the connecting personality of members of society, that is, must have the appropriate properties. This is the second frontier. The object of each of the things, each phenomenon (essence, nature) is recognized by comparing, contrasting other objects with other phenomena. The opposite phenomenon for the knowledge of literary language is spoken language. This is the third condition that must be recognized as literary language. Literary language is a language tested in the practice of society, the norms of which were used as normalized in the consciousness of society, and these norms should be divided into all models. This is the fourth character. If you look at these signs, that is characteristic of the Kazakh language literary attribute has motives of quality and to the national century” (Syzdyk R., 1998:14).

However, it is difficult to say that the Kazakh literary language has passed the way of formation and sorting. The history of language is a complex problem, “literary language” is a historical concept. It has been formed and is being improved in relation to the social life of the population. Is the language

of folk literature a literary language? due to the fact that at the present time in Kazakhstan there is no state language or a state language does not exist. In addition, it has also been found that there are no samples of “Tobe til” (super-dialect), serving as a literary language before the nation.

In connection with the history of literary language, some “misunderstandings” sometimes believe that fiction can be combined with language and literary language, and another can walk instead of one. At the same time, the scientist E. Zhubanov stressed that the language of fiction is a literary language, but it can not show all the realities and diversity of the modern literary language, which is only a figurative example of its phrase.

And if we take the prehistoric period then enough of the greatest styles of poetic language-epic – genre of oral poetry. Evaluation, evaluative vocabulary the scientist is guided by cognitive activity (cognitive direction) by the choice of the nature of language units, manifested through a variety of thoughts and experiences. As you know, during the formation and formation of language, everyone has an idea and assessment of the world, phenomena, actions. Language is the basis of knowledge of spiritual values, along with the main means of expressing thoughts.

### Experiment

The epically richest kind of Kazakh folk literature does not begin with Orkhon monuments, on the contrary, the monument knew that all the nominal ancient inscriptions were examples of literature caused by the epic system, maximum imitation of its characters, strong imitation of the epic traditions of oral verbal art. The view that oral literature never begins with written literature was supported by many people. The language of folk literature is not only a high level of communication, but also a modern artistic language, which, as a rule, is associated with the concept of value concepts, the semantic nature, structure, specifics of the language. Each other change, but also continuously continues from the second that in literary languages correspondence subject to a single, and their has become a whole phenomenon, historical-specific realities of time, space, is composed of various factors and is often due to all the same quantities corresponding to the situation of communication and conditional fragments. On the one hand – the internal laws of the development of the national language, on the other – extralinguistic objective situations outside the language, such literary languages always perform the

duties of their period as a means of communication. In accordance with this principle, when dividing the history of literary language into epochs and stages, language specialists analyze them with conventional names: “oral literary language”, “oral literary language”, “written literary language”, “bookish language”. According to Professor E.K. Zhubanov, all these are processed forms of the national language, used in high spheres of social relations, i.e. at a high level (strats).

Native language culture increase and its public service expansion are connected with the formation and development of the written literature. The functional rank expanding and literary language service in the life of the people is the communicative language field, cultural and spiritual achievement. If literary language is the highest form of public language development, and if it is above the crown it shows that population owns one of the country’s culture raises. It’s known that the degree of closely related categories hadn’t been at only one position. Differences between the first and nowadays degree of categories are too big. For example, the degree of Soviet-era Kazakh literary language are far from the degree of the nineteenth century literary language.

The oral literature and folklore it can not be compared with any other literary language of any time. Despite the proximity significant among them, they are two different categories. It is not easy to explain their differences in a few words. Professor E. Zhubanov “Epos language expressions” (1978), in this book features of folklore language is considered comprehensively, specifically clarified for the purpose: “... to study the nature of folklore on the basis of the language facts, to show its relationship with the literary language” (Zhubanov E.K., 1996: 7).

Scientist-journalist explains the relationship between them: “... the folklore art of a word as a branch of subsequent entries in literature, and even for the formation of the literary language was a plentiful food, it’s known “ (Zhubanov E.K., 1996:6).

In turn, the academician I. K. Kenesbayev says: “the author’s “was a plentiful food, it’s known”” he reinforces the folklore is literary language “was one of the main channels of literary

language,” also : “The art of spoken word created Kazakh literary language, it’s known that one of the main channels feeding,” he considered. Some of the Kazakh language specialists who supported this opinion evaluate this issue differently now. For example: “The history of the formation of the Kazakh literary language and their ways of development” (1981.) some of the authors of the articles of the collective supplied admittoral language, folklore

language as “literary language.” In the above mentioned collective supplied the scientist E. K. Zhubanov in his article named “Kazakh folklore and literary language” now included folklore closer to literary language. “The early or later researchers none of them” could say “oral language is non-literary. However, the “literary well established, with the legitimacy of its own language “is not going to dare to ask recognizing the second,” he said. What “oral language” non-literary says.

Kazakh literary language on the basis of the laws of the Kazakh spoken language progress appears on the stage of life of the population is developing. And deliberately try to create conditions for the improvement of the same language in accordance with the increase in the public service will be in various stages of progress, it will be modern. However, oral language so can not be absorbed because of the richness of the language spoken, the special quality of the new literary language, could rise to a new level, people can not be a form of language, tribe, people served as a spoken language skills. It's live oral conditions. It appears in the form of an oral spread mouth to mouth, from generation to generation becomes head of people's spiritual heritage, they sang every country, every language to change the responses of the heart of the earth “news” entered. Therefore, the Kazakh language is very common folk are a few guidelines for each of the models. The minds of the people in their country, according to the thinking level study of language, narrative, description, proverbs and sayings, using of regular expressions, a simple speech patterns, language and can see there are often zebra crossing. “Kozy Korpesh and Bayan Sulu” There is a version of the poem. Published in 1959, including savings from version 6 (compiler and editor I. Duisenbayeva). Comments are at the end of the set page 178 (on page 275-353). In which the construction of a poem, language features, are reluctant to take them. “The country's most common among” the most ancient psalm so show it means to be impartial? “Kozy Korpesh and Bayan Sulu” Tribute to the new version begins this way:

Meken izdep, zhigitter, kel keteli,  
Ortassyndakok tobe, belgi teteli,  
Azamattar, yerinbeityngdassanyz,  
Kozy Korpesh- Bayandyterbeteli

(Listening to the lyrical folk song, all learn the history of the country with propaganda motives.

With the help of the verb endings -li, ly).

But Berezin's version last words of these lines are given in this way: Come ... Let's go, Let's mark ... ... Let's shake. Another one (52 p.) The composition of the ways of others. Berezin's version 29, the name

of the 32 rows of the verb “is” person “rumors” in the form of (1), A. Frolov's version of the 5-8 line “eken” emis (2). is. “The country's most common among” the most ancient psalm so show it means to be impartial?

“Kozy Korpesh and Bayan Sulu” Tribute to the new version begins this way

1. Kyl kopirden adamdarzhureremis,  
Ammezhandysiratkaaidaremis,  
Tyngdaiturganyerikpeierlerbolsa,  
Ertezamanbir-ekibai bar emis  
2. Kyl kopirden adamdy aidar emish,  
Kylmystyny tamyqqa aidar emish,  
Tyngdaiturgan, zhigitter, erlerbolsa,  
Ertezamanbir-ekibai bar emish

(The meanings of lyrical and epic poetry are given as a poem. Here are given comparing two versions of folklore. Hearing-emis,- emish; hearing-bar emis,- bar emish).

## Results and discussion

Originals of these sequences are not consensus, are not the language of poetry and literary language. One of the main characteristics of the language of literary folklore can be measured by what is in the degree of regulation in this respect will not fall short of the language, but you can not completely ignore the low level. Researcher E. Zhubanov the above-mentioned book gives many examples to prove it. Some of them are as follows: “Kozy Korpesh” has become a psalm put an end forever the only people went ainaldy/ailandy/, zhangyz//zhalgyz, birzholata //birzholata, kuman//shuman/shuba/, erte//erle, zhumala//domala, zhubap//zhauap, uatu//zhubatu // such kind of deviationst. They face all versions of a song. “

In the poems “Kyz Zhibek”, “Alpamys” the words *kotergin*, *zhurmegin*, *kelgin*, *suragyn*, *ishkin* order of songs expressed II person exclamatory is rarely found retreat in other poems. At the same time, in oral literature an improviser's words and grammatical signs are differ from the other, and there are volatile changeable examples in an epic song or in other different poems.

Of course, is not in accordance with the language of the literary language of specific regulatory requirements folklore, shows that the most impaired.

There wasn't written literature, wrong selection of the language, with spoken language and same melody connection is the reason of low degree of regulatory language literature.

Those, we can discern especially in poem lines between the lines as comments and phrases with

are used for explaining their minds. The syntax of folklore language prosaic stories usually cloak as simple sentence. For example, Khan olqatyndyaldy. Ulinekeldi. Khan qatyndyaldan son auruboldy". "Khan married, took her home and then became ailing".

In sample of people's literary language to select sentence compacts the sort of language that is similar to the style of fiction is non-visible, repetition is often observed in the literature. For example: ("Bulzhet ibastyzhalmauyzdynuiieken, ishindeozizhatyreken, zhetikun, zhetitunuiyqtaidyeken. Sol kuniuyqtaganeken.) "This is the house of the seven main cannibalism, it was seven days and seven nights sleep. On that day was sleeping". On the point of view of literary language, oral literary language is not literary language.

Of course, there is no doubt that oral literature had big influence to written literature.

Proverbs, comparisons and figures which were taken from the nomadic life, etc, are still used for our written literature as unquenchable key importance (worth). As it was used for folk music by our modern composer's opera recordings, it increases people's triumph to written literature.

Folklore's, especially epic types – heroic poem, moving from mouth to mouth, becomes common for all nations. For example: "Alpamys" is on Kazakhs and Uzbeks. We and also Altai folk have "KozyKorpesh". According to our folklorists, big and small types of oral literature become a common heritage for lots of nations.

Also there are lots of poems which were written during the Nogaibai era as famous poem "Kyz Zhibek" called Nogai poems. Karakalpak people, Siberian people, Karachays, Kymyks, etc. participated to create these Nogai poems. Shortly, in addition to memorable oral literature and short types of traditional songs from ancient eras there are Korkyt legend, Asan Kaigy, Sypyra improviser, orator Zhirenshe, Aldar Kose, Er Tostik, Kambar, Alpamys's poems often can be found among Turkish-speaking people, seems as common heritage from Kypshak and Ogyz people. Even they have same net, pattern and language similarities, there are different versions. There is a rumor that Zhambyl performed his own chapter from Kyrgyz epos "Manas" and Kenen Azirbayev performed chapter "Koketai dynassy". Obviously their Kyrgyz and Kazakh versions can be different. So what shows species features that short oral literature can be the same among different nations but have lots of versions among one folk? Oral small and is not one of the more common types of people, including

several variants of the population, the existence of a wide variety of specific language what? It happens because, first of all, if it is oral literatures suitable to natural phenomenon, and secondly, it shows that literate language didn't standardize their language. About the last reason a group of researchers understood it as nominate and insult oral folk literature and as support they want to express that we have to show "good intentions" to oral language and it also has to be literate language. (Abylkasimov B., 2011: 54). But it is not true, dubiety.

## Conclusions

We can say the following about Kazakh oral literary language: this language is not literary language, but it's relevant, it has some standards of literary language-wealth of words, phrases, construction of sentences uses as the spoken literary language. For example, in eposes such as "Kobylandy batyr", "Er Targyn" is described the manifestation of nation's wisdom. Not only in those, but literature have been verbally talked, later it was discussed among the people in the nation and some effects influenced to the construction of language, which led to the improvement of language wealth. The development and positive sides of dialect had been improving the language together with written literary language. Therefore, verbal language had not directly reached the level of literary language, to make literary language we say that special laboratories and stuff were created.

Therefore, the big figures of written literary language use in their works not only the samples of oral literature and content of subject, but also the richness of the language. To prove, Abay Kunanbayev, Ibrahim Altynsarin, Sabit Mukanov, Gabit Musrepov and others considered as an evidences.

According to A. Iskakov, in 15 centuries "verbal literary language" existed, and then this "verbal literary language"- seems to be a literary language. The author could explain all features and stuff in verbal literature and truly explain how they were created. Then the author says "Even if the oral literary language has all these features, in ancient times- at the national level- the verbal literature of nation in current times- people wanted to establish national literature." The only inconsistent in this correct opinion is "in ancient times... people wanted to establish the basis of literary language". According to his assumptions (in his words), in ancient times, approximately in 15's centuries "verbal literary language" have been existed. There are no evidences can prove it. In another article he mentions wrong

opinion of people who say that verbal literary language is not a language, and then he says “people have to realize that the nation’s language is already a verbal literary language”. Thus A. Iskakov claims that verbal literary language is already a part of literature, whereas contradicts to his statement that literary language is “just establishing”. Even E. Zhubanov says that he puts two such opinions. During an experiment, on people who say that the verbal literary language is not literature language (T. Kordabayev, E. Zhanpeisov, M. Tomanov), he describes some properties for specific language and finally compile the following two points:

“Kazakh modern literary language originally the language of the people, the people’s oral language, the language of bourgeois and socialist nation, and described as the national written literary language, continuously development reached present days.” Then, before the national literary language the author admits that it was the basis for the following language 1) national language, 2) oral language, 3) the bourgeois national language, 4) the socialist national language. It’s enough to say first two of them (Abylkasimov B. 2011: 58).

Because of similarity between modern Kazakh literary language and national language, it seems that there is almost no difference between them. Therefore, Gabiden Mustafin does not prefer to divide Kazakh language into “literary” and “non-literary”.

In the article “Time and the writer” (1975, 12 b) he says “In fact, there is no difference in the national language and prose”, but before that, in published “Kazakh literature” article, he openly states that he is against of division Kazakh language into literary language and national language. The reason of his statement is, literary language should be considered as “a foreign language” or “book language”. Indeed, both languages (“national language” and “literary language”) have the similarity in the construction of the language; however, they also have significant differences from each other.

According to the common thought, national language is imperfect one whereas literary language is considered as the language that was developed by linguists. Here is the basic of literary language that consists of national language that was improved by skillful speakers. Among these speakers, there are representatives of the whole nation, writers, poets, journalists, scientists and representatives of other professions, who express themselves through literary language; workshop of the literary language is written language, printings, radio, TV, meetings, conferences, convocations, lectures halls, schools

and even local dialect which consisted of imperfect speech or dead-level of communication language. In the process of developing Kazakh literary language its features were appeared by itself.

Collecting all of this information, the conclusion is:

The literary language is a type of language that came through literary writings and has its own standards and style of the language used by community.

Confirming this, the major channels of making scientists with literary language are verbal language and folklore that keeps oral language skills. Some scientists neglect this and think that the value is the beginning the history of literary language from ancient times, they pretend like exalting oral language, folklore and believe that these are all the same things as a literary language. Let us see the individual with this illogical opinion from the perspectives of these words: “Is it possible that written language can be similar to verbal language? No, verbal language can never be similar to written language. Writing only in oral language is the sign of language illiteracy.”

Modern orator/spokesman tries to speak in literary language as close as possible.

In their speech, the structure of the sentences has nation’s basis, and has pre-cut norm plans. Even a simple speech has its own features (for example, the use of sentences in a special manner, the use of a shorten words). Even if the speaker is very good as orators, not all of his speech may be considered as literary language. Written literature is quit differentiated; it has author’s thinking, it couldn’t be easily said in verbal language, it expresses the relied and language materials.

Thus, while the written literary language have not been existing, the verbal language was marked as rich, artistic, and became a tool of public speaking, however still not considered as literary language. The verbal form of a literary language appeared during the development of a written literary language.

Ancient art of music of Kazakhs was very famous and pleased every listener. But all of the music symphonies and plays were not an art of drama. As well as Kazakh language is rich, impressive and beautiful only a few or even on hundred could use it fully. At that time, music of Tattimbet and Kurmangazy was at the top of art. Ancient Kazakh music, folk for majority, now is transforming into international piece of art. Now it is not the only dombyra, but an orchestra: variety of motives and different instruments are used widely.

Kazakh language was not the only communicative instrument, but also played formal, literature, cultural and artistic roles. Now Kazakhs literature language's "symphonic orchestra"- a broad and rich literature, whereas "Chorus" is deep, steel, saturated sound (Abylkasimov B., 2011: 61).

Kazakh nation's music turning into opera, folklore continued with literature, spoken language adapted into the literary language, and the development- is the legitimacy of culture. Thus, at the basis of modern Kazakh literary language we

confirm the existence of national language. Dialect words, jargons, and the literary language builds the national language.

In conclusion, to learn the history of literary language means, researching the of the national literary language selection, finding various stylistic elements of the new tools and language content, needing of new enrichment of meaningful words, emotional intensifications, finding the difference of the words by their meaning and studying the terminology process.

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