TÍTULO: Estado lingüístico del quiasmo en la ciencia sintáctica.

AUTORES:

1. Ph.D. Cand. Akhmaral Khairzhanova.

2. Senior Lect. Gulnara Mustagaliyeva.

3. Assoc. Prof. Eleonora Abdol.

4. Máster. Akmaral Temirtassova.

5. Máster. Torgyn Tilegenova.

6. Senior Lect. Gulnazen Baiseuova.

7. Máster. Aliya Tleuova.

8. Máster. Asel Maratova.

RESUMEN: La dirección funcional y estilística de la lingüística está atrayendo cada vez más atención de los investigadores lingüísticos. Esto se debe al aumento general en el interés de la ciencia lingüística en el aspecto comunicativo del lenguaje. El advenimiento de la lingüística del texto, el desarrollo de la gramática funcional y la pragmalingüística han activado nuevas direcciones en la investigación estilística. En este caso, se da un papel importante a los fenómenos de la sintaxis expresiva, cuyo tema son las estructuras que pueden agregar eficiencia adicional al mensaje. Muchas herramientas de sintaxis son expresivas, y por lo tanto, tienen un significado estilístico. A estos aspectos dirige la atención el artículo.

PALABRAS CLAVES: quiasmo, lingüística, gramática, paralelismo, figuras estilísticas.

TITLE: Linguistic status of chiasmus in syntactic science.

AUTHORS:

1. Ph.D. Cand. Akhmaral Khairzhanova.

2. Senior Lect. Gulnara Mustagaliyeva.

3. Assoc. Prof. Eleonora Abdol.

4. Master. Akmaral Temirtassova.

5. Master. Torgyn Tilegenova.

6. Senior Lect. Gulnazen Baiseuova.

7. Master. Aliya Tleuova.

8. Master. Asel Maratova.

ABSTRACT: The functional and stylistic direction of linguistics is attracting more and more attention from linguistic researchers. This is due to the general increase in the interest of linguistic science in the communicative aspect of language. The advent of text linguistics, the development of functional grammar and pragmalinguistics have activated new directions in stylistic research. In this case, an important role is given to the phenomena of expressive syntax, whose theme is the structures that can add additional efficiency to the message. Many syntax tools are expressive, and therefore, have stylistic significance. The article is directed to these aspects.

KEY WORDS: chiasmus, linguistics, grammar, parallelism, stylistic figures.

INTRODUCTION.

Parallelism: the essence and history of learning.

The rhetorical studies of recent decades are an attempt to comprehend modern pragmatic resources, including stylistic means of syntax, on the material of various languages.

Currently, there are many works devoted to the study of speech patterns and their stylistic use. In some works, the following are studied: repetition (I.M. Astafieva, N.T. Golovkina, N.A. Zmiyevskaya, V.S. Izmailov, A.A. Malchenko, A.P. Skovorodnikov, L.N., Timoshchuk), antithesis (G.M. Belova), G.G. Ivleva, T.I. Filippova), asyndeton (M.M. Antonovich, V.I. Karaban, L.Sh. Kovalenko, R.R. Tchaikovsky, 1972), polysyndeton (L.V. Garuzova, F.I. Dzhaubaeva, R.R. Tchaikovsky), oxymoron (E.A. Atayeva, N.V. Pavlovich, G.I. Shishkina), ellipsis (T.F. Dubovtseva, A.V. Mikheyev, A.P. Skovorodnikov, V.I. Shulgin), segment (T.N. Akimova, S.N. Andriyanova, E.A. Ivanchikova, T.R. Konovalova, A.S. Popov), parcellation (O.O. Atadzhanova, Yu.V. Vannikov, E.A. Ivanchikova), syntactic parallelism (G.N. Chervakova (1977), R.G. Lozinskaya), chiasmus (E.M. Beregovskaya (1979, 1984, 2004), O.A. Krylova, N.A. Levkovskaya, V.S. Solovyeva (1980, 1982)), and other figures.

Figures constructed on the principle of syntactic parallelism are one of such tools that have not yet been adequately reflected in studies of the expressive syntax of modern Russian and French.

It cannot be said that the phenomenon of syntactic parallelism itself has not yet attracted the attention of scientists. So, syntactic parallelism is considered as a method-model for organizing song syntactic units (E.B. Artemenko), and V.I. Eremin points to him as an essential sign of ditty.

Reception of parallelism is called among the phenomena of the syntactic level that are "often exploited in poetry" (N.Yu. Rusova, VV Tomashevsky); as the principle of composition of the stanza folklore lyrics, it is considered by V.M. Zhirmunsky. Syntactic parallelism has been sufficiently studied in the structural and grammatical aspect (I.A. Figurovsky, P.O. Jakobson, G.Ya.

Solganik). The indicated phenomenon is considered as a means of communication in the all-union complex sentence. For example, on the material of Russian, T.P. Karpakova, on the material of German - M.A. Ovsyannikov. Sometimes the phenomenon of syntactic parallelism is called the main means of communication of the sentence members (T.I. Belokopytova) and considers this construction as one of the main elements of the period from its syntactic ordering (N.V. Cheremisina).

The informative possibilities of parallelism are being investigated by V.V. Khvorova, I.R. Halperin and others.

From a stylistic point of view, syntactic parallelism was studied mainly on the material of foreign languages, in particular, on the material of the modern English (I.M. Astafyeva), on the material of modern French literature (I.A. Pulenko, T.V. Novikova), on the material of German (N.T. Golovkina, D.M. Dreev, I.A. Solodova, G.N. Chervakova).

The place of syntactic parallelism in stylistic syntax is determined by scientists in different ways. So, E.M. Beregovskaya (1979) indicates this phenomenon in the system of equilibrium and assimilation figures, i.e. figures that enhance the expressiveness of the text, emphasizing the symmetry. She notes such constructions among structurally determined figures.

I.V. Arnold conventionally divides all stylistic means into pictorial, characterizing them as paradigmatic, and expressive, characterizing them as syntagmatic, i.e. based on the linear arrangement of parts, on what exactly their effect depends, and indicates syntactic parallelism among the latter. Thus, the author calls syntactic constructions that enhance expressivity, expressive means, figures of speech or rhetorical figures.

Yu.M. Skrebnev also includes syntactic parallelism, the structure of which has a purely syntactic, constructive character, into the sphere of syntagmatic syntax.

A.P. Skovorodnikov describes a group of figures having a field organization, based on the principles of economy and redundancy in the language. The field periphery of expressive syntactic constructions is two layers. Syntactic parallelism in the system of expressive eight syntactic constructions of the modern Russian literary language is included in the second layer, remote from the center, which consists of phenomena that are not directly related to the manifestation of antinomy, economy - redundancy. I.V. Pekarskaya points out parallelism among particular syntagmatic principles for constructing expressive language/speech tools. Thus, having analyzed the literature on the problems of syntactic parallelism, we came to such conclusions:

1. All the attention of linguists is directed to the phenomenon of parallelism or as an integral part of folklore, in particular, song lyrics, the ballad genre (E.B. Artemenko, M.R. Balina, V.I. Eremin, and V.M. Zhirmunsky) and poetry (N.Yu. Rusova, V.V. Tomashevsky), either as a grammar phenomenon (G.Ya. Solganik, I.A. Figurovsky, R.O. Jakobson), or as a drill component of the so-called speech periods (the latter were studied mainly on the basis of literature of the XIX century) (T.I. Belokopytova, N.V. Cheremisina); or is considered on the basis of materials of separate foreign languages (M.R. Balina, N.T. Golovkina, T.V. Novikova, I.A. Solodova, G.N. Chervakova).

2. There is no universally accepted definition of syntactic parallelism, and while this concept does not have a clear definition based on objective criteria, it is impossible to use it for stylistic studies.

3. To date, syntactic parallelism as a principle of organization of stylistic figures is not fully understood.

4. It should be noted and the lack of a single generally accepted classification of figures based on syntactic parallelism. The place of the phenomenon we are studying in the stylistic syntax is determined by scientists in different ways.

5. Often, researchers consider syntactic parallelism as a phenomenon of only artistic (especially poetic) and journalistic styles. However, constructions built on the principle of syntactic parallelism function in all styles of the modern Russian literary language. It is necessary to identify the pragmatic potential of these constructions in all functional styles of the modern literary (Russian, French) language, since the functions of structures based on syntactic parallelism, to a certain extent, depend on belonging to a particular language style and/or speech genre.

One way or another, there are no special studies of syntactic parallelism as a principle of organizing syntactic constructions, in particular, stylistic figures. But meanwhile, you should pay attention to it, since:

1) Syntactic parallelism is the basis for constructing some figures.

2) Figures constructed on the principle of syntactic parallelism is a high-frequency phenomenon.

3) These figures are not the property of the folk song language only. They are also quite widely represented in the language of fiction, journalism, and other styles. They have a huge potential for expressiveness.

Therefore, the relevance of the research consists, first of all, in the fact that syntactic parallelism as a construction principle and a constructive element of a large group of stylistic figures based on the material of modern Russian and French literary languages has not been studied.

DEVELOPMENT.

Symmetry as the basis for the construction of chiastic structures.

All expressive syntax phenomena are somehow related to the principle of symmetry. The word *symmetry* itself means Greek proportionality, proportionality. "This concept is combined with the concept of asymmetry, forming a kind of unity with it. Symmetry, therefore, seems beautiful

because it always compares with asymmetry. Without asymmetry, it would seem simple uneventful, monotonous" (Beregovskaya, 1984, p. 7).

According to P. Merle (1955, p. 95), "this concept appeared very early in our minds: a child from 3.5 years old, drawing little men, that is, reflecting the model of his kind existing in his mind, tries to convey the symmetry of the human figure in his drawing".

"Feeling the symmetry of body, - writes V.A. Soloukhin (1977, p. 29), - the rhythm of the processes that take place in it, a person learns to recognize the symmetry that surrounds him everywhere in nature - the symmetry of fern and dragonfly, snowflakes and pears, the frequency of day and night, summer and winter, i.e. symmetry in time. Perceiving the symmetry of the world as a natural standard of harmony, the man himself feels the need to create symmetrical things".

"A rake and a spoon, a boat and a sled, a windmill and a violin, a ladder and an armchair, a parachute and a rocket - at every step we come across man-made symmetry. We constantly meet with symmetry in different types of art: in music, in architecture, in the painting" (Weyl, 2003, p. 37).

"Symmetry <...> is the idea through which man for centuries tried to comprehend and create order, beauty, and perfection" (Weyl, 2003, p. 37).

As a factor organizing the matter of language, symmetry was comprehended already in the first quarter of our century. Louis Marten projected (1924) the principle of symmetry into artistic speech. He stated that symmetry in linguistic facts is inconceivable without asymmetry, that symmetry, when it appears in speech, can be approximate, that any symmetric syntactic construction must have some center, even if it is not morphologically expressed, that symmetry is characteristic of literary speech, whereas spontaneous speech tends primarily to asymmetry.

The concept of symmetry is combined with the concept of asymmetry, forming a certain unity with it. According to E.M. Beregovskaya (2004, p. 9), "the symmetry, therefore, seems beautiful because it always compares with asymmetry. Without asymmetry, it would have seemed simply monotonous, monotonous".

The problem of symmetry and asymmetry is not only linguistic but also of general scientific importance since symmetry has long been the subject of interdisciplinary scientific research. "The universal principle of symmetry (the term P. Curie) reveals itself both in the universal and in the spiritual world (see the works of P. Curie, A.V. Shubnikov, V.A. Koptsik, I.I. Shafransky, M. Seneschal, J. Fleck, P. Davis, G. Weil, V. Gardnek, V. Gilde, I.M. Yaglom and others). The problem flying at the junction of sciences and requiring their synthesis turned out to be so important that organizations such as the International Institute of Symmetry in Los Angeles and the International Society of Symmetry were created" (Markova, 1994, p. 3). Therefore, the appeal to the "law of laws" - symmetry - in various fields of reality is relevant.

In art, asymmetry sets off symmetry. Victor Hugo, the head of the romantic school, wrote in "Les Miserables" about symmetry, "Nothing bears such a burden on the heart as symmetry. Because symmetry is boredom, and from boredom is not far from grief". In contrast, Paul Valeria presented symmetry as a guideline for comprehending true values, "... the universe is built according to a plan, the deep symmetry of which is in some way imprinted in the most hidden corners of our consciousness. Therefore, poetic instinct leads us to the truth" (Merle, 1955, p. 192, 195).

According to Baudelaire, the contemplation of beauty requires a combination of both of these principles, "regularity and symmetry are the primordial needs of the human mind", on the other hand, "slight irregularities" that stand out against this regularity are also necessary to create an artistic effect, being "seasoning, an inevitable condition for the existence of beauty" (Jakobson, 1987).

As a factor organizing the matter of language, symmetry was comprehended already in the first quarter of our century. Therefore, Louis Marten (1924) projected the principle of symmetry into artistic speech. In his opinion, in linguistic factors, symmetry is unthinkable without asymmetry; symmetry, when it appears in speech, can be approximate; any symmetric syntactic construction must have some kind of center, even if it is not morphologically expressed, while spontaneous speech gravitates mainly to asymmetry.

Later, the problem of applying symmetry to linguistic phenomena was posed by S.O. Kartsevsky in the article "On the asymmetric dualism of a linguistic sign". In contrast to L. Marten, who saw the principle of symmetry in speech, S.O. Kartsevsky saw it much deeper - in the development of the language system itself. He showed the asymmetry of ambiguity and synonymy resulting from the discrepancy between the content plan and the expression plan.

Subsequently, the idea of symmetry/asymmetry took root in philology (Yu.N. Karaulov, G. Schlocker, V.G. Gak, I.I. Kovtunova (1967, 1986), M.K. Mugduyeva, A.M. Antipova (1990), Yu.V. Shor (1992), N.A. Kozhevnikova, and others).

Exploring the problems of semantic syntax, E.V. Paducheva (1974, p. 181) clarifies which words and sentence segments can be considered symmetrical, "Two words are symmetric if they are composed (symmetry 1), or are subordinated to the same relationship to two words (symmetry 2), or are subordinated to the same relationship to two symmetrical lexically paired words (symmetry of a higher-order). Two segments are symmetric if their vertices are symmetrical".

In 1988, the book of E.G. Etkind's "Symmetric Compositions by Pushkin" (1988), in which the author, based on an analysis of twenty poems of the poet, very different in genre and stylistic terms, traced symmetry at all levels, from the rhythmic primary element to the composition. This work clearly shows the whole complexity of symmetry: it is replete with various forms; the symmetry of

the structures is broken. Therefore, more or less distinctly realized by the aesthetic subconscious, these symmetrical constructions by the reader's perception are only vaguely guessed.

A.N. Ruwet in the article "On a Verse of Charles Baudelaire" (1965) showed on the example of one poetic line from "Albatross" a manifold manifestation of the principle of symmetry (a verse that does not even constitute a separate complete sentence) Le navire glissant sur les gouffres amers 'ship gliding across a bitter abyss" (out translation – *A.H.*). In the translation of Yakubovich, it looks as follows:

Often, to amuse themselves the men of the crew

Lay hold of the albatross, vast birds of the seas-

Who follow, sluggish companions of the voyage,

The ship gliding on the bitter gulfs.

In our opinion, the opinion of V.G. Haka says that "if fifty years ago the application of the term 'asymmetry' to the facts of language could seem like a metaphor, then the development of linguistics over the past half-century is not only characterized by the ever wider use of the symmetry/asymmetry pair, but also by the awareness of these categories as a reflection of fundamental features the structure and functioning of the language" (Cheremisina, 1981, p. 41).

The constancy of the notions of beauty, which formed the basis of the structure of the creations of the material and spiritual worlds, goes back to sacred thinking, to archaic representations of a person about the indispensable duality of everything, the presence of similarity or opposition, a couple and/or opposition. This feature of human thinking was noted by leading psychologists, ethnographers, and cultural scientists (V.V. Ivanov, V. Turner, E. B. Taylor, I.I. Dyakonov, K. Levi-Stros, V.N. Toporov, D.S. Likhachev and others).

The formal redundancy of symmetry, particular manifestations of which are various types of parallelisms and repetitions, can be called one of the fundamental signs of a classic poetic text.

Symmetry, by which we mean a certain proportionate ratio of parts to the whole and each other and/or invariance (immutability) of the structure of an element relative to its transformations.

Any binary pair or opposition is asymmetric structure, and any symmetric structure contains at least two pair elements, similar or opposite.

As a result of the analysis of scientific literature, we have identified such types of symmetry as:

1) *Reflectional symmetry* – Repetition of elements or structures in the reverse order, with a rotation of 180 degrees relative to the axis of symmetry (effect of the right and left hand).

2) *Translational* – Linear repetition of elements or structures without rotation about the axis of symmetry.

3) *Rotational* – Discrete repetition without semantic gradation.

4) *Spiral* – Discrete translational repetition of elements or structures with indispensable spatial (semantic) gradation.

5) *Asymmetry* – A violation of symmetry, the presence in the symmetric structure of an "additional", asymmetric element.

6) *Antisymmetry* – Lack of symmetry.

A poetic text, in contrast to a prosaic one, certainly contains semantically justified elements of symmetry in its structure. One of the main distinguishing features of the verse is the redundancy of symmetry, which manifests itself at various levels (primarily visual and sound).

Any relationship fixed by a poetic text becomes more than an accidental game of the imagination of one person, it turns into a kind of artistic system, and therefore we can talk about the connection of such structures with the nature of binary.

No matter how symmetrical the composition of the poem, asymmetric elements are certainly present in it. Absolute symmetry is practically impossible because it would be a completely dead, static system, devoid of any signs of movement and development. In nature, all living beings have pronounced external symmetry, but there is not a single symmetrical.

Using the term R.O. Jakobson and Yu.N. Tynianova, we can call asymmetry the "dominant" that creates internal movement in an automated symmetrical structure and transforms it.

The art of correct, competent and beautifully designed speech determines how much the goal of communication will be achieved - to exert any influence on the listener or the speaker. Effective speech is necessary for authors of all types of speech works, whether it is a well-known politician, newspaper or television reporter, writer or poet, although the degree of importance of having a certain impact on the audience may vary for each of them. Therefore, for a politician, achieving pragmatically determined intentions is of paramount importance, since political speech is not just communication, bringing information to the masses, but the formation of the impressions, conclusions, assessments necessary for the speech producer.

For a reporter and a journalist, the informative function and the voluntative-advocacy function are equivalent. For the poet, the main goal will most likely be self-expression, the transfer of one's worldview, feelings, and emotions. His works are aimed at exerting an aesthetic impact on the reader, and the impulse of the soul, the pursuit of beauty dictate the need for colorful speech design, which is achieved using various techniques and figures of rhetoric. The principle of symmetry/asymmetry is not the only one possible for constructing a picture of expressive syntactic means in their relationship. So, A.P. Skovorodnikov (1981) described a group of figures (ellipsis, anti-ellipsis, syncopation, repetition, and parceling), based on the principles of economy and redundancy in the language.

In our opinion, the principle of symmetry has greater explanatory power concerning expressive syntax, therefore, in further analysis, we will rely on it.

Chiasmus: definition and place in the language system.

One of the most effective rhetorical figures of syntax can rightfully be called the construction of *chiasmus*, which to date has not become the object of special research.

Mention of this figure can also be found in the writings of masters of the literature of ancient times. Replacement takes place when two phrases, different in content, are expressed by rearrangement so that a subsequent phrase opposite the first appears to follow from the first, for example, you have to eat, to live, not live to eat" ("Antichnyye teorii," 1966, p. 291). A similar substitution is called antimetabolite by rhetors or commutation.

In the "Brief Literary Encyclopedia", chiasmus is classified as one of the figures of addition and is considered as a kind of syntactic parallelism. "Chiasmus (from Greek χιασμός – cross-shape arrangement in the form of a letter χ (chi)) – the stylistic figure of antithetic parallelism: parts of two parallel members are arranged in them in sequence: A B = B1 A1. An almost constant trick is chiasmus in negative concurrency ("Not a *bylinushka* in an open field twisted in the wind – But my homeless head staggered…"). A sense of parallelism is usually supported by the repetition of intermediate words ("So lively are our Automedons, Our *troikas* indefatigable" – A.S. Pushkin). A hue of antitetality may be present in chiasmus to a varying degree: from a very strong ("We eat to live, not live to eat") to very weak ("Everything is in me and I am in everything" – F.I. Tyutchev).

The essence of it, according to the authors of the encyclopedia, is that some design is combined with another, which is the first in an "inverted" form. In a later edition of the literary encyclopedia, you can find an explanation of the modern common name - chiasmus, descended from the Greek word "chiasmusos" - a cruciform arrangement in the form of the Greek letter "x".

Chiasmus as a linguistic term has existed only since the 19th century and is known as "antimetabol", "antimetalepsy", "antimetathesis", "commutation" since the ancient world. A brief description with an example: *Live not to eat, but eat to live* - was already given in the anonymous Rhetoric for Herenius, dated 1 century BC. (The term "chiasmus" has been used only since the 19th century. Etymologically, it goes back, as noted above, to the Greek letter X ("chi"), the capital form of which has the form of a cross. Its origin is related to the cruciform structure of this syntactic figure).

The assertion that chiasmus as a linguistic phenomenon is known ... is only partially true. A terrible fate befell chiasmus: to be always in sight and to remain in the shadows. It has become the property of textbooks on rhetoric and stylistics, encyclopedias, dictionaries of linguistic terms and other reference publications - in this sense, it has a long history (Beregovskaya, 2004, p. 22).

But no one until the very last years did not deal with it on purpose, so today not much is known about chiasmus more than 2 thousand years ago. Meanwhile, a lot of cases, extracted from diverse and different times, including modern, texts, indicate that we are faced with a living and interesting phenomenon.

In modern linguistics, some works by E.M. Beregovskaya, who studied chiastic constructions in English, Russian, German, Spanish and partly in French (1979, 1981, 1984, 2004); articles by A.A. Tereshchenkova (1981), dedicated to the English chiasmus; thesis of V.S. Solovyeva (1980, 1982), the object of study of which was the chiasmus in the work of A. Blok.

As you know, the structure of chiasmus is extremely clear: Know how to love art in yourself, not yourself in the art (Stanislavsky). Its definitions do not possess such clarity, because chiasmus, with all its external geometric harmony, has a complex linguistic nature. Some call it a double antithesis, whose members intersect (Faulseit & Kühn, 1972, p. 57), i.e. see in it a combination of antithesis and inversion. Others qualify it as chiasmus (Khazagerov & Shirina, 1999; Korolkov, 1974, p. 249;

Marten, 1924, p. 47; Kuznets & Skrebnev, 1960, p. 209), i.e. see in it primarily syntactic parallelism and inversion.

M.D. Kuznets and Yu.M. Skrebnev (1960, p. 275) interpret chiasmus as a kind of parallelism, which consists in reproducing the structure of the lexical composition of the previous sentence, accompanied by a change in the syntactic relations between the repeating members of the sentence. In other words, for them, chiasmus is parallelism plus repetition with a change in the syntactic functions of repeating elements.

M.L. Gasparov (1975, p. 275) defines chiasmus as a figure of antithetic parallelism, i.e. as a combination of antithesis and parallelism with a change in the sequence of elements in two parallel pairs.

In the definition given by the dictionary of linguistic terms J. Dubois (1973, p. 84), chiasmus is described as the inversion of two symmetrical parts of a phrase that form an antithesis or establish a parallel. Specifically emphasizing the symmetry of the chiastic structure and the optionality of the antithesis in it ("... form the antithesis or..."), this definition calls inversion the main mechanism that forms the chiasmus.

A chiasmus is called "a figure of speech, consisting in the reverse ("cross-shaped") arrangement of elements of two phrases, united by one common member" (Formanovskaya, 1978, p. 508).

The definition reveals only the syntactic structure of chiasmus, i.e. the formal aspect of this phenomenon, omitting the semantic. Chiasmus, according to French linguists P. Larouss, M. Cressot, J.-F. Felizon is one of the most expressive ways to create an antithesis. Antithesis, on the other hand, is a way of existence of a binary pun structure, the comic effect of which is based on the collision of conflicting meanings. It is for this reason that we view chiasmus as one of the techniques for creating a pun (Tereshchenkova, 1981, p. 84).

T.N. Senina and O.S. Akhmanova attributed chiasmus to structural parallelism, and P. Laruss, P. Robert consider it an asymmetric construction. In our opinion, the chiasmus is asymmetric in its cruciform arrangement of the members and the methods of antithesis.

N.I. Formanovskaya (1978, p. 126) calls chiasmus a figure of intersection and "mirror reflection of the word order" and emphasizes the special architectonics and rhythm of the figure.

A.V. Kovalchuk (1977, p. 93-94) singles out the functions that the chiasmus performs when filling out not individual sentences, but paragraphs and rows of paragraphs - this is the effect of growth and climax, as well as the function of combining paragraphs.

In the system of V.I. Korolkov (1974) places chiasmus among the figures of connectedness, in the group of figures of association, namely in its subgroup, which the author calls "figures based on strengthening similarities". This localization of chiasmus is not objectionable.

According to the classification proposed in "Rhétorique générale" by J. Dubois (2006) and others, chiasmus falls into a group of figures formed as a result of a double-action "suppression-adjonction". It seems to us that in this taxonomic system his place is not here but in the class of figures formed by rearrangement.

The textbooks on modern Russian language about chiasmus say the following, "A special figure of the word arrangement is chiasmus. In chiasmus, the components of the structure in its second part are arranged in reverse order compared to the first part of the structure: *It is swooping, swooping, down upon us! In an icy hurricane it flies, swirling in the darkness of hell* (I. Turgenev); *The southern sky hung transparently blue above us; on high the sun beamed radiantly…* (I. Turgenev); *Above the darkened gardens stars just discernible were kindling, and the sounds were gradually hushed in the village* (L. Tolstoy)…

In chiasmus, accents are also often arranged in the same order as members: *Znayete, utro, kogda moroz na trave i pered voskhodom solntsa tuman…* Here, the accents in the first part of the design are located in a descending line, and in the second - in an ascending line. A reverse course is also possible, when in the first part the accents are located on the ascending line, and in the second - on the descending line: *The river was calm, and the reflections were calm and clear...* However, not always the chiastic arrangement of words corresponds to the same arrangement of accents. Both parts that make up chiasmus can be stylistically neutral in terms of phrases. This happens when one of the parts is a stylistically neutral undivided statement with a predicate preceding the subject (2nd diagram), and the other is a stylistically neutral dissected statement with a subject preceding the predicate (1st diagram): The sun hid behind the clouds and began to drizzle light rain. In the absence of accent chiasmus, the chiastic arrangement of words is less noticeable" (Kovtunova, 1967, pp. 125-126).

M.D. Kuznets and Yu.M. Skrebnev (1960, p. 143) place chiasmus in a circle of structures that fall within the competence of syntagmatic syntax. If we follow the internal logic constructed by Yu.M. Skrebnev's stylistic system, according to which syntagmatic syntax differs from paradigmatic in that it deals not with the problems of the sentence structure, composition, and placement of its components, but with the sequences of sentences that make up the text - if you follow this logic, then the chiasmus that most often occurs within the same phrase than in related or, moreover, context-sensitive sentences, the paradigmatic syntax also deserves attention.

The modern literature on rhetoric says that "...chiasmus can be considered as a combination of a junction and a ring since one element is repeated at the very beginning and the very end of a statement, and the second element is on the border between the parts of this statement:

1) *The breathtaking leap-frog of the executive branch is taking place ... vacuum* (1) *of power* (2), *and maybe power* (1) *of vacuum* (2) (from parliamentary speech); …" (Khazagerov & Shirina, 1999, p. 268).

An attempt of a comparative analysis of the chiastic construction based on the material of Indo-European languages was made by E.M. Beregovskaya (1984), which gives a rather voluminous definition of this phenomenon, "Chiasmus is a transformational syntactic figure in which both the transform and the original form are given, and the transformation includes from one to three operations:

1) Permutation of the elements of the original form according to the principle of mirror symmetry (inverse parallelism).

2) Double lexical repetition with the exchange of syntactic functions.

3) Change of the meaning of a polysemic word or replacing one of the words of the original form with its homonym" (Beregovskaya, 1984, p. 16).

The first operation is necessary and sufficient for the formation of a simple syntactic chiasmus, the first and second form a semantically complicated chiasmus, all three together - a chiastic pun.

The volume of the definition is not surprising, because several figures are involved in the formation of the structure of the chiasmus. This, as already mentioned, such syntactic and lexical expressive means as syntactic parallelism, inversion, repetition, antithesis, if necessary - an ellipse.

A chiasmus is a kind of syntactic parallelism with the opposite, "cross-shaped", word order in the second, parallel construction (Kovalchuk, 1977, p. 198-211): *I have my eye on it and worry, My heart is beating in dismay…* (A. Blok "I Bless My Lucky Stars Above"); *As the crowd applauded around the idols, overthrows one, creates another, And for me, blind, somewhere shine Holy fire and youth sunrise!* (A. Blok "As The Crowd").

D. Feling highlights the external arrangement of the repeating parts. For him, chiasmus is "the cross-arrangement of two correspondences, whether it be two opposed pairs or opposition and repetition" (Beregovskaya, 1984, p. 116), i.e. binary construction with direct and inverted word order in which antithesis and repetition are possible.

Antithesis and repetition as the main chiasmus-forming moments appear in the definition of C. Todorov (1967, p. 207). It emphasizes that chiasmus is the relationship between two words, which in the second part of the phrase is repeated in inverted form.

P. Bacry (1992, p. 282) sees in chiasmus a cross-arrangement of two syntactic segments (AB - BA), which connects in the center, on the one hand, and along the edges, on the other hand, elements of the same nature or performing the same function.

According to J. Dubois (2006) and his followers, "... at the beginning of the period a certain order can be set, symmetrically opposed to the order of its deployment. This technique is called chiasmus.

Traditionally, chiasmus is associated with central symmetry, which can manifest itself both semantically and grammatically; here we give examples where central symmetry affects syntax.

Le passé me tourmente et je crains l'avenir (Corneille)

'The past torments me and I fear the future'

Charles se sentait défaillir à cette continuelle répétition de prières et de flambeaux, sous ces odeurs affadissantes de cire et de soutane (Flaubert)

'Charles felt himself fainting at this continual repetition of prayers and torches, under the scorching smells of wax and cassock.

In the last example, we are dealing not only with the inversion of the "adjective + noun" group: here in the singular with two definitions - plural nouns - the plural name is opposed with two definitions - nouns in the singular (Dubois et al., 2006, pp. 150-151).

A special place in the structure of chiasmus belongs to the reception of syntactic parallelism. Sometimes chiasmus is considered as a variation of the latter, "Cases of inverse parallelism are characteristic of poetic speech ... in which the construction components in the second part are arranged in the opposite order compared to the first part: *In the evening came the quiet sun, And the wind carried smoke from the chimneys* (A. Blok). *Her black eyebrows are thin, And harsh speeches are intoxicating…* (A. Blok)". This, in our opinion, is a case of exactly the opposite parallelism, but not chiasmus in the full meaning of this word.

Inverted concurrency, according to E.M. Beregovskaya (2004) represents a primitive, purely syntactic chiasmus. In general, the chiastic structure is more complex, in character it is most often aphoristic. Syntactic concurrency is a repetition at the syntax level, where the syntactic construct itself acts as a reduplicator or repeated unit. B.N. Golovin in "Fundamentals of Speech Culture" gives a very successful example in which the expressiveness of a poem is achieved precisely by repeating syntactic structures, usually accompanied by a lexical repetition - a poem by R. Rozhdestvensky:

I am bribed…

I am bribed without a trace…

I am bribed by Kronstadt's blistered ice…

I am bribed by military commissars…

I am still bribed with snow white and white…

I am bribed by the blood of the fallen in the forty-first…

And I am bribed by a random bonfire…

I am bribed by both Palanga and Kizhi…

I am bribed by a nascent word …

I am bribed by Mayakovsky and Svetlov…

I am bribed.

I am bribed with giblets.

Syntactic parallelism can give a rhythm to poetry and prose works. Here is what B. Shalabayev (1972) writes about this, "Prose works also have their rhythm, a rhythm of their pronunciation. Here is an excerpt from the drama 'Kozy Korpesh - Korpesh - Bayan Sulu':

Jel Bayan dep ızındaydı, köl Bayan dep teñseledi,

Özen Bayan dep ağadı, Taw Bayan dep küñirenedi,

Kök Bayan dep kürsinedi!

Anam Bayan dep muñayadı, balañ Bayan dep tolğanadı (Shalabayev, 1972, p. 172).

(The wind flies at Bayan, the lake is staggered by Bayan,

The river flows through Bayan, Tau Bayan,

The Kok Bayan is squeezed!

My mom is sorrowing at Bayan, my child is filling with Bayan).

It is plain to see that we get a kind of verse novel thanks to the appropriate syntactic design.

G.N. Chervakova (1977) says that theoretically, the repetition of the sentence model in the figure of parallelism should be purely grammatical, i.e. exclude lexical repetitions. However, according to the observations of the scientist, linguistic material most often has examples in which the grammatical repetition is closely intertwined with the lexical and interacts with it. Emphasizing that the influence of lexical content should certainly be considered, the researcher considers the repetition of the syntactic drawing in the figure to be the leading.

In the construction of chiasmus, one can just observe the integration of syntax and vocabulary, not in vain the other name for this phenomenon is "antithetic parallelism". The antithesis is attributed to the lexical-syntactic means of syntax, its essence lies in the contrast/opposition of ideas within the framework of the syntactic structure. Contrasting necessarily involves the use of words expressing opposite meanings, i.e. antonyms. Antithesis is a technique that almost all poets resort to, let's turn to A.S. Pushkin:

1. They met…

Water and stone,

Poetry and prose,

Ice and flame

Were not more different than they.

2. Besides the enthusiasm of youth

Could never hide a single thing,

Love, hatred, pain or gladness,

It will blurt out quite readily.

3. But the summer in these northern parts

Of southern winters is a caricature,

It flashes and is gone: this is known for sure,

Though we do not admit it in our hearts ("Eugene Onegin").

The antithesis itself is quite a vivid phenomenon, in style, there is another expressive tool - the so-called "oxymoron" - a technique based on the opposite, on a combination of seemingly completely non-valent words directly opposing each other in meaning, for example: terribly beautiful, terrifying glad stunning silence, etc. Oxymoron is not a rare phenomenon in poetry:

The Lord speaks from the throne

Opening the window over the edge,

"Oh my faithful slave, Mykola,

Go around Russian edge.

Protect there in black troubles

With sorrow tormented folk.

Pray with them for victories

And for their beggar comfort" (S. Yesenin "Rus'").

There's nothing else to count

They ripen under the cold sun.

Papers even mess up

And they don't know how to (S. Yesenin "In the Caucasus").

The antithesis framed by the geometrically correct syntax is an even more effective means that increases the chances of the poet and writer to "reach out" to the heart of his reader. In turn, wit, the brightness of chiastic constructions is a direct effect of the antithesis, if the syntactical arrangement gives the poem a clear rhythm, melody of intonation, the beauty of the syllable, then the chiasmus is due to the pun effect by promoting lexical means:

Russia is plagued by two great misfortunes:

The power of darkness at the bottom

And the darkness of power at the top (V.A. Gilyarovsky).

You call pirates Pilates.

I call Pilates pirates.

You - because it is hard to say.

I - because I know Pilates (F.D. Krivin).

EM. Beregovskaya calls this kind of chiasmus a *chiastic pun* (examples of the so-called chiastic pun are borrowed from the book of "Expressive Syntax" by E.M. Beregovskaya).

This pun is based on polysemy, sometimes metaphorical use of words. No less bright is the chiasmus built on the antonymy of words that cannot be considered antonyms in the full sense of the word:

Friendship like this is quite unknown to us.

We prejudge others with bigotry,

And write them down as ciphers merely,

Deeming ourselves alone as worthy (A.S. Pushkin "Eugene Onegin").

The words "cipher" and "alone" should be considered as contextual antonyms. In a specific example of the expressiveness of the construction and the preservation of rhyme, ellipsis contributes to the intentional omission of any member of the sentence, which is easily recoverable and understandable from the surrounding context. While maintaining the completeness of sentences, the rhythm-melodic structure of the verse may be violated:

Friendship like this is quite unknown to us.

We prejudge others with bigotry,

And write them down as ciphers merely,

Deeming ourselves alone as worthy.

The antithesis may not be present as clearly as in the above lines, but the contrast between the two parts, between the two sentences that form the chiasmus, is not in doubt:

Sing a song, poet,

Sing.

Chintz sky so Blue.

The sea is also roaring

Song.

They were 26.

26 they were,

26.

No one will forget

Their execution

On 207th

verst (S. Yesenin "The Ballad of Twenty-Six").

The author resorts to the "violation" of the mirror image of the first sentence in the reverse order, placing the predicate "was" in the final position. This arrangement makes it possible to distinguish a verb as a rheme, thus contrasting it with the contents of the first part: even without reading the following lines, it will not be difficult to understand that those twenty-six in question are the deaths of heroes. The repeated appearance of chiasmus already in a truncated form at the beginning, middle or end of each poetic verse shows the poet's attitude to his heroes. In the given case of the chiasmus, the main role belongs to repetition, and the original syntactic structure and its lexical content are preserved.

The concept of overexpression introduced by O.A. Krylova and E.N. Remchukova (2001, p. 62), by which the authors understand a stylistic tool, the result of stringing homogeneous or combining dissimilar means within the same statement, can be called a chiasmus. It is not so much an expressive tool, but a hyper expressive syntactic-stylistic tool that concentrates repetition, inversion, antithesis, syntactic concurrency, and ellipsis in various combinations.

The basis and obligatory component of the chiastic construction remain the figure of parallelism of syntactic structures. The correlation of chiasmus and poetic works will most accurately be expressed directly through the most discussed construction: chiasmus: the pragmatics of poetry: the poetry of pragmatics, paraphrasing the famous title of the book ("The Prose of Life or the Existence of Prose"), which has become an aphorism.

If it is necessary to decode what has been said, it can be noted that this is one of the most beautiful, accurate, vivid figures of rhetoric or modern stylistics, which demonstrates the wit of the author, his skillful use of stylistic means - in this meaning chiasmus is a poetic design of the addressee's pragmatic intentions. On the other hand, chiasmus is one of the designs that are most often found on the material of poetic works, and also allows you to save not only the rhythm and rhyme, but also implements all the author's attitudes, expresses his attitude, his assessment (an example of this is the above-mentioned poem by S. Yesenin).

CONCLUSIONS.

Looking ahead, we note the practical absence in the linguistic literature of any work devoted to the characteristics of the chiasmus, which emphasizes the importance of the attempt made to fill the gap in science in this direction. This work is the first step in studying the chiastic constructions of the Russian and French languages in a comparative aspect.

Mirror symmetry is a *sine qua non* condition for chiasmus. All syntactic operations that are involved in the construction of a complex framework of chiasmus — inversion (rearrangement), parallelism, double-cross lexical or semantic repetition with the exchange of syntactic functions of repeating elements — all this is perceived as a relatively arbitrary axis of symmetry, but real tangible in each case. The axis of symmetry is expressed either by a union (union word) or by an elongated syntactic pause (graphically it is transmitted by a dot, comma, semicolon).

To summarize, we can propose the following definition of a chiasmus: chiasmus is a transformational syntactic figure in which both the transformation and the original form are given, and the transformation includes from one to three operations:

1) Rearrangement of elements according to the principle of mirror symmetry (inverse parallelism).

2) Double lexical repetition with the exchange of syntactic functions.

3) Change of the meaning of a polysemic word or replacing one of the words of the original form with its homonym.

The first operation is necessary and sufficient for the formation of a simple syntactic chiasmus, the first and second form a semantically complicated chiasmus, and all three together form a chiastic pun.

The lexical background, on which the chiastic construction unfolds, can enhance its symmetry: the more unconstitutional elements of the left side are repeated in the right, the brighter the architectonics of the chiasmus appears, the more symmetrical the whole structure becomes. The maximum symmetry of the structure is manifested in those chiasmuss of the second kind in which the lexical content of the right and left parts, not separated by context, completely or almost completely coincides: *This is when we feel bad, we think*: *And somewhere it's good for someone. And when it's good for us, we don't think: But somewhere to someone - it's bad* (V.M. Shukshin); *One man is worth a hundred and a hundred is not worth one* (proverb) – One man is worth a hundred, and a hundred is not worth one.

In many cases, we note some deviations from the ideal symmetry of the chiastic scheme, since here we have stylistic symmetry, one of the most important features of which consists, as shown by D.S. Likhachev (1979), in the incompleteness of the symmetrical construction, "... both terms of symmetry, although they speak about the same thing, they speak differently. This inaccuracy of the correspondence of both terms of symmetry is associated with the characteristic difference between

the poetic description and the scientific description. The first is always somewhat "inaccurate": the metaphor is inaccurate, metonymy is inaccurate, and any artistic image is inaccurate. This inaccuracy in art is of a special kind: it is dynamic, it is always filled out by the reader, listener or viewer. Thanks to this inaccuracy, the perception of a work of art is, to a certain extent, co-creation. It's as if we are solving a certain task posed before us in a work of art" (Likhachev, 1979, p. 172). This shows a general pattern, which is stated in Dubois's rhetoric as follows, "We can say that there is no poetry without figures. But there are figures without poetry" (Gornfeld, 1911).

We can say that chiasmus maximally manifests the principle of symmetry, which underlies the affective syntax. The striking ornamentality of the chiasmus, its playful, dynamic character and the possibilities of diversity in uniformity make chiasmus a very attractive form for the artist of the word.

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DATA OF THE AUTHORS.

1. Akhmaral Khairzhanova. Candidate of Philological Sciences. Head of Department, Department of Translation Studies and Foreign Languages, Kh. Dosmukhamedov Atyrau State University, Kazakhstan. E-mail: akmaral_63@mail.ru

2. Gulnara Mustagaliyeva. Senior Lecturer, Kh. Dosmukhamedov Atyrau State University, Kazakhstan. E-mail: ms_gulnara@mail.ru

3. Eleonora Abdol. Associate Professor, Head of Department, Department of Methods of Foreign Language Teaching, Kh. Dosmukhamedov Atyrau State University, Kazakhstan.

4. Akmaral Temirtassova. Master of Science in Educational Leadership. Senior Lecturer, Kh. Dosmukhamedov Atyrau State University, Kazakhstan.

5. Torgyn Tilegenova. Master of Pedagogical Sciences. Lecturer, Kh. Dosmukhamedov Atyrau State University, Kazakhstan.

6. Gulnazen Baiseuova. Senior Lecturer, Kh. Dosmukhamedov Atyrau State University, Kazakhstan.

7. Aliya Tleuova. Master of Pedagogical Sciences. Lecturer, Kh. Dosmukhamedov Atyrau State University, Kazakhstan.

8. Asel Maratova. Master of Pedagogical Sciences. Lecturer, Kh. Dosmukhamedov Atyrau State University, Kazakhstan.