

THE ROLE OF LITERARY SCHOOLS IN THE FIELD OF EDUCATION, FORMED BY ABAI AND NURALY IN THE SECOND HALF OF THE XIX CENTURY

¹Nasirdinov Bauyrjan Patshakhanovich, ²Umirzakov Sattar Dosalievich, ³Madaliev Yarmukhammat Hudaibergenovich

¹1 st year doctoral student department of Mukhtar Avezov South Kazakhstan University. Shymkent, Kazakhstan

²Candidate of philological sciences, associate professor, Head of the Research Center "Abai Studies" of Mukhtar Avezov South University Kazakhstan. Shymkent, Kazakhstan.

³PhD, University of South Kazakhstan named after M. Avezov, Shymkent, Kazakhstan

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Abstract. *The article provides for the first time an analysis of the existing model of formation of a literary school in Kazakh literature, as well as the world-famous Abay Kunanbayuly (1845-1904) from two regions and the famous Shyr-zhyrau Nuraly Nysanbayuly (1857-1928) from the South, as well as the selection of students, raising a clear example by honing their creative talents, creative orientation, revealing the basics of the formation of a school characteristic of the region. Abai is a major representative of the Arka school, Nuraly is a major poet who is deeply imbued with the knowledge of religious and cognitive, Sufi foundations, Shariyat, a teacher who has raised thirty or forty well-known, more than thirty still unknown and unrecognizable students. The tradition of apprenticeship in the XIX century was especially active in the autumn and winter months, when poets' trips became rare, and due to the cold weather, trips to foreign villages began to be limited. The method of familiarizing young people who came to be disciples is reflected in the works of Abai and his students, and in addition to the traditions mentioned in Nurali, the epics of the eastern resin, which he read during the tour, are memorized by his students and distributed throughout the country. There were a lot of people who took the word from Nurali, saw and taught, although they did not see Nurali's eyes, but those who fell to his glory through the Terme-sagas and considered themselves a student of Nurali.*

At all times and at all times, not a single true artist could not help but respond to the political and social problems of his time, intervene, determine the socio-political course, express his decisions through his works, express his "decisions" for social change. Such a phenomenon was strongly raised in connection with the "Russian colonization" of the XIX and early XX centuries. This is evidenced by the fact that the main problems of poets from the eastern region of the country, others from the sunny side, others from the south, and others from the West, which turned into a nightmare, were born out of opposition to the colonial system of Tsarist Russia. His resistance was based on the method of "returning poison with poison" (M. Myrzakhmetovich). This tradition synchronized them with Kazakh poetry in general, connected with its previous and subsequent development, formed the artistic traditions of our literature as an example of artistic thinking.

Keywords: *literary school, literary tradition, religious education, students of Abai, Nuraly school.*

Introduction. The general definition of the concepts of tradition, pattern is defined in science. The principles, dimensional patterns, requirements and actions of society and its members in time and space stabilize, and their established features become traditional. Tradition refers to signs that are passed from father to child, mother to daughter, eldest to youngest. Tradition is the spiritual basis of the behavior and actions of the people. This is also directly related to the continuation of the tradition. After all, each generation must master the spiritual heritage created by all generations who lived before it, and improve it in accordance with the new socio-historical situation. Only then will the spiritual opportunities for the development of society be objectively realized. Therefore, tradition is a condition formed in a certain space of time, as well as the fact that this phenomenon is transmitted to the next generation. This sign has become a necessity in the vast Kazakh steppes from the point of view of the interests of the nation. One of the manifestations of this is that literature became the basis and basis for the formation of school traditions. It was formed on a territorial basis. The zhyrshyk-zhyrau tradition spread strongly in the XVI-XVIII centuries, and due to the external policy, both the form and content of this tradition began to change in the XIX century. Now didactic compositions began to appear on the stage. The old man, with his back to his chest, bent down and twisted. This was especially acute when Tsarist Russia began to have a broader understanding of its strategic plan for the colonization of the Kazakh steppes. "I'm sorry," he said, " but I don't know what you mean." We can see the place of epic and epic in the Kazakh tradition. Nuraly Nysanbayuly was one of the great poets who created his own literary school in the South. Nuraly probably did not see Abai, but only heard it. It is a pity that Abay is not mentioned in the heritage of Nuraly. But there are many similarities between the two in the formation of a literary school, in the choice of theme and in the education of apprenticeships. The thematic core of this was reflected in the works looking for ways to get out of the "shackles of slavery" against colonial oppression [1,156]. Signs of artistic thinking, which are born in different times due to the need for time, are formed on the basis of the originality of each nation. From this it follows that the historical and literary tradition of each people is not one period, not one era, but a spiritual good that passes from generation to generation over long centuries, constantly changing, maturing, enriching and developing [2,158].

Materials and research methods. If we look at the history of Kazakh literature, we see that today there are many aspects of history that still need to be studied. After all, the image of creative people who lived in different periods and left their own great legacy in history has not yet been revealed in front of a full Nation. One of these figures is Nuraly Nysanbayuly, a great artist who lived in the XIX century, which formed his own large literary school in the history of Kazakh literature. It is enough to study the works of Nuraly Nysanbayuly, promote them to the younger generation, and establish their own place in scientific circulation. Nuraly Nysanbayuly created many works on the formation of the national identity of the nation, the education of noble persons. The poet's works were loved by the people of the southern region, where he lived. The article covered the works of Abai and Nurali, who formed their own large literary school in Kazakh literature, as well as the works of people who were brought up from the literary school formed by them. The life and environment of Nuraly Nysanbayuly, his works, genre features of his works were discussed. The manuscript heritage and features of such epics as " Korugly Sultan", " Rustem Dastan", " thousand and one nights", " seit Battal Kazy", " Korkyt " are studied.

According to the object of study of the article, the methods and techniques of historical-social, structural-descriptive, hermeneutic, psychoanalytic, complex artistic analysis were scientifically guided.

Literature review. The article used the works of Nuraly Nysanbayuly in the manuscript fund of the research center "Kazygurt", works related to the poet in the coptom "Kazynaly Ontustik", materials collected by candidate of philological Sciences, Associate Professor S. Umirzakov from the wise old men who saw the poet in the places of birth and upbringing of Nuraly Nysanbayuly. In the coptom "kazynaly Ontustik", the works of Nuraly Nysanbayuly are presented in volumes 98-112.

Results and discussion. We will not return to the traditions of the literary school, which are widely analyzed in the "way of Abai". If Abai's students are Kokbay, Shakarim, Akylbay, Magauiya, Kakitai, Darmen, Muka, Baimagambet, Almagambets, this tradition (examples of literary schools) is summarized in the "way of Abai" [3,59]. Especially in the autumn and winter months, Abai himself was the basis for the formation of poetic art, listening to the works of his students from the sidelines and giving advice. He proposed different topics, taught the heritage of his native students on the same topic to the poets themselves, first listening to their own thoughts, and then others, highlighting the successes and shortcomings of the Born works, and expressing the final opinion himself. This tradition is also present in Nurali's example. Both set the period of apprenticeship for the autumn and winter months. Because in the fall, in winter, there is enough time to sit down and chat. Since the Abai tradition is widely known to the general public and the reader, we will focus on the formation of the school of kunai Poets, which is still unknown, including the basis for the formation of the school of Nuraly poets, on the models of apprenticeship. There were a lot of people who took the word from Nurali, saw and taught, although they did not see Nurali's eyes, but those who fell to his glory through the Terme-sagas and considered themselves a student of Nurali. The people around him called Nuraly to Tolebai, who came from the land of the Rivers Shopak, Arys, Boraldai, and said: "You will starve to death. "I don't know," he said, " but I don't know what to say." Seeing this, the tenants and herders begin to gather and concentrate around Nurali, even the duanas, which they justify.

A poor man named Kalybay from Shokai came to Nuraly and made a request. "I don't know," he said, " but I don't know." "I don't know," he said. "When the children of the Diwan Zhandos died of hunger, and he was left alone, he added all these circumstances and wrote a poem to Nuraly. From the moment gendos came down from one end of the village, children, even adults, would not follow him until he came out of the other end. There is a fact that Zhandos Nurali saw the day of his birth with this poem" [4,22].

Nuraly Akyn has its own secrets and signs of the formation of the poetic path, the upbringing of students, the nourishment of Oriental literature, the formation of its own poetic and resin school. From a historical point of view, the works of Abay and Nysanbayuly did not arise out of nowhere, were not born by Chance, the main reason for the strong rise of their "resin stain", poetic title in the late XIX – early XX centuries was the satisfaction of the needs of the people of their works, born in connection with political, social, historical events arising from public needs. The "chill" of Russian colonization, which greatly intensified in the second half of the XIX century, began to be understood by Kazakh society. Various "kiturky" events were organized in order to attract Kazakh Basque citizens. You will involuntarily be surprised to see that these actions, aimed at choking in time, are still being dragged on. For example, we can clearly see in

the actions" several searches of Abai's House (connection with Alashordists, Koshygulov's letter, etc.), psychological attacks on relatives and family", political persecution of bi-volosts against Nuraly, especially Baitursyn Volos, giving false information (allegedly demonizing the country, etc.), etc. It was in the works of these poets that signs related to such historical, political and social problems were reflected.

When comparing the entire manuscript heritage and opinions, it was found that the poet was originally loved by the poet – a poet named Mughaltai from the Zhalair tribe. His teacher is the ax poet. Following him, they memorized such epics as "Korugly Sultan", "Rustem Dastan", "thousand and one nights", "seit Battal Kazy", "Korkyt". The acquaintance of the poet and Nurali Italmas, a relative student of this Mughal, who started his poetry at a very young age, began as a child. From the age of twelve, the people of Nuraly heard the epics of Italmas "Shora batyr", "Sherizat-Kulshat", "Shikim", "Meker ayym" and others. After that, Zhylykbyai was exposed to the poet-Mullah. Zhylykbyay was a poet who taught poets, taught students, and taught his students the terms and sagas he wrote [5,21]. Nuraly, impressed by such good qualities of zhylykbyay, read and followed his example such epics as "Orak-Tagai", "Zaman Khan", "Arsha Khan", "Zhanibek-Makpal", "Askarbay-Sarybek", "oraz Mulda", "Salika Katyn".

Nuraly met such famous Southern poets as Maykot, Maylykozha, Kulynshak, Mullah Musa, Mykan, Shadi at different times. He imitates these poets and strives to compose poems and epics. At first, it will not be able to produce a meager product. The country cannot be imbued with touching, nutritious poetry that attracts. Therefore, he memorizes and recites such epics as "Kuyrshik", "black slave", "Lady syry", "Nazygul", "thief and Ayar", which he wrote at a very young age.

In 1890, Nuraly fled from the country of Kulbaimbet of the Zhanys tribe, taking the daughter of tekebay-zylikha from the OT seven. "I don't know," he said, " but I don't know what to do with it, and I don't know what to do with it, but I don't know what to do with it, and I don't know what to do with it, and I don't know what to do with it, and I don't know what to do with it." During this trip, he met Nuraly Maylykozha in a place called Kishkopir (near the current settlement of Abaybazar in Saryagash district), which is the border between Uzbekistan and Kazakhstan. He listened to the poem of mailikozha Nurali zhamalazan and said: "your poem is important words from the words of Sharia. But the youth of your poem is not noticeable. But your poetry sparkles." The visionary Malykozha does not let Nurali go, but waits for him as a guest on the same day. From Nurali's own lips, Mailykozha, who heard the sagas "Küyrshik", "Nazygul", "Lady syry", tells Nurali many poetic Commandments.

"Do not blow the poetic art in you to the wind, take the poem out of the words of the book, Start Without bismillas. Bismilla will be the pillow of the poem." He explains and sets an example of how to compose poems and write epics. Malykozha himself publishes and gives such epics as "Zarkum", "Merchant's deceased", "the Prophet's entrance to the Ghar", "abilda Bala", which are mentioned among the people. Two giant Kishkopirs, who developed Kazakh folk poetry, met for the first time in their mouths, talked for a day, discussed and exchanged experiences. On foot-in general, Maylykozha rides one horse to Nuraly, gives a lot of books and sends them out with a blessing. Later, Nuraly zylika rode this horse to Tekebai for his thicket. It follows from this that Maylykozha was the first teacher of Nurali, who taught poetic art, taught, helped to reveal the talent of Nuraly and was one of the first teachers.

After leaving maylykozha, Nuraly spends the night at the zhankel Akyn's Sagana on the Keles River. Such a habit at that time was a very developed, habitual posture. Some poets spread amazing stories and legends about themselves, trying to glorify their glory and make their words toxic, in order to show themselves as influential to the people, to show themselves as stronger, more advanced, more sacred than other poets. Or, perhaps, it is widely spread by the expression of the people who are around. This is evidenced by the long-forgotten arrival of legends about Maylikozha, Italmas in the country. This habit could not bypass Nuraly either. The night of the night in zhankel's Sagana, a vision came to Nuraly. Zhankel came and said: "in Akzhar's cave opposite Karabastau there is one book, one David, one pen. Take them!" "Oh, yes," he said. Nuraly, who came from his place, rushed to his house. He came to his house, where he settled in the Karabastau stream on the boraldai River. If he gets up early the next day and goes to the cliff, he will find one pen and one David and two in the said place. But I couldn't find the book. From now on, there is a story that the wind has ended in Nuraly's pen. This is a mystery, whether it is a legend or a truth, which has not yet been solved. Such a situation also happened to the poets Maykozha, Maikot, Italmas.

Zhankel, who spent the night at the grave of Nuraly, is a poet from Karakalpak family, who lived in the first half of the XIX century along the Syr. The places "zhankel Grove", "Zhankel Lake" have been preserved along the cheese until yesterday. Although Jankel's poetry is strong, his legacy has not been preserved much. He lived poorly and made a living fishing from the lake.

The meeting and connection of Nuraly Akyn with Shadi Akyn caused a sharp change in the poet's work. It should be noted that it has built a deep channel in the development of Oriental literature and culture. Although Shadi was younger than Nurali, he did not have many teteles poets in terms of knowledge and mastery of Eastern Languages. He translated books in the eastern language into Kazakh, was a connoisseur of the Oriental-resin traditions of the Southern Regional School, and also had a lot of creative influence on Nuraly. One day, Nuralilar went down to Shadi's House and became a guest. Shadi's daughters set the table, served tea and sang poems. This is a symbol of respect and attention to the guest at that time. Moreover, it was not always possible to make a gift to anyone with poems. In response to the girls, as a guest, Nuraly also sang some poems. The meeting was heated, and the Daughters of Shadi told Nurali a riddle in verse.

Some of the mountains were higher than others,

The contents were burning on the roof.

"I don't know," he said.,

Something was peeing at the foot.

Nuraly found a solution to the riddle under his feet:

Oh, the shit! Thank you for your words,

Alas, I was not a guy when you were.

You made the spout of the samovar mysterious,

"I don't know," he said. "Your tongue is sharp, but your poem has no pillow," he said, repeating the words of the same Mili. He said that "there is no pillow" – in the construction of the poem, you do not add words from the Arabic verse, the Hadith of the Prophet, you do not speak the language of the books of Sharia. And from now on, the relationship between Nuraly and Shadi, respect, did not break until he returned from life.

The veil of Nurali's poetic inspiration and writing style even accelerates after a wide acquaintance with the source examples of Eastern literature. Nuraly, who is no longer a poet, has

a complex and eventful, interesting and fascinating saga, is now going to write it himself. Traveling around the country, adapts to creating a ritual. From now on, not limited to memorization, but writing it himself, he begins to teach his epics, termes, giving them to the applicant, young poets or young people prone to poetics [6,12].

Since 1875, when Nuraly embarked on this path, the first three years cannot give a remarkable work. "I don't know," he said. And it is noticeable that he published poems betashar, zhamadazan, badiq, devotional poems on behalf of someone. He begins to speak prose works in Eastern literature with the language of poetry. "I don't know," he said. "I don't know," he said, " but I don't know, I don't know, I don't know, I don't know, I don't know, I don't know, I don't know, I don't know, I don't know, I don't know. It seems that he taught his students a lot of propaganda and intelligence to be quick-witted, sharp, fair, meaningful artistic words.

Let us dwell on the fact that Nurali also had a unique feature in the upbringing of students. This can be seen from the words of the poet February Kulibekov in the manuscript.

"I," Says February, "in 1915, when I was 18 years old, went to Nuraly and said:" I wanted to make you a teacher, give me some of your termes, sagas, " he said. Nuraly makul saw, handed me three sheets of paper and said: – come back in ten days, memorize this, and I will give you the continuation when you come. I came home and read it day and night, memorized three pages of poetry like water, and came back in ten days. He sat down in front of me, handed me a tambourine, and he himself sang a poem to me, looking at the same three sheets of paper. After saying it in full, without stumbling, he said: "Well done, son, you will be a poet," and now he handed me ten sheets of paper. I told it by heart in the same way, again I got the continuation, and while I loved it, I memorized the saga to the end. Then I got into the second saga. He was a narrow man who, despite his many sagas, did not give a whole saga to anyone" [7,21].

- February's face is cold, no matter what kind of person he is, he slips his eyes when he meets, he himself does not know the heart, fear, selfishness. He keeps himself together with the people, and his voice is great. For this purpose, I taught him a saga, " Nuraly said at one meeting [7,22].

February dies in 1948 at the age of 51. He lived in Temirlan village, Arys district, south Kazakhstan region. The Tribe Dulat, including Zhanys. One of Nurali's last students, February, participated in the Great Patriotic War and was seriously injured. It was the first time in the history of the Kazakh people that the Great Patriotic War took place. We think that there should still be those who write and know this poem from the poet's own lips.

The arrival of these poets to Nuraly, the acquisition of the saga took place at different times and in different ways. For example, the people's poet Alimbetov Kopyay in the manuscript said about the poet: "in 1923, eighteen-year-old Kopyay caught one of them from their grazing in the field to padashi, led them and came straight to the House of the poet Nuraly. Nuraly: - son, what did you bring taiynsha? "I brought you a poem," he said. – Do your parents know this? "No. "So you stay at home and let's get some news from the house," he said.

Nuraly informs his father and calls him. The father said," My son wanted to be a poet, bless him." So he gave his son both the blessing of Nurali and three or four sagas [7,23]. The poet was born in 1904 in Shayan district, on the Red Bridge. The tribe is Zhalair, including Alatau. In his village, Aman studied for 5-6 years from mullah, and later for a year or two from Khoja Abydkarim. His father died in 1926. During his studies in the village, Nuraly Akyn's poems fall into his hands. "I don't know," he said. Then they read: "Forty children", "the wish of the Prophet

of the saga with twists and turns summarizes and summarizes each completed story. The same signs are observed in the writing of Abai's words of edification. This is also a great similarity.

"I don't know," he said, " but I don't know." Since the autumn months, when the people gathered their crops, and their houses were located for the winter, poets, zhurs, young people who were passionate about poetry came from every corner, spent weeks and months in Nurali's House. Autumn fun begins along the boral dai River. Nurali's House is built by Millet Boza. Guests, poets, songwriters, villagers are fed up with a strong Bose, blush and make Gu-Gu conversations. There is no unspoken word, no secret left here. Everyone tells the stories they have seen and heard. Nurali himself will be the head of this assembly. He sat down in the middle of the people and made his students talk on the edge. After one of them said a little, he stopped and told the other. He stopped her, and then another, and so he put the tambourine down, passed one by one from the hands of the people sitting side by side, and told her where he wanted her to be. At the same time, Nurali's sagas are criticized and demands are made. In this way, he spent fifteen or twenty days preparing, paying attention to the criticism, requirements for the saga, filling in shortcomings and correcting mistakes.

This feature was also present in Abay. Now Nuraly, taking with him five or ten (sometimes more) large zhurists-disciples, sets off, shows his skills and travels around the country for a long time, both in order to raise funds from the people, and in order to spread mass, enlightenment, humanistic ideas among the people. Azim went to Tashkent, Uzbekistan, some warm red sand, Karakalpakstan, some warm Turkestan, which was then considered "half Mecca", around it, some warm Karatau, went to the eastern sides, went to the negative pages and distributed poems. Wherever weddings, dinners, gatherings are held, Nurali's students are located in every house and sing songs at night. Nuraly himself sat in the ranks of listeners every day next to each student and was critical of his saga and the assessments of the people. It turns out that from each of these trips, which Nuraly started, he goes two or three months and returns. From any country, he collected books in Arabic, Turkish, Persian, Chagatai, Tatar languages, fairy tales, poems that he heard from the mouth of the country, even when he was traveling, he published them as a saga, a term, and his students memorized them and introduced the people to the new saga of the poet. It seems that they teach their students to be stubborn, sharp, fair, meaningful, artistic, artistic, and creative.

One of his disciples is Abraham. He came to Nuraly on his 18th birthday, in 1889. It turns out that he came on foot because he was very poor. He settled in Nurali's house for a day, and the next day he said: "I will look at your home life, just give me a poem." After seeing Nuraly makul, Abraham Nuraly spent six years in his arms. He memorized almost all of the new termes and sagas. In ten years, Abraham will travel the country, creating a poetic ritual. The house was open. Abraham first brought his income from the land to the House of his teacher. From him Nuraly took only what he wanted, and gave only what he wanted to the House of Abraham. This Abraham did not stay near Nurali until his death. He was a disciple of Nurali, who took a word from his pen, even if it was voluminous, and spread it to the country. "Two or three years before his death, Abraham spent seventy-two sagas of Nurali's sagas for the choice of the people at one big wedding", – there is a fact [7,7]. People were amazed that he himself did not read, and the average person memorized so many epics. Indeed, one of the most powerful disciples of Nurali was this Abraham. Abraham was assassinated in 1924 at the feast of Pusir in the Land of Forkshakty (including Kyryksadak) in the Land of melon in Uzbekistan [7,8].

Conclusion. To summarize the article: the similarities between both poets in the upbringing of students in accordance with the traditions of the literary school are manifested in the development of epic art. Distinctive features: the Abai school did not have a lot of Terme-tolgau, folklore works. And the Nuraly school has a tendency to spread the heritage of Nuraly, from zhamalazan to major epics. Of course, there were those who wrote poems in the tradition of Nuraly, but such a thinker as Shakarim did not go into the depths. Abai is a classical poet who formed the basis of Kazakh literature, and Nuraly is a classical poet who connected Kazakh literature with Eastern poetry. The literary heritage of both poets was based on morality and moral teachings. "From the ideas formulated by M. Auezov about the works of Abai, it is clear that the theme of humanism is deep knowledge, and Abai is a poet who systematically sings about humanity," says the literary scientist M. Alipkhan [12,21].

"Nuraly Akyn is considered the founder of plot poetry in Kazakh literature, so he should get an honorable assessment from Kazakh literature and go down in history. He has done a lot in the Kazakh artistic field, writing aitys poems and major epics, is the best business resin. The works that were read and analyzed while sitting in Nuraly's small hotel were included in the Golden fund of Kazakh literature. In addition to the above names, the famous students of the poet are Orynbay Taimanovich, Kazangap Baiboluly, Murat Akyn, Utesh, Komek, Abdi akyns ... "I don't know," he said, " but I don't know what you're talking about, and I don't know what you're talking about." and a bunch of poets such as Turlybek Sultanbekovich, Belgibay, Tash, who, although they did not see the poet's eyes, gave birth to his work [13,11]. It is known from this Turlybek poet that Nuraly's saga "Munkin orphan" was widely recognized in Soviet times among his students: Orynbay and Kazankap[14,9]. The number of published sagas of the poet in Kazir "Kazynaly Souk" is 47. four more Sagas are being prepared. The volume published today is 20.among the representatives of the "Kazygurt-Karatau regional literary school" in terms of General published heritage, the most widely published is the poet. So far, 24 volumes have been published. The second is the heritage of Nuraly [15,7]. In 1916, Abubakir Divayev came to Nuraly, where he once wrote 84 epics, distributed them to the public and became widely known: "hand over your epics to me. Let me publish it as a book." But the poet did not give that "if my sagas are published during my lifetime, I will not have any dignity" [11,7].

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