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# Х А Б А Р Ш Ы С Ы

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**ВЕСТНИК**

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### **KAZAKH ELITE AND MUSIC (1920-1930)**

**Abstract:** The article discusses specific period in development of the Kazakh music in the XX century and the tasks of its adequate scientific interpretation. In the new development of the stage of the 1920s-1930s. the formulation of a complex of historical and theoretical problems is proposed, which corresponds to the modern level of musicology and related disciplines. This approach is aimed at filling the “white spots” in the culture of Kazakhstan, which are still numerous. In this context, exploring the selfless activity of the national intelligentsia of that time, who made special contribution to the preservation of traditional art, is relevant. The creative figures of musicians-performers, including eminent and, for some reasons, unknown ones in broad and professional circles, will be shown not only through various components of their artistic individuality, but also in connection with problems that go back to anthropological, worldview, psychological and other research aspects. On this basis, through the enrichment of factual base, it is planned to generalize their experience to ensure continuity and inviolability of spiritual priorities and values.

**Key word:** kazakh music, national spirit, historical process, critical and educational direction, traditional art, composing, hermeneutics.

**Introduction.** The main idea of the research is to reveal the significance of the experience of national intelligentsia and representatives of the arts (spiritual and creative elite) of 1920-1930s of the XX century, who made a special contribution to the preservation of Kazakh traditional music, fought for national interests and strengthened the spiritual potential, who were actively involved in social and cultural life, striving in the mainstream of the historical process to unite folk art and introduction of the Soviet system, ensuring the continuity of tradition and innovation. Using the spiritual and cultural heritage of representatives of this period, take as a model their high assessment of national values, selfless service to art, selfless efforts to strengthen national consciousness, present them as a worthy example for the younger generation to understand.

Having determined the contribution of the national intelligentsia and outstanding art figures of the 1920-1930s of the XX century – on a historical break, in contradictory trends, in creative conflicts – in the development of Kazakh society and culture, through the analysis of their creativity, principles, research, performing interpretations aimed to fill the “white pages” of the history of Kazakh music.

To achieve the set goals in the research, the following tasks are selected:

- to carry out a historical and theoretical study of the works of the national intelligentsia of 1920-1930s XX century, including along with information

about Kazakh traditions, songs and kuy, dastans and zhyr, critical and educational articles revealing the significance of the socio-political contribution to art, the preservation of folklore patterns, determining the value and degree of professionalism of folk and traditional singers and kuyschi, their first steps in a new direction in the desire to unite folk art and innovations of the Soviet period, to ensure the continuity of traditions and innovation;

- to study the issues of the “creative laboratory” that turned out to be without due attention, determining who of the famous representatives of art and performers, for various reasons remained unknown, from whom exactly they took over this work, from whom they studied, which version or type (version) they retained.

**Methods.** Scientific novelty of the researches can be determined by comparison with domestic and foreign researches. Since the topic has not previously been the research subject, it is possible to indicate only indirect connection with previous research. Presenting what was created by representatives of national intelligentsia in 1920-1930 years of XX century in the context of civilizational ideas, having analyzed spiritual and cultural problems, basic principles and searches in the works, first of all, A. Bukeikhan, A. Baitursynov, M. Dulatuly, J. Aimautuly, M. Zhumabaev, K. Zhubanov, A. Margulan, K. Satpayev, M. Auezov and others, we need to explore them in scientific aspects. At the same

time – show the variety of aspects that determined the approach of prominent representatives of the intelligentsia and art, who experienced consequences of colonialism, to the spiritual values of the Kazakh people, to issues of national interests.

It is impossible to show connection with previous studies in the field of art history because of the absence of works in which, in historical and theoretical terms, significance of contribution of national intelligentsia to art, folklore patterns preserved by them, the value and level of professionalism of traditional singers-composers and *kuyshi*-composers would be clearly presented. However, research on national intelligentsia of this period can be taken from other branches of science. For example, historians M. Koigeldiev [1], Kh. Abzhanov [2], A. Azmukhanov [3] and others, literary scholars S. Kirabaev [4], A. Ismakova [5] and others.

There are no special works about the representatives of traditional music, information about them can be found in publications dedicated to the author of song or *kuy* performed by them, that is, folk composer. At the same time, for the person who recorded them, it was important to find out what informant knows, main attention was paid to this fact, and how valuable was the information about the performer himself, was forgotten. For this reason, ethnographic “collections” serve as basis for collecting the preserved information about ethnophores. The data can be obtained from collections of the first Kazakh scientist-ethnographer in the field of art history A. Zataevich [6], in the works of academician A. Zhubanov [7], B. Erzakovich [8].

The main novelty of the topic is the study of the creativity of representatives of the national intelligentsia and art workers who disinterestedly served society and culture from the point of view of the unshakable (eternal) values that they displayed in the conditions of historical cataclysms of valor – from the point of view of the spiritual potential of the nation.

In the CIS and other countries the issues of the Kazakh intelligentsia haven't been considered, but there are works related to their musical culture in the 1920s-1930s. Among them are historians L.V. Tolmatskaya [9], E.V. Sotnikova [10], art critics – L.O. Ader [11], D. Yungblud [12] and others. The conclusions of these scientists can serve as a methodological basis for the researches in understanding historical period, for comparative analysis. This is due to the fact that there were no similar works, but there are topics that are close on certain issues.

In the comprehensive cognition of musical culture of the Kazakh people in the 1920-1930s of the XX century, the research work in historical periods requires the study of continuity, and harmony between generations.

To achieve the goals defined in the scientific researches through the solution of the set objectives,

the following methods are used: analysis, comparative, problem-logical, typological-systemic, generalization, etc. Based on the civilizational characteristics of that time, general methodological, scientifically objective, source study, system approaches.

**Results.** In global era in the Kazakh music development process, one can see rich variety of different trends, styles and genres. The “Eternal Source”, originating from orally disseminated folk tunes, entrenched in the works of traditional professional composers, at the beginning of the XX century after the establishment of Soviet power (the formation of Soviet State), expanded its channel in the field of traditions of academic writing and music for the general public. The significance of national music that unites and shares these values is great. 1920-1930 of the XX century – period connecting oral and written music in Kazakh culture. At the same time, it is necessary to note the creative activity of the Alashorda people, the national intelligentsia and outstanding art figures who adopted the art of *bak*sy, *sal-sere*, the best *kuyshi*, great *zhyrau* and *zhyrshi*, and their contemporaries – those who saw them in person. If one looks at the history of Kazakh music, it is noticeable that particularly during this period many aspects are not discussed, not prescribed and not studied (literally: dots). In the Soviet period, this fact was not disclosed due to the “left” policy, but in the period after independence this issue, although presented in different contexts, in its main relevance was not studied at the appropriate level. Only in recent period people began speaking on contribution to art and the role of Alashorda (writers, politicians) and national intelligentsia, who paid special attention to this direction (for example, K. Satpayev in geology, A. Margulan in history and ethnography, K. Zhubanov in linguistics). As for the performers of that period, even today the names of talented interpreters who have deeply mastered the culture of national music are not always named. For various reasons, until now the names of unknown persons are not known not only in the general public, but even by experts in the field of art. At the same time, even if consider eminent musicians, the majority, as a rule, do not know what particular work he saved in Time (i.e., reported).

The relevance of the study is confirmed by the fact that, within the framework of the scientific researches, an analysis of the issue that made it necessary to unite for the struggle a century ago and is in demand today in the conditions of the period of independence is presented in a timely manner. Since the topic has never before been considered as an object, the relevance of fundamental research is evident.

The study of creativity, including positions and research of the national intelligentsia and unique creative figures who carried out activities important for the development of Kazakh society and culture in

the 1920s-1930s in the context of historical upheavals, contradictory trends, creative conflicts - involves the effective use of their experience to solve problems related to spiritual and cultural transformations in the global era. The main aim of the researches is to restore the “white spots” of history of Kazakh music of those years.

The activities of representatives of Alash, the national intelligentsia of the considered period in the development of the country, native land, customs, language, mentality and religion are unprecedented, and their contribution to the field of art, including music is also great. First, along with articles and research works written by them in the 1920-1930s of XX century that include information related to traditions and customs, songs and kuy, epic legends-dastans, there are also critical and educational articles [13]. The scientific heritage of the national intelligentsia, who paid special attention to the issues of spiritual revival of the people, contributes to the strengthening of national spiritual potential, and secondly, their concern for art in socio-political aspect. It is planned to reveal the importance of issues related to their support, art positions, active participation in events, their proposal, organization or information support.

professionalism of the creativity of folk and traditional singers and kuyschi, folklore patterns reported by them and published in A. Zataevich's collections “1000 songs of the Kazakh people” (1925) and “500 Kazakh songs and kuy” (1931). Fourth, it is necessary to carry out historical and theoretical study of the “steps” taken by the national intelligentsia in new direction during the period of historical cataclysms aimed to unite folk art and culture of the Soviet period, to unite traditions and innovation. During this period, when the first steps were taken in formation of academic music, issues of preserving national identity as one of the main conditions were fulfilled.



A. Zataevich's “1000 songs of the Kazakh people” (1925)			
Semipalatinsk province	Zhirma bes Abay Kok (II) Aupildek Anifa-Zhanifa Zhafanda Kargam au (VII) Balkhadisha (II) Sakyp Zhamal (II) Aredash Ardak Yrgakty Kelinshek (II) Kaliya (II))	Karachaev Mustafa Aksani Zhamal Baiyan sulu Makpal Akudadai Sarmoiyn Sulu shash (II) Karashygy Saulemay Song Madi Millay Song Karbaya Sagyndym ainam Abay (II) Azamat Kozha	377. “Yusuf-Bek Aymautov (Zhusipbek Aymautov), a young Kazakh journalist and poet, a great connoisseur and talented performer of Semipalatinsk songs. In his performances these songs don't differ in any special temperament or scope; they are devoid of pathos and are coldish, but at the same time they are impeccably correct and musical. In general, the pattern of his messages is unusually clear and determined, so that one can feel a firm knowledge of what is being sung about, and in the very choice of songs and their variants one can see the real taste and wide knowledge of Semipalatinsk song literature. Due to all these qualities this culture person is in the first place in the Semipalatinsk group of this collection”.

Unique artists who lived in 1920-1930s of the XX century, preserving the ancient heritage as the “apple of an eye”, selecting the best (literally, “skimming the cream”), carried out the “work” in the Kazakh musical culture that remains exemplary. In the course of considering the issue of preservation and transmission of traditional Kazakh music, relevance of performing creativity is obvious. Each region has its own place. For example, Mendygali Suleimenov (1867-1942), Kali Baizhanov (1877-1966), Nausha Bukeikhanov (1870-1944), Amre Kashaubaev (1888-1934), Mayra Shamshutdinova (1890-1927), Orazgali Suinbekov (1889-1964), Makhambet Bokeikhanov (1890-1937), Lukpan Mukhitov (1894-1937), Thirdly, to clarify the value and level of

1957), Okap Kabigozhin (1901-1942), Baktiyar Kubaizhanov (1910-1954) and others – not everyone knows whose traditions they followed, from whom they studied, what contribution they made to the history of music. The absence of particular works devoted to the creativity of musicians from this list indicates that is very much needed to study the history of traditional art. Reason: as “golden bridge” connecting two centuries through the creativity of these artists, all this includes this historical period.

This period, which formed “white spots” in the history of Kazakh music, involves the development of theoretical problems of musicology. Among relevant issues in modern traditional musical environment is differentiation (separation) of



performing options. In this regard, questions often arise in whose performance the work (song, kuy, zhyr) “reached” (survived), in which of variants, in what form. By clarifying facts of biography and creativity of performers, enriching the empirical base of the research and opening up the possibilities of theoretical generalization of the collected material, analysis of works, it is important to consider their worldview, musical abilities, psychology, and culture of performance.

Based on the analysis of knowledge and priorities in music, inherent to national intelligentsia and unique art figures, as well as issues associated with human musical anthropology, the facets of the “creative laboratory” remaining in the “shadow” are revealed. In addition, the role of spiritual culture in society, development of historical and cultural processes, origins of Kazakh spirituality, foundations of traditional art, continuity of traditions and other enduring values are taken into account.

**Conclusion.** The researches related to humanitarian sphere is also in demand in development of modern society, economy, technology. Because different countries in global world can be competitive only thanks to their spiritual and cultural values. The activities of the national intelligentsia, who fought for the independence of the Kazakh people in 1920-1930, on the eve of the 30th anniversary of Independence, fully clarifies the important aspects of our history, shortcomings and contradictions, opening up opportunities for strengthening the spiritual potential of the nation. At the same time, the indicated by the President of State K.K. Tokayev in his Address “Constructive public dialogue is the basis of stability and prosperity in Kazakhstan” methods – “In addition, necessary measures should be taken to celebrate the 30th anniversary of Independence. I am convinced that such significant events will contribute to the upbringing of young generation in the spirit of true patriotism” [14], leading to the raising of questions corresponding to the increase in the spiritual potential of nation, meet today's social, political, cultural and spiritual needs.

The topic of the proposed researches, research results achieved in the process of implementation, published editions will undoubtedly have an impact on research work, the level of scientific and technical potential. A prerequisite for scientific work in various fields, for scientific and technical formation and development is that national intelligentsia and art workers, realizing that the worldview of nation is in the wisdom of the people, in the conditions of historical cataclysms, sought to unite folk art and innovation. In this regard, the words of the scientist-historian Kh. Abzhanov that “despite many obstacles to creative activity under the colonial regime, the new wave of the Kazakh intelligentsia, which grew up with the original qualities and values of its people, played a significant role in national culture. It demonstrated social flexibility, adapting to the requirements and challenges of alien civilization introduced by the colonialists” [2, p.162] – make us think. Creativity, traditions, searches and folk works left as a legacy by the national intelligentsia and art workers who adhered to the principle of “Dissemination of literacy and knowledge – indicator of growth and cultural development of the country” have an impact on patriotic employees of scientific organizations and their teams in the field of philosophy, cultural studies, religious studies, philology, linguistics, literary criticism, art history, partly (in interaction with social sciences) in the field of history, psychology, linguistics, ethnography.

It is assumed that the collective and three author's monographs, two collections, issued on the basis of a scientific researches, will take a worthy place in the science of Kazakhstan as a fundamental contribution. An example of patriotism of the national intelligentsia and art workers, their adherence to the principles of “increasing the nation's right to self-government”, language, religion, mentality, awakening patriotic feelings in young people, can have an impact on strengthening unity, improving the spiritual and socio-economic situation of the country and clarification of the spiritual and cultural values of the people will reveal a deep aesthetic, artistic, scientific and pedagogical meaning for current and future generations.

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### ҚАЗАҚ ЗИЯЛЫЛАРЫ ЖӘНЕ МУЗЫКА (1920-1930)

**Аннотация:** Бір ғасыр бұрын еркіндік үшін жұмылған жұрттың рухын, бүгінгі тәуелсіз кездің өзі талап еткен бұл мәселені дер кезінде сарапталуы зерттеудің өзекті екендігін көрсетеді.

XX ғасырдың 1920-1930 жылдарындағы қазақ қоғамы мен мәдениетінің дамуында, ішінара тарихи үдерістерде, қарама-қайшы үрдістерде, шығармашылық қақтығыстарда маңызды қызмет атқарған ұлт зиялылары мен бірегей өнерпаздардың шығармашылығын, ұстанымдары мен ізденістерін зерттеу арқылы олардың тәжірибелерін жаһандық дәуірдегі рухани және мәдени өзгерістерде кездесетін

мәселелерді шешу үшін тиімді пайдалану көзделген. Мақаланың мақсаты – сол жылдардағы қазақ музыка тарихының ақтаңдақ беттерін қалпына келтіру.

XX ғасырдың 1920-1930 жылдарында өмір сүрген бірегей өнерпаздар көне мұраның қаймағын бұзбай, көзінің қарашығындай сақтап, жеткізіп, қазақ музыка мәдениетінде үлгі тұтарлық еңбек атқарды. Қазақтың дәстүрлі музыкасының сақталуы мен жеткізілуі мәселесін қарастыру барысында орындаушы шығармашылығының өзектілігі айқын аңғарылады. Әр аймақ өнерпаздарының өзіндік орны бар.

**Түйін сөздер:** қазақ музыкасы, ұлттық рух, тарихи үдеріс, сыни-ағартушылық бағыт, дәстүрлі өнер, композиторлық шығармашылық, герменевтика.

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### КАЗАХСКАЯ ЭЛИТА И МУЗЫКА (1920-1930)

**Аннотация:** В процессе развития казахской музыки в условиях глобализации очевидно разнообразие направлений и течений, стилей и жанров. 1920-1930 г.г. XX в. – этап, когда устная и письменная традиции в культуре оказались совмещенными. Именно с этим периодом связаны не обговоренные, не прописанные и не исследованные аспекты.

Актуальность исследования подтверждается тем, что своевременно представлен анализ того вопроса, который столетие назад заставил объединиться для борьбы и востребован сегодня в условиях периода независимости. Изучение творчества, в том числе позиций и изысканий национальной интеллигенции и уникальных деятелей искусства, осуществлявших в 1920-1930 г.г. XX в. важную для развития общества и культуры деятельность в сложных обстоятельствах исторических переворотов, противоречивых тенденций, творческих конфликтов, предполагает эффективное использование их опыта для решения проблем, встречающихся в ситуации с духовными и культурными преобразованиями в глобальную эпоху. Цель – восстановление «белых пятен» истории казахской музыки тех лет.

Уникальные представители нации, жившие в 1920-1930 годах XX века, оберегая древнее наследие как «зеницу ока», отбирая лучшее, осуществили в музыкальной культуре «труд», который остается образцовым. В ходе рассмотрения вопроса сохранения и передачи традиционной казахской музыки очевиден актуальность исполнительского творчества. Каждый регион имеет свое место.

**Ключевые слова:** казахская музыка, национальный дух, исторический процесс, критико-просветительское направление, традиционное искусство, композиторское творчество, герменевтика.

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**МАЗМҰНЫ**
**Экономика – Экономика - Economics**

Абиева С.Н., Kurmantaeva A.Zh. Temirova Zh.Zh. ИНВЕСТИЦИЯЛЫҚ КЛИМАТ-ШЕТЕЛДІК ИНВЕСТИЦИЯЛАРДЫ ТАРТУ ҮШІН ҚАЖЕТТІ ШАРТ.....	6
Azimkhan A., Sartova R.B., Bakpayeva A.K. ANALYSIS OF THE CURRENT CONDITION OF SMALL AND MEDIUM-SIZED BUSINESSES IN THE REPUBLIC OF KAZAKHSTAN.....	14
Bielova I., Bukhtiarova A., Taraniuk L., D'yakonova I., Pakhnenko O. ENVIRONMENTAL QUALITY AS A FACTOR OF INFLUENCE ON MORTALITY FROM COVID-19.....	19
Bekbusinova G.K., Baymbetova A.B., Meldebekova A.D., Zhakhmetova A.K. COMPARATIVE ANALYSIS OF INTERACTION OF THE NATIONAL FINANCIAL AND CREDIT SYSTEMS OF THE EAEU COUNTRIES.....	27
Dyulger G.P., Dyulger P.G., Alikhanov O., Latynina E.S., Baimukanov D.A. MODERN METHODS OF DIAGNOSIS OF MAMMARY TUMOR AND TUMOR-LIKE LESIONS IN CATS.....	33
Gerasymchuk N.A., Stepasyuk L.M, Titenko Z.M., Yermolenko I. M. MARKET COMPETITION AT THE LEVEL OF AGRICULTURAL PRODUCTS DISTRIBUTION.....	40
Hutorov A., Gutorov O., Krasnorutskyy O., Groshev S., Yermolenko O. SMART-SPECIALIZATION DEVELOPMENT OF FARMS.....	45
Zhakupov Y., Berzhanova A. EVALUATION OF THE DEVELOPMENT OF SMALL AND MEDIUM-SIZED ENTREPRENEURSHIP IN THE REPUBLIC OF KAZAKHSTAN.....	53
Kazbekova L., Utegenova K., Bekesheva D., Akhmetova A., Kultanova N. APPROACHES TO THE ASSESSMENT OF CORPORATE MANAGEMENT EFFECTIVENESS.....	58
Kenzhegaliyeva Z. Zh., Mussayeva A.A., Igaliyeva L.N. ANALYSIS OF HOUSING AND UTILITIES SECTOR ACTIVITIES IN ENSURING ENVIRONMENTAL SAFETY IN ATYRAU.....	65
Kovalenko V., Sheludko S., Sergeeva O., Kyriazova T., Yesina O. CREDIT SUPPORT FOR AGRICULTURAL DEVELOPMENT: COMPARATIVE CHARACTERISTICS OF UKRAINE AND KAZAKHSTAN.....	72
Mukina G.S., Sultanova Z.Kh., Aiguzhinova D.Z., Amerxanova A.Kh., Kenzhin Zh.B. PREDICTIVE ASSESSMENT OF THE NECESSITY FOR HUMAN RESOURCES IN THE REGIONS.....	81
Mukhamedkhanova A. B., Tulemetova A. S., Zhuryinov G.M. INTERACTION BETWEEN INNOVATION FORESIGHT AND ENSURING THE COMPETITIVENESS OF BUSINESS STRUCTURES.....	86
Maisigova L.A., Serikova M.A., Moldashbayeva L.P., Zhumatayeva B.A., Varaksa N.G. EDUCATION PERFORMANCE AUDIT.....	92

Nurzhanova A., Niyazbekova Sh., Issayeva B., Kamyshova A., Popova E. MECHANISMS FOR REDUCING ECONOMIC RISKS IN THE DEVELOPMENT OF SMALL AND MEDIUM BUSINESSES OF THE REPUBLIC OF KAZAKHSTAN.....	99
Sartova S.B., Nurbayeva G.E., Bayandina G.D., Khasenova S.M. MODERN APPROACHES TO THE ASSESSMENT OF HUMAN RESOURCES AS THE MAIN FACTOR OF REGIONAL COMPETITIVENESS.....	104
Semenov V.G. , Baimukanov A.D., Alentayev A.S., Mudarisov R.M., Karynbayev A.K. DAIRY PRODUCTIVITY OF HOLSTEIN COWS OF DIFFERENT BREEDINGS UNDER THE CONDITIONS OF COMMERCIAL DAIRY FARMS.....	110
Sembiyeva L.M., Zhagyparova A.O., Tulegenova Zh.U., Orynbekova G.A., Vasyl Derii. DISTINCTIVE FEATURES OF ORGANIZATION OF STATE AUDIT TYPES.....	116
Shamuratova N.B., Baitilenova Y.S., Narenova A.N., Nazikova Zh.A., Kamerova A.A. COMPARATIVE ANALYSIS OF BIOFUELS WITH A FEEDSTOCK FUEL COMPLEX.....	122
Shamshudinova G.T., Altybassarova M.A., Akhmejanova G.B., Turlybekova A.M., Aitzhanova D.N. THE POPULATION CENSUS AS A LARGE-SCALE AND MULTI-PURPOSE SOURCE OF THE STATE INFORMATION.....	128
Zakharkin O.O., Hrytsenko L. L., Zakharkina L. S., Myroshnychenko Iu. O. COMPARATIVE ANALYSIS OF RETURN AND VOLATILITY OF THE KAZAKH AND UKRAINIAN STOCK MARKET SUBJECT TO THE INVESTMENT TIME HORIZON.....	133

#### **Құқықтану - Юриспруденция - Law**

Arabaev Ch.I., Ryskulov Sh.D., Zhylkichieva K.S. ROLE AND SIGNIFICANCE OF INCOME OF PUBLIC INSTITUTIONS IN CIVIL AND BUDGETARY LEGISLATION OF THE KYRGYZ REPUBLIC.....	139
Altybaeva A.T. CONTROL FUNCTION OF PARLIAMENT AND PRINCIPLE OF DIVISION OF POWERS.....	148
Akhmejanova G.B., Mussabekova N.M., Voronova T.E., Shamshudinova G.T., Avilkhan A. RELATIONS BETWEEN THE STATE AND RELIGIOUS ASSOCIATIONS IN THE REPUBLIC OF KAZAKHSTAN: CONSTITUTIONAL AND LEGAL ASPECTS.....	153
Plotskaya O. A., COMMON LAW IN MEDIEVAL HUNGARIAN SOURCES.....	159
Yakhyaev M.Y. CONDITIONS FOR THE OCCURRENCE OF OBLIGATIONS TO COMPENSATE FOR DAMAGE CAUSED BY LAWFUL ACTIONS OF STATE BODIES, AS WELL AS THEIR OFFICIALS.....	165

#### **Педагогика – Педагогика - Pedagogy**

Anzorova S., Madiyarova D., Zubets A., Zhumadilova G., Alieva S., Tlessova E. INTEGRATION OF DIGITAL AND PEDAGOGICAL TECHNOLOGIES IN THE PROCESS OF TEACHING STUDENTS OF SOCIO-ECONOMIC AND PEDAGOGICAL AREAS OF TRAINING.....	170
Kondratska L.A., Romanovska L.I., Natsiuk M.B., Dovgan O.Z., Kravchyna T.V. CURRENT PROJECTS OF EDUCATIONAL DOMAIN: FROM MASK EXPANSION TO LIVE BREATHING.....	176

Yunusov A.A., Zhokhov A.L., Yunusova A.A., Suleimenova G., Zhumadullayev D.K. DIALOGUE OF CULTURES AS A TOOL OF THE MODERN PROFESSIONAL OF PEDAGOGICAL PROFILE.....	184
---	-----

### **Филология – Филология - Philology**

Bazarbayeva Z.M., Chukayeva T.K. FOLKLODIC DISCOURSE AS AN OBJECT OF PHILOLOGICAL RESEARCH.....	190
---	-----

Жеменей И., Батырхан Б.Ш. САҒДИ МЕН АБАЙДЫҢ РУХАНИ САБАҚТАСТЫҒЫ.....	196
--	-----

Рахимбекова Г.О., Жумадилаева О.А. ISSUES OF TEACHING STUDENTS OF NON-LINGUISTIC UNIVERSITIES A PROFESSIONALLY-ORIENTED FOREIGN LANGUAGE.....	203
---	-----

Omarova A.K., Kaztuganova A.Zh., Turmagambetova B., Tursunova G. KAZAKH ELITE AND MUSIC (1920-1930).....	208
--	-----

Оразалиева Э. Н. ТІЛ КӨРНЕКІЛІГІ – ӨЗГЕШЕ ТАНЫМ ӘЛЕМІ.....	214
--	-----

### **Тарих – История - History**

Терещенко В.М. НЕБО НОМАДОВ ВЕЛИКОЙ СТЕПИ.....	222
--	-----

### **Саясаттану – Политология – Political science**

Altybassarova M.A., Moldabayeva S.K., Rakhmetova D.A. THE MAIN PREREQUISITES FOR THE EMERGENCE AND SPREAD OF EXTREMISM IN THE MODERN SOCIETY.....	230
---	-----

Assanbayev M.B., Kilybayev T. MOVING TO A BIG CITY: INTERNAL MIGRATION PATTERNS IN KAZAKHSTAN.....	235
--	-----

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