

## Phraseological picture of the world in the texts of modern mass media

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### Abstract

The article deals with the definition of the phraseological picture of the world, reviews the existing approaches to its study in modern linguistics, and analyzes the objects of existing research that affect the problems of national representation of fragments of the phraseological picture of the world in the minds of native speakers. Also, the article examines the language picture of the world as a subject of study in the theories of modern communication. The article gives an up-to-date description of the content of this concept and its classification on various grounds (based on the object, subject, principles, and methods of language representation). The role of the linguistic picture of the world in the framework of the theory of intercultural and mass communication in semiotic and cognitive research is analyzed. The article further deals with the development and research of the linguistic picture of the world by both foreign and domestic scientists in this field. It describes the influence of the language of mass media on the picture of the world, namely, the work of journalists, where they use phraseology not only as it exists in the language, but also in a modified form, updating the semantics, structure and expressive and stylistic properties of phraseological turns.

**Key words:** language picture of the world, world picture, communication, language, semiotics, national picture of the world, intercultural communication

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### Introduction

There has been a renewed interest within linguistics in recent decades in the study of natural languages as a projection of the national worldview (Kubryakova, 2004). In this connection, the term “picture of the world” arose, which is usually understood as a holistic, global image of the world that is the result of all the spiritual activity of a person, all his contacts with the world - everyday contacts, subject-practical activities, contemplation, and comprehension of the world (Maslova, 2001). The term “picture of the world” turned out to be very extensive, convenient, and functionally mobile for the representation of those linguistic and speech entities that act as an aspect of categorization and conceptualization of the world and are the result of human experimental and cognitive activity. It is widely used in the works of philologists, philosophers, cultural scientists, psycholinguists, cognitive scientists, and other specialists. The picture of the world is reflected in the language, which allows us to speak about the linguistic picture of the world. In the definition of A. A. Kibrik, “the linguistic picture of the world is a set of ideas about the world that has historically developed in the everyday consciousness of a given language collective and is reflected in the language, a certain way of conceptualizing reality” (Kibrik, 2002). This is a kind of worldview through the prism of language.

A special role in the study of the linguistic picture of the world is assigned to lexicology and, in particular, phraseology since it is phraseological units “... associated with cultural and national standards, stereotypes, mythologems, etc., and in use in speech,” which “reproduce the mentality characteristic of a particular linguistic and cultural community” (Khairullina, 2008).

Phraseological units play an important role in identifying national and cultural characteristics. Phraseological units, reflecting in their semantics the long process of development of the culture of the people, fix and transmit from generation to

generation cultural attitudes and stereotypes, standards, and archetypes. Phraseological categories represent a large volume of “collapsed” culturally-labeled information since they actualize socially more relevant phenomena at a certain stage of the development of society. On this basis, it is postulated that there is a special, phraseological picture of the world, which clearly reveals the national and cultural specifics of various languages (Karasik, 2002).

The processes of globalization and informatization characteristic of the XXI century have led to the widespread of media discourse as an obligatory component of the life of every member of society. The worldview of a modern person determines the information space, represented by a variety of media typologies. Media texts functioning in the media discourse traditionally perform two main functions – informational and influencing. However, modern scientists recognize their ratio as having changed in the direction of the predominance of the pragmatic function, which allows us to speak about the widely used manipulative influence of the media, implemented through language and audiovisual means. In modern linguistics, language is considered as “a powerful social tool that forms the flow of people into an ethnic group, forming a nation through the storage and transmission of culture, traditions, and social consciousness of a given speech collective.” (Karasik, 2002)

At the same time, one of the most important functions of language is realized – the fixation of the experience of cognition by the ethnos of the surrounding reality. Thus, language as the guardian of the cultural codes of an ethnic group plays a decisive role in the formation of the national picture of the world as an individual and a national community. The features of the picture of the world of an ethnic group and its culture are most clearly reflected in the phraseological units, which, in turn, are saturated with the texts of the media. The relationship between media texts and national culture, expressed through phraseology, can be defined as mutual influence: “culture forms the media text through cultural-specific norms that determine the author’s activity, and the media text itself participates in the modeling of culture, in particular, language and worldview.” (Karasik, 2002)

Within the framework of the current anthropocentric paradigm in modern linguistics, the linguistic picture of the world in general and the phraseological picture of the world in particular are the objects of increased attention of linguists. By analyzing the semantics of phraseological units, it is possible to recreate and describe the national-specific worldview of an ethnic group or a native speaker of a particular language, reflecting the features of its cultural and historical development, as well as the modern value-semantic space. The phraseological picture of the world is an important and characteristic part of the linguistic picture of the world. The linguistic picture of the world in its entirety is the historical result of the representation of external reality in the semantics of language and, at the same time, the basis and means of understanding this reality. The linguistic picture of the world is characterized by a number of functional aspects, in connection with which it can be distinguished, depending on the point of view of consideration, its specific features, interpreting it as a national, linguistic picture of the world, and information picture of the world, etc. The phraseological picture of the world reveals the idiomatic and pragmatic potential of language. In this status, it most accurately reflects the specific features of the semantic phenomenology of language on the scale of discourse.

The phenomenon of the phraseological picture of the world is understood as a figurative representation of the objects of the designated reality, with the help of which a significant discursive conceptualization (semantic interpretation) of these objects in the speech usage is achieved. The phraseological picture of the world contributes to the communicative expressive extension and consolidation of conceptually significant elements of the subject designation in the speech experience of the language. Phraseological units are considered as relevant linguistic markers of

the peculiarities of the national culture of an ethnic group and the most effective means of fixing and transmitting from generation to generation the existing cultural attitudes, standards, stereotypes, and archetypes. Their combination in the language creates a phraseological picture of the world as part of the linguistic picture of the world (Kovshova, 2009; Khonamri, Kralik, Viteckova, Petrikovicova, 2021).

Media discourse is one of the most productive speech resources of the language in terms of forming a phraseological picture of the world. The features of the political media discourse include high pragmatic mobility, vivid evaluativeness, deep imagery, wide frequency, and semantic representativeness of the phraseological units used, the combined semantics of which allows us to describe a fragment of the world picture of society presented in media texts.

Identification and description of the phraseological picture of the world in the media texts can be carried out from two positions:

(1) from the point of view of the formation of its typical features, represented by the mechanisms of phraseologization of the linguistic picture of the world (the aspect of phraseological coding);

(2) from the point of view of the actual speech work of phraseological units in terms of the possibilities of their subject-semantic decoding.

There are two levels of interpretation of the mechanisms of forming a phraseological picture of the world:

(1) through the description of the actual speech function (communicative pragmatics of PhU)

(2) through the selection of phraseosemantic fields that have more or less commonality, used for the purpose of positive or negative evaluation of the 8 designated objects.

In media discourse, the most frequent function of PhU is semantic manipulation in the context of the discursive formation of typical autostereotypes and heterostereotypes. The secondary functions of the PhU are considered to be the functions of emotional influence, attracting attention, and stylistic. "Phraseological picture of the world as a reflection of the national linguistic picture of the world: levels and aspects of linguistic description" along with the key concepts of anthropological linguistics that characterize the worldview and the specifics of being a person and a language collective are considered. "Picture of the world" (PW) is understood as meaningful and objectified images of the world and ideas about the world as a result of reflection of objective reality in the human mind. The fixation of the results of the activity of cognitive consciousness is possible with the help of secondary sign systems-language units, which results in the creation of an indirect picture of the world, represented by the "language picture of the world" (LPW). The key features that characterize the LPW are its simultaneous functioning as a model of perception of reality that is changeable in time, orienting a person to a certain attitude to the world, and as a set of knowledge about the world, which is the historical result of the display of external reality, as well as the centuries-old cognitive processes of this language group in the semantics of a language. At the same time, the LPW serves as the basis and means of understanding this reality (Kibrik, 2002)

PW is considered as a lexical system of images of the worldview of the people, and its content is defined as a unique combination of universal and national. Properties, features, and features form the basis of the LPW description. Important properties of LPW are ethnocognitive specificity, obligatoriness and self-evidence, and incompleteness of awareness. The combination of the subjective and the objective and the low dynamics of development are distinguished as features of the LPW; the features of the LPW are understood as universality, anthropocentrism, and expressiveness. The key concepts in the description of LPW are phraseological image and cultural connotation. Among the approaches that allow us to identify the national and cultural identity, there are linguo-cultural, contrastive, and cognitive approaches.

As one of the ways to describe the LPW, we consider the method of constructing phraseosemantic fields, which is based on the thematic-ideographic classification of the PhU and involves the thematic systematization of the phraseological fund, covering various conceptual zones, in order to identify and build a system of images. The set of semantics of the forms allows for describing a fragment of the LPW. One of the most productive speech resources of the language in terms of forming a phraseological picture of the world is media discourse – a functionally conditioned type of discourse that represents speech-thinking activity in the media space in the form of typologically, genre, and thematically combined media texts formed under the influence of various extralinguistic factors. Important features of the media discourse, in general, are the dynamic nature of the presentation of information, the high frequency of PhU, which, due to their properties, endow the media text with a bright evaluation, deep imagery, and broadcast. In addition, they replicate the ideals, culture, and values of the ethnic group, reflecting and developing the national model of the world. At the same time, through the media text, the authorities can exert a pragmatic and manipulative influence on society by purposefully forming an information picture of the world. The cultural specificity of the national media discourse is manifested in a certain combination, specificity, and representation of specific topics (buzz-topics), which correlate with the selected LPW.

Also, we analyzed the newspaper texts as it has always been and still remains one of the main mass media. This is the chronicle of our time, as it reflects the current history in its entirety and addresses society's daily pressing problems. A modern newspaper seeks to destroy the "bookishness" of the presentation, to give it an expressive color at the expense of figurative and expressive elements, including conversational ones. It is fertile material for implementing an important constructive principle of the language of the newspaper – a combination of standard and expression phraseological phrases. They increase the presentation's expressiveness, imagery, and impressiveness while simultaneously performing a "standard" function, acting as ready-made speech samples. Having a complex of functional and stylistic qualities, they are used as a permanent "working tool" in various genres.

A headline is a way to give the reader a first-glance idea of whether to read the rest of the text. Stable expressions reflect (to some extent) the life of society, its culture, values, and folk wisdom. And since the life of society does not stand still, "winged expressions" change along with it. The more inventive a journalist is in attracting phraseology, the brighter his material, the more influential the impact on readers.

In the language of modern mass media, phraseological units can undergo various transformations in order to enhance expressiveness and emotional impact. The title itself, which is a pure phraseology, cannot be interesting because there is no novelty in it. The effect of novelty, "discovery," and reinterpretation is significant. Everything should be tied to the present moment, to the current reality, to the real problems. Even if minor changes are made to the stable expression, the title takes on a completely different look. The headline can decorate the most boring material and make the reader read it, or, conversely, can spoil the most interesting publication.

It is fundamentally important to establish what techniques he uses when he adopts phraseology. Journalists use phraseology not only as it exists in the language but also in a modified form, updating the semantics, structure, and expressive-stylistic properties of phraseological phrases.

Phraseological units not only adorn speech but also give it credibility. They are involuntarily remembered so that later one can remember and easily restore the whole reasoning. Brevity, simplicity, conciseness — constitute a great stylistic advantage of the newspaper. Phraseological units perform the function of laconizing speech, making it short, concise, giving it an emphatically energetic tone that expresses the purposefulness of the author's thought. New semantic shades are created, and a new

artistic quality of phraseological units appears. Moreover, the connections of words are enriched because “the phraseological creativity of writers is expressed, first of all, in the renewal of the contexts in which these words usually appear” (Baranov, 2008).

### **Discussion**

As a result of the phraseological innovation of writers and publicists, original verbal images arise, which are based on “beaten” stable expressions. Creative processing of phraseological units gives them a new expressive color, enhancing their expressiveness. Due to the qualitative changes in the original phraseological units, a high level of imagery is created. At the same time, the changed phraseological units retain the artistic advantages of the national ones — figurativeness, aphorism, rhythmic and melodic order (Dobrowolski, 1990).

Accurate reproduction of phraseological phrases in newspaper texts is rarely observed, although it is not excluded. In all other cases, the authors’ desire to “play” with phraseological units is revealed.

Journalists violate the principles of phraseology: they make inserts, change the order of words, the place of stress in the word, make synonymous substitutions, etc. Here are some examples: Go around the world (instead of: “the world goes round”) Potassium of discord (instead of: “Apple of Discord”).

### ***In stable combinations of words, we observe the replacement of the constituent components:***

- Games of someone else’s will (instead of: Games of good will)
- Bodies of shoulder affairs (instead of: Bodies of internal affairs)
- Elephant tenderness (similar to Calf tenderness)

The most numerous group was the headlines that go back to literary sources. Truncation of the quote: And eternal battle... (A. Blok) Tell me, Uncle... (M. Lermontov)

- 1) Transformation of the quote according to the purpose of the statement: Would you be happy to serve? (A. Griboyedov)
- 2) Replacing the quote, title components:
- 3) Power all ages are submissive (instead of: “Love all ages are submissive,” A. Pushkin)
- 4) This moan is called a pension in our country (instead of: “This moan is called a song in our country,” N. Nekrasov)
- 5) I would go to the bosses... I would go to the “Golden Eagles”... (by analogy with the poem “Who to be?,” by V. Mayakovsky)
- 6) To live or not to live? (instead of: “To be or not to be?,” by W. Shakespeare)
- 7) Lift their eyelids! (instead of: “Lift my eyelids!,” by N. Gogol)
- 8) A lot of noise — and nothing (instead of: “A lot of noise from nothing,” V. Shakespeare)
- 9) “Annushka” on the neck (instead of “Anna on the neck,” A. Chekhov)
- 10) Woe without wit (instead of “Woe from wit,” A. Griboyedov)
- 11) The prince is not a beggar (instead of “The Prince and the Beggar,” M. Twain) (Zhukova, 2008)

### ***Proverbs, sayings, and aphorisms open a wide field for the imagination and search for original headlines for the journalist.***

- Is an old friend better? (An old friend is better than a new two)
- An apple from an apple tree... (An apple from an apple tree does not fall far)
- Not a single bast ... (Man does not live by bread alone)
- Hard to treat (Hard to learn, Easy to fight)
- Cute scold... and get sick (Cute scold - only amuse themselves)

- Silence is money! (instead of: Word-silver, silence-gold) (Karasik, 2002)

In the conditions of the information market with fierce competition and the struggle for the reader, the media strive to “pack” their products as attractively as possible, i.e., to present information in the most vivid, characteristic, and memorable form. Packaging the content of data is a so-called language game, an intellectual warm-up that attracts the attention of readers, for which it is necessary to select bright, catchy, witty expressions when composing texts. This entails a wide use of phraseological material. The chosen topic is of interest to us from the point of view of the features of the use of phraseological units in the language of modern print media, namely, the possibility of converting phraseological units while avoiding stylistic errors. Most phraseological units have a stable word order. For example, you can not swap the words in the expressions such as – neither light nor dawn; broken unbroken luck; everything flows, everything changes – although the meaning would not seem to suffer if we said: “everything changes, everything flows.” At the same time, in some phraseological units, it is possible to change the order of words (cf.: take water in your mouth — take water in your mouth, do not leave a stone on a stone — do not leave a stone on a stone).

The permutation of components is usually allowed in phraseological units consisting of verb and noun forms that depend on it (Karaulov, 2009). Such examples can be ad infinitum. These techniques are especially characteristic of the media when people still had no final confidence in the irreversibility of democratic changes in the country. The combination of a positive and negative assessment of the phenomenon discussed in the article is highly characteristic of the journalism of this period. This, in our opinion, largely explains the active use of phraseology. It is known that phraseology is not only a “sign of the concept” but also a “sign of the situation.”

This allows us to conclude that the reason for using phraseology is the subconscious unwillingness of the speaker (writer) to ensure the unambiguity of the decoding of the text created by him. At the same time, there is a clear tendency to indicate a certain emotional background of the speaker’s (writer’s) interest in the question. The reasons for different people may be various — unwillingness to directly answer the question, fear, etc.

The result is excessive use of phraseological units, which is most likely subconscious in nature and replaces the fully conscious “Aesopian language” of previous periods. Journalists were given freedom of speech, the right to express their thoughts, but the habit of hiding them was more substantial. The second explanation, which, in our opinion, complements the first, is perhaps correct. The desire to disguise their thoughts is caused by the lack of certainty and order in them: it is necessary to express an opinion (the profession obliges), and it is not fully formed.

The simplest way out of this situation is to use phraseology. The newfound freedom of speech has given them the freedom to feel, but they have not yet given them complete spiritual freedom, which is why they do not have an inner conviction in their right to speak publicly about the problems of political life, and that is why they hide their thoughts behind phraseology. They will always use stable expressions in newspapers! This is a good tool for attracting attention. It is an interesting find and a reflection of modernity. The set of regular expressions that are most often used in print is constantly changing – the newer and more relevant the discovery, the better for the newspaper.

The subjects of the world pictures, having their own deep worldview, which gives the individual’s world picture an exceptional tonality and emotional coloring, use the potential possibilities of the phraseological semantic space to convey their attitude to reality. For example: “No one puts the question straight: traffic jams on the streets have turned from an annoying misunderstanding into a complete and permanent

inability to move around the city.” PhU to put a question with an edge - ‘to state something categorically, with all determination; to ask directly’ means an assessment of the situation (Ponomarenko, 2007).

The distinction between the phraseological semantic space and the phraseological picture of the world is connected with the definition of the phraseological picture of the world as a result of the reflection of the objective world by the consciousness of a particular ethnic group, as well as by the native speaker of a specific language, and the semantic space as a set of concepts of individual components of the linguistic picture of the world, which determines the national and cultural specifics.

### **Conclusion**

The analysis of the semantics of phraseological units and their functioning in the modern media text within media discourse, carried out with the help of unique linguistic methods, allows us to draw some conclusions that are of interest to our research. One of the most relevant concepts of modern scientific research is the concept of “picture of the world,” the study of which in linguistics is due to the currently prevailing anthropological approach and the desire to identify the features of the interaction and mutual influence of man on language and language on man, his culture and thinking. The study of the world picture of a certain national linguistic community (ethno-cultural picture of the world) is of interest. It is different from others and their ideas about the world and value attitudes that characterize and determine the features of intercultural communication and the reflection of the worldview in the public cultural and information space.

A distinctive feature of modern society’s life is the dominant role of the information field and the mass media functioning in it as a space in which the contemporary language lives and develops. It has the opportunity to realize all the variety of its functions. There is no doubt that the media should not be viewed exclusively from this point of view. The analysis of the functioning of language in the media cannot be carried out in isolation from the most pragmatic functions of media texts themselves (Khairullina, 2008).

The formation of the LPW is also due to a number of functions performed by the PhU in the media text, the main of which, in our opinion, is expressive. Its essence consists of influencing the reader to various degrees to draw attention to the text and keep it in the process of reading to have an emotional impact on the perception of the content part. However, in the modern media text, the function of manipulating consciousness comes to the fore, in the implementation of which the PhU acts as an instrument of hidden language influence.

What is common in various types of expressive function is the author’s conscious use of the PhU to achieve practical goals, for example, in an effort to attract the attention of as many readers as possible, who would not only choose the article but also read it to the end. The conscious use of PhU in the implementation of the function of manipulative influence differs, first of all, in that it is aimed at creating the necessary stereotypical image of the author.

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