



THE INFLUENCE OF THE LINGUISTIC CODE ON CONTEMPORARY KYRGYZART: AN EDUCATIONAL ASPECT FROM PRIMARY EDUCATION

LA INFLUENCIA DEL CÓDIGO LINGÜÍSTICO EN EL ARTE CONTEMPORÁNEO DE KIRGUISTÁN: ASPECTO EDUCATIVO DESDE LA EDUCACION PRIMARIA

Rafiga Gumbatova¹

E-mail: grafiga@mail.ru

ORCID: <https://orcid.org/0000-0002-2989-404X>

Aigul Baialieva¹

E-mail: a_bayalieva@mail.ru

ORCID: <https://orcid.org/0009-0001-8134-0212>

Begimai Muratbekova¹

E-mail: mbema57@gmail.com

ORCID: <https://orcid.org/0009-0003-2999-7019>

Ekaterina Yun¹

E-mail: katya.yun.95@inbox.ru

ORCID: <https://orcid.org/0009-0004-9179-587X>

Adilet Omaraliev²

E-mail: adiletomoraliev@gmail.com

ORCID: <https://orcid.org/0009-0000-1996-641X>

¹ Bishkek International Medical Institute, Kyrgyzstan.

² Private Clinic (Neoclinic), Kyrgyzstan.

*Corresponding author

Suggested citation (APA, seventh ed.)

Gumbatova, R., Baialieva, A., Muratbekova, B., Yun, E., & Omaraliev, A. (2025). The influence of the linguistic code on contemporary Kyrgyzart: an educational aspect from Primary Education. *Revista Conrado*, 20(104), e4552.

ABSTRACT

The article explores the language of art, its impact on emotional perception, and its cultural significance. The author views art as a transformation of reality according to the "if, then..." principle, highlighting its dual nature: as discourse and as code. Particular attention is paid to Kyrgyz animal painting, its historical development, and realistic orientation. Examples of works by Kyrgyz artists such as S. Chuykov and B. Khumabaev illustrate the importance of depicting domestic animals in national culture. The article also analyzes the conceptualization of cultural symbols, such as the "Bird of Happiness" in the work of A.A. Turumbekov, which embodies mythological and cultural values. In conclusion, it is emphasized that the language of art, based on earlier forms of thinking, contributes to the transmission of deep national-cultural meanings and traditions to primary school students.

Keywords:

Contemporary art, Linguistic code, Myth, Transformation, Animal painting, Primary education

RESUMEN

El artículo explora el lenguaje del arte, su impacto en la percepción emocional y su significado cultural. El autor considera el arte como una transformación de la realidad según el principio "si, entonces...", destacando su doble naturaleza: como discurso y como código. Se presta especial atención a la pintura animalista de Kirguizistán, su desarrollo histórico y su orientación realista. Ejemplos de obras de artistas kirguises como S. Chuykov y B. Jumabaev ilustran la importancia de la representación de animales domésticos en la cultura nacional. El artículo también analiza la conceptualización de símbolos culturales, como el "pájaro de la felicidad" en la obra de A.A. Turumbekov, que encarna valores mitológicos y culturales. En conclusión, se subraya que el lenguaje del arte, basado en formas de pensamiento anteriores, contribuye a la transmisión de profundos significados y tradiciones nacional-culturales en los estudiantes de la escuela primaria.

Palabras clave:

Arte contemporáneo, Código lingüístico, Mito, Transformación, Pintura animalista, Educación Primaria



This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License

Vol 21 | No.104 | May-June | 2025
Continuous publication
e4552



INTRODUCTION

In the present time, the Kyrgyz Republic is experiencing dynamic development in various branches of linguistic science (Shestitko et al., 2024). The ideas of the interconnection between language and culture, previously developed by foreign scholars, are continued in the dissertation works of Kyrgyz researchers. The functioning and development of language and national culture are considered in the context of their interaction and interrelation. National culture finds symbolic expression in language, which allows for the preservation and reproduction of its key concepts and values (Babina & Utusikov, 2024). The influence of culture on the individual defines the educational aspect, facilitating the education of representatives of the same culture.

The accumulated experience of linguistics and language didactics in the study of the national language from an educational perspective requires active scientific rethinking. This field of research is focused on analyzing the problems of conceptualizing the realm of art in the context of the use of language, which allows for the internalization of value-cultural meanings and the recording of cognitive experiences that determine communicative applied activities. Cognitive science, as a scientific direction, permeates many spheres, including the national art of the Kyrgyz Republic. The internal laws of language development influence the patterns of meaning expression. Scholars advocate the view that information about national culture, represented in language, is often encoded in the semantic structure of words. The scientific interest in national-cultural meanings has led to the emergence of the term "language code" in scientific discourse.

For a long time, the subject of cognitive linguistics was individual languages, predominantly from the European group (Zhuzeyev et al., 2024). At the present stage, thanks to the scientific interest of researchers from Central Asian countries, the focus of anthropocentric linguistics has shifted to Turkic languages, including the Kyrgyz language (Naimanova & Aalyeva, 2021; Ukhina, 2024).

The objective need for organizing such research is explained by the increase in intercultural and interlinguistic interactions and communications in the Kyrgyz Republic, which holds special significance both at the national and international levels. A significant number of Kyrgyz citizens study and work abroad.

The purpose of this article is to analyze the educational issues related to the influence of the language code on contemporary art in Kyrgyzstan.

MATERIALS AND METHODS

The reliability and validity of the obtained data are ensured by theoretical analysis of scientific literature and systematic analysis of key terms. An important aspect is the application of the methodological principle "if, then...", which defines the dual nature of language, both as speech and as a code.

In modern linguistics, there is a significant nomenclature of cultural codes. It is important to emphasize that the language code is a derivative of culture because language is endowed with a structure of symbols that carry encoded information. Linguistic symbols function as cultural codes. Language serves as a symbolic guide to understanding culture. The verbal language code, through the principle of distinguishing between "us" and "them," enables group identification. A significant portion of translation errors is due to a lack of background knowledge.

The language code has a systemic and orderly character. The language code is self-sufficient in transmitting culture, universal, and open to innovation.

In the field of art, it should be acknowledged that the use of the language code allows for the conceptualization and categorization of this realm.

Referring to the scientific literature, it shows that through symbols, a person is capable of conveying what cannot be expressed through the capabilities of language. Therefore, the role of symbolism as a way of preserving ethnic knowledge cannot be overestimated. It should be emphasized that in the perception of representatives from different cultural traditions, there is a search for both the universal and the specific.

According to N.I. Zhinkin, art implies the transformation of linguistic forms. It is in the language of art that rules of identification are applied, which significantly differ from the rules that account for the logic of natural languages. In the view of the academician, the artistic image has various forms, just like the word. Under each artistic image in a specific art form, N.I. Zhinkin understood the cultural code, meaning that each form of art contains its own original cultural code, the common feature of which is the image itself. The author considered the code as a system of material carriers, based on which a particular art form is realized. This allowed the author to propose the hypothesis of the ability to transition from one code to another, similar to the translation of words from one language to another. As N.I. Zhinkin stated, understanding in art implies the transformation of the language of art through the prism of the internal subjective language, with the reverse translation from this internal language into the language of

art being expressed in statements, and the speech of the artist being manifested in the artwork as a kind of code (Zhinkin, 1964). For these reasons, the author believes that code transition and translation coincide in the language of art. The hypothesis of internal speech proposed by the author allows for the study of the language of art, which is based on the mechanism of internal speech. This mechanism the author defines as a subject-schematic code or universal subject code. N.I. Zhinkin identified areas where the means of designating and their realization coincide. Similarly, when code transition and translation coincide, language is fully adapted to this speech – the language of internal speech. Thus, the language of art, as a code, functions as the language of internal speech. The main conclusion the author reached is that, thanks to the universal subject code, the language of art can be translated because it allows communication between people speaking different languages and representing different eras and cultures.

In studying the language of art, psycholinguist N.I. Zhinkin highlighted the particularity of the language of art, according to which this language is studied in ontogenesis, i.e., in the process of development. This means that the language of art is acquired in childhood through self-teaching, which is an essential psychological mechanism. An essential condition for mastering the language of art is communication with adults representing art and the perception of artworks. Early childhood is a sensitive period for the internalization of artistic images. The acquisition of the language of art takes place throughout life, meaning that socialization through art as part of culture is continuous. At each stage of age development, individuals encounter artworks that they are able to perceive, which is a necessary condition for communication in art. Therefore, it is often the case that some individuals become fixated on certain works, while others reach qualitatively new levels of understanding art.

It should be recognized that similar ideas regarding the cultural-linguistic code were also held by Lotman (1992), who viewed art as a communicative system. By identifying the patterns of construction and functioning of works of art, the researcher uses culture and art to oscillate in the emerging field of structural tension between them. This allows us to determine the moment when the aesthetic effect of art arises: the code is used as a message, and the message as a code. In these moments, the text switches from the system of culture to art, and vice versa. At the same time, the connection between culture and art is preserved in the audience's consciousness thanks to the language code. These oscillations, like a pendulum, from the system of culture to art and vice versa, form the foundation of the construction of works of art. The orientation of specific art forms towards autocommunication

(receiving truth) from the outside in the form of messages represents a prevailing trend; however, if a system that is not oriented towards autocommunication is present at the same time, it gives way. From this, it follows that cultures oriented towards the transmission of messages through the language code are more dynamic and generate new knowledge. At the same time, cultures focused on autocommunication are more capable of developing spiritual activity, but they are less dynamic than the highly demanded mass culture. However, as Lotman (1992), emphasizes, the autocommunicative system expands the possibilities of art, allowing for the generation of new meanings and codes.

The constant code maintained within communication leads to the growth of information, its transformation, and reformatting, the result of which is the reformatting of individual and collective consciousness. This allows us to identify a number of cultural functions of the language code in art: self-knowledge, the sense of one's separate existence in different types of cultures, and autopsychotherapy. This conclusion about the influence of cultural-linguistic codes on art is an essential methodological guideline for the development of contemporary art in Kyrgyzstan.

The assimilation of cultural code systems, according to Dormidontova (2009), determines people's ability to compare phenomena from different areas and identify their common features. According to the researcher, the peculiarities of language development significantly influence the formation of the linguistic worldview.

It is precisely the national specificity that defines significant differentiations in the weight of the cultural code within it. Culture codes differ in their universality and encode information about national culture. Drawing attention to this, Fedorov (2020), emphasizes the idea that in theatrical art, innovative codes are widely used for the formation of theatrical means of expression through the extraction of elements of language. The author proposes a conceptual and comprehensive approach, essentially substantiating the model of a language code for theatrical art. For this purpose, the author substantiates the elements of theatrical language, the parameters of which define the "artistic fabric of the performance." The foundation of the concept of fantastic realism is the language of conditional theater, elements of which became an innovative code for theatrical language.

In Frumkina's (2001), work, the idea is emphasized that the use of means for expressing culturally significant relationships and concepts allows language to serve national culture. The researcher points out that culture codes manifest in metaphoricity.

The language of art is characterized by a great diversity of image-semantic systems that influence the emotional state of the perception being conveyed to the individual. "Art creates its own world, which is constructed as a transformation in non-artistic reality according to the principle: 'if, then...'. The artist concentrates the power of art in those areas of life where they explore the results of increasing freedom". (Lotman, 2000, p. 130)

The language of art arises from natural language and possesses characteristics similar to the key features of both the language of inner speech and the language of the autocommunicative system. Art is simultaneously both speech and code, message and code (Zhinkin, 1964).

Works of animalist painting have their own coded language, the apperception of which depends on the attitude of the language bearers towards this painting.

Thus, a work of painting, according to Krivtsun (2008), consists of *"the substance of life – fragmented, eclectic, patchwork"*. The artist creates the substance of form. If the substance of form influences the viewer, evoking both individual and collective associations, it may be rethought and reassessed until its imprint emerges in the language code.

The animalistic content in terms of plot is even more limited.

In a short historical period, Kyrgyz visual art reached its peak. "The emergence of visual art in Kyrgyzstan began in the 1920s, when the first artists mastered the basics of drawing and painting, and the establishment of types and genres of visual art took place". (Akynbekova, 2008, p. 153)

In animalistic painting, a realistic direction emerged, preserving national originality. In Kyrgyz animalistic art, images of horses, sheep, grazing cows, and wild animals are most commonly depicted—creatures without which nomadic life would be unimaginable. Domestic animals fully participate in compositions on rural themes, and many artists eagerly incorporate their images into their paintings. For example, in "Evening" and "Song"—depicting rural life by S. Chuykov—the horse becomes an important "actor."

In the works of G. Aitiev, such as "Shepherds" and "Herd on Issyk-Kul," the leitmotif is the theme of love for domestic animals.

In 1966, B. Jumaev, in his painting "Spring in the Mountains," depicts a wet plowed field winding along the foothills, with three young horses running swiftly and joyfully, their tails and manes blowing in the wind, absorbing the dynamic changes of life and the artist's ideals.

In the painting "Son," which can be loosely called a family portrait, there is a touching concern of the "father" and "mother" for the little colt. The horses are so individualized that they each have their own character.

However, according to Idirisova (2017), "in the content of the paintings, realism and truthfulness sometimes took a back seat, giving way to following the ideological programmatic agenda. The artists did not reflect the real world; they portrayed an idealized vision of it". (p. 200)

The perception of any work of art is a process that depends on the individual and occurs intuitively.

According to Berestnev (2007), in accordance with the "transcendence" of human thinking, notes that a person lives in two meaningful worlds. The first is the world of linguistic reality, the world of all the surrounding culture. In this world, language and culture possess the person, determining the sphere of his substantial existence. Language appears as the primary symbolic system through which a person objectifies his own thought about the world. The second world in which a person lives is a certain meaningful Beyond, of which only one thing is known: that it exists.

Although *"painting, as a special visual way of knowing the world in its most colorful context, activates the search for authentic values... generating vivid associations of variant meanings, realizing the affirmation of being in its truly positive values"*. (Rosenberg, 1996, p. 56)

Neither the social significance, nor the precise realistic depiction of reality, nor the enlightenment of animalistic themes influenced the language, which quickly responds to any emotional impulses.

Contemporary artists of Kyrgyzstan do not attempt to "make folk life an object of art"; on the contrary, they strive to integrate into the global creative space, find new forms of expressing their ideas, and transmit national-cultural identity through the content of their paintings. The deep-rooted folk origins are embodied in the works of art and become part of the communicative process (Idirisova, 2017).

Painting is a triumph of the subjective world and irrational entities, subjected to identification and conceptualization. Cultural discourse is *"created with the aim of constructing a special world... and is, in general, part of the communication process between people, characterized by the participants of communication, the conditions of its existence, and its goals"*. (Kubryakova, 2004, p. 525)

"The Bird of Happiness" (1999) by A. A. Turumbekov conceptualizes the theme in language, both in Russian and Kyrgyz. Gulnur Satylganova performs the song "Bakytyn Kushu" – "The Bird of Happiness"; a website about the

culture of Kyrgyzstan has been created: <https://www.open.kg/about-kyrgyzstan>; newspaper articles: I. Marchenko "The Bird of Happiness for Issyk-Kul residents," April 16, 2014, Bishkek - "24.kg" <https://24.kg>; "White Birds of Happiness" "Slovo Kyrgyzstana," August 31, 2012 <https://slovo.kg/>; History of one family: "Bakytyn Kushu koso boldu balama" <https://www.turmush.kg/ru/news>; D. Otorbaev: "Let the bird of happiness visit every family, and may the year be generous," Information Portal of Kyrgyzstan <https://www.kginform.com/ru/news>. The factory "Rustel" produces a type of candy called "Bird of Happiness" <http://rustel.kg/>; a souvenir "Bird of Happiness" is produced <https://max.kg/item>.

The aesthetic ideal of A. A. Turumbekov is based on a deep, national-cultural vision of the world. *"The artist finds a possible foundation that allows him to intellectually master his own deep content potential"* (Berestnev, 2008, p. 41)

The self-expression of the artist creates the image of the bird of happiness, linked to mythology. "Myth and art, language and science are, in this sense, forms of stamping existence; they are not merely impressions of the present reality, but directives of the movement of the spirit, that ideal process in which reality is constituted for us as a unified and diverse whole, as a multitude of forms ultimately bound together by the unity of meaning". (Cassirer, 2002, pp. 40-41)

The language of the painting is understandable because earlier forms of thinking in viewers, shaped by cultural and historical development, do not disappear but transition into a latent state (Belousova, 1998).

In the mythological memory of the Kyrgyz people, the image of the bird of happiness is embodied in the white falcon Akshumkar, who belongs to Manas — the Bird of Happiness — hovering above his head. This bird symbolizes the happiness and honor bestowed upon its master. In his epic works, Sayakbay Karalaev describes the falcon as a symbol of happiness and good fortune, which Manas was able to capture. This image supports the idea that cultural and mythological symbols, such as the bird of happiness, play a significant role in the artist's self-expression and the transmission of deep values.

The bird of happiness in A.A. Turumbekov's work activates implicit values in language, which are united by common ethnic, socio-psychological, and cultural meanings. The emotional-figurative perception of his work stimulates the use of key concepts associated with the content of the piece and its title. The image reflects implicit values that integrate ethnic, socio-psychological, and cultural aspects. This stimulates emotional-figurative perception, and the use of key concepts connected to his works.

Linguistic codes play a crucial role in the transmission of content in the classroom. According to Basil Bernstein's Theory of Sociolinguistic Codes, language is a mode of knowledge and a way of expressing cultural content or meanings. Linguistic codes refer to how a person expresses themselves through the language that predominates in their social and family environment. These codes can influence the ease with which more sophisticated and specialized knowledge, such as that taught in the classroom, is acquired.

According to Bernstein (1959) demonstrated that the semiotic systems of culture are accessible to different degrees to different social groups. In other words, variation in language expresses fundamental attributes of the social system; dialectal variation expresses the diversity of social structures (social hierarchies of all kinds), while variation in register expresses the diversity of social processes. And since both are interlinked, what we do is affected by who we are; that is, the division of labor is social. Language actively symbolizes the social system, metaphorically representing, in its patterns of variation, the characteristics that characterize human cultures; this is what allows people to play with variation in language, using it to create social meanings. These profound variations, which determine meaning, are, for Bernstein, of social origin and vary according to sociocultural factors.

Thus, Bernstein's concepts that have become best known are those of «restricted code» and «elaborate code.» The concept of code is understood as «a tacitly acquired regulatory principle that selects and integrates: a) relevant meanings; b) the form of their realization; and c) evocative contexts.»

According to Bernstein (1959) proposes that linguistic codes are a tacitly acquired regulatory principle that selects and integrates relevant meanings, forms of realization, and evocative contexts. At the linguistic level, the code is defined by its probability of predicting syntactic elements. At the psychological level, the code can be defined according to how each of them facilitates or inhibits knowledge acquisition.

In the classroom, linguistic codes are manifested in the verbal interactions that occur between teacher and student. The way a teacher uses language can influence how students understand and assimilate information. For example, a teacher who uses formal, academic language may convey a sense of authority and rigor, while a teacher who uses more colloquial and accessible language may foster a more relaxed and participatory learning environment.

Furthermore, linguistic codes can reflect and reinforce existing social structures. For example, the use of formal, academic language may favor students from higher social

classes, who are more familiar with this type of language, while it may be more difficult for students from lower social classes to understand.

The authors Gumperz & Hymes (1972), report that language can be the root cause of the higher rates of academic failure found in less advantaged social groups. As one of the main instruments of socialization, school plays an important role in controlling students and transmits dominant values and linguistic uses to them. Therefore, those who arrive from a different sociocultural and linguistic background are at serious risk of experiencing some type of conflict.

In the area of conflict, the issue of academic performance is particularly dramatic. There are many factors responsible for poor performance: limited exposure to the school (sociolinguistic) code, linguistic-cultural mismatch between home and school, socio-economic status, attitudes of majorities towards minorities and vice versa, and attitudes towards codes, both the privileged one in most communicative contexts and any other sociolinguistic code.

CONCLUSIONS

The aesthetic ideal is based on a deep, nationally and culturally grounded perception of the world, enabling the artist to intellectually master his own content potential. Through his creativity, the artist embodies the image of the bird of happiness, linked to mythology, reflecting cultural values and traditions.

Myth and art, language and science, serve as forms of interpreting existence. They not only record reality, but also guide spiritual movement, shaping for us a unified and diverse reality. The language of his works is understandable to viewers because they carry within them earlier forms of thinking, preserved through the cultural and historical development of the people.

Linguistic codes are an essential tool for transmitting content in the classroom. Their use and understanding can influence how students acquire and assimilate knowledge, and they can reflect and reinforce existing social structures.

REFERENCES

- Akynbekova, M.B. (2008). Kyrgyzskoye vayaniye [Kyrgyz sculpture]. *Science, New Technologies and Innovations of Kyrgyzstan*, 5-6, 153-156.
- Babina, A.A. & Utusikov, S.A. (2024). Methods to develop students' humanitarian culture in the educational and training process. *Nuances: Estudos sobre Educação, residente Prudente*, 35. <https://doi.org/10.32930/nuances.v35i00.10773>
- Belousova, S. (1998). *Rol' i mesto sotsial'nykh mifov v protsesse formirovaniya obyennogo soznaniya. In Sbornik nauchnykh trudov Stavropol'skogo gosudarstvennogo tekhnicheskogo universiteta. Seriya Gumanitarnyye i sotsial'no-ekonomicheskiye nauki*". Stavropol State Technical University.
- Berestnev, G.I. (2007). *Slovo, yazyk i za ikh predelami*. Publishing House of the Russian State University named after Immanuel Kant.
- Berestnev, G.I. (2008). *K filosofii slova (lingvokul'turologicheskiy aspekt)*. Voprosy Yazykoznanii, 1, 37-65.
- Bernstein, B. (1959). Some Sociological Implications of a Linguistic Form. *The British Journal of Sociology*, 10(4), 311-326. <https://pubmed.ncbi.nlm.nih.gov/20092478/>
- Cassirer, E. (2002). *Filosofiya simvolicheskikh form*. Un. kniga.
- Dormidontova, O.A. (2009). Kody kul'tury i ikh uchastiye v sozdaniy yazykovoy kartiny mira (na primere gastronomicheskogo koda v russkoy i frantsuzskoy lingvokul'turakh). *Bulletin of Tambov University*, 9, 201-205.
- Fedorov, A.A. (2020). Innovatsionnyye kody yazyka stsenicheskogo iskusstva Yevgeniya Bagrationovicha Vakhtangova na materiale spektakley nachala XX veka. *Interexpo Geo-Siberia*, 5, 11-18. <https://doi.org/10.33764/2618-981X-2020-5-11-18>
- Frumkina, R.M. (2001). *Psikhologiya*. Academia.
- Gumperz, J. & Hymes, D. (1972). *Directions in sociolinguistics: The ethnography of Communication*. Holt, Rinehart and Winston.
- Idirisova, Ch.M. (2017). Osobennosti kyrgyzskoy stankovoy zhivopisi. *News of Kyrgyzstan universities*, 3, 200-202.
- Krivtsun, O. (2008). *Tvorcheskoye soznaniye khudozhnika*. Monuments of Historical Thought.
- Kubryakova, E.S. (2004). Yazyk i znaniye. Na putyakh polucheniya znaniy o yazyke. Rol' yazyka v poznanii mira. Yazyki slavyanskoy kul'tury.
- Lotman, Y. M. (1992). *Izbrannyye stat'i: V 3 t. T. 1: Stat'i po semiotike i tipologii kul'tury*. Aleksandra,
- Lotman, Y. M. (2000). Semiosfera. Kul'tura i vzryv. Vnutri myslyashchikh mirov. Stat'i. *Issledovaniya. Zametki*. Art-SPB.
- Naimanova, C. & Aalyeva, K. (2021). The Interpretation of the Concept of Home in Kyrgyz Language View of the World: Associative Experiment. (Paper). *8th International Conference on Education, Language, Art and Inter-cultural Communication*. Moscow, Russia.
- Rosenberg, G. (1996). *Surrealizm na ulitsakh*. Moscow Art Magazine, 11, 56-59.
- Shestitko, I., Zhuzeyev, S., Polyakova, G., Kozachek, A., Galizina, E., & Panova, E. (2024). Effect of pedagogical support on the development of linguocultural competence among students in multi-ethnic groups. *Revista Conrado*, 20(97), 506-512. <http://scielo.sld.cu/pdf/rc/v20n97/1990-8644-rc-20-97-506.pdf>

- Ukhina, D. (2024). *Interactions with Kyrgyzstan's art structures: the Bishkek School of Contemporary Art*. <https://icom.museum/en/news/interactions-with-kyrgyzstans-art-structures-the-bishkek-school-of-contemporary-art/>
- Zhinkin, N.I. (1964). O kodovykh perekhodakh vo vnutrenney rechi [On code transitions in inner speech]. *Issues of Linguistics*, 6, 26-38.
- Zhuzeyev, S., Zhailauova, M., Abuova, A., Kydyrbaeva, K., Abdibekova, O., & Suleimenova, B. (2024). Training of primary education teachers taking into account the traditions of pedagogic education in Kazakhstan. *Revista Conrado*, 20(96), 316-324. <https://conrado.ucf.edu.cu/index.php/conrado/article/view/3586>