

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ ҒЫЛЫМ ЖӘНЕ ЖОҒАРЫ БІЛІМ МИНИСТРЛІГІ

«Л.Н. ГУМИЛЕВ АТЫНДАҒЫ ЕУРАЗИЯ ҰЛТТЫҚ УНИВЕРСИТЕТІ» КЕАҚ

**Студенттер мен жас ғалымдардың
«GYLYM JÁNE BILIM - 2024»
XIX Халықаралық ғылыми конференциясының
БАЯНДАМАЛАР ЖИНАҒЫ**

**СБОРНИК МАТЕРИАЛОВ
XIX Международной научной конференции
студентов и молодых ученых
«GYLYM JÁNE BILIM - 2024»**

**PROCEEDINGS
of the XIX International Scientific Conference
for students and young scholars
«GYLYM JÁNE BILIM - 2024»**

**2024
Астана**

УДК 001

ББК 72

G99

«ǴYLYM JÁNE BILIM – 2024» студенттер мен жас ғалымдардың XIX Халықаралық ғылыми конференциясы = XIX Международная научная конференция студентов и молодых ученых «ǴYLYM JÁNE BILIM – 2024» = The XIX International Scientific Conference for students and young scholars «ǴYLYM JÁNE BILIM – 2024». – Астана: – 7478 б. - қазақша, орысша, ағылшынша.

ISBN 978-601-7697-07-5

Жинаққа студенттердің, магистранттардың, докторанттардың және жас ғалымдардың жаратылыстану-техникалық және гуманитарлық ғылымдардың өзекті мәселелері бойынша баяндамалары енгізілген.

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УДК 001

ББК 72

G99

ISBN 978-601-7697-07-5

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but also created new jobs and attracted investments to the region. Moreover, they stimulated further development of trade relations and contributed to improving the standard of living for the local population.

In the 19th and early 20th centuries, merchant activity in the Irtysh region engaged in active trade both domestically and internationally. Thanks to merchants' trade connections, the region gained access to new technologies, goods, and capital, contributing to the development of industry, agriculture, and infrastructure. However, merchant activity was not only an economic force but also a social factor of change. Merchants played a significant role in shaping urban intelligentsia and public institutions. They contributed to the development of education, culture, and charity. The active involvement of merchants led to the transformation of the urban environment. The construction of new buildings, shops, factories, and warehouses became a characteristic feature of Irtysh cities. This contributed to improving the lives of urban dwellers and creating favorable conditions for business. Merchant activity played an important role in modernizing the Irtysh region in the 19th and early 20th centuries.

Based on the above, it can be concluded that significant changes are taking place in the socio-economic development of the region in the modern period. The traditional development model is being disrupted, and new civilizational features are emerging. Although the extent of their development should not be overstated, the Pavlodar Irtysh region is not a leading center of progress. Nevertheless, it is actively involved in the ongoing and forthcoming changes.

Thus, merchant activity played an important role in modernizing the Irtysh region in the 19th and early 20th centuries. Its influence extended to various spheres of life and ensured balanced economic and social progress. Active trade, social influence, and contribution to the development of urban infrastructure contributed to the economic and social progress of the region. However, it should not be forgotten that merchant activity also faced a number of challenges and problems, including competition, economic crises, and social inequalities. Despite this, its contribution to the development of the Irtysh region remains significant and undeniable.

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UDC 811

THE INTEGRATION OF ENGLISH LANGUAGE INTO KAZAKH RAP AS AN INDICATOR OF THE INFLUENCE OF WESTERN CULTURE ON KAZAKHSTAN

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Today, it is indisputable fact that the Western culture, particularly American culture, has a huge influence on many spheres of human life all over the world. Many genres of modern music originated in the United States, such as jazz, blues, rock and roll, rap and pop music. Rap appeared in the South Bronx, New York in the 1970s, when local DJs began performing tracks on the streets, in which they mixed the rhythms and basses of disco and funk, and rapped over them. The first rappers were African-Americans, and music became their way of fighting for their rights and expressing their culture. They sang about the social problems of that time: life in the ghetto, poverty, drugs and violence, that is, rap was a way of expressing their feelings and thoughts. By the 90s, rap had gained wide popularity, immortal stars Tupac, Notorious B.I.G. and Dr. Dre appeared [1]. Because of its origin, this genre of music is built on the street culture and includes a distinctive language of hip-hop, which is based on slang and linguistic features of Black English [2,15].

In the process of globalization, this genre of music has spread almost all over the world, including Kazakhstan. In the early 90's the first rap performers appeared in the regions of Kazakhstan, and by the end of the 90's their music was heard in almost every neighborhood of our country [4]. Nevertheless, with the arrival of a new musical genre on the territory of our country, some aspects of American culture and their values, which used to be new to our citizens, appeared. The linguistic component of hip-hop culture since its emergence consists mostly of borrowings (such as "бит", "флоу", "бэнгер", etc.) as well as a large number of slang. [5,83] A relevant issue today is the relationship between the degree of English language use in songs of modern popular music genres and the degree of integration of Western culture into the national culture of a given country. In this regard, the purpose of our study was to establish the difference of the use of English language words in rap songs of old and modern artists of Kazakhstan in order to find out the difference of the influence of Western culture on the Kazakh society over time. We assume that since the early 90s, the influence of Western culture on Kazakhstan has increased and we will be able to observe an increase in the use of English words in rap, as a reflection of the changing views and values of the youth of Kazakhstan.

For our research we took 6 of the most popular artists from the 90's to present day, as well as 3 of their most popular tracks, based on Yandex Music data and the number of YouTube clip views. The selection of artists is divided into 2 categories: "old school" - are rap artists from 1990 to 2015, before the release of Scriptonite's first album "Дом с нормальными явлениями", and "new school" - from 2015 to 2024.

Together with "old school" of rap, certain categories of words began to appear in rap lyrics which were later used by many other "new school" rap artists. As a rule, foreign-language inclusions are not key words in meaning, but which are understandable to persons who do not speak the relevant languages due to their prevalence in slang and transformation into anglicisms of the Russian language. We have identified several categories of words that are used in English in Kazakhstani rap.

1. Labeling the terms "girl" and "girlfriend": «И ты моя награда, My number one baby, My Gangsta Boo и просто - моя Lady», чика.
2. Designation of distinguishable or informal men: «Гни, не дай расправиться, расслабься, bogey boy, cowboy».
3. The words for rap and hip-hop culture: «Black cost, black sound, с города на юг, Street cost, rap underground», «Fake style underground-а, а не сопли Nirvan-ы/ Все знают на районе это real hip-hop», «Staff строго не для слабонервных».
4. Death and crime: «здесь game over», «I'ma kill low», «I steal for you»
5. Words that point to a town: «cross over, 11 блок заменитель крова», «Shymkent town, город underground», «Eleven block Shym city»,
6. Money and Earnings: «Cash money we will gonna do», «Money, money, money, бабушки», «делай cash»
7. Concepts that are part of American culture: «А может для другого ghetto», «cowboy».

8. Music terms: «Cross fade»

A separate large category consists of words denoting various foreign brands: The song «У нас не канает» by Big som is indicative in this regard, because in one song he mentions 20 brands of cars (Toyota, Honda, Nissan, Subaru, Jaguar, Cadillac, Mercedes, Audi, BMW, Volkswagen, GMC, Hummer, Helintwagen (Benz G class), Range Rover, Bently, Fantom etc.). Brands are also mentioned in other songs, for example, in Gaspar's "Алматы": «И нам не надо Armani, Fendi, Dolci и Prada».

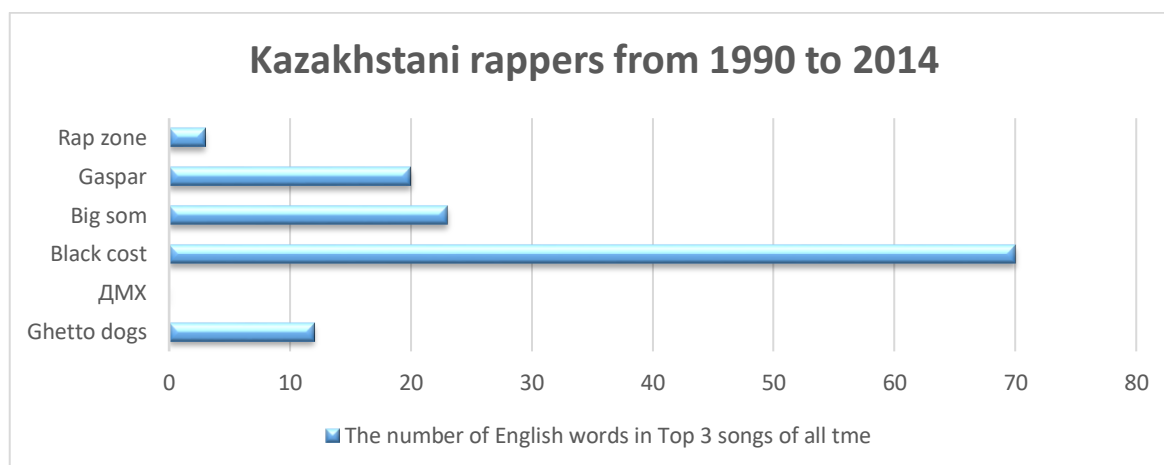


Figure 1

The arithmetic mean of the English words used by these artists is 21.3.

In rap songs, starting in 2015, there is a completely different picture of the use of the English language. While the rappers of the "old school" could identify quite a large number of categories of words frequently used in English, the "new school" does not have such specific categories. Only two most common categories of words in English can be identified:

1. Money and Earnings: «Dollar dollar bill»
2. Drug-related concepts: «Выкини drug, чики — не враг», «где мой drug dilla?»

A large number of examples of the use of single English words that cannot be combined into any categories: «Swipe баляляр», «Есть право на всё, но это leasing», «Still Жетысу 3, дом 50 х4», «Твои губы- ice cream», «What you want? Ничего», «Freak in the club, чики хотят». In contrast to the old rap, in modern rap it is common to use inviting or encouraging expressions: «Эй, let's go, а», «Біз шыққанда, everybody hands up! ». The use of foul language in English is also common: «наготове не карикатура, bitch», «I wanna fuck it like a Leiola». Note that in the old songs that we analyzed, the use of foul language was observed only 1 time: «Fuck the police это девиз this is my king role».

The music of the "new school" of rap also mentions foreign brands, but less frequently, and the lyrics are written in Russian, for example, «Весь в Версачи и на Бентли» или «Я на мерсе объезжаю ямы».

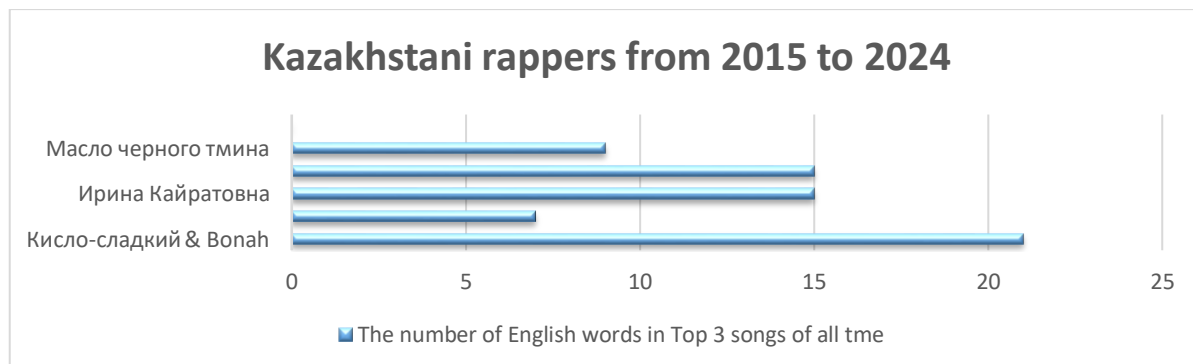


Figure 2

The arithmetic mean of the English words used by these artists is 11.16.

The results of our analysis of the number of English words used in all the selected songs are presented in Figure 1 and Figure 2. The arithmetic mean of the used words in English for rap songs of "old" and "new" school clearly shows that in the period from 1990s to 2023 the use of English in rap songs of Kazakhstan decreased by 1.9 times.

Based on our analysis, it can be seen that over time, the English language began to appear in rap songs in most cases to designate individual words and phrases that are unique to each performer and generally do not have systematic use in the rap culture of Kazakhstan. It is noteworthy that in the 90s and the noughties, it was common to appeal to foreign brands, the possession of which in the context of songs showed a high status and prestige of a person, and also during this period of time we observe a greater use of words related to earnings and money than in the period 2015-2023. In this regard, we can conclude about the influence of Western culture, since the 1990s, on the idea of success of Kazakhstanis, the influence of American values of materialism on traditional Kazakh values and the dominance of the prestige of American brands over domestic ones. [7]

As a result of the globalization process, we see the penetration of Western values and concepts into the national culture of Kazakhstan. English words in lyrics of rap is not only a way to achieve understanding between the performer and the listener, "getting on the same wavelength with him" and using the words known to many people (cash, baby, drug dealer, money, etc.), but also the desire of young people to stand out from the "gray mass" of capitalist society, to show themselves worthy "all the best" [6, 83]. We associate the active use of English words in rap of the "old school" with the difficult socio-cultural situation of that time, especially in the 90s, when after gaining independence, the inhabitants of Kazakhstan did not have a solid national identity and a sacred attitude to traditional cultural values [8, C. 283]. Here, the use of words in English shows us how strongly new capitalist values and concepts were imposed on the "blurred" ethnic culture.

However, our research has shown that the trend of integrating English into Kazakh rap is decreasing. We observe the presence of the influence of Western culture on Kazakhstan, for example, in referring to foreign brands as an indicator of human status. At the same time, rap has one of the reverse trends of globalization – an increase in interest in one's own culture and traditions, as shown by a decrease in the number of English words used in songs and an increase in the influence of national motifs and themes of rap lyrics. Askhat Rysbekov (V\$XV PRiNCE), giving an interview to Forbes Kazakhstan, said that the local rap scene will continue to develop, without looking at other markets [9]. And this is indeed true: since the rap appeared in Kazakhstan to the present day, there has been a noticeable difference in the topics raised by performers. If in America rap originated as a protest of African Americans against racial discrimination with a pronounced ghetto-centrism, then on Kazakhstani rap, initially oriented on the original musical style of America, further became a part of multinational culture [10, 54]. In rap of the 90's is already observed polylingualism, where Russian, Kazakh and English are mixed, but the Kazakh language at that time was rarely used. In modern rap, however, the use of English has decreased with a simultaneous increase in the amount of Kazakh words, and the themes of rap lyrics have changed. Young rappers are moving away from criminal topics and are actively addressing political and social problems in Kazakhstan. For instance, it is reflected in the song «5000» by Ирина Кайратовна («Мен қартаюмын тек қана, когда поднимут пенсию; Үй аламын десен, ұста проценты из ста процентов») and in their song «Popdog» («Можно поднять зпшку, Открыть ипшку, хату в себеску? Можно! Ағашкам гэндальф...»), in the song "Big City" by V\$XV PRiNCE De Lecure (Қай жерге ұшсамда талмас қанатым/Бірақ Рио Де Жанейро емес Алматым). The growing authenticity of Kazakh rap has led to the fact that this genre of music nowadays no longer reflects the opinion of protest youth but embraces a wider stratum of society and reflects the interests and aspirations of the entire society.

Thus, even Western culture in the 90s influenced the values of Kazakhstanis, introducing practicality and materialism, today rap artists are returning to the traditional roots. Kazakhstan has undergone the influence of Western culture. In lyrics of rap is observed a decrease in English words and

nowadays more and more rap compositions appear in Kazakh language that demonstrates the growing self-consciousness of the Kazakh people and its appeal to their national identity.

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УДК 81'373.1.575.2.045

ФРАНЦУЗКИЙ И КАЗАХСКИЙ ЯЗЫКИ: МОСТ КУЛЬТУРНОГО ДИАЛОГА И ВЗАИМОПОНИМАНИЯ

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В современном мире взаимосвязь между языком и культурой играет ключевую роль в формировании нашего восприятия окружающего мира и общения с другими людьми. Язык не только служит средством общения, но также является отражением культурных ценностей, норм и традиций. Вместе с тем, культура оказывает значительное влияние на языковое поведение людей, определяя способы выражения мыслей и эмоций.

Цель данной статьи заключается в рассмотрении взаимосвязи между языком и культурой, их влияния друг на друга, а также роли языка в передаче и сохранении культурных ценностей. Исследование этой проблематики позволит лучше понять важность языка и культуры для современного общества и межкультурного взаимодействия.

В вопросе изучения иностранных языков английский язык является языком международного общения. Английский как иностранный язык всегда стоит на первом месте, но очень часто из-за его доминирования интерес к изучению других иностранных языков снижается. Представители Ассоциации по защите французского языка и его продвижению в мире расстроены тем, что американский английский преобладает повсюду, он проник во все сферы человеческой деятельности и в настоящее время французский язык находится в сложном положении. Но следует отметить, что в фокусе международных отношений французский язык прочно занимает место блестящего второго "brilliant second".

Язык является не только средством общения, но и сложным процессом, формирующим мировоззрение, сознание и мышление человека. Коммуникативная деятельность не только составная часть национальной культуры, но и основа человеческой культуры и познания. Культура систематизируется, формируется, развивается через язык. Особенности культуры каждого народа находят свое отражение в его языке. Одной из основных функций языка является сохранение культурного опыта языка, переход его из поколения в поколение [1,138]. На современном этапе развития лингвистической науки и на фоне общемировых тенденций к постоянному сотрудничеству в различных областях и сферах деятельности существует потребность в сравнительных и типологических исследованиях, призванных обеспечить всестороннее и полномасштабное изучение различных лингвистических категорий. Прежде всего,