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## **GENRE TRAVELOGUE: TO THE QUESTION OF THE FORMATION OF THE NATIONAL SPECIFICITY OF THE GENRE**

### **ЖАНР ТРАВЕЛОГА: К ВОПРОСУ О ФОРМИРОВАНИИ НАЦИОНАЛЬНОЙ СПЕЦИФИКИ ЖАНРА**

#### **Abstract:**

The peculiarity of the travelogue study as a modern literary genre is analyzed in this article. The history of the genre and as well as such a literary phenomenon as a literary travel are considered. It is briefly characterized the development of the genre in Russian and Kazakh literature, the travelogue origins are traced. The article provides an examples of the widespread use of the term «guidebook». The term travelogue, its origin and definition in domestic and foreign literature are analyzed in detail. The transformation of the word meaning «journey» and the process of its rooting in literary practice is considered in the article. There were used the methods of comparative

historical analysis in the research. The pluralism of opinions and scientists views on the genre are described and analyzed. The results of the study can be used in literature lectures and practical works, in conducting special courses and seminars.

**Keywords:** travelogue, literary genre, travel notes, travel literature, guide

### **Introduction**

The travelogue genre is actively developing in modern literature and continues to gain popularity. This fact requires explanation and analysis of the forms and the types of travelogue. The popularity of travel books, both in the past and nowadays, published in a variety of forms: travel notes, travel report, travel guide, etc. is huge.

At all times, people traveled for different purposes: out of curiosity, with personal and political assignments, diplomatic missions, for pilgrimage and spiritual development, for business and trade, and now as part of multicultural education and for searching work places. Some travelers had literary skills that enabled them to record their observations and experiences, presenting a kaleidoscopic world view to the reader in the form of travel notes. The purpose of this genre is the historical fixation of the customs, rituals of individual peoples, the description of places, etc. Travelogues give an account on the prevailing social environment and a deep understanding of the culture and people's life.

For the most readers, travelogues are an opportunity to visit imaginary lands that are far from the reality of this material world. This method is convenient for breaking out of the ordinariness, carried away to a distant and mysterious land with all the security inherent in a home. For the writers, a travelogue is a way of perpetuation their impressions, a way to share them with a wide range of readers. In the era of rapid modernization, the travelogue helps to preserve the natural landscape (virtual "travel"), as well as to feel its atmosphere. This is a dimension of geography, culture and history that does not exist in textbooks [1].

Travelogue - is a special narrative form that reveals in antiquity. Then this genre was associated with the merchants' trade, pilgrims, wanderers, who during the journey described not only the external outline of events, but also their experiences and thoughts about what was happening. Travelogue is a hybrid word: travel is translated from English as "journey", according to example of monologue - "monologue" is a genre describing travel in different art forms [2].

One of the first traveling writers were Greek geographers. So, for example, Pausanias, who lived in the 2d century AD, left a very interesting book "Description of Greece". The travelogue genre was quite common in medieval Arabic literature. In medieval China, travel literature existed in the form of essays and diaries, included rich geographical and topographical information, and also contained reflections on philosophical and moral aspects [3]. This genre has become especially popular in modern literature and media space, but this does not mean that this genre did not manifest itself before. Appealing to this genre shows that there was a need in it. It can be assumed that this need was associated with a number of reasons: firstly, the active absorption of the states of nearby lands, and secondly, the interest of people, their desire to know how other peoples and settlements live.

One of the best-known literary works dedicated to journey, which was in itself undertaken as an exercise in describing it, is Petrarch's ascent of mount Vento in 1336. He claimed that he went to the mountain top for the pleasure of seeing the top. He described his ascent by making allegorical comparisons between climbing a mountain and his own moral progress in life [4].

In the 18th century, there was a surge attention to travelogues due to the spread of sea travel. Basically, travelogues were diaries of sea voyages. In 18<sup>th</sup> century Britain almost every famous writer worked in the literary form of a travelogue. The Diaries of Captain James Cook (1784) were the equivalent of contemporary bestsellers. Originally the travels' story to different regions of America in 1799-1804 of Alexander von Humboldt was published in French language, then was translated into several languages and influenced later naturalists, including Charles Darwin [5].

One of the modern researchers of the genre professor Roland Le Unen, summarizes the historical development of the travelogue from antiquity to the 15th century: "Travel notes are a very old genre, based on the story of Herodotus' journey (about 484 BC - about 425 BC) to Persia, Egypt and Babylon in the 5th century BC and Xenophon's "Anabasis" (not later than 444 BC - not earlier than 356 BC). The Crusades, as it is known, gave impulse to the trade development between Europe and Asia. Their failure led to a search of new routes to India and the fabulous lands of Cathay and Cipango, whose riches and wonders were provoked by the book of Marco Polo (1254-1324). Therefore, in the last quarter of the 15th century and in the next century, great sea expeditions leading to great discoveries were organized. These journeys were reflected in relations, for example, the first trip around the world of Ferdinand Magellan (1519-1522), successfully described thanks to Antonio Francesco Pigafetta's pen (from 1480 - after 1534) [6].

It can be assumed that thanks to travels through Europe and Asia, as well as discovery of the new routes, travel notes begin to develop. The truth is that Marco Polo's "Book of the Diversity of the World", written in 1299 while he was in prison, is considered to be one of the first books in the travelogue genre. On the other hand, Petrarch, earned the preeminence in the field of "travel notes" due to his travel stories on Mont Ventoux in 1336, carried out for the moving pleasure to what he described as an endless reach. He blames his guides, who have fallen behind the mountain foot, for their "frigida incuriositas" (cold lack of curiosity) and allegorically describes his climb as a great progress made by a man in his life. In the Middle Ages, travel stories of pilgrims appear. Christian tourists visited Rome and Jerusalem, while Muslim travelers traveled to Jerusalem and Mecca. Pilgrimage essays are tools of geographical knowledges. Among them are the travel notes of the famous Moroccan traveler Ibn Battuta (1304-1377). His notes are considered as guides for pilgrims and Arab and European merchants on routes description, culinary traditions and currencies of various countries [7].

During the Renaissance, two simultaneous facts explain the explosion of travel literature: the printing invention and the paper spread which made the book to be a more accessible object, and the discovery by Europeans of African coast and the new world (America) arouses a thirst for gold and a desire for new knowledges.

### **Materials and Methods**

For the most fruitful and high-quality research, various methods for obtaining information and its processing were used in the submitted scientific article. It is due to the combination of a variety of approaches that the most clear and holistic picture of the role of trainee in modern literary criticism in the global cultural space was managed. At the initial stage it was important to describe the history of the origin of the genre and the generalization of its historical development in the works of world-class scientists. This made it possible to see the diversity of forms and types of trainee and relate the category of analysis. Based on this content analysis, it was possible to trace the similarity and differences in the description of the main genre-forming feature of the trainee - the desire to a reliable image of the "alien" world missed through the perception of the traveler. Due to this, it also became an obvious genre diversity, which in turn expands the borders of trainee and is more widely overlooked by critics and readers.

### **Results and Discussion**

Travel stories usually convey accurate geographical and ethnographic realities in the 15-16th centuries. Only at the end of the first half of 17th century travel notes become a literary genre. Normand Doiron believes that since 1632 the term "récit de voyage", that is the poetics of journalistic genres is travelogue, appeared in literature as a real genre: "... the time when travelogue is recognized by both modern readers, and travelers as a clearly established literary genre with their own style, poetics and rhetoric..." [8]. In the 18th century, the travelogue finally found its place in the literary space: exactly at this time, a huge number of travelogues which rich in scientific expeditions and individual travels is appeared, which "encourage to the comparison of different

civilizations... All these travels have a significant impact on philosophical ideas " [9]. Travel notes writers are now realizing the benefits of literary influence by connecting style concern with narrative composition. The epistolary form in the description of the journey was widely used during the Enlightenment. The nineteenth century is considered to be the golden age of travelogue. Due to proliferation of military, commercial and research expeditions, travel essays became widespread. The irresistible European colonial expansion is accompanied by a new phenomenon: henceforth the author can live with his pen. In addition, a travel diary is not only the result of a trip, but the necessary condition and purpose. Thus, a travel writer, whose goal is to travel in order to describe it was born. Jean Claude Berchet considers François René de Chateaubriand (1768-1848) with his book "Journey from Paris to Jerusalem" (1811) as the founder of a literary travel: If we take this term in its most precise sense, namely, if the travel is undertaken by the writer in order to describe it [10].

One of the oldest forms of travelogue is traveler's notes, sometimes in diary form, telling about travel experiences recorded during the journey and later edited for publications. Some fictional travel stories are also associated with travelogues. Although in some contexts it is desirable to distinguish between fiction and historical facts, such distinctions are generally difficult to make in practice, as in the famous example of the travels of Marco Polo or John Mandeville.

One of the examples of fictitious works in travel literature, but based on real trips, are, for example, Joseph Conrad's adventure story "The Heart of Darkness" (1899), which takes its origin in Conrad's real travel along the Congo River; Jack Kerouac's novels "In the Road (1957) and "The Dharma Bums" (1958), which are fictionalized accounts of his travels throughout the United States in the late 1940s and early 1950s; novel by writer Kira Salak "White Maria" (2008) is a modern example of a real trip to Papua New Guinea and the Congo, turned into a travelogue with elements of fantasy [11].

In the 20th century, the travel writer finally becomes a writer of travel. The first professional ethnographers are appeared, for whom the new lands, the colonial countries (Africa, Latin America, the Middle East, Asia), will become destinations and studies in advantage. Claude Levi-Strauss goes to Brazil to nambikwara and tupi-kawahib Indians, Michel Leiris goes to Africa to "Dakar-Djibouti Mission" (1931-1933), and in 1913 from Russia, Nikolai Gumilyov sails to Abyssinia at the expense of the Museum of Anthropology and ethnography (Kunstkamera) in St. Petersburg. Marked by "rhetoric of spontaneity" and daily fragmentary descriptions, the travel diary and ethnographic report are the most common forms of travel writers of the 20th century.

In the 21st century, travel literature has become a genre of social media and functions in the form of travel blogs, where travel bloggers use platforms such as Facebook, Pinterest, Twitter, and Instagram to give information about their travels and adventures, and also provide navigational recommendations on specific countries or for travels in general. But, on the other hand, with the camera and television appearance many writers stopped resorting to travelogues, the circulation of relevant books was significantly reduced, because photoreport and special television programs began to be more popular with the public than long and boring travel stories. On the other hand, there is nothing new to discover anymore, and in every corner of the globe there is a series of travel notes. However, some journalists are increasingly turn to this complex and time-consuming genre.

It seems difficult to define that travel writing and other travel literature have a well-defined, and, most importantly, rigidly fixed and undeniable place among many genres of literature. However, it is possible to single out specific features that may not be unique to the travelogue but have a strong tendency to appear in it. A wide range of general criteria may include the author's desire to leave home, to find himself in traveling, getting unique experiences, trying to survive or avoid a dangerous adventure. And this interesting presentation of everything experienced in a travelogue, which gets access to the general public is completed. Following these criteria, the following functions of the travelogue can be distinguished:

1. Travelers are on a real and metaphorical journey that fulfills travel passions as a need to change places.

2. A travel writer has narrative frames that often follow a linear progression of the beginning, middle, and end of a journey. Travelogue creation is closely related to the trip itself, leaving the house, being away and returning home.
3. A travel writer is not a travel guide, but he often offers facts about faraway places and people, includes statistics, and historical and background information. This information is often accompanied by the author commentary.
4. A travel writer tends to use fictitious means to interpret facts.

The usage of metaphors, symbolism and personification separates the travelogue from the guidebook and makes facts and figures easier for readers to understand.

Generally speaking, travelogues may simply be occasional texts of a comparatively temporary or ephemeral nature, with no claim to literary value. For example, a travel guide that is essential for a tourist has no such a literary value. Travel writing or other travel literature must be viewed from the viewpoint of its author's intentions, contributing to the status of literary fact. Literary scholars are often reluctant to consider travel records as a genre or form of literature. However, it is not very easy to define clear boundaries of literary creativity and to separate long-lived and temporary, momentary literary forms. There are examples of highly artistic travelogues in the history of literature [12].

In Kazakh literary criticism, the research of travel literature was held by scientists and writers like M.O. Auezov, Ye. Ismailov, B. Kenzhibaev, I.T. Dyusenbaev, Sh.K.Satpaeva, K.Sh. Kereeva-Kanafieva, Kh. Suyunshaliev, A. Derbisaliev and others. Sh.K.Satpayeva in her scientific monographs not only traced the connection of Kazakh literature with Western European and Eastern literatures, but also established the origins of this phenomenon, often associated with travel literature, highlighted previously unexplored pages.

Travels as a real biographical fact and as a spiritual and emotional experience and literary genre were of great importance in the work of al-Farabi. The outstanding scientist and encyclopedist visited Shash (Tashkent) and Samarkand, Bukhara and Iran, Baghdad, Khaleb and Damascus. Namely wanderings and travels enriched his mind and heart, led him thinking about various types of government, about an enlightened wise leader, to search for ways and means of knowledge and achievement of universal happiness.

The travel genre is widely presented in the most multifaceted and diverse way in the creative heritage of the scientist and educator Sh. Sh. Valikhanov. Travels played a decisive role in his life. They were an opportunity for learning and evidence of his growth as a person for him. They contributed to the manifestation of his abilities as a researcher and scientist, the manifestation of his creative personality, combining national and European traditions. All this was closely intertwined in his unusually bright personality and fate and determined the giftedness, multidirectionality and bright individuality of his personality.

According to Sh. K. Satpaeva, Sh. Sh. Valikhanov "absorbed the best features of his people, with amazing perseverance and daring mental energy, not only reading the pages of world culture, passing what was said through his heart and mind, but he himself stood on a par with his age, and then creatively outgrew it. No wonder Russian researchers expounded about him as a "capable, developed and efficient personality". Unfortunately, the insufficient development of travel essays genre is a rather significant problem in developing the methodological basis for its research in the Kazakh writers' work of the second half of the twentieth century. Determining the originality of the genre of Sh. Valikhanov's works is also a serious problem, since his works have long been considered as scientific works on ethnography, philology, history, etc. As for the literary interpretation of Sh. Valikhanov's work, this aspect has not yet been sufficiently developed, although there are a number of significant works in this direction. G. N. Potanin's testimony is of some value to us that even within the walls of the cadet corps "Chokan dreamed of traveling around Central Asia ... The dream took Valikhanov to a mysterious distance, to the trans-Kyrgyz countries, to the foot of the Tien Shan, to Tibet. While still at school, he was preparing for the role of a traveler.

For Kazakh culture, the travel factor was original and defining the worldview of nomads. It was more precisely reflected in the understanding of the path as a movement to comprehend the truth. For a Kazakh, travel is attractive due to not only physical movement, but, first of all, spiritual comprehension of something new. It is no coincidence that the concept of life as a system of knowledge was fixed in the Kazakh folklore: “Omirdin bari oku” (“All life is study”). All this could not but affect the genre of Sh. Valikhanov’s travels, the specifics of his writing and the manner of presenting the material, his view point of the described events.

In our opinion, the genre of travel in the creative heritage of Sh. Valikhanov gravitates towards the genre of scientific journalism and scientific research. It is located at the junction of travel genres of Western and Eastern literature, as the author himself mastered the values of the cultures of the East and West. Moreover, even Sh. Valikhanov’s reports were in the nature of a scientific study. Among them is “Extract from the travel report to Kashgar by lieutenant Valikhanov” [13].

The travel essay is especially developed in the Kazakh literature of the second half of the 20th century in the works of M. O. Auezov, S. Mukanov, G. Musrepov, A. Alimzhanov, A. Sharipov, T. Akhtanov, Sh. Murtaza, G. Belger, F. Baygeldinova and others. The idea of genre freedom permeates all levels of the essay artistic structure and receives its concrete embodiment in the free, plotless narration principle. Reliability, imagery of impressions, connection with real life- are the distinctive features of the poetics of this genre. But it should be noted that, with rare exceptions, the action of the novels does not go beyond the boundaries of the Kazakh land and Kazakh society. The novel authors did not go to travel in order to describe them.

And their heroes travel not out of a thirst to see new lands, but out of necessity. We use the term “travelogue” not to refer to the genre of the analyzed texts, but to refer to the angle from which we consider the texts. It is interesting for us to understand how Kazakh writers in 1920-30 saw the steppe, road, landscape, settlements, sacred objects, what was important for them, what they paid attention to. Literary texts are, in fact, the only window that allows you to understand how the descendants of yesterday’s nomads perceived the space around them. There are a lot of poetic descriptions of nature in poetic works, for example, in I. Dzhanugurov’s poem “Kulager”, S. Seifullin’s poem “Kokshetau”, but the object of our study is the emerging Kazakh prose. Material for such a study can be found, for example, in the works of M. Auezov, S. Mukanov and in the autobiographical novel of the poet and politician S. Seifullin “Tar zhol, taigak kesh” – “Thorny path”. Here we will analyze two novels by Zh. Aymautov and B. Mailin. This choice is largely accidental, but the two repressed writers were so different in their literary inclinations and political views that it was interesting to compare their perception of the space around the characters.

The originality of the author role of the travel essay lies in the fact that it is he who brings the organizing principle into the life chaos, transforming it into a certain world picture. The traveler becomes in relation to reality in a fixed position of the observer, which causes the emergence of special relationships which on the part of the subject-traveler, have a creative nature of choice and evaluation. The author of the travel essay is separated from the world recreated in his work by his position as an observer. The story is mostly told in the first person.

The main genre requirement of a travel essay is the novelty of information, impressions, facts and data. The time factor is a characteristic feature of the chronotope of travel essays. Distinctive features of the travel essay composition in the Kazakh literature of the second half of the 20th century are historical information about the described country, archaeological research data, images of monuments, descriptions of sights, landscape sketches, dialogues, lyrical digressions, memories, associations, etc.

Travel literature - is an organic and integral part of the history of Kazakh literature, reflects the peculiarities of thought and life activities typical to a nomadic lifestyle. It has a long tradition and is developing intensively at the present time. Travel essays in the Kazakh literature of the 80-90s have undergone certain changes and are characterized by the diversity and scope of the subject matter. Their style is less politicized, more relaxed, not burdened by conditional frameworks, more

philosophically rich and at the same time lyrical, enriched with a variety of figurative and expressive means (epithets, comparisons, metaphors, personifications, etc.)

Talking about the travelogue, it can be noted that in the 19th century the following travelers were interested in Kazakhstan: Jan Potocki, Adolf Yanushkevich, Thomas Whitlem Atkinson, John Castle, George Cannon, John Wood and many others who left works about their travels. A special place in the series of literary works devoted to Russian-Kazakh relations is given to travel essays. Russian scientists and travelers, writers and artists created a significant number of travel essays about the Kazakhs, their way of life and customs, about the nature of the region. The Kazakh steppes for the St. Petersburg society represented the distant outskirts. Trips there were difficult by its nature, and sometimes dangerous journeys. But not everyone, having returned from “distant countries”, managed to create artistically truthful essays. Meanwhile, the latter invariably attracted the attention of the reading public, since, according to N. G. Chernyshevsky, they satisfied the most diverse tastes.

The essays of those years, according to the critic opinion, contained elements of many genres: partly a novel, partly a collection of anecdotes, partly history, partly politics, partly natural science ... In essays on the Kazakh theme, the authors shared not only their observations, but also often expressed personal attitude to certain events that took place in the steppes.

A certain contribution to the development of Russian-Kazakh literary relations was made by Yegor Petrovich Kovalevsky (1811-1868), a prominent writer, famous traveler and public figure. Kovalevsky gave a beautifully poetic description of the steppe, comparing it with a boundless, agitated sea...And the author compared the bartenders with “experienced corsairs ... of the dry sea” [14].

### **Conclusions**

In conclusion, we can say that travelogue is a complex genre, which is still difficult to give any specific definition. This genre “is at the crossroads of several literary genres”, as pointed out by Adrien Pasquali. In addition, the mixing of genres is one of the most notable characteristics of the travelogue. It consists of heterogeneous forms and genres and is also characterized by multiple intertextual connections and frequent digressions. Therefore, it is more productive to rely on the characteristics of a travelogue than to try to define it as a specific literary genre. The main genre-forming feature of the travelogue, in our opinion, is the desire for a reliable image of the “alien” world, passed through the perception of the traveler [15].

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