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## **Methodology for analyzing onomastic units in the works of contemporary Russian-speaking Kazakhstani writers for developing students' linguistic competence: a case study approach**

The article is devoted to the development and testing of a methodology for analyzing onomastic units in the works of contemporary Russian-speaking Kazakhstani writers using a case-study approach. The study is based on the texts of I. Odegov, Y. Tursunov, R. Seisenbayev, and other authors whose works are rich in onomastic material, including anthroponyms, toponyms, ethnonyms, and institutional names that reflect the multilayered cultural and linguistic environment of Kazakhstan. The methodology is implemented through a series of cases, each of which includes the identification of onomastic units, an etymological and cultural commentary, and an analysis of their functions in the text (nominative, symbolic, cultural, and aesthetic). Practical work with students has shown that this format promotes the development of analytical thinking, the formation of intercultural competence, and the improvement of translation skills. The article discusses the advantages and limitations of the method: the high level of interactivity and depth of analysis are combined with the complexity of preparing cases and the need for a cultural and linguistic background. A comparison with traditional teaching methods shows that case studies provide greater engagement and critical thinking, but require additional resources and time. The results of the study confirm the effectiveness of onomastic analysis in the educational process.

*Keywords:* onomastics, case study, Russian-language literature of Kazakhstan, anthroponyms, toponyms, ethnonyms, translation, national identity.

### *Introduction*

In the system of modern philological education, one of the key tasks becomes the formation of the student's ability to see in the text not only the plot and composition, but also those linguistic details that organize the meaning and direct reading. Among such details, onomastic units — personal names, surnames, nicknames, names of cities, streets, rivers, ethnonyms and other proper names — are invariably included. In Kazakhstani culture, they are particularly revealing: the variability of naming, the coexistence of historical and contemporary forms, and the multilingual nature of communication create a rich field of meanings, where each name captures not only the objective reality, but also the memory of the place, social relations, and evaluative and value orientations.

Teaching careful handling of this material is directly related to the development of linguistic competence: the student learns to recognize the functions of a name in a particular scene, to compare options and their pragmatic effect, and to understand how the choice of name supports the author's position and affects the perception of the character and the space. Meanwhile, school and university practice is often limited to the classification of names without moving on to interpretation that is verified by the text, without a consistent logic of reasoning from observation to conclusion. This creates a research and methodological need for a clear, flexible, and reproducible analysis procedure that can translate disparate observations into sustainable "subtle reading" skills.

Names in the text are not a small detail or a set of random examples. As Academician V.V. Vinogradov emphasized, the issue of selecting names, surnames, and nicknames in fiction is too broad and complex to be limited to a few illustrations: it involves genres, styles, patterns, and functions and requires serious consideration [1]. This sets the framework for our work: proper names in contemporary texts act as a system of signs, setting the intonation, perspective, and semantic movement of the work, and should be analyzed according to a clear and reproducible procedure that can be taught in the classroom. At the same time, it is important to see the broader, "non-artistic" aspect: naming is an infrastructure for communication.

E.M. Murzaev also wrote: “It is impossible to imagine the modern world without geographical names. The postal and telegraph services, railways, and airports would cease to function, and ships would be stranded at nameless ports. How would newspapers report on events that occur in various parts of the world?” [2]. The same principle applies to other classes of names, such as people and animals, books and paintings, and organizations and products: without names, the connection between words and reality is disrupted, making it impossible to accurately convey thoughts and interpret them correctly.

The Kazakhstani educational tradition in the field of onomastics developed in stages. One of the first textbooks in the Kazakh language was the now-rare publication by T. Zhanuzakov, “Proper Names in the Kazakh Language” (1965), which was addressed to part-time students of universities and pedagogical institutes. This book systematically presented the lexical-semantic and structural types of Kazakh toponyms and anthroponyms, providing the audience with a basic conceptual framework and practical guidelines for working with proper names.

Almost two decades later, the same author published a monograph titled “Essay on Kazakh Onomastics” (1982), which was the first comprehensive review of key subsystems: anthroponymy, toponymy, ethnonymy, cosmonymy, and zoonymy. The book traces the history of the formation of the onomastics of the Kazakh language, analyzes structural and derivational models and the interaction of onyms with common vocabulary, considers data from historical dialectology and sociolinguistics, and includes short dictionaries of personal names and cosmonyms, as well as lists of peoples and tribes, which has become an important step in the lexicography of proper names in Kazakhstan.

For school practice, the guidebook by O.A. Sultanyayev, “Clear Incomprehensibilities” (1973), which is focused on secondary school and aims to develop cognitive activity through working with geographical names, is illustrative. Despite the significance of these works, there has long been a shortage of specialized educational publications in the university segment that combine modern theoretical approaches with analysis techniques for students, master’s students, and doctoral students, and directly work with the material of contemporary literature in Kazakhstan

The article responds to this need and aims to develop a methodology for analyzing onomastic units that is adapted to the material of contemporary Russian-language Kazakhstani authors and integrated into the educational context. The methodology is based on case studies, which involve analyzing specific textual episodes and situations where a name becomes the focus of meaning, such as scenes of introduction and farewell, references to characters in different social circles, the use of historical or contemporary toponyms, the occurrence of rare ethnonyms, and the oscillation between formal and colloquial forms.

This form allows you to move in an evidential logic: from posing a question to a hypothesis, from comparing options to checking them on a corpus of fragments, and from local observation to drawing conclusions about the functions of a name in the overall structure of a work. In the process, the student learns the practices of accurate citation, contextualization, well-reasoned interpretation, and correct consideration of variability, while the teacher gains clear criteria for evaluation, such as the accuracy and relevance of observations, the completeness of context, logical coherence, and correctness of conclusions. The scientific novelty of the approach lies in the combination of literary analysis with a methodologically sound sequence of actions, which transforms the work with a name from an auxiliary “reference” procedure into an operational tool for interpretation that is sensitive to the cultural and linguistic specifics of the Kazakhstani material.

In domestic and foreign philology, the theme of onomastics of a literary text has been developed by a wide range of researchers: from the description of the functions of a name in poetics and discourse to cognitive and psycholinguistic models of storage and processing of onyms (Table 1).

Table 1

#### Definitions of Onomastics

| Author            | Definition  |
|-------------------|---|
| R.H. Desai [3]    | Proper names in any type of discourse (including poetic discourse) reflect linguistic shifts caused by historical, social, and cultural processes, and contribute to the creation of textual multidimensionality. |
| N. Sadullaeva [4] | The onomastic space of a literary text is a “special microcosm in which real reality is displayed, interpreted, and evaluated”  |

| Author             | Definition   |
|--------------------|--|
| H. Makhsudova [5]  | An onomastic concept is a unit of the mental worldview that is fixed in a proper name; it includes knowledge about the denotate, stable associations, and emotional and evaluative components.   |
| A.S. Onchoke [6]   | Cognitive onomastics is a field that studies the ways in which knowledge is represented and packaged in onomastics, the mechanisms for storing and accessing this knowledge, and the role of names in conceptualizing experience.  |
| N.V. Vasilyeva [7] | Psychoonomastics is the study of proper names from the perspective of cognitive psychology: associative experiments with onyms, “textual psychoonomastics,” and the analysis of how names are processed by the mind.   |
| M. Dastlan [8]     | Proper names are the most dynamic layer of vocabulary; their onomastic space is determined by the cultural “model of the world” of the native speakers and is formed under the influence of extralinguistic factors (geographical, ideological, historical, social, cultural, and contact factors); a significant proportion consists of borrowed and artificial names, which sometimes predominate over native names. |
| K. Aitbayeva [9]   | Onomasticon is a “name continuum” that is filled in differently in different cultures and epochs; a fragment of the linguistic worldview with a field structure.   |

K.B. Sarbasova considers “literary onomastics” as a defined field within intersection of stylistics, semantics, and semiotics, which focuses on all proper names in a literary text in their functional and genre dimensions [10]. The author argues that the onomastic field is structurally linked to the event-time content of a work: the choice of a name correlates with the chronotope and genre dominant, and the network of poetonyms (anthroponyms, toponyms, etc.) forms nodes that reveal the author’s creative specificity.

B. Zandi considers the onomastic category as a cognitive result — how the linguistic consciousness understands proper names and organizes knowledge about them [11]. The nature and structure of such categories are set by the system of onomastic knowledge: at the linguistic level, it manifests itself in thematic classes and subclasses of onyms (anthroponyms, toponyms, etc.), and at the conceptual level, in onomastic concepts and their varieties. Shcherbak relates the linguistic and cognitive aspects of the category: on the one hand, a proper name is a special class of signs with definitional semantics that seeks unique reference and therefore occupies a special place in phonetics, grammar, and syntax; on the other hand, it is a unit of knowledge that participates in the conceptualization of the world (anthropocentric perspective).

O.K. Andryuchshenko and G.S. Suyunova consider onomastic vocabulary as an independent subsystem of the language with its own regularities and functional parameters that differ from common vocabulary [12]. The authors identify a basic contrast: proper names are used for individualizing nomination and identification of a single object, while common names represent a class of objects. Against this background, the key properties of onyms are clarified: semantic “non-prescriptiveness” in relation to subject features (absence of a descriptive function), strict non-translatibility (only phonetic/graphical adaptation is possible), and relatively rare homonymy with common nouns. The “secondary” nature of onyms in relation to the general language system is also emphasized: a proper name arises on the basis of an already existing appellative nomination and is therefore functionally and genetically derived. At the same time, the authors remind us of the long-standing debate surrounding the “meaning” of proper names and propose a working consensus: proper names are full-fledged linguistic units with a complex of functions and socially conditioned usage.

W.F.H. Nicolaisen proposed looking at a literary text as an “onomastic network”: the names of characters and loci form a “text within a text,” where they relate, intertwine, and repel each other, thereby organizing the narrative [13]. In his work, the name acts as a structural element of the “remembered landscape” (autobiographies, travelogues), as a means of constructing identity and recognition. The researcher analyzed the different “work” of names on a wide range of material (from ballads and English regional prose, such as Wessex and Barsetshire, to classics and modern literature), emphasizing that it is impossible to read literature without noticing how names set the reading optics and connect the plot with space and time.

C. Hough suggests considering onomastics as sources of historical and linguistic data in two key areas [14]:

- 1) the lexical and semantic content at the time of naming
- 2) the subsequent phonological and morphological development of the name over time.

At the same time, she emphasizes the need for methodological caution: not every pattern found in names can be generalized to the language as a whole, as onomastics have specific conditions of formation and transmission. On the one hand, they capture layers of vocabulary and registers that are poorly represented in other corpora, and on the other hand, they may exhibit “specialized” onomastic usage that differs from everyday speech.

E. De Stefani proposes “interactive onomastics” — a shift from historical-etymological reconstructions to the analysis of how names (primarily toponyms) are actually used in natural conversations [15]. He shows that the classical field “collection” inevitably creates “official” forms and takes the name out of its communicative environment. The author describes names as resources of social action in the exact sequence of the course of the conversation: where the name appears in the line, in what “transitional” positions, what reaction it causes, what it does (designates the topic of the visit, sets the boundaries of the space, constructs the common identity of the participants). From these two methodological consequences follow:

- 1) the analysis should be emic — from the point of view of the participants, rather than imposed from outside categories;
- 2) the subject of interest becomes not only the names themselves, but also stable appellative descriptions, which can be a step towards onimization.

For our task, this provides working steps for case analysis: to record the use of names in the characters’ dialogues (moment, position, and the other person’s response), to compare the name with alternative formulations of the space, to track the switching of registers and codes (Russian/Kazakh), and to identify how official and folk names are related in the scenes and form a readable “map” of the text.

The functions of onomastic units in a literary text form a coherent system in which each proper name simultaneously “names,” “signals,” “remembers,” and “sounds” (Fig. 1).

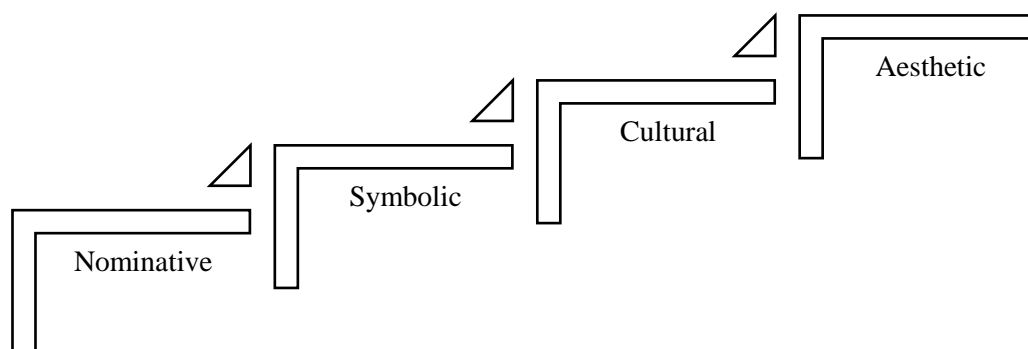


Figure 1. Functions of Onomastic Units

The nominative function provides precise reference: the name fixes a character or a locus, making the event addressable and reproducible in interpretation. Without it, neither plot coherence nor correct attribution of speech parts are possible. The symbolic function adds a layer of semantic redundancy to the naming: the name enters into associative series, supports the motive, sets the tone of the episode, and marks value oppositions (often through inner form, historical connotations, and allusions). The cultural function turns a name into a carrier of memory and a sociocultural code: through the choice and variability of spelling/pronunciation, national naming traditions, forms of social address, religious and ethnic markers, as well as traces of linguistic contacts, are read. The aesthetic function manifests itself in the acoustics and rhythmicity of the name, in the play of full and short forms, official and colloquial registers, and it is this function that sets the intonation, contributes to the characterological “recognizability,” and works on the composition of the scene.

In Kazakhstani literary texts, proper names act as compressed cultural codes: they carry traces of the Kazakh language, folklore images, and worldviews, making the memory of place and communication habits

visible. Anthroponyms mark values and social roles through their internal form and derivational elements: the components *ai* (“moon”), *nur* (“light”), and *gul/gul* (“flower”) give female names a symbolism of beauty, purity, and favor (*Aigul*, *Gulnar*), while the formants *-bek*, *-bai*, and *-khan* in male names historically connoted status, power, and wealth (*Bekzat*, *Nurbai*; today, they are more often associated with cultural memory than with literal titles).

Toponyms are also “talking”: they are transparent both to the Kazakh ear and at the level of translation, and they encode geography and cultural practices. The morphemes *tau* (“mountain”), *kol* (“lake”), *ozen* (“river”), and *bulak* (“spring”), as well as the color adjectives *ak/kara/kok/sary* (“white/black/blue/yellow”), are not just descriptions of the landscape, but a way to capture the character of the place: *Karatau* is a rugged ridge, *Aksu* is a clear water, and *Saryarka* is a “yellow upland” as the name of a steppe tree and a symbol of the vastness, wind, and long-distance nomadism. References to *Zhailau* (summer pastures), the names of villages, and sacred loci bring into the text the practices of the season, the nomadic calendar, and the rituals of hospitality. Taken together, anthroponyms, toponyms, and ethnonyms create a polyphony of cultural codes: names symbolize qualities and social status, toponyms hold geographical and historical features, and ethnonyms introduce a grid of collective memory.

### *Materials and methods*

To implement the educational and research task, texts by contemporary Russian-speaking Kazakhstani authors were selected, which have a rich onomastic structure and high cultural density. Both fictional stories and journalistic essays were used as material, in which anthroponyms, toponyms, and ethnonyms play a meaningful and structuring role. Special attention was paid to works that reflect the cultural and linguistic complexity of the Kazakhstani society.

The methodological basis of the research employs a case-study approach with an onomastic focus. Each case was developed as an independent educational and analytical block, including:

1. Contextual selection of material — identification of scenes and fragments with a high onomastic load;
2. Identification and classification of onomastic units (anthroponyms, toponyms, ethnonyms, institutional names, forms of address);
3. Etymological and cultural commentary — working with dictionaries, reference books and ethnographic sources;
4. Analysis of the functions of names in the text — nominative, symbolic, cultural and aesthetic;
5. A practical assignment is a student’s solution followed by discussion and feedback.

The work was conducted in small groups with elements of discussion, mutual evaluation and protection of the results. Students completed cases in the format of mini-studies, followed by analysis.

Assessment methods included:

- expert review of the teacher,
- self-assessment according to the proposed criteria (accuracy, reasonableness, creativity),
- mutual review.

Elements of digital tools (search engines, maps, reference databases) and media resources (audio and video materials) were used, which expanded the context and made the work multi-channel.

### *Results and discussions*

The methodology of the study is a case-based approach to the analysis of onomastic units in the literary works of contemporary Russian-speaking Kazakhstani authors. Its goal is not only to teach students to recognize proper names in the text, but also to build a system of analytical reading that views names as carriers of cultural codes, elements of semantic structures, and markers of social identity.

The work is organized in several stages. First, texts are selected that are rich in onomastic material (anthroponyms, toponyms, and ethnonyms), where there are noticeable linguistic shifts reflected in names, and there is intercultural, social, or historical dynamics. Then, the main analytical work begins: students extract onomastic units, classify them, analyze their etymology using dictionaries and ethnographic reference books, and interpret the functions of names in the context (plot, character, values, and chronotope). Special attention is paid to the translation aspect: the strategies for transferring names in translation are considered — transliteration, calque, adaptation, and explanatory translation — and the extent to which the chosen strategy preserves the cultural specificity of the original is evaluated.

Each case is built around a specific task: to analyze how the name reflects the character of the hero; to show what role the toponym plays in creating an image of space; to trace how ethnonyms structure social relations in the text; to compare the original forms of names with translations and explain the logic of translation decisions. Group work and case study allow students not only to complete assignments, but also to compare interpretations, formulate arguments, and participate in debates. This ensures not only the development of analytical skills, but also the formation of speech, cultural and translation competence.

The methodology involves assessment at three levels: self-assessment, mutual assessment and expert assessment of the teacher. Criteria: accuracy of observations, depth of analysis, cultural sensitivity, logic of inference and creativity of proposals.

As part of the educational testing of the developed methodology, students were offered a number of cases for independent analysis of onomastic units in literary texts. The work was carried out in small groups according to a single scheme: from identifying names in the text to their etymological interpretation, contextual analysis, discussion of functions and, if necessary, translation analysis.

One of the first cases was devoted to the story “Berbeka” by Maurice Simashko. This is a story with a high density of onomastic elements, in which anthroponyms and toponyms play not just a descriptive, but a structural and symbolic role. The students consistently completed all the stages of the analysis: The names were classified, historical and Soviet toponyms were compared, stylistic and communicative registers were determined, the mythologized role of the name “Berbek” was revealed, and translation options were proposed considering cultural specifics. Below is a detailed reconstruction of this case as an example of the practical implementation of the methodology.

Case 1. The story “Berbeka”.

As part of the lesson, students were given the text of the story “Berbeka” to apply the method of analyzing onomastic units. The text turned out to be especially suitable for the first case: it is characterized by a high density of onomastic units and immediately sets a rhythm in which the name and space play a key semantic role.

The plot is built around the sudden “intrusion” into the urban rhythm of the figure of a motorcyclist in a black leather jacket. His appearance is accompanied by a shout: “Berbek!”, and this sound instantly becomes a signal. The rest of the story is a chain of spatial and onomastic landmarks: streets, alleys, courtyards, catacombs, ports — with historical and Soviet names superimposed. Already in the first scene, the onomastic dominant is set: the name as an action, the street as a memory.

At the stage of the initial work, students identified and classified onomastic material (Table 2):

Table 2

Onomastic units in the “Berbek” story

|   |                              |  |
|---|------------------------------|--|
| 1 | Anthroponyms and nicknames   | Berbeka/Berbekov (mythologized character); Fedka the Cat, Shurka the stoker (street nicknames with social functions); official names — Lyubov Vladimirovna, Pavel Filimonovich; characters with surnames — Captain Balabanov, Uncle Sasha Khait, Lenka, etc. |
| 2 | Toponyms                     | Kanatnaya, Grecheskaya, Polsky descent, Karantinny Lane, Jewish, Richelevskaya, Yekaterininskaya, Marazlievskaya, Primorsky Boulevard, etc. All streets are listed with Soviet renames (Kanatnaya — Sverdlova, etc.).  |
| 3 | Ethnonyms and social markers | There are names of ethnic and professional groups: “Greek” (Pindos-Greek), “Jews”, the surname Chait (Jewish diaspora), social communities (port workers, stokers).  |

The students compared the name “Berbec” with the Romanian and Moldovan word “berbec,” which means “ram” or “sheep.” This etymology, as the discussion revealed, enhances the image of aggression, force, and pressure. Thus, the character is perceived — not as a human being, but as a driving force that pushes boundaries. The name becomes a cultural symbol of the urban myth.

The street nicknames “Cat” or “fireman” were defined as forms of street nomination, subordinated to the logic of visual perception and social function. They help to instantly identify the role of a character in an urban environment — without a last name, but with a “label”.

Place names retain traces of different historical strata: “Greek” — from the colony; “Richelieu” — from the French governor; “Quarantine Lane” — from the port sanitary system. Each name designates more than a street, but tells a story: about the structure of the city, its power, and the ethnic fabric.

The functional model analysis yielded the following results (Table 3):

Table 3

**Functional model analysis based on the «Berbeck» story**

|   |                     |  |
|---|---------------------|--|
| 1 | Nominative function | Oikonyms serve a navigational role — they literally “guide” the hero and the reader through the city. The name “Burbeck” serves as a signal: it marks the beginning of an event.   |
| 2 | Symbolic function   | “Berbeka” as a name becomes a myth, a legend. Renamed streets are a symbol of the change of epochs, the eroding of historical memory. It’s a kind of historical code embedded in onomastics.   |
| 3 | Cultural function   | The polyethnicity and multilayeredness of the urban fabric is conveyed through names and titles. Jewish, Greek streets, surnames like Chait or nicknames — all this reproduces the city as a space of memory and cultural mixing.          |
| 4 | Aesthetic function  | The students noticed the rhythm created by listing streets — it becomes a literary device that sets the sound and pace of the story. Onomastics “sounds” like a composition: from the rumble of a motorcycle to the echo in the catacombs. |

The key discovery in the discussion was the idea of a “double map” — each street has two versions: a historical one and a Soviet one (Table 4). This reflects the conflict between cultural memory and ideological replacement.

Table 4

**“Double Map” based on the story “Berbek”**

| Historical                     | Soviet          | Function in the plot                      |
|--------------------------------|-----------------|---|
| Cable car                      | Sverdlov        | Start/route, craft memory                 |
| Greek                          | Karl Liebknecht | Center, Diaspora history                  |
| Richelieu Street               | Lenin           | Artery of the city, French trace          |
| Catherine Street               | Karl Marx       | “Square and power”, symbolic translations |
| Jewish                         | August Bebel    | Quarter, community topography             |
| Marazlievskaya                 | Engels          | Philanthropist → ideologeme               |
| Karantiny Lane, Polish descent | -               | Port and ethno-historical optics          |

The case study showed how rich the onomastic structure of a text can be. As a result of the analysis, the students not only discovered the functions of names, but also learned to see how onomastics form a chronotope, set an emotional rhythm, and encode historical shifts.

The case study demonstrated that working with onomastics can be more than just writing down names; it can be a research activity. The student is no longer just a reader, but an interpreter who can “read” the city, hear how the names sound, and how they speak on behalf of the era.

Case 2. Rolland Seisenbaev, “Days of December”.

As part of the second case, the students worked with the novel “Days of December” by Rolland Seisenbaev. The text was proposed as an example of onomastics in the context of plot “fading”, when the external action is minimal, and speech is emphasized — saturated with forms of address, names of people and institutions. The temporary space is an airport waiting room, the emotional state is limbo, uncertainty. In

this context, it is the onomastic units (anthroponyms, toponyms, names of organizations) that become the framework of the plot and the keys to the inner world of the characters.

The students identified several levels of onomastic units (Table 5):

Table 5

#### Onomastic Units in the Novel “The Days of December”

|   |                                   |   |
|---|-----------------------------------|---|
| 1 | Anthroponyms                      | Arystan-aga is a Kazakh form of address that expresses respect for an older man;<br>Nasyr, Madina are names of Arab-Muslim origin;<br>Bulbikchan is a surname with the Armenian suffix -chan;<br>friend, countryman, and bride are nominative addresses that do not specify social roles; |
| 2 | Cultural references               | Faulkner, Stanley Kramer — references marking the professional field of the interlocutor.   |
| 3 | Institutional and toponymic names | The airport, Registry office, Wedding Palace, Cinema House, VGIK, Karlovy Vary, Hollywood — organizations, spaces and cultural loci that form the plot “waiting route”  |

The name Arystan-aga is interpreted as a metaphorical symbol. Arystan is a “lion” (kaz.), agha is a respectful address. Together, they create the image of an older, strong, and reliable figure who can lead the hero out of a dead end.

The name Nasir (Arabic-Turkish. “help, victory”) is perceived as a typical anthroponym of the Kazakh and Muslim traditions, which does not require explanation. The surname Bulbikchan carries an ethnocultural label — the formant chan marks the Armenian origin, which expands the field of interethnic representation.

Institutional names (ZAGS, Dom kino, VGIK) serve as markers of the Soviet bureaucratic and cultural environment. They set reference points in the characters’ speech: “to get a certificate”, “to wait at the ZAGS”, “Dom kino” — these are not just words, but scenarios of action.

The functions of names in the text are listed in Table 6.

Table 6

#### Functions of Names in the Text

|   |            |  |
|---|------------|--|
| 1 | Nominative | Names help to specify the spatial and social orientation of the characters. Institutions “ground” the plot and set the logic of expectations: from the airport to the registry office to the hotel and back. Forms of address attach the character to specific roles       |
| 2 | Symbolic   | “Arystan-aga” as a symbol of hope, strength, and resilience. His call becomes a turning point. The transition from Western cultural brands (Hollywood, Karlovy Vary) to more “homegrown” ones (VGIK, Dom Kino) reflects the hero’s self-esteem.                            |
| 3 | Cultural   | The inclusion of Kazakh forms of address, Armenian surnames, Muslim names, as well as Soviet institutions forms a complex multicultural landscape. This is not a deliberate “multinational”, but a realistic environment of a late Soviet city, reflected in the language. |
| 4 | Aesthetic  | Onomastics work in a montage: the hero’s thought jumps between “airport”, “friend”, “Registry office”, “Cinema house”.   |

The students paid special attention to the analysis of forms of address. The transition between “friend,” “fellow countryman,” and “Arystan-aga” reflects a change in tone and social context. While “friend” is a general, Russified form of address, “aga” immediately sets a national, respectful, and confidential register.

The students were also interested in the dichotomy between formal and colloquial language: "VGIK" ↔ "waiting for the bride," "Wedding Palace" ↔ "according to the certificate." This transition between bureaucratic and everyday vocabulary helps us to see the social load on onomastics.

In the "Days of December" case, the peculiarity of the onomastic layer is that it does not form a geographical space, but organizes a psychological and social "waiting space". Institutional names set plot guidelines and social roles, and forms of address structure relationships between characters.

The case turned out to be particularly revealing for the students because:

- revealed how language registers of address (official, ethnic, friendly) affect the perception of characters;

- demonstrated the role of institutional onomastics as a semantic and plot support;

Case 3. Ermek Tursunov, "Bricks".

In the third case, the students analyzed Ermek Tursunov's essay cycle "Bricks" as a single journalistic statement, where onomastics performs not an auxiliary, but an analytical function. The cycle covers dozens of topics, from family education and the school system to language, media, and public morality. Despite its fragmentary form, the "Bricks" are built as a dramaturgically thought-out text: the names of places, institutions, people, habits, and generations here are not decorations, but key markers of culture and consciousness.

The students identified the following classes of onomastic units (Table 7):

Table 7

#### Onomastic units in the "Bricks" essay cycle

|   |                                  |   |
|---|----------------------------------|---|
| 1 | Anthroponyms                     | Altynbek, Kenesary, Raykhan, Tolegen, Omarova, Murat Auezov are real and symbolic figures representing the cultural, political and moral axis. Shake, the mayor of the apartment, the teacher, the peasant from the village, the mother — folk and ironic designations of roles in society. |
| 2 | Toponyms                         | Astana, Almaty, Barricades, Garbage dump, village, courtyard, stairwell are real and generalized spaces that form the chronotope of everyday life and power.  |
| 3 | Institutional and cultural names | The UNT, the Ministry of Education, the Akimat, the media, TV, the Internet, the network, the event are pseudonyms of systems that set the rules, but often lack a genuine function.  |

The names Altynbek and Tolegen refer to the political and cultural realities of Kazakhstan at the beginning of the 21st century. In the context of the text, they function not as biographical information, but as symbols of resistance and authenticity. Formulas such as "event," "akimat," and "UNT" are criticized for losing their meaning and becoming euphemisms that replace real activities. This is how onomastics captures the bureaucratization of speech.

Onomastics functions in the text

1. Nominative. The names record the surveillance zones: the street, the mayor's office, the ministry, the garbage dump — these are not just scenes, they are micromodels of the country's structure.

2. Symbolic. Each name is a "brick": it does not just name, but holds the weight of meaning.

3. Cultural. Onomastics keeps the conversation in the field of responsibility. Kazakhsha soyleu is not a slogan, but a question of honesty: speaking your own language means thinking your own way. In this regard, the whole text is a struggle against onomastic devaluation: to return the words to their true meaning.

4. Aesthetic. Repetitive formulas (event, akim, seem) create a rhythm.

This case gave students the opportunity to work with a journalistic text as a cultural map. It showed that even in documentary prose, onomastics can be not an auxiliary element, but a central mechanism of thinking. Key conclusions of students:

- onomastics performs a diagnostic function here: by how names sound and how, one can judge the state of culture.;

- formulas and realities (UNT, akimat, event) carry a hidden ideology that you need to be able to recognize;

- toponyms and everyday scenes become micro-scenes where major meanings are played out.

## Case 4. The cycle “Someone Else’s Life” by Ilya Odegov

The students were offered the cycle “Someone Else’s Life” to analyze the ethical mechanisms in the narrative structure. Unlike cases with pronounced toponymy or institutional names, the focus here has shifted to anthroponymy, functional onomastics, and real designations that serve as semantic units. Structurally, the texts are based on liminal situations, and the reaction of the environment to an attempt to appropriate someone else’s (name, territory, role) activates the plot tension (Table 8).

Table 8

**Identification and classification of onomastic units**

| Type                          | Examples   | Description  |
|-------------------------------|--|--|
| Anthroponyms                  | Fazil, Bahadur, Haniya, Slavik, Dmitry, Yerzhan, Kana, Madu, Lucia, Ida, Mark, Yunko | The names are ethnically and culturally marked: Kazakh, Slavic, Western, Eastern — each carries a marker of the environment, otherness, scenario of action |
| Place names (implicit)        | “other country”, lake, city, school, trail, border                                   | It is not so much the geography that is important as the semiotics of the crossing: the bridge, the cable, the port-hole, the water surface                |
| Onomastic significant objects | Bahadur’s ring, phone, chicken, camera, rope, glasses, window, door                  | Things as “function names”: markers of connection, alienation, power, and deviation from the norm  |

Onomastics functions in the text:

1. Nominative. The names indicate not only the character, but also his socio-cultural optics. For example, “Yunko” immediately marks technological discipline and distance, “Fazyl” — belonging to the adult male world and sacred knowledge.

2. Symbolic. Individual names become signs of transfer to a foreign zone. An example is “Bahadur”: the name is a gift, originally a symbol of masculine strength.

3. Ethical/cultural. The contrast between Dmitry and Yerzhan is based not only on behavior, but also on the anthroponymic distance — “European” and “Central Asian” onomastics here marks the difference.

4. Aesthetic. Names and objects in Odegov’s texts do not just sound — they “accumulate” pressure, change of rhythm, and form a field of meaning. This is especially pronounced in the final scenes, where words disappear and gestures and objects remain.

Unlike in previous texts, where onomastics played a pronounced cartographic or social role, here it works as an indicator of ethical tension. Names, things, and designations are all included in the system of “thresholds”: where the others begin, and how far the hero can go before the environment rejects him. The students discovered that the key onomastic load shifts towards material signs and bodily designations.

The analysis of the cases showed that the proposed methodology of onomastic research with elements of case-study works effectively in the educational environment, especially when studying literary texts, which are saturated with culturally marked vocabulary.

*Advantages of the technique*

The main advantage of the proposed approach is its interactivity. Working with cases requires students not to read passively, but to actively engage: They classify onomastic units, build logical connections, analyze the functions of names, and propose translation solutions. This contributes to the development of critical thinking, context analysis, and, most importantly, the formation of an informed attitude to the cultural codes of language.

The methodology also strengthens the connection with national heritage: through toponyms, ethnonyms, forms of address and culturally significant objects, students encounter layers of culture that are rarely discussed in formal analysis. The use of materials by modern Kazakhstani authors makes it possible to actualize the themes of identity, memory, and intercultural dialogue.

*Limitations of the methodology*

Nevertheless, the methodology requires considerable preparatory work on the part of the teacher. It is necessary to carefully select texts, provide students with reference and cultural and ethnographic material (maps, dictionaries, background knowledge), and adapt assignments to the group level.

In addition, knowledge of the Kazakh language at least at a basic level turns out to be important: many names, terms and realities carry a hidden semantic load, which is difficult to recognize without linguistic and cultural training. This may hinder completion for students who do not know the basics of Kazakh onomastics or history to complete cases.

Also, despite the high level of engagement, the case method can be difficult for students with low qualifications: it requires advanced reading, analysis, interpretation, and independent work with the material.

Compared to traditional forms of teaching (for example, a lecture or a test), the case method offers greater latitude, develops creativity, and immerses in context. It allows students not only to learn information, but also to form their own conclusions, defend interpretations, and propose solutions.

However, it is precisely because of this depth that it requires a lot of time and resources. The method does not replace basic training, but rather complements it: it is effective at the stage of consolidating knowledge, applying theory to practice, and developing interdisciplinary thinking.

As a result, the case study method with an onomastic focus can be considered an innovative but not universal tool that works particularly well in small groups, in senior courses, and within modules on literature, translation, and cultural studies.

### Conclusions

The conducted research has shown that the methodology of onomastic analysis in the works of contemporary Russian-speaking Kazakhstani authors using the case-study approach is an effective tool for developing students' linguistic, analytical and cultural competence. The analysis of specific episodes, which are rich in anthroponyms, toponyms and ethnonyms, contributes not only to a deeper understanding of the literary text, but also to the formation of a respectful attitude towards national and linguistic heritage. Working with cases develops the skills of interpretation, contextual analysis, intercultural reflection and translation sensitivity.

The method has proven to be particularly effective in small groups and as part of project-based learning, but it requires significant teacher training and a certain level of linguistic and cultural literacy on the part of students. Despite its complexity, this approach offers new opportunities for integrating literary analysis, onomastics, and intercultural communication into the educational process.

In the future, the methodology can be expanded to cover a wider range of contemporary Kazakhstani texts, integrate digital tools (corpus analysis, onomastic databases), and be applied to the study of translations, allowing us to see how onomastic codes are transformed when placed in a global context.

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### **Студенттердің лингвистикалық құзыреттілігін дамыту үшін қазіргі орыс тілді қазақстандық жазушылардың шығармаларындағы ономастикалық бірліктерді талдау әдістемесі: кейс-стади тәсіл**

Мақала қазіргі қазақстандық орыс тілді жазушылардың шығармаларындағы ономастикалық бірліктерді талдау әдістемесін кейс-стади тәсілі арқылы әзірлеу мен сынақтан өткізуге арналған. Зерттеу Илья Одегов, Ермек Тұрсынов, Роллан Сейсенбаев және басқа да авторлардың мәтіндеріне негізделген. Бұл шығармаларда Қазақстанның көпмағыналы мәдени-тілдік кеңістігін бейнелейтін бай ономастикалық материал — антропонимдер, топонимдер, этнонимдер мен институционалдық атаулар қамтылған. Әдістеме бірқатар мысалдар арқылы жүзеге асырылды. Әрбір мысал ономастикалық бірліктерді айқындау, олардың шығу тегі мен мәдени түсіндірмесін беру, мәтіндегі қызметін (атауыштық, символикалық, мәдени және көркемдік) талдауды қамтиды. Студенттермен жүргізілген тәжірибелік жұмыс бұл тәсілдің ойлау қабілетін дамытуға, мәдениетаралық түсінікті қалыптастыруға және аударма дағдыларын жетілдіруге ықпал ететінін көрсетті. Мақалада әдістің артықшылықтары мен шектеулері сөз болады: жоғары белсенділік пен талдаудың тереңдігі мысалдарды дайындаудың көп еңбекті талап етуімен және мәдени-тілдік білімді қажет етуімен ұштасады. Дәстүрлі оқыту әдістерімен салыстырғанда кейс-стади студенттердің жоғары деңгейде қатысуын және материалды сыни тұрғыдан түсінуін қамтамасыз етеді, бірақ қосымша уақыт пен күшті талап етеді. Зерттеу нәтижелері білім беру процесінде ономастикалық талдаудың тиімділігін дәлелдейді. Әдістеменің келешегі қазіргі заманғы мәтіндердің санын арттыруға, сандық құралдарды пайдалануға және аудармаларды әлемдік деңгейде қарастыруға байланысты. Сондай-ақ ономастиканы ұлттық бірегейлікті қалыптастырудың маңызды тетігі әрі оның халықаралық мәдени байланыстардағы қабылдануы тұрғысынан тереңірек зерттеу қажеттігі ерекше атап көрсетіледі.

*Кілт сөздер:* ономастика, кейс-стади, Қазақстанның орыс тілді әдебиеті, антропонимдер, топонимдер, этнонимдер, аударма, ұлттық бірегейлік.

Г.А. Рустимова, А.А. Сатбекова, Ж.А. Орынханова

### **Методика анализа ономастических единиц в произведениях современных русскоязычных казахстанских писателей для развития лингвистической компетенции студентов: кейс-стади подход**

В этой статье рассматривается разработка и тестирование метода анализа ономастических единиц в произведениях современных русскоязычных казахстанских писателей с использованием подхода кейс-стади. В исследование используются произведения писателей Илья Одегова, Ермека Турсунова, Роллана Сейсенбаева и других, которые обладают богатым ономастическим материалом, включая антропонимы, топонимы, этнонимы и институциональные имена, что отражает разнообразие языковой и культурной среды Казахстана. В рамках методологии используются несколько кейсов, каждый из которых включает в себя определение ономастических единиц, комментарии к их этимологии и культуре, а также анализ того, какие функции они выполняют в тексте (номинативные, символические, культурные и эстетические). Практика со студентами показала, что этот формат способствует развитию аналитического мышления, межкультурной компетентности и переводческих навыков. В статье рассматриваются как преимущества, так и недостатки метода. Преимущества метода включают высокую

интерактивность и глубину анализа, которые сочетаются с трудоемкостью подготовки кейсов и необходимостью культурно-языковой базы. Кейс-стади увеличивают вовлеченность и критическое осмысление материала по сравнению с традиционными методами обучения, но требуют больших временных ресурсов. Результаты исследования подтверждают, что ономастический анализ полезен в обучении. Расширение ассортимента современных текстов, внедрение цифровых инструментов и изучение переводов во всем мире являются перспективами для методологии. Дальнейшее исследование ономастики как фактора формирования национальной идентичности и ее восприятия в международных культурных трансферах требует особого внимания.

*Ключевые слова:* ономастика, кейс-стади, русскоязычная литература Казахстана, антропонимы, топонимы, этнонимы, перевод, национальная идентичность.

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