

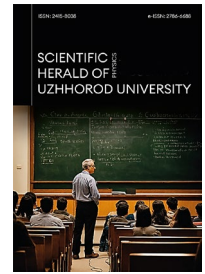
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Linguocultural and conceptual features in poetic works

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Abstract

Relevance. The relevance of the work is conditioned upon the need to study conceptual systems in national literatures from the standpoint of different approaches.

Purpose. The purpose of this article is to explore and analyze modern literature, particularly Kazakh poetry, through linguistic and cultural lenses, aiming to elucidate the conceptual core and periphery of national identity while considering global influences and the integration of international concepts into the Kazakh poetic tradition.

Methodology. The methodology of the article involves a comprehensive exploration of linguistic, cultural, and conceptual analysis methods applied to the study of Kazakh poetry, emphasizing the interplay between linguistic expression and cultural context, with a focus on identifying and interpreting key thematic and symbolic elements within the poetry of Zhyrau and other Kazakh poets, ultimately aiming to advance understanding of national identity and literary traditions.

Results. In the article, the problems of analysing literary texts on the example of the poetry of Zhyrau and the creativity of Kazakh poets are thoroughly and voluminously comprehended, the conceptual systems of these authors with the key (basic) dominants of the steppe, Homeland, native land, home, childhood memories, natural philosophical sketches (description of the beauty of nature, the change of seasons) are represented.

Conclusions. The materials used in the work may in the future become useful for continuing the in-depth study of the conceptual foundations of modern Kazakh poetry, analysing the reintegration of Eurasian concepts into a stable national system, tracking changes, opportunities for reinterpretation, developing the poetic arsenal in a semantic-linguistic and ideological way, understanding linguocultural, psycholinguistic, communicative, conceptual processes in the interdisciplinary study of Kazakh literary tradition.

Keywords: ethnolinguistics; national identity; national worldview; poetry; cognitive cognition; conceptual system; conceptual structure.

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Introduction

The relevance of the topic is conditioned upon the importance of studying conceptual processes in literature from the standpoint of national, ethnic cultural traditions, the need to track the emergence of new interpretations in the conceptual systems of different peoples, paying attention to the specific features of the integration of Kazakh culture into the international literary context, analysing the coexistence of the main national and universal philosophical and mythological elements in the conceptual system of the Kazakh poetic tradition. This article analyses the works of world scientists in interdisciplinary discourse on ethnolinguistics [1; 2], cognitive linguistics [3-5], linguoculturology [6-8], linguistics [9; 10], conceptology [11; 12]. Each work is important for understanding the meanings inherent in the national culture, and the compilation of these approaches allows for a comprehensive study of the poetic world of the Kazakh people, to identify its main features and trends, key concepts and basic issues.

The use of linguistic and cultural analysis helps to determine the basic template schemes, the structure of the construction of conceptual images, the boundaries of semantic-lexical, conceptual, ethno-cultural, ideological fields, to make a linguistic assessment of thought processes, the work of linguistic consciousness, the mental national core of the ethnos. F. Maine & A. Cermakova [13] believes that with the help of linguistic ethnography, it is possible to study in detail communicative acts and strategies from the standpoint of the linguistic composition and linguistic paradigm of lexico-semantic means to implement the practice of situational communication. The involvement of cognitive mechanisms and systems for the study of literary processes allows studying the relationship between mental, neurobiological processes and the verbalisation of thinking of specific groups of people, nations. D. Mistreanu [5] in his work analyses the future plans and prospects of cognitive literary studies, focusing on the following problem-thematic complex: narrative empathy – literary interpretation – theory of neural mechanisms – narrative empathy – emotive complex – cognitive realism. The conceptual approach includes a wide range of research interests in relation to the selection of basic lexical and semantic units of speech in the context, the description of the functioning of the conceptual space as a single system, the fixation of key conceptual schemes for the implementation of the main issues and the presentation of the ideas of the poetic text. I. Grigorieva [8] explores the structure of a concept consisting of a core (dominant) and a conceptual field (periphery), its conceptual (semantic), evaluative and figurative components, the key concepts in the work are the concept, the conceptsphere, artistic and linguocultural concept.

The purpose of this article is to highlight the main approaches to the study of modern literature, to determine the arsenal of poetic national means for representing national culture and one's own identity, to analyse the conceptual core and periphery not only in linguistic, but also in cultural, aesthetic, emotional and evaluative sense, to detail the main conceptual structures existing in the Kazakh poetic tradition in historical retrospect. The object of study in the work is to conduct linguistic and cultural

analysis within the conceptual context of Kazakh poetry in the key of determining the main features of the national mentality. In this article, the main mechanisms suitable for the production of linguocultural and conceptual analyses, in-depth study of verbalised and non-verbalised codes of national culture are developed. The study examines the main criteria and stages for a detailed assessment of folk culture, considering global trends, key mechanisms for further literary, linguistic and interdisciplinary research. This work demonstrates the analysis of Kazakh prose and poetry through the prism of national identity, historical memory, mental toposes (loci), comparison of cultural and aesthetic originality and perception of the world in modern works, determination of the influence of European and Asian trends on world culture. Attention is also focused on the integration, compilation of international (philosophical, mythological) concepts into national conceptual spheres and their reinterpretation from the point of view of a particular people through the use of lexical, semantic, syntactic, stylistic means of the national language.

Materials and Methods

The methodological basis of this article presents a broad theoretical and practical understanding of the stated issues, analytical and synthetic consideration of different approaches to the analysis of the poetic text and the application of the main mechanisms of linguistic and cultural and conceptual analysis in the practice of the study of poetry of Zhyrau, including Kazakh poets. Modern scientists demonstrate different approaches to the study of literary tradition, with the help of which it is possible to create a wide range of mechanisms, structures and systems for a comprehensive analysis of the linguistic, cultural, mental and psychic component of the text. In the course of studying the materials, the possibilities and ways of implementing linguocultural, cognitive, conceptual methods were considered in detail, the main problems and prospects of these industries were detailed, and their significance in the development of modern science, including literary studies. Notably, the basics of linguocultural and conceptual analysis became fundamental when considering the work of Kazakh poets, therefore, special attention was paid to the description of these methodologies. The use of linguistic and cultural analysis has allowed explaining the mechanisms of the relationship between mental activity (nonverbal side) and its linguistic expression (verbal side) in the national context. With the help of conceptual analysis, it became possible to determine a wide range of associations, principles, and values of the people embedded in the linguistic paradigm of displaying events and phenomena. Thus, the definition of concepts and conceptual fields (systems, fragments, contexts) is carried out not only through the frequency of use of certain lexico-semantic units (complexes), but also through the study of mental essence in encrypted language codes.

The paper presents a broad research base on the issues of linguoculturology and conceptology, the linguistic projection of cultural, historical, aesthetic, emotional and evaluative dominants from the standpoint of national identity. Most of the materials focus not only on linguistic

factors, but also on deep non-linguistic processes: cognitive, communicative, mental. At the first stage of writing the article, the main theoretical works of world scientists were collected and analysed, special attention was paid to the linguocultural and conceptual method of considering a poetic text as a mental product of the people, the result of concentration of aesthetic preferences, a construct of national customs and traditions. The literature selected on the topic was carefully classified and systematised, fragments of scientific research were translated into Russian. The second stage demonstrates the practical study of Kazakh poetic texts on the example of the poetry of Zhyrau and the creativity of Kazakh poets. The main concepts and features of their understanding in the poetic culture of Kazakhstan were analysed in detail, the main part of the study is based on determining the meaning of spatial concrete (nominations of mountains, rivers, cities, sacred places, folk structures, objects of material culture) and abstract concepts ("steppe", "earth", "field", "sun", "heaven"), associated with the patriotic conceptual field ("native land" – "Homeland" – "joyful childhood" – "inspiration by the victories of the people"). At the final stage, the results of the analysis of Kazakh poetic creativity with the use of linguocultural and conceptual methods were finally summed up, the main prospects and further vectors in the study of literature were designed, the main tasks that should be implemented in the near future were set.

Results

The poetry of Zhyrau is a unique historical and cultural phenomenon of the Kazakh people, which has not been captured in any of the world's literary traditions. Since this genre originated in the Kazakh territory, it carries the cultural codes and signs of its people, demonstrating the specific features of the national worldview and mental cognition of the world by Kazakhs. The heyday of such a poetic tradition is conditioned upon historically significant events, namely the development of the independent Kazakh Khanate in 1456. The poetry of Zhyrau is represented by works in which the desire for independence, peacefulness and humanity are exalted. Since gaining independence and building a sovereign state, Kazakh literature has begun to develop not only in the direction of the heroic epic, but also in other directions. Promoting their culture, Kazakhs used artistic characteristics, poetic images and techniques not used before, forming their individual literary style with a pronounced national character. Despite the active development of the literary tradition in different directions, the main thematic core of the poetry of Zhyrau were the great campaigns and heroic battles, the defense of their native land. Often such literary works were marked by romantic feelings and pathos, while the authors were not divorced from the reality of life. In the national poetic tradition, it turns out to combine a romantic and realistic reflection of reality.

In the XVII-XVIII centuries, poets began to pay more attention to the description of the life foundations of the people, the traditions of society, it should be noted the active promotion of the didactic context, consisting not only of instructive phrases, but of a whole set of ideas that were constantly updated, acquiring new meanings. The ideas of anthropocentrism and the key role of each

individual were promoted, the national foundations of the formation of the state were important, the search for a people's leader who could lead people. Also inherent is the assessment of the actions of khans and heroes, criticism of bad habits or actions. But to strengthen the faith of the people, it was necessary to create epic songs about national heroes and heroines. In the XVII century, the poetry of the Akyns, whose problems become real life, is of great value in relation to ethnolinguistics and national identity, since it describes the way of life, traditions and customs of ordinary people. Much attention is paid to the external form of poems, in particular, if Zhyrau's works consist of 7-8 syllables, then Akyns have 11 syllables. Zhyrau's poetry uses a larger arsenal of means of emotional and expressive coloring, akyns try to comprehensively describe the object [14].

B. Nurdauletova [15] analyses the basic concepts of the national Kazakh worldview in the poetic language of Zhyrau, trying to go beyond the linguistic framework and isolate mental meanings. It is about studying and highlighting "extra-linguistic meanings" that are in the shadow of the context, since linguistic richness is measured not only by the volume of the "vocabulary", but also by the richness of the conceptual sphere. The author focuses on the unwillingness of the lexical system of the Kazakh language to create terms through a broad and complex meaning that cannot be fixed in one specific lexical meaning. The study of the semantics of an individual word borders on conceptual analysis, but the results of the two analyses are different: if the first type of analysis is intended to create a semantic structure of a word, concretisation of denotative, significative, connotative meaning, then conceptual analysis shows general concepts collected in certain language signs, and language signs are determined by cognitive structures. The basic conceptual systems of Zhyrau poetry are analysed in the cultural context, considering the semantic field. The concept is recognised not in the context, being identified with individual words, but through the conceptual field, that is, through the keywords defining a particular cognitive cognition, and through logical, psychological, philosophical interpretations, texts with folklore code (phraseology, myths, aphorisms), in which an emotional and evaluative, historical perception of the world by the Kazakh people is provided.

The basic concepts of Zhyrau poetics are characterised by the cognitive structure of the national image of the world. The creation of the world is explained by cognitive structures derived from religious-philosophical, religious-mythical knowledge. The concepts of "grief", "death", "sadness, sorrow" are basic in the poetic tradition of Zhyrau poetry, the semantic conceptual field consists of key words – linguistic frames ("soul", "body", "spirit", "death") leading to national, universal "background knowledge". It has been proven that the emotions of sadness, fear, loneliness are basic (primary), have a genetic predisposition to all people. Such concepts are common cultural, that is, they are present in all peoples regardless of their culture and language. The concept of "death" is widely used in cognitive research, in the linguistic worldview of Kazakh poets it is an aesthetic and cognitive system formed on the basis of stereotypical human knowledge and religious and philosophical principles of

the Muslim religion. Studies related to the concept of death are compared by describing the antipode of death according to the positive-negative parameter of evaluation – the concept of life.

The cultural code in a literary (artistic) work has an ambivalent nature: semantic and functional content. In the functional aspect, the cultural code refers to the mechanism (tool) of storage for the purpose of further transmission of important information about the history, philosophy, spiritual and material culture of an individual, an ethnos, a group of ethnoes, a civilisation, the Universe. Historical and cultural codes in literature are as close in meaning as possible to the general philosophical universals. With the help of artistic encryption, geographical, religious, economic, political national features are recreated, it becomes possible to create a picture of the world, both detailed and abstract. For Kazakh culture, spatial codes are iconic: primary (sky, earth, steppe, mountains), sacred with the meaning of protection (the Great Wall of China, the Wailing Wall), secondary (architectural structures, specific cities, seas, rivers, garrison fortifications, fortresses, towers). At the same time, primary codes may have universal meanings or differ in pronounced national symbols and metaphors. The poetic traditions of the Kazakhs demonstrate a broad artistic cultural and historical reconstruction, reinterpretation of famous historical, mythological plots, legends and legends. One of the features of the national culture is the active interaction of the concept of the steppe (primary code) and the city (secondary code), associated with the general cultural codes of steppe and urban culture, steppe civilization, nomadic culture. The steppe code acquires the meaning of one of the stranded constructs, carrying an initially spatial meaning, this concept acquires new value characteristics: the steppe is perceived as a homeland, as a mother, as a defender, semantically approaching the conceptual field of the lexeme "earth". In the nomadic cultural tradition, the steppe code acquires new features, becoming overgrown with metaphor, functioning separately and independently, reflecting the features of abstract-figurative thinking, historical experience and the way of nomads. In Kazakh literature, the concept of the steppe evokes positive connotations, depends on nature, but is in close connection with man. But its meaning can be transformed: for example, the steppe under the influence of man-made disasters turns into virgin land, becoming a symbol of the evil that man has brought. This concept can also move from the historical and cultural code into the background discourse (the action takes place against the background of the vast steppe expanses), it can be used to implement narrative functions. The steppe can be described in a traditionally symbolic way with a predominance of neutral stylistics: steppe expanses, steppe distance, nomadic steppe, nomads, pasture). It often appears as the most autonomous space, independent of any factors, events, but acts as a link between the character, the lyrical hero and the events taking place with a historical retrospective. The concepts of the steppe and the earth give the narrative a stable philosophical and sacred depth, expanding the cultural and time frames of the literary text [16]. Important concepts reflecting national identity and national identity are the following concepts of the material plan: "yurt",

"aul", "shanrak", "kui", "domra", "elik", "argamak", "nomad", "steppe" [17].

The nature of the Kazakh literary text is determined by its location in the Eurasian space, immanently has ambivalent characteristics, representing the cultural field (space) between Europe and Asia. The mentality of Kazakhs is determined by the following features: the supremacy of the collective over the individual, the dominance of spiritual values over material values, tolerance and tolerance, trustfulness and openness. Thanks to such features, a literary tradition can exist within the framework of a dialogue between two completely different cultures. National identity determines the main parameters of the chronotope in the text – a special interest in natural landscapes and historical eventfulness.

Notably, the main conceptual characteristics of the Kazakh poetic tradition:

- creative personality type, reflecting the Eurasian mentality;
- ideological and aesthetic civic position;
- the image of the Motherland, which has a landscape-spatial nature;
- axiological self-assessment;
- virgin and steppe motifs;
- linguistic signs of the territory;
- mythological and folklore elements.

Kazakh lyrics are diverse in terms of understanding the steppe: the steppe and man are united and equal, steppe expanses are associated with the Motherland, the atmosphere of carefree childhood, the singing of larks, the aroma of wormwood and sage, with mirages playing on the horizon, the image of the steppe is ambivalent, at the same time warm and cold, acquires anthropomorphic features. The famous Kazakh lyricist V. Gundarev [18] demonstrates the Eurasian type of behavior in his poetic activity. The most striking indicator of this is the poetics associated with virgin and steppe motifs and images that are signs of the territory of Northern Kazakhstan ("Steppe", "Harvest", "Ear", "Grain"). The concept of the steppe becomes a sacred place, a mental locus, organically inscribed in the Kazakh landscape. The lyrical hero tries to emphasise the connection with this geospatial space as much as possible, to demonstrate a patriotic position. The conceptual structure of poetry is formed with the help of the concepts of Homeland, labour, bread. The author praises the richness of the nature of the virgin land, simple workers-grain growers. The symbol of creativity becomes the field, which acquires the meaning of the field of culture, on which the plowman-poet ("Field") works [18]. There are many specific toposes in the works of V. Gundarev [18]: the steppes of Tengiz and Turgai, the cities of Kustanai and Alma-Ata, the villages of Rozhdestvenka and Malinovka, the monument to Saken Seifullin, river Ishim, Tobol, Lake Kurgaldzhino. In one of the verses, the author presents a broad landscape sketch of the city of Tselinograd in a natural philosophical way: "the city is northern, virgin", "our city is not proud", "it is frozen in winter", "sultry-dusty", "given to the winds", focuses on the change of seasons, on the beauty of apple blossoming in May: "In Tselinograd apple trees were blooming – / And the streets seemed festive." Thus, the conceptual structure of the poetic world presupposes the widespread use of natural concepts that acquire patriotic colors [18; 19].

Poetry of A. Kodar [20] testifies to the active ideological, aesthetic and socio-cultural position of the author, about the interaction of European and Kazakh cultural layers. The author's work demonstrates a bright and exciting world of mythological characters, actively develops the theme of uniting nomadic tribes into a single people. The lyrics have a meditative, philosophical, deeply intellectual subtext. The philosophical understanding of the concept of the steppe is reflected in the following poems: "I was with Tengri, where is my Tengri, my high god?", "In memory of Genghis Khan. Burkhan Khaldun Mountain is covered with a coniferous thicket", "To Omar Khayam. My interlocutor is now a stone", "Abai's Monologue". The focus of attention covers the entire steppe world through understanding it in the background discourse, expanding the description to philosophical and general cultural scales. The heroes of the works are the legendary Korkut, Omar Khayam, Genghis Khan, Abai, the nameless ancient Turk, the ancient Eastern Sun God, the lord of light Mitra, the all-knowing and wise Tengri, the legendary hero of Sumerian epic songs Gilgamesh, the ruler of the lower world Erklig, the ancient Egyptian Osiris. The poem "Korkutu" activates the solar concept of the fiery sun as a life-giving force: "The sun rises splendidly ... / In the overflow of rays, as if in a harness ..." [20].

In B. Kanapyanov's [21] lyrics, the comprehension of the national worldview of the people is associated with manifestations of emotional kindness, a penchant for metaphysics, concentration on details: "Old House", "Thread of Memory", "Call", "Elik", "Horses", "Panfilovets", "Documentary Screen", "Kui", "Dombra", "Native hearth", "Earthly ballad about space", "Gift of the shepherd". The national poetic picture of the world is represented by the concepts of steppe, nomad, kuya, kuishi, dombra, elik with a pronounced folklore orientation. Meaning-forming in his work is the concept of childhood and youth: "A string pulls from memory, / And silence stands like a bell." There are many poems dedicated to the native city of Almaty, the words are imbued with love and tenderness, the conceptual field of the work: "rock garden", "silence of snowflakes", "spring ice", "Pugasov Bridge", "crosses of graves", "royal firs". Describing natural landscapes, the author does not forget about the smallest details, recreating the atmosphere in metaphorical terms with nostalgic notes: "Spring", "Among the leaves", "Lilac", "Valley", "Crying of the dark moon", "Evening light", "Foliage and wind", "Two willows", "Autumn on Issyk-Kul". The conceptual system of creativity is based on the main national dominants: nature – Homeland – childhood memories [17; 21].

Using the example of the work of Kazakh poet B. Kairbekov [22], one can trace the "Eurasian vector of his creative personality, the interweaving of Kazakh and Russian images and motifs, references to folklore and mythological archetypes, ancient Turkic mythology. The interpretation of the image of the steppe reflects the folklore and mythological thinking of the author, who actively emphasizes spatial coordinates: the top - "up to the blue mountains", the middle and bottom – "virgin grass and burrows", lakes, roads – "the distance of steppe roads", "boundless distance in the steppes" ("Pedigree of grass", poem "Open letter"). The steppe is perceived as a native

land, filled with sounds (cicada singing), smells (hearth smoke, May smell of herbs, the smell of wormwood) ("Steppe. Cicadas. Beyond the river yurt ...", "Ode to the dream"). The poet represents a picture of the nomad's world, national mythologems acquire a natural philosophical meaning [22].

Cities, villages, mountains, rivers, lakes, roads are the key images of B. Kairbekov [22], among the iconic places of Kazakhstan: Sary-Arka, Tengiz and Turgai (steppes), Alma-Ata, Astana, Taraz, Karkaralinsk (cities); Aulie, Ulytau, Alatau (mountains), Koksus, Berel (rivers); Alakol, Balkhash, Kaindy (lakes); Aktyrtas historical and cultural monument, Sultan-epe underground mosque; Charyn Canyon, Betpak-dala desert. Topographic elements are often included in the title: "On the way from Almaty to Shymkent", "At the foot of Aulie Mountain", "Meeting the dawn at the mausoleum of Jochi Khan", "At Lake Alakol. On the way home." The goal is to create a background conceptual field, a kind of narrative and event framing, so that the text is perceived picturesquely, figuratively and emotionally [22]. B. Kairbekov's [23] poetry also reflects the mythology, folklore of the people, history and geography of the country. In the ethno-cultural aspect, Kazakh culture is associated with Tengrian cults and beliefs, and the basis of the religion of the ancient Turks was the worship of Heaven (Tengri) and Earth (Umai). The poem "In the beginning there was kui" recreates the atmosphere of the existence of kobyz, dombra and kui [23]. The author comes to the mythopoetic tradition of using the triad: images of water, fire and earth. The main images of the collections "Towards the Sun" and "Oriental Miniatures" are the traveler and the Path. The concept of the sun, followed by the traveler, the spiritual center of the world, the incarnation of the supreme deity, is a sense-forming one. Also, this image expands symbolically, becoming synonymous with creativity and enlightenment. The presence of fire in the national key means purification and healing properties ("Fire was presented as if by Prometheus") [24-26]. The change of seasons is reflected in the following key images of the December cold, "the kingdom of a fairy-tale dream", "winter frescoes of the day", snowstorms ("Winter Triptych"). In the poem "I love this feeling", the lyrical hero emotionally conveys the anticipation of a winter miracle. B. Kairbekov's [22] lyrics contain a lot of lyrics that convey a festive atmosphere (cycles "Colostrum of Nauryz", "Mirror of the World – Nauryz", "Rays of Novruz"). The perception of winter is colored by positive connotative meanings in the poem "In the kingdom of Karagan". In the conceptual field of spring and summer concepts: greenery, swallows, apricot flower [19; 22].

Thus, the conceptual structure of Kazakh lyrics demonstrates a combination of European and Asian features, but with the active promotion of the national worldview, manifested through onomastic names, geographical names for the designation of folk objects and natural territories. The main conceptual dominants are "steppe", "field", "boundless expanses", "Homeland", "native land", "childhood", "sun", "winter" – "spring" – "summer" – "autumn".

Discussion

The modern linguistic paradigm includes many different approaches to the study of linguistic, mental, and thought processes, analyzes the relationship between speech and culture, the peculiarities of the formation of thought and its presentation depending on national identity. Many interdisciplinary branches of knowledge deal with these issues: linguoculturology, ethnolinguistics, psycholinguistics, communicative linguistics, etc. F. Cummins [9] focuses on three concepts of understanding the term "language": as a system built on formal linguistic theory, as a set of communicative actions and coded messages, as the core of cultural and national identity. V. Steffensen and F. Cummins [10] considers language in the interdisciplinary context of language sciences, including in such applied fields as language pedagogy, clinical linguistics, sociology. The meaning of the existence of such branches of knowledge is to contribute to the transformation of academic language learning, not reducing it only to the systematic construction of abstract units such as phonemes, morphemes, words and sentences. Thus, language generates patterns of interaction that contribute to the structuring of coordinated life, so it is perceived inextricably with the forms of life, world order or peacemaking. S. Shulist [1] examines the issue of defining "culture" and "cultural similarity" by the example of language analysis. Considering the terms of kinship and worldview (daughter, aunt, son), the researcher notes a tendency to translate into other languages with a high degree of general meaning, but an ethnographic analysis of kinship practices shows that even if the terms are translated, they are used extremely differently. For example, in many parts of Latin America, the Spanish-Portuguese terms "tia" and "tio", which translate as "aunt" and "uncle", are used to refer to almost any adult interacting with children. At the same time, the author notes that languages do not always clearly correlate with cultures, since different groups of people (ethnic groups) can speak the same language, in which case culture is determined by multilingual and polyphonic practices. Linguistic anthropologists and ethnolinguists are engaged in these issues, studying the differences in meanings in different cultural contexts.

The concept of "ethno-cultural component" includes everything that makes it possible to understand the richness of a particular national culture, history, traditional life of the people, language, literature, folklore, crafts, songs and music, moral values, customs, traditions; everything that contributes to the development of a person's creative potential, national identity as a representative of an ethnos [27-30]. A. Nikolaeva and V. Marfusalova [2] believes that ethnolinguistics as a field of linguistics, which studies language in direct connection with the culture of a particular ethnic group, has a cognitive (cognition) and communicative (communication) component and is implemented in aspects of: national idea (education of a person in close connection with his national roots – language, culture, customs, traditions, mentality) multiculturalism (familiarisation of the younger generation with ethnic, national and world cultures, awareness of oneself as a person, which is an integral part of global human unity); ideas of nationality (education in the spirit of respect and love for the native land, responsibility for

the fate of one's country). F. Maine and A. Cermakova [13] believes that linguistic ethnography can be considered as broadly falling under the aegis of "ethnography of communication", as an example of microethnography and even a socio-semiotic perspective. This science provides an opportunity to study communicative acts, their linguistic composition, turns and sequence in situational contexts.

Cognitive linguistics is a branch of linguistics that considers language as a cognitive mechanism for the representation, storage and transmission of layers of knowledge and studies the relationship between linguistics and mental processes, human experience and its results, knowledge. The focus is on language as a general cognitive mechanism and cognition in linguistic expression, a science necessary for the study of the human mind, namely mental (thought) processes [8; 31]. In cognitive linguistics, such concepts are actively functioning: concept, foreground, frame analysis, categorisation, activation, structure of knowledge, coupling, worldview, and others [3]. Y. Ji and A. Papafragou [4] explores the cognitive aspect of the unfolding of events in time, which shows the importance of endpoints for event perception and memory. The author believes that cognitive cognition of events calculates the limitation, an abstract feature of the internal temporal structure of events. It is further assumed that the sensitivity to limitations affects how individual time slices of events (for example, midpoints or endpoints) are processed and integrated into a consistent representation of events. Cognitive literary studies are currently an eclectic, dynamic and promising field, researchers have already studied the relationship between literature and cognition in such keys: the typology of narrative empathy, the image of embodied consciousness, literary interpretation, the status of emotions in literature, the aesthetics of cognitive realism, neurophenomenology, the theory of mind of mental and neural mechanisms [32; 33]. Among the further priority areas: fiction in the light of the enactive paradigm and the interoceptive turn, cognitive realism, the embodiment of the reader and the author, narrative empathy, fiction and emotions, literary depiction of human, animal and machine cognition, the status of cognitive literary studies in modern research [5].

Anthropocentrism is a kind of teleology, a philosophical doctrine according to which a person is the center of the Universe and the goal of all events taking place in him, created by God "in his own image and likeness." In its original meaning in environmental ethics, it is the belief that value is human-oriented and that all other beings are means to achieve human goals [34]. Caring for the environment, the authors argue that anthropocentrism is ethically wrong and lies at the heart of environmental crises. Thus, there is a criticism of anthropocentrism as an egoistic and solipsistic ideology, fixated only on man [25]. The purpose of the study V. Lee *et al.* [26] is the question of human influence on the semiotic system, and its material result is the unification of specific approaches to the subject of anthropological linguistics. The author speaks about the relationship between the anthropocentric approach, focused on a person as a subject of speech activity, realising his communicative intentions in certain speech acts, focused on the world of semantics and mental activity of a person, and linguistics,

solving the problem of the development and establishment of the linguistic nature of a person, his linguistic world. The problems of anthropological linguistics are not new, since they have been studied for a long time in line with the linguistic paradigm, have their own background in linguistics and are closely related to the problems of other related sciences: psycholinguistics, sociolinguistics, ethno-linguistics, pragmatic linguistics. At the same time, it is noted that it is incorrect to adhere to the metaphysical connection of two artificially separated concepts, namely the concepts of language and man, since such an approach allows postulating the position of the autonomous, independent existence of language and man [26; 35]. With the realisation in linguistic science of such a fundamental property as anthropocentrism, the problem of conceptualisation and categorisation of the surrounding reality appeared [8]. After the development of humanitarian knowledge, there was a need to introduce a term that adequately reflects the content of the language sign, removes the functional limitations of the traditional meaning and organically combines logical-psychological and linguistic categories [7].

To reflect all these shades, the definition of "concept" used in cognitive linguistics was best suited, but the following also appeared as synonyms: "linguoculturema", "mythologeme", "logoepisteme". Today, this term is widely used in various fields of linguistics, has entered the conceptual system of cognitive, semantic and cultural linguistics. The concept is a link between different branches of interdisciplinary knowledge, especially it is connected with cognitive psychology and cognitive linguistics, dealing with thinking and cognition, storage and transformation of information, and with linguoculturology, which is just overgrown with postulates and basic categories [36; 37]. E. Yee [11] in his work presents sensorimotor information as part of conceptual knowledge, believes that even concrete concepts include information abstracted from individual episodes of experience, and the process of abstraction is the essence of the conceptual structure. The paper examines the relationship between concepts and sensory-motor knowledge, analyses the process of abstraction, determines the role of the concept label in abstraction. The role of context as the development of the first episodic experiences of a person, the connection between the linguistic context and the formation of conceptual knowledge is also noted. S. Lobner *et al.* [12] tries to systematise existing cross-linguistic and cross-cultural studies devoted to the search for variants and universals with cognitive validity, using empirical and experimental studies in cognitive science disciplines related to language. Information on research that combines linguistic points of view on experimental semantics and pragmatics, including on experimental syntax, phonology and cross-linguistic psycholinguistics is systematised, all available technical and critical methods are used. The concept is interpreted as a linguocognitive – psycholinguistic – linguoculturological – cultural or linguistic phenomenon. Each approach outlines the boundaries of understanding and use of this term on the basis of certain characteristics. The concept can be understood as a clot of culture in the minds of people who, through a conceptual system, enter culture and influence it, a discrete unit of collective consciousness

stored in the national memory of native speakers in a verbally determined form [7; 38]. It is a complex mental entity, and is also an integral part of the conceptual picture of the world, relevant either to the whole community or to a separate linguistic personality. The development of a concept in the text is possible by highlighting certain information, highlighting the most important, relevant text fragments [3]. G. Abdugaffarova [3] considers the concept of a concept from the standpoint of two principles: cognitive and culturological. From the standpoint of the cognitive approach, the concept is data about the human world, from the cultural standpoint, the concept is defined as a culturally specific and nationally oriented unit, a multidimensional mental structure consisting of national figurative and evaluative layers and characterised by emotional, expressive components and associative connections. To analyse the conceptual structure, the author applies the principle of cognitive mapping, which provides for the analysis of dictionary definitions, expressions and phraseological units, including the name of the concept, the analysis of its contextual connections. As a cognitive unit, a concept is an abstract idea or mental symbol, sometimes defined as a "unit of knowledge", constructed from other units that act as a characteristic of the concept. In linguistics, it has a complex structure, since it carries not only linguistic meaning, but also cultural meaning. Concepts are intermediaries between the word and extralinguistic reality, this term can denote phenomena of reality that are relevant and valuable for a particular culture that has a large number of linguistic units that fix national identity in poetry and prose [7; 39].

Linguoculturology studies the processes of establishment, development, functioning of consciousness in the cultural and historical aspect [8]. The linguoculturological concept is a cultural, mental and linguistic education, a thinking unit aimed at a comprehensive study of language, consciousness and culture. It is distinguished by its mental nature, that is, the perception of the world and the development of a worldview through the categories of the national language, in which the intellectual and spiritual qualities of the people are embedded [40]. The linguistic concept consists of evaluative, figurative and conceptual components, includes such semiotic categories as image, concept and meaning in a reduced form and is characterized by ambiguity, it is inherent in metaphorical and emotive. As an interpreter of meaning, it is constantly being refined and modified, since it is influenced by other concepts [7]. Concepts, interacting with other units, form mental spaces, which are the union of concepts of one semantic field, thus a conceptual sphere arises. The concept of an artistic concept is connected with the unit of individual consciousness of the author's conceptual sphere, verbalised in a single text of the writer's work [8]. Structurally, the concept consists of a conceptual field and a core, which is a generalised cognitive-propositional structure. The nuclear zone makes up all the nominations of the subject and predicate (cognitive-propositional structure), in the nearest periphery there are figurative nominations, and in the further – subjective-modal meanings. When forming the conceptual space of a text, pre-text presuppositions are important: the author's name, the genre of the work, the time of its creation. The conceptual space can be filled with

the following elements: keywords, dominants, image concepts, metaphors, comparisons and other lexical units [41].

Since a literary work has its own individual author's style, along with universal knowledge, subjective ideas about the world and certain ideas are also transmitted. Conceptual analysis consists of several stages: selection of a set of keywords of the text, description of the conceptual space designated by keywords, identification of the basic concept, definition of the conceptual space [42]. It also includes the study of contexts and semantic domain consisting of verbs, adjectives, adverbs having conceptualisation, analysis of figurative representations of the concept, identification of the relationship of the lyrical subject. Conceptual analysis is considered in three aspects: figurative – visual, auditory, tactile, taste characteristics of objects, phenomena, conceptual – comparison of the characteristics of the concept, description, conceptual structure, value – the importance of the concept for the individual and for the collective. The analysis of the concept provides for the identification of semantic features (definitions), the figurative component according to the degree of metaphorisation, the determination of the frequency of entry into homonymic and synonymic relationships, the productivity of word-forming classes [8; 43]. J. Kim [6] researched conceptual metaphors in English and Korean, using comparative analysis compared the types of conceptual metaphors, frequency distribution patterns, preferred syntactically dependent types and combinations, preferred patterns in word development of verbs and phrases, preferences for negative connotations. The study identifies discrepancies in the above parameters, which indicates the national character of even the closest lexical units in meaning.

So, in modern world science there are different approaches to the study of literary text, including linguocultural and conceptual analyses, ethnolinguistic, cognitive and communicative studies. It is possible to study the components of the national worldview in the literature in volume and in detail only through the use of a set of the above mechanisms.

Conclusions

With the help of a combination of the theoretical method, which provides for the compilation of information on the declared topic, and a practical study of the Kazakh poetic tradition on the example of the poetry of Zhyrau and the creativity of Kazakh poets, it was possible to produce a comprehensive linguistic and cultural analysis of concepts, conceptual systems (structures, fragments) within the framework of the functioning of the literary text from the point of view of national identity. The paper analysed in detail the genealogy of linguocultures, conceptologems, mythologems actively functioning in the literature of Kazakhstan, their semantic-lexical and structural characteristics, features of contextual use, functioning in

popular culture, rethinking of general cultural (mythological, philosophical) meanings in the context of national identity, historical retrospective (formation of an ethnos and the formation of statehood), diachronic study the main dominants (nodes) of verbal and non-verbal comprehension of reality.

The main concepts, conceptual fields and paradigms in poetry are described in detail: the basis of the study is the analysis of natural-spatial "signs of culture" of Kazakhstan, including abstract nominations (steppe expanses, boundless steppe, nomads, native fields) and specific onomastic units (Almaty, Tselinograd, Sary-Arka, Alatau, Borel, Balkhash), sacred structures (Sultan-epe underground mosque, Akyrtas historical and cultural monument, Betpak-dala desert), objects of material culture of the people ("aul", "yurt", "kui", "domra", "elik", "shanrak"). The concept of the steppe is the main construct of Kazakh poetic creativity, which is joined by other semantic concepts ("sky", "sun", "path", "Homeland", "childhood", "family"), identified with this ethnos. Important components of the conceptual core can be natural philosophical nominations with details: sketches of natural landscapes, objects are transmitted using visual, auditory effects (the smell of grass, the sounds of cicadas singing) and with a positive emotional coloring. In the poetry of Zhyrau, emotional concepts are dominant, the core of which has an ambivalent nature, built on the antithesis of life and death: "grief" – "fear" – "sadness" – "sorrow" – "disappointment" – "sadness".

The main aspects in further literary studies will be the following: the development of well-established mechanisms for the analysis of a literary work from the standpoint of national identity (using linguocultural, conceptual, cognitive, communicative, psycholinguistic methods). This article can be used for literary analysis of works of different cultures (prose, poetry), especially for the study of Kazakh poetic texts, the study of the specific features of linguistic realisation of thought processes and the mental essence of the people, the search for new solutions in the interdisciplinary field. Promising areas are the development of mechanisms, methodological foundations for a detailed analysis of poetic texts, for using the widest range of means when considering poetics and the arsenal of poetic means in a national context, for tracking the integration, transfer, assimilation of concepts in different literary traditions both in diachronic and historical terms.

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Conflict of Interest

None.

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Лінгвокультурні та концептуальні особливості в поетичних творах

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Анотація

Актуальність. Актуальність роботи зумовлена необхідністю вивчення концептуальних систем національних літератур з позицій різних підходів.

Мета. Мета цієї статті – дослідити та проаналізувати сучасну літературу, зокрема казахську поезію, крізь лінгвістичні та культурні лінзи, щоб з'ясувати концептуальне ядро та периферію національної ідентичності, беручи до уваги глобальні впливи та інтеграцію міжнародних концептів у казахську поетичну традицію.

Методологія. Методологія статті передбачає всебічне дослідження методів лінгвістичного, культурного та концептуального аналізу, застосованих до вивчення казахської поезії, з акцентом на взаємодію між мовним вираженням і культурним контекстом, з фокусом на виявленні та інтерпретації ключових тематичних і символічних елементів у поезії Жирау та інших казахських поетів, що в кінцевому підсумку має на меті поглибити розуміння національної ідентичності та літературних традицій.

Результати. У статті ґрунтовно й об'ємно осмислюються проблеми аналізу художніх текстів на прикладі поезії Жирау та творчості казахських поетів, репрезентуються концептуальні системи цих авторів з ключовими (базовими) домінантами степу, Батьківщини, рідного краю, дому, спогадів дитинства, натурфілософські замальовки (опис краси природи, зміни пір року).

Висновки. Використані в роботі матеріали можуть у майбутньому стати корисними для продовження поглибленого вивчення концептуальних засад сучасної казахської поезії, аналізу реінтеграції євразійських концептів у стійку національну систему, відстеження змін, можливостей реінтерпретації, розвитку поетичного арсеналу в семантико-лінгвістичному та ідеологічному плані, осмислення лінгвокультурних, психолінгвістичних, комунікативних, концептуальних процесів у міждисциплінарному вивченні казахської літературної традиції.

Ключові слова: етнолінгвістика; національна ідентичність; національна картина світу; поезія; когнітивне пізнання; концептуальна система; концептуальна структура.