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**CONCEPT OF “KAZAKH YOUNG WOMEN”
IN KAZAKH DASTAN AND POEMS**

Despite that language and culture are seem to be in two different system of signs, they supplement each other and tightly connected total system, moreover they are described as the main principle of “language and culture” considering linguoculture. If we speak about this output, growing up cultural function of social factor essentially interrelated on the role of how socially it is valuable in society. And, in the process of language communication, and while its implementation, it is important for public to present the language wealth through its originality for the future as for example, the study of linguistic data on concept of “Kazakh young women”. This is because the history of every nation, spiritual and cultural wealth, outlook, view for the world, everyday life, traditions, tastes, and etc. not just a symbol of that language, but a direct expression and image of the world as a result of language creativity in our minds, i.e. “linguistic image of the universe”. The main purpose of the article is to teach linguistic-cultural definition of the language data describing the role and place of the Kazakh woman in society and national culture, moreover the lexical-semantic, conceptual content of “Kazakh young women”.

Key words: anthropocentrism, concept, dastan (poem), linguistic image of the universe

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Қазақ дастан-жырларындағы «қазақ қызы» концептісі

Тіл мен мәдениет екі түрлі семиотикалық жүйеде танылғанымен, бір-бірін толықтыратын, өзара тығыз байланысты тұтас жүйе болғандықтан, олар лингвомәдениеттанудың негізгі қағидасы «тіл мен мәдениет» сабақтастығымен сипатталады. Бұл маңызды тұжырымды таратып айтар болсақ, қоғамдық фактордың мәдени тұғырға көтерілуіне оның қоғамда қандай әлеуметтік мәнге ие болуының ықпалы зор. Ал, оның іске асуындағы тілдің коммуникативтік қызметін танытуда халықтың тіл байлығын өзіндік болмысы арқылы өз тұғырына жеткізіп келешекке танытатын, (мысалы, тілдік деректерді «қазақ қызы» концептісіне қатысты зерттеудің мәні ерекше. Себебі, әр халықтың басынан кешкен тарихы, бүкіл рухани, мәдени байлығы, болмысы, дүниетанымы, өмір тіршілігіне, күнделікті тұрмысына қажет бұйымдары, әдет-ғұрпы, салт-санасы, талғамы, т.б. сол тілдегі жай ғана таңбасы емес, дүниенің тікелей бейнесі емес, оның біздің санамызда тілдік шығармашылық үрдісі нәтижесінде туған бейнесі, яғни «дүниенің тілдік бейнесі». Мақаланың мақсаты қазақ жыр-дастандарындағы қазақ қызы, қазақ әйелінің қоғам өміріндегі, ұлттық мәдениеттегі рөлі мен орнын оны сипаттайтын тілдік деректерді лингвомәдени бағытта айқындау, «қазақ қызы» концептісінің лексика-семантикалық, концептуалдық мазмұнын аялық білім деңгейі тұрғысында түсіндіру.

Түйін сөздер: антропоцентризм, концепт, дастан, ғаламның тілдік бейнесі

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Концепция «казахской девушки» в казахском фольклоре

В основном язык и культура признаются в двух разных семиотических системах, и они характеризуются непрерывностью “языка и культуры” как основного принципа лингвокультуры, поскольку они являются взаимодополняющей и взаимосвязанной целой системой. Этот значительный вывод состоит в том, что социальному фактору способствует культурный фон, который может иметь социальное значение в обществе. И в процессе речевой коммуникации языка в его реализации важно, чтобы публика представляла богатство своего языка благодаря его оригинальности в будущем, как например, изучение лингвистических данных о концепции “казахской девушки”. Потому, что история каждого народа, его духовное и культурное богатство, его мировоззрение, жизнь и быт, традиции, вкусы и т.д., это не только символ этого языка, но прямое выражение и образ мира, в результате языкового творчества в нашем сознании, т.е. “языковой образ мира”. Основная цель статьи – научить лингвокультурному определению языческих данных, которые описывают роль и место казахской женщины в обществе и национальной культуре, так же лексико-семантическое, концептуальное содержание понятия “казахская девушка”.

Ключевые слова: антропоцентризм, концепт, фольклор, языковой образ мира

Introduction

One of the main approaches in characterizing human language is anthropocentric approach. Anthropocentrism can be considered as concept to explain human being and language from human side for people.

Theme of women is included in anthropocentric researches. Truly, if we deeply look into the matter of Kazakh history and culture, there are plenty of women who could save the peace for the people by their hard work, wisdom, tolerance and tender passion, and pass over for descendants the martial spirit through breast milk, lullaby, and mother tongue. The role and place of mothers in the present-day fate of mother tongue, as well as today and future, is of particular importance.

The German scientist L. Wiesberber for the first time proposed theory of surrounding reality existence as a whole theory, creating an image in human language and recognizing the human being that can be seen as the world’s source and language. Based on the teachings of Wilhelm von Humboldt’s inner-language theory, he laid the basis for linguopsychological conception on idea called “linguistic image of the universe”.

“Linguistic image of the universe” is a linguistic unit that reflects the cognitive attitudes of individual, i.e. a set of empirical experiments, knowledge in a mixed system. Islam Aybershah speaks about the “Linguistic image of the universe” as following: “Islamic linguistic image of the world is based on human cognitive activity, national culture, and

common to representatives of a particular national community”. Consequently, world image is a set of knowledge about the world that is directly related to conceptualized (logical) and linguistic templates (Islam, 2004:12).

Among studies of anthropocentric orientation in the Kazakh linguistics, there is an increase in the number of works on language issues in gender linguistics field: B. Hassanovich, G. Mamaeva, K. Zhanataev, G. Shokim, A. Baigutova, M. Eshimov and research of others can be attributed.

However, in line with national perception of the Turkic people, the task of woman’s true role in the Kazakh culture, has not been fully investigated. In this connection, it is important to prove the problem of national identity with concept of the Kazakh young women, which is related to the national consciousness, their attitude to the world, spiritual and cultural values, relationship with social activities of society and family. In accordance with their vital character, identifying the development dynamics of the “Kazakh young women” concept in modern Kazakh society is the main task of research and defines its relevance (Baigutova, 2008).

Our people for the long time recognized the beauty, wisdom, heroism and self-esteem of the women inner world. The Kazakh young women in difficult times for her nation, even together with their men, took the weapon for fighting, and could easily “swing a birthplace with one of her hands, and swing a steppe with another one”. For example, those Gulbarshin, Kurtka, Aiman and Sulu Zhibek, Bayan, who were truly friends and lovers for their

husbands and moreover Domalak mother, Aishabibi, Zere and Ulzhan, who brought up Abai since then, and Ulpan, who was the leader of nation, have become clear proofs for ancient epic poems.

Image of Kazakh women in dastan and poems

Zhyr is a common name of poetry works. The word “yûr” in ancient Turkic is also used as the term “poetry” and poems. This name is literally true of modern Karakalpak, Kyrgyz, Nogai, Karachai, Balkar, Bashkir, Tatar, and so on, it is still used in Turkic languages; in the narrow sense, the 7th-8th syllable poetry in the Kazakh folk poetry, the genre of poetry composition. Kazakh folklore literature heroes, historical songs, lyric epic poems, sorrowful poems, storytelling poems, glorifying poems, canto recitative poems, and etc., almost entirely based on this dimension of poetry (Abilkasov, 2017).

Heroic poems are the valiant heroic prose. Performing of them lasts for one or several days. For example, there is a legend that Muryn storyteller’s dastan called “Crimean forty heroes” was sung for thirty days. They have learned this dastans from one another, and are used to tell stories for centuries. Kazakh folk dastans such as “Kobylandy batyr”, “Alpamys batyr”, “Kambar batyr”, “Er Targyn” and other heroic dastans are the psalms calling the generation to be like them heroic. The basis of our native literature is in ancient times, when the Turkic tribes are still not individually classified, they have common culture and legacy. As for the related Turkish tribes, they were divided into Kazakh as the name of the state, and from the middle of the XV century the literature, which is called Kazakh, came to the arena. It is noteworthy that the works of writers and poets in ancient times were interconnected, from the preceding generation to the good example of last generation (Abilkasov, 2007).

The Kazakh history is full of independence wars. In all these, men who hold power and have family-traits are the ones who are born in their homeland, defend their Motherland and are fighting against enemy coming to the edge of the country. However, they can not deny that women are in the same position as men in the Kazakh society.

G.D. Gachev praises the Kazakh women as “... they have adopted Islam in Uzbeks and Kazakhs. But, Kazakh women have not been hidden their face by mouthpiece, however have become an active person who can handle as much as possible on their own” (Gachev, 1999: 67-69).

“The women image in the Kazakh folklore is a source of pleasure to your soul. Their character, which is indifferent to the way of life, is unique in its kindness, and the art of personification is really amazing. A brave and fierce girl Nazym, loyal wife, believer, friend young woman Kurtka, a delicate young girl Kyz Zhibek, Bayan sulu, sisters Ayman – Sholpan, clever and inventive Karashash – an everlasting, immortal, artistic creature images”.

One of the masterpieces in dastans as the women’s epic psalms is Akzhunis image. She had her peculiar character and appearance in poems. Her personal dignity in dastan is convincing and sincere throughout the poem.

“Kazakh young women” concept and cognitive models

Concept of the “Kazakh young women” is also recognized by gender stereotypes. For example, the stereotypical characteristic of eastern women is expressed as follows: “My great grandfather’s first wife – Borte was the daughter of Konyrat tribe. She was a very elegant, kind and beautiful woman. Generally speaking, Kakhhan women were indifferent from men by their tender and soft character”, – (Baigutova, 2008).

The Kazakh young women can be described as with pendant hair, beautiful, educated, and creamy white face as Bayan, Kyz Zhibek, Togzhan, Akbilek; wearing necklace, black hair, big eyes, respecting her mother tongue and religion, walking quietly, perfect plait of hair, taqiyah with topknot as Manshuk and Aliya, “The forbidden from forty houses”, “The young women way is first”, lady, and the actress (Baigutova, 2008).

“Young women – loyal wife” cognitive **model**

Gulbarshyn – wife of Alpamys batyr. Alpamys batyr arrives to the country, takes the land of enemies, makes better condition for his family and homeland. True beautiful image of Gulbarshin as a wise woman, who raised her fate in a frenzy, and brought her son Zhadyger as a hero. Gulbarshyn is a wonderful person who can fulfill her duty with dignity.

“Young women – the grace of the house” cognitive **model**

In the linguistic image of the universe, a “good woman” is characterized by the fact that she is the person who exemplifies the good qualities of her man (husband), conceals his bad qualities, and creates peace in his family.

Akzhunis – is a beautiful woman. Even though the Targhyn batyr is against the khan, he is all the time with people. When there is a conflict for his people, he forgets the khan’s smack in the face and expels the enemy. Akzhunis is not only beautiful, but also smart soul, helper of the batyr (warrior).

“Young women – wisdom and intelligence” cognitive model

Kurtka is one of the epic images of Kazakh young women, the beloved wife of Kobylandy. Kobylandy highly appreciates her wisdom and reasonableness.

That’s the mind, the Kurtka girl,
Why it is not given to the kings?
Your word is right, dear Kurtka,
Bless you God.
In the face of the girl,
You became a woman,
If you are a man,
It’s the best thing to do!

Woman is the grace of house, Man is the grace of steppe; Woman is the beauty of home; Forty men can not truly fulfill the house with grace, but one woman fills; Woman forms the temper of house. If a woman dies, your home will become wild, and you will lose heart; Man is the faith of house, woman is the soul of house.

“Young women – loyal wife” cognitive model

“That’s the mind, the Kurtka girl, Why it is not given to the kings?” was the things that Kobylandy batyr found in beautiful Kazakh girl, and deeply inspired by. That beauty is rooted from centuries-old history, to our national identity, and motherland.

In a gender image of the world, where woman is given a special place in family temper often found in paremiological units. It is characterized by the fact that woman can make from usual man a real man, she glorifies his reputation everywhere, creates peace in his family, praises the good side, and conceals the bad one. The following proverbs and sayings make it clear that the concepts of “woman” are illustrated by different language applications. A good woman is your blessing, and a throne underneath; A good woman is a priceless friend.

“Young women – a role model” cognitive model

A good wife is praises the good side, and conceals the bad one; A good woman – glorifies your house, a good clothes – glorifies a wedding.

“Woman mother is a sacred” cognitive model.

“Mother and Sanctity are twin concepts. In the Kazakh people national identity, the mother is considered as the patron of family, the creator

of homeland, the unity origin. In ancient Turkic language, Mother Umai was regarded as a sacred founder of the shanyrak”, – writes researcher N. Kelimbetov.

Toponyms about the concept of “Kazakh Young women”

There are so many toponyms on the earth that have appeared from human name.

The scientist A.Seydimbek says: “It is amazing to this day that the Kokkesene, the Bikem tower, Cырlytam along the Syr Darya, the Belen-Anan in Sarysu, the Bolgan-mother, the Zhuban-Ana, Begim mother domes at the bottom of the Aral Sea, the towers and mazars are still breathtaking and sightly.

It is a rare phenomenon all over the world that not only private monuments are named after woman, and even the whole city in the Middle Ages. It is surprising that in the Kazakh steppe there are such cities like Katyn steppe, Kyrykkyz town, Barshyn kent. The Barshyn was wife of famous Alpamys batyr, daughter of Karshimbay, and one of the seven beauties who could make sense in Oghuz land (A. Seydimbek, 402).

Embellishments related to the concept of “Kazakh Young women”

The nature of language titles related to Kazakh culture is based on the principle of “nationality and language united”. The use of language in the lexico-semantic system is defined as the source of national culture. The name of product or thing that is used in daily life of the Kazakh people is an integrated work language, which appears on the basis of the national consciousness continuity and taste. Thus, the name of one thing in the language is not merely an expression of this particular thing, but distinctive worldview of the nation itself. The ethnic nation heritage, which reflects the general spiritual life of people, traditions of fatherland, the ethnos, and nationality of many centuries, can be seen in heroic poems (Mankeyeva, 2008).

Kazakh young girls and married women such as Akzhunis, Nazym, and Kurtka’s headgear and hairstyles were very different. According to ethnographic data, women had plait of hair swaddled with twigs, and then they combined the ends of both. This kind of hair is a femininity sign, which means that she is half the whole. And the girls put their hair on one side and pendants over their head.

Akzhunis, Nazym, and Kurtka’s wearing a sleeveless garment, and their motion can be considered as Kazakh woman prime example of wearing clothes.

Gold button in the clothes of Akzhunis was as following:

“If you are a jeweler,
There is a button with gold,
Check out the button”, – was expressed.

Kazakh young girl and married women are in the forefront of not being able to spoil their plaits of hair used **pendants**, and it is ethno-cultural linguoculture. In concept of people there is the notion that “one end of human soul is in the hair”. As you know, there is a ban or prohibition that “dropped hair while combing should not be thrown anywhere and has to be buried in desolate location”. Now, in order to open the key for coded information in this folk consciousness, there is a certain scope of knowledge. We tried to open the key with following precedent text.

In the poem “Er Targyn” the hair of Akzhunis is described as follows:

In Bukhara you will find the bronze,
That under the color of my hair
If you are a jeweler,
There is a button with gold,
Check out the button (“Babalar sozy” series, 2004)

Summary

¹ There are plenty of intelligent women and loyal wives like Kurtka in Kazakh history.

² The steppe nomads and Kazakh people highly appreciated their daughters, they were in the same position as sons, and they indulged the child daughter with all the best things.

³ The young girls and women are worthy of their character being smart and beautiful at the same time, and have become a symbolic image of nation, our

people were proud of them.

³ Ethnolexic and ethnocultural names used in the heroic poems are the main indicator of our spiritual and cultural wealth, which reflects our national identity, passing from generation to generation, and gives rise to a unique image of their cumulative activity.

⁵ In the present society, every young girl who placed conscience and pride above all else were such like Kurtka mother. The words for Kurtka as “In the face of the girl, You became a woman, If you are a man, It’s the best thing to do!”, it was not for nothing that they spoke of her like that. In fact, she was a noble mother, loyal and honest wife, and always supported their nation along with her husband.

Conclusion

The great writer of our time M.Auezov said: “Let’s be a country, cradle your head!”, these words are key element in the development of nation’s future, which is a clear path to contemporary life, modernization of our national spirit and consciousness, and the betterment of new quality.

Young girl is the first source of life in the world, life-giving, hereditary, and traditionally valued, so the girl is mother, the girl is beauty, the girl is feminine, the girl is glory, the woman is sensuality, the woman is politeness, the woman is harmony.

We tried to present the concept of young girl through the beautiful and intelligent loves of Kazakh heroes in dastans.

The brave and fierce young girl Nazym, the loyal and supportive wife Kurtka, the delicate young girl Kyz Zhibek, the Bayan Sulu, the sisters Ayman-Sholpan, the smart and inventive Karashash are the eternal immortality of noble creatures.

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