

Торайғыров университетінің  
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ  
Торайғыров университета

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**ТОРАЙҒЫРОВ  
УНИВЕРСИТЕТІНІҢ  
ХАБАРШЫСЫ**

**Филологиялық серия**  
1997 жылдан бастап шығады



**ВЕСТНИК  
ТОРАЙҒЫРОВ  
УНИВЕРСИТЕТА**

**Филологическая серия**  
Издается с 1997 года

ISSN 2710-3528

№3 (2023)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ  
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

**Филологическая серия**  
выходит 4 раза в год

**СВИДЕТЕЛЬСТВО**

О постановке на переучет периодического печатного издания,  
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития  
Республики Казахстан

**Тематическая направленность**  
публикация материалов в области филологии

**Подписной индекс – 76132**

<https://doi.org/10.48081/GLPR6468>

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<https://doi.org/10.48081/NYCH5854>

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## **THE CONCEPT OF HOMELAND IN B. ISKAKOV'S POETIC PICTURE OF THE WORLD**

*The article is devoted to the study of the concept «Homeland» in the poetic picture of the world of the Kazakh poet B. Iskakov. The material of the study is the poetic texts of B. Iskakov, which are considered as a form of linguistic representation of the individual author's picture of the world. The relevance of the research is stipulated by the fact that the work is carried out in the framework of modern linguistic trends (cognitive linguistics and cognitive poetics) and contributes to the solution of such an important problem of modern gnoseolinguistics as revealing the specificity of national conceptsphere and its constituent concepts. The article presents the results of the linguistic and cognitive analysis, where the national and cultural essence and mentality of the Kazakh people, the content of cognitive signs, the deep meaning of native land in the poet's understanding are revealed through the concept «Homeland» in the language of the poet. Several interrelated conceptual fields have been identified in the structure of the «Homeland» concept («golden cradle», «immediate family», «native land», «native nature», «native home», «sacred place»), as part of conceptual fields – cognemas («nostalgia», «beauty», «mother», «happyness», «sunrise»,) are revealed. This shows the versatility and complexity of this mental entity and allows it to be characterized as a concept. Particular attention is paid to the analysis of such specific means of verbalization of this concept in B. Iskakov's poetic picture of the world as toponyms, the method of staggered extension of the image, compressed form of expression, bright metaphors, comparisons and epithets.*

*Keywords: concept, conceptual model, cognema, author's picture of the world, cognitive theory, cognitive character, worldview.*

## **Introduction**

The language reflects the cultural values of the nation, the path of historical development, the worldview and customs of the nation. From this, it becomes clear that language is not only a means of communication, but also serves as an indicator of people's knowledge and level of knowledge. Given study is conducted within the context of cognitive poetics, a relatively new field of science that involves the cognitive analysis of poetic concepts as well as the cognitive study of poetic texts. These concepts «accumulate ideas of existential essences, emotional experience, as well as proper poetic categories, according to cognitive poetics» Maslova [1, p. 6]. According to Maslova, the poetic worldview is «a conceptual system that organizes an individual's creative activity to produce and perceive an alternate poetic reality» [1, p. 6]. The notion is a structural unit of a poetic representation of the universe as well as a mental unit of the conceptual system.

The fact that the main goal of research in modern linguistics is based on personality recognition is widely considered in research works. This idea is confirmed by the opinion of the researcher Zh. Sultan: «Besides normative grammars, since the 20th century, paying attention to the language in a new way, paying attention to its internal ideological philosophy, and analyzing its anthropocentric character influenced the actualization of linguistic issues in the Kazakh language science» [2]. The main goal of modern linguistics (both individual and general linguistics) is not the study of language for language's sake, but based on the knowledge of a person. In this regard, as a result of the emergence of the anthropological paradigm in the teaching of linguistics is by defining all the possibilities of the language from a multi-disciplinary perspective, the way was opened for a deeper recognition of the spiritual nature of the subject who uses that language, that is, the owner of a high level of consciousness is feelings and social is historical, cultural life» [3, p. 50].

As a result, the theory of cognition in linguistics is a branch of science that studies a person's actions to recognize and understand surrounding objects and phenomena, the world, and to form concepts about it in the mind through language. This is because all the most valuable qualities of a human being are considered to be the breadth of his knowledge, the researcher M. A. Imankulova writes [4, p. 15].

These days, new scientific fields are being developed as a result of the interaction between the theory of knowledge and other scientific disciplines. The primary focus of the functional paradigm is that cognitive linguistics examines language as a medium of cognition as a science that expresses the link, interaction, and correspondence between cognition and language.

One of the most central concepts of culture is the concept «Homeland», because it is found in every ethnic culture and is universal. The concept of homeland is one of the main units fixed in the linguistic consciousness of the nation.

### **Materials and research methods**

In the article, the works of the poet B. Iskakov are taken as the basis of analysis in order to determine the various functions and cognitive nature of the term “concept” in the language of poetry, which is combined with human cognitive activity and cultural information. It is analyzed that the poet’s recognition, understanding, and perception of the environment and the world are represented by various structural models.

The main method of study is the linguistic and cognitive analysis of the concept which uses as the individual author’s world picture and its representation in the language of that author’s poetic texts.

The research of academicians such as A. Kaidar, R. Syzdyk, Ye. Zhanpeisov, Zh. Mankeyeva, G. Smagulova is valuable not only for ethnolinguistics, but also for cognitive research. In the works of scholars such as G. Gizdatov, Ye. Suleimenova, B. Hassanov, K. Zhamanbayeva, A. Islam, S. Zhapakov, M. Kushtayeva, Ye. N. Orazaliyeva, A. B. Amirbekova, G. Ye. Utebalieva, G. Snasapova, Zh. Sultan, A. Baygut, N. Aitova a purely cognitive study can be seen.

### **Results and discussions**

The term «concept» emerged from the need for cognitive linguistics and is related to human cognitive activity and cultural information. There are several types of concept, considered the basic unit of cognitive linguistics, according to different lines of research and belonging to different schools. V. A. Maslova emphasizes: «It is considered in the research works that the terms «notion, meaning» and «concept» are used in the same sense. The terms «concept» and «notion» are the same according to their internal form: concept is a calque translation of the Latin word «conceptus is notions» [5, p. 49]. Researcher G. K. Hassanov points: «But these concepts do not have the same meaning. If a concept is a set of significant, substantive properties of a recognized object, then a concept is a set of mental knowledge based on national identity» [6, p. 48].

Scientist A. Islam defines that a concept is a structure that expresses the quantitative concept of a certain nation, which is preserved in the ethno-cultural consciousness, is transmitted from generation to generation, and represents the numerical concept of the national cultural values of a certain nation. The main function of the concept is to name the main elements of the linguistic picture of the world [7, p. 56].

Based on the poetry of the poet B. Iskakov, researcher A. Amirbekova in her research paper on the specificity of concepts in a poetic text writes the following: «The concept shows the values of the world; represents the concept in the mind,

is objectified through language; is presented in the mind through conceptual structures; shows the educational level of a person; reflects the cultural identity and mentality of the nation; gives the content of cognitive signs of each nation; «determines the cognitive style of a person» [8, p. 101]. She sought to determine the cognitive nature of the concept «Homeland», considered a particularly valuable world for the Kazakh people.

The concept of «Homeland» is one of the concepts of national character. The concept of «Homeland» is the place where you and your ancestors were born and grew up. It is described in the poet's language by the terms «*golden cradle*» (алтын бесік [altyn besik]) and «*native home*» (ұшқан ұя [ushqan uya]).

The word «Homeland» and its image is one of the recurrent cognitive and cultural motifs in B. Iskakov's poetry. It can be traced in various aspects throughout the poet's career, reflecting his patriotic worldview. The cultural aspect of the concept is basic in its understanding as a component of the linguistic picture of the world. The whole totality of concepts, i.e. the conceptual picture of the world, correlates with the linguistic picture of the world, expressed by means of lexical units. The language picture of the world represents in cognitive terms the conceptosphere of language. A concept is a basic building unit of a conceptual picture of the world, correlated with the linguistic picture of the world. Concepts, conceptual fields, frames and scenarios are formed within the concept sphere. Here is an extract from the poem:

<i>Tugan jerim,</i>	<i>Homeland,</i>
<i>Bektam, aman barmysyn,</i>	<i>Bektam, are you alive?</i>
<i>Ushqan uyam, altyn besik Qaiyndy.</i>	<i>My native home, golden cradle Qaindy.</i>
	(authors' translation)

Based on the works of Kazakh authors written in different genres and in different years, it should be noted that one of the most important chronotopes included in the concept of «Homeland» in their works is the steppe road [9, p. 194]. In the following extract we paid attention the author's notions of homeland, emphasizes a symbol of life, power supply.

<i>Tamyrda soqqan qanymysyn,</i>	<i>You are the blood in my veins</i>
<i>Tamyzda atqan tanymysyn,</i>	<i>You are my sunrise in August</i>
<i>Dir ete qalsa bir butan</i>	<i>Even if one of your bushes shudders,</i>
<i>Solq ete qalar janymysyn.</i>	<i>My soul will tremble together.</i>
<i>Tugan jer! Qairan tugan jer! –</i>	<i>Homeland! Oh, you are my Homeland!</i>
<i>Basyrna bitken bagymysyn.</i>	<i>You are my happiness.</i>
	(authors' translation)

In the poet's cognition, the notion "Homeland" was described by metaphor in the image of a dawn nourishing life, blood flowing through the veins, a sunrise illuminating the Earth with its golden rays, as unshakeable happiness.

Also several cognitive aspects of the concept of «Homeland» can be found in the work of the poet: concept of happiness (*бақ [baq]*), blessed place (*құтты мекен [qutty meken]*), sacred place (*киелі мекен [kiely meken]*) and paradise (*жәन्नәт [zhannat]*).

The word *happiness* (*бақ [baq]*) is clearly given as an Iranian word in the dictionary of the Kazakh literary language and the Explanatory Dictionary of the Kazakh language [10, 617], as well as in the Explanatory Dictionary of Kazakh linguist L. Rustemov, it is said that *happiness* is a Persian word and is used in different meanings. With this word *happiness* (*бақ [baq]*) is also used the word *wealthness* (*дәулет [daulet]*) – *бақ-дәулет [baq-daulet]* which in Arabian language means as *wealthness; richness* [11, p. 49].

Based on the conclusions above, the poet's «Homeland! Oh, my Homeland!» And in the line «*You are my happiness*», although the stable phrase in the lines of the *happiness that given me* was replaced by the phrase *wealthness* the verb that *given me*, it does not damage the content of the poem, the artistic color has thickened. In the author's cognition, the native land is an invaluable asset, a place where the garden settles and is valuable. Through his native land, the poet sang with a special feeling that he felt happy.

It is assumed that the structure of the concept is formed not only at the conceptual level, but also at the metaphorical and archetypal levels. Each concept is distinguished by its conceptual structure, which is a complex conceptual formation containing a group of interrelated phenomena. A concept has a minimal cognitive unit - cognema (a term proposed by Y. N. Karaulov to define a basic unit of knowledge) [12, p. 49–59]. Those cognemes that occur in different conceptual fields are constant we call them the poetic world picture; cognemes that have in the individual – author's world picture an opposing pair with opposite, mutually exclusive characteristics, are variables.

Our linguistic and cognitive analysis of the concept «Homeland» in B. Isakov's poetic world picture revealed the following conceptual models: «*happiness*», «*wealthness*», «*sacred place*», «*paradise*» and «*native home*». The presence of several conceptual models connected with each other indicates the versatility and complexity of this mental formation and allows us to characterize it as a super-concept. This is demonstrated in the following lines:

<i>Kettim quyp</i>	<i>I've been running</i>
<i>Buldyragan saiyndy.</i>	<i>On your fuzzy ravines.</i>
<i>Joldas etip</i>	<i>The Moon and the Sun accompanied me</i>
<i>Kunin menen Aiyndy.</i>	<i>You're like the North Star pointing the way.</i>
<i>Temirqazyq sekildi alda tursyn sen</i>	<i>You're my pedestal</i>
<i>Tugyr bolgan</i>	<i>My Homeland – Qaiyindy!</i>
<i>Tugan jerim Qaiyindy!!!</i>	

(authors' translation)

The specific means of verbalization of the conceptual model “homeland” are toponym and cosmonyms. The concept «homeland» includes a cognominal *path* and *pedestal* with the cognitive attributes of «*space for passage or passage and the path to follow*», which is a constant in B. Iskakov's poetic world picture.

The act of longing and grieving, caused by a particular tension in one's inner world, is the force that contributes to the creation of poems and words. Philosophical concept of «*The word lying at the bottom of the mind comes out if it is stirred up*» (*Ой түбінде жатқан сөз Шер толқытса шығады*) is clearly understood when one studies the poetics of ravines [13, p. 12].

So that the poet B. Iskakov is deeply concerned about his Homeland, boundless longing and respect for his native land, a burning desire; sadness and inexhaustible nostalgia for his homeland are woven into his poems full of mystery.

<i>Tugan jer, menni jastyq sagymsyn ba?</i>	<i>Homeland, are you my youth?</i>
<i>Nursyn ba, tumansyn ba, sagymsyn ba?</i>	<i>Are you my sunrise, my twilight, my longing?</i>
<i>Bilmeimin basa almaimyn qumarymdy,</i>	<i>I don't know how to calm my emotions,</i>
<i>Tap-taza moldiregen sagymsyn ba?</i>	<i>Are you my pure nostalgia?</i>

(authors' translation)

In conveying his longing for his native land, the poet reveals that he longs for his irrevocable youth and bygone days, and impressively describes his wistful childhood greeting based on rhetorical questions. Nostalgia is mixed with longing for the past.

The cognitive attributes of the conceptual field in question include «nostalgia for the homeland» memories of carefree childhood and happy adolescence engender a sense of uncertainty. The variable cogneme *joy* is contrasted with the cogneme *nostalgia*. In these lines of the poet, the meaning of the concept of *nostalgia*, its function in presenting the world from a new angle, is illustrated with tables of fresh nature and deep content.

In the following lines the conceptual model of «native nature» was enriched in its content with new colors and sounds in the years of youth: the main cognominal



beauty, actualized by the lexemes *ray*, *sunrise*, *spacious steppe*, *birch tree* is contaminated with the cognominal *beauty*.

<i>Sen jana saule shashqan tangy araisyn</i>	<i>You're the ray of a new sunrise,</i>
<i>Ashpagan eshkim ali jan saraiyn.</i>	<i>You're a soul palace no one has opened.</i>
<i>Osynau biinginde ken dalanyyn</i>	<i>At this height is a spacious steppe</i>
<i>Qaiyndy,</i>	<i>Qaindy, you shine like a birch tree.</i>
<i>Qaiyndai bop jarqyraisyyn.</i>	

(authors' translation)

In the poet's cognition, the concept of «Homeland» is reflected in the image of *youth*, *blue fog*, *crystal clear stream*, *clean morning dawn*. The figurative nature of the cognitive units in the poet's language related to the native land is evident from the scenes in which the internal and external appearance of the native land, its geographical location and natural beauty are covered with artistic embroidery.

In Kazakh national consciousness Homeland – Mother – Nature is an inseparable unity. The poet expresses the unity, the inner connection of the native land in the Kazakh worldview as follows:

Moldirep Aidarbulaq jatyr anı,	As song is pure Aydarbulak
Jazylyp qara jazyq atyrary,	Spreading out across the expanse
Tugan jer	Its fledglings flown away in the autumn
Kuzde ushyrgan balapanyn	The Homeland welcomes them back in spring.
Koktemde qushagyyna shaqyrady	

(authors' translation)

In Kazakh, the mother is not only the initiator of the family, the advisor, the educator of the generation, but also the harbinger of spiritual progress, the spreader of national traditions from generation to generation. National tradition is our genetic code. Mothers keep this code and pass it on to the next generation [14, p. 100].

In our national conception, embracing and holding one's heart is a characteristic of «mother nature». The poet has impressively and masterfully described the vastness of his native land and the beautiful nature in the image of a mother filled with mercy. It is evident that the poet's appreciation of his environment and native place is given through his love of his homeland, and that the national coloring in the poet's language is evident everywhere.

### Conclusion

The essence of the close continuity of the poet's world view with the folk world view lies in the expression of the concept «Homeland» using linguistic and

cultural units such as: golden cradle, native home, sunrise, *golden peg*, *sacred pedestal*, *mother*, *happiness*, *nostalgia*, *beauty*, etc.

*Golden cradle*, *native home* is linguistic and cultural unit with the name of national shelter (home). The *golden cradle*, *the sunrise*, *native home*, *golden peg*, *sacred pedestal* in the national language are linguo-cultural expressions that inform about the life of the nation. It is evident that the poet's appreciation of his environment and native place is given through his love of his homeland, and that the national colouring in the poet's language is evident everywhere.

The fact that the linguistic image of the universe has a different character in each language depends on the language acquisition of each individual in the semantic base of his language. Through the meaning of words, cultural values in the language become the basis for the formation of national character and national mentality. Correspondent scientist G. Smagulova: «Even if we say that a language is not the property of one person, an individual who speaks that language contributes to the collective culture by learning and assimilating the whole essence of his nation, life experience and traditions. Based on the opinion that a person will be preserved as a representative of the nation through such features» [11, 145], the poet B. Iskakov, who sang about the concept of the homeland with his own style and unique pattern of poetry, will consider the significance of the conceptual structures used by the poet in showing the level of national knowledge of the poet, and his place in the worldview of the Kazakh people, we made sure that it is special.

In conclusion, as a result of the linguistic and cognitive analysis of the concept «*Homeland*», «*Native home*» and «*Native nature*», «*Sacred place*» which indicates the versatility and complexity of this mental formation and allows to characterize it as a super-concept. In the composition of the conceptual model, there is a concatenation of the cognominal constants of B. Iskakov's world picture: «*Steppe*», «*Mother*», «*Beauty*», «*Happiness*», and «*Nostalgia*» are concepts of the cognem-constants of B. Iskakov's poetic world picture and the variable cognems like «*Loning*», «*Sunrise*», «*Ray*» and «*Joy*».

The identified features of the content and verbalization of this concept (toponyms, the method of a staggered expansion of the image, the compressed form of expression, striking metaphors, comparisons, and epithets) are significant for B. Iskakov's individual author's picture of the world.

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Accepted for publication on 08.09.23.

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Басып шығаруға 08.09.23 қабылданды.

## **Б. ЫСҚАҚОВТЫҢ ПОЭТИКАЛЫҚ ӘЛЕМ БЕЙНЕСІНДЕГІ «ТУҒАН ЖЕР» КОНЦЕПТІСІ**

*Мақала қазақ ақыны Б. Ысқақовтың поэтикалық бейнесіндегі «Туған жер» концептісін зерттеуге арналған. Әлемнің жеке авторлық бейнесін тілдік бейнелеудің бір формасы ретінде қарастырған Б.Ысқақовтың поэтикалық мәтіндері зерттеу материалына алынды. Зерттеудің өзектілігі жұмыстың қазіргі лингвистикалық бағыттарға (когнитивтік лингвистика және когнитивтік поэтика) сәйкес жасалғандығына және қазіргі гносеолингвистиканың ұлттық концептосфераның ерекшелігін, оның құраушы концептілерін анықтау сияқты маңызды мәселелерін шешуге ықпал ететіндігіне байланысты. Жүргізілген лингвокогнитивтік талдау нәтижелерінде ақын тіліндегі «Туған жер» концептісі арқылы қазақ халқының ұлттық-мәдени мәні мен менталитеті, танымдық белгілердің мазмұны, ақын түсінігіндегі туған жердің терең мағынасы анықталып ұсынылған.»Туған жер» концептісінің құрылымында бірнеше өзара байланысты концептілік өрістер анықталды («алтын бесік», «алтын қазық», «туған отбасы», «туған жер», «туған үй», «Отан», «қасиетті орын»), концептілік өрістердің құрамында – когнемалар («ностальгия», «сұлулық», «бақыт», «ана», «таң»). Бұл берілген ментальдық білімнің жан-жақтылығы мен қиындығын көрсетеді және оны концепт ретінде сипаттайды. Б. Ысқақовтың поэтикалық бейнесіндегі лингвистиканың нақты құралдары, осы концептіні талдауға ерекше назар аударылады: топонимдер, ықшамды өрнектер, нақты метафоралар, салыстырулар, эпикалық поэзия және т. б.*

*Кілтті сөздер: концепт, концептуальды модель, когема, әлемнің авторлық бейнесі, когнитивтік теория, танымдық сипат, дунитаным.*

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Принято к изданию 08.09.23.

## **КОНЦЕПТ «РОДИНА» В ПОЭТИЧЕСКОЙ КАРТИНЕ МИРА Б. ИСКАКОВА**

*Статья посвящена изучению концепта «родина» в поэтической картине мира казахского поэта Б. Искакова. Материалом исследования послужили поэтические тексты Б. Искакова, которые рассматриваются как форма языковой репрезентации индивидуально-авторской картины мира. Актуальность исследования обусловлена тем, что работа выполнена в русле современных лингвистических направлений (когнитивной лингвистики и когнитивной поэтики) и способствует решению такой важной проблемы современной гносеолингвистики, как выявление специфики национальной концептосферы и составляющих ее концептов. Представлены результаты проведенного лингвокогнитивного анализа, где через посредство концепта «родина» в языке поэта выявлена национально-культурная сущность и менталитет казахского народа, содержание познавательных знаков, глубокий смысл родной земли в понимании поэта. В структуре концепта «родина» выявлено несколько взаимосвязанных концептуальных полей («золотая колыбель», «золотой кол», «родная семья», «родная земля», «родной дом», «родина», «священное место»), в составе концептуальных модели – когемы («ностальгия», «красота», «счастье», «мать», «рассвет»). Это говорит о многогранности и трудности предоставленного ментального образования и характеризует его как концепт. Особое внимание будет уделено анализу специфических средств лингвизации данного концепта в поэтической картине мира Б. Искакова: топонимы, сжатые выражения, яркие метафоры, сравнения, эпическая поэзия и т.д.*

*Ключевые слова: концепт, концептуальная модель, когема, авторская картина мира, когнитивная теория, познавательный характер, мировоззрение.*

Теруге 08.09.2023 ж. жіберілді. Басуға 29.09.2023 ж. қол қойылды.

Электронды баспа

3,32 МБ RAM

Шартты баспа табағы 23,77. Таралымы 300 дана. Бағасы келісім бойынша.

Компьютерде беттеген: А. К. Темиргалинова

Корректорлар: А. Р. Омарова, Д. А. Кожас

Тапсырыс № 4138

Сдано в набор 08.09.2023 г. Подписано в печать 29.09.2023 г.

Электронное издание

3,32 МБ RAM

Усл. печ. л. 23,77. Тираж 300 экз. Цена договорная.

Компьютерная верстка: А. К. Темиргалинова

Корректоры: А. Р. Омарова, Д. А. Кожас

Заказ № 4138

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