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THE MAIN FEATURES OF THE CONCEPT «SPACE» IN THE POETRY OF NARRATORS

The article deals with the features of the concept «space» in the poetry of Kazakh narrators (zhyrau). In the given scientific work, the concept of «space» is analyzed from the point of view of its original concept, as a place. Tolgau (songs of praise) of great Kazakh zhyrau Asan Kaigy, Kaztugan and Dospambet served as valuable materials for the study. It is revealed that the concept of «space» in the cognition of narrators is manifested widely and deeply. It is also revealed that, on the one hand, space is reflected in the poetry of narrators as an objective reality, and on the other hand as a conditional concept. It is established that the words relating to the concept «space» in the works of zhyraus XV–XVI centuries are divided into the names of geographical objects of open space, closed space and abstract space with a figurative meaning varying from concrete to abstract. When considering the concept «space» as a category, it is determined that this concept can be analyzed from the points of view of both linguistics and literary studies, as well as logic, psychology and philosophy, because the concept of «space» refers to the main category of the text. The concept «space» in epic songs of narrators is, first of all, the reality in which the narrators and the people themselves live and in which their way of life is portrayed. The peculiarity of the concept «space» in this case lies in its category to which it belongs.

Keywords: concept, closed space, open space, narrator, epic poems, songs of praise.

Introduction

In the national cognition of the Kazakh people, a small part of the universe, perceived as the world, seven layers of sky and seven layers of earth, is the homeland, the ancestral homeland. The land inherited from the ancestors is a holy and blessed place. In the worldview of zhyraus (representative of a particular genre of Kazakh historical poetic creativity) the homeland is sung with special inspiration and the main attention is paid to its virtues. The famous praise song of a great Kazakh narrator Kaztugan «Алаң да алаң, алаң жұрт» (a meaningful place) is an example of this. The zhyrau (storyteller) skilfully combined deep philosophical thought and poetic imagery and used the words ‘алаң, жұрт’ to mean homeland. The very fact that the sage Asan Kaigy rode his horse, Zhelmaya, in search of the Promised Land, known as ‘Zheruyik’, represents the ideal of settling the people in a holy place that will give them a peaceful life. The perception that the unity and tranquility of the country is directly related to the grace of the land, touched interpretative thoughts and meaningful philosophical conclusions about the motherland in his statements.

Regarding the philosophical concepts of zhyrau, scientist S. Negimov expressed the following opinion: «In the cognition of the world, the priest-poets have their own understanding and vision. They found their reflection in systematic unrest. The poetic world of zhyrau made a great contribution not only to the integrity of pictorial and beautiful words, or rich and fertile language, but also to the formation and development of the worldview of the people, national philosophy» [1, p. 16].

In the epic songs of zhyrau sadness and grief, vanity and noise, longing and sorrow, mercy and goodness pass over a vast space, on the expanses of the great steppe. Therefore, the image of endless space – the steppe – is often found in zhyrau poetry. They created poetic pictures of the desert and oases of the steppe, winter and summer pastures, rivers and lakes, roads and bridges, salt flats and thickets, and all lives around. The zhyrau topics are devoted to various issues, coining philosophical thought, didactics, and morality [2, p. 82].

The boundless steppe is above all destiny, life, survival. The space of time and epoch. And how much grief it has seen for its existence and how much blood has been shed. It conceals so much suffering and sorrow. The people who inhabited this space, the events through which mankind and the nation have passed have not been spared.

In the praise songs of Assan Kaigy, Kaztugan, Dospambet, Shalkiiz, Zhiyembet, Margaska, Aktamberdy, Tatikara, Umbetey, Bukar, the Kazakh homeland is sung due to different thematic-ideological, artistic and stylistic features of the works. Among the place names of zhyraus’ poetry, the lands of the Kazakh people of the Golden Horde era are praised with longing and a sense

of belonging. In particular, the rivers like Yedil (Volga), Zhaiyk (Ural), Syrdarya, Black Irtysh, the Azov Sea, the cities of Turkestan, Tashkent, etc. have formed the basis of the riverbed.

Materials and Methods

The most valuable sources for the study were praise songs (tolgau) of famous Kazakh storytellers (narrators) such as Assan Kaigi, Kaztugan, Dospambet, from the Chrestomathy Kazakh Khanate literature (2013) which revealed that the concept 'space' as a peculiar type of ethno-cultural concept reflects the national-cultural peculiarity of the epic picture of the world. Space in the narrators' poems is first of all a lyrical character, i.e. the reality in which the narrators themselves and the people live and in which their way of life is seen. The peculiarity of space in this case lies in its dimensions. In the era when the zhyraus lived, men on their powerful horses and fighting camels defended their homeland from external enemies. In this regard, Kazakh batyrs (brave men) considered every place, every body of water, every mountain as a homeland, because it was the land of their ancestors. However, space in zhyrau's poetry does not appear to be any reality. It can be conditional. By conditional space the priests understand the human soul, the space of his consciousness, memory and imagination, and this earthly life on earth.

In the process of analyzing the praise songs of the above-mentioned narrators, the authors applied the descriptive method, which is the observation and classification of empirical material, the analysis of semantic space allowed the authors to identify the conceptual and emotive space in the text, and the static method was used to identify the frequency of use of certain words. In the conceptual analysis, the authors managed to isolate key words that are lexical representations of the textual concept. And also the empirical base of the given research served the works of Kazakh scholars such as M. Magauin (1993), S. Negimov (2008), S. A. Kaskabasov (2009), S. S. Kirabayev (2009), S. Dautov (2009).

Results and discussion

According to the scientist B. Nurdauletova, «The boundary separating a person's own space from someone else's space is the birthplace of a person. Kazakhs perceive the concept of space in both horizontal (right, left, east, west, four corners of the world) and vertical (up, down, sky, earth, underground) forms and finds its reflection in its linguistic images preserved in various legends and examples of oral literature. So, for Kazakhs, space is an infinite cosmos. Based on the conclusion that in this space they have «their own microcosm», which is called «atameken» (fatherland) this is the place that preserves all its essence from other «influencing» forces inherited from ancestors» [3, p. 216]. We have revealed that in the poetry of zhyrau often occurs «fatherland» as a geographical space, about which the scientist spoke.

The art of narration is researched by scholars from Al-Farabi University based on several criteria like: local peculiarities, style directions, originality of repertoire and other. They consider that the narrators develop the epic heritage, using the zhels to create the artistic images. These zhels («necklace of songs»), created on the basis of improvisation, were subsequently turned into stable, unchangeable components of the literary piece; they were supplemented, became the independent pieces and were performed by the narrators directly before large epic pieces [4, p. 483].

Geographical space appears in the poems of these valleys both as toponyms and as common names that represent the notions of homeland and birthplace. In this regard, onomastic scholars T. Zhanuzakov and K. Rysbergen, studying the onomastic space, say: «Usually, the onomastic space is made up of names and names of true and fictitious objects, that is, onymic units denoted by the linguistic means of any nation, community. These names are created in accordance with the established ‘linguistic model’ of the population consuming the language, in accordance with the specificity of environmental selection on the basis of the worldview, national thought formed over many centuries» [5, p. 108].

Onomastic space consists of a set of fields with its own structure. It is an onomastic image of the Universe. Kazakh toponyms are constantly changing within historical time.

Based on the above scientific conclusions, for a clear understanding of the spatial concept of zhyrau poetry, first of all, let us give examples of Assan Kaigy’s poems. According to the great narrator Assan, for the people every bush, every surface of the native land occupies a special place and for the people it is considered sacred. It is known to be the most convenient place for people’s life, which is considered to be the place of promise. People hoped for equality and happiness only in the homeland. The Promised Land «Zher Uiyq» (Promised Land) that Assan Kaigy sought is an earthly paradise most suitable for human (including Kazakh) habitation. The researcher of the personified and multifaceted image of Assan Kaigy A. Sharip suggests that his image accumulates a certain prototype of a historical personality combined with a mythopoetic and folklore. The existence of many versions of geographical objects (toponyms) associated with the birth and death and active phases of Assan Kaigy’s activity indicates that his image was widespread in all historical and cultural areas of Ulus Zhoshy and its successors. Apparently, this was facilitated not only by the intensive ethnic movements and contacts that took place over several centuries in the expanses of Desht-i-Kypshak, but also by the perception by each cultural milieu of the legendary Assan Kaigy as its spiritual leader [6, p. 84].

Since the Kazakhs were basically a people adapted to a nomadic way of life, there was almost no permanent settlement that could fit into it in an absolute

sense. Both in Ulytau and Zhetysu, in Saryarka, in the Atyrau valley and in the Shu region, on the Irtysh coast and in the foothills of the Alatau, some deficiencies were noted. Asan Kaigy depicted the coast of his native region Yedil (Volga) and Zhaiyq (Ural) as follows:

Еділ менен Жайықтың

*Бірін жазға жайласаң,
Бірін қысқа қыстасаң,
Ал қолыңды маларсың
Алтын менен күміске [7, p. 7].*

*If one is summer pasture as gold,
The other is winter pasture as silver,
You'll live forever in prosperity*

But Asan Kaigy did not refer to these settlements as the “Promised Land”. We have a question, then, where is the world that Asan Kaigy considers an earthly paradise? Though he glorifies the fate of his native land, he pretends that the truth is close at hand. The names of geographical objects *Oyil, Zhaiyk, Yedil*, as well as such spaces as *field, water, meadow, pastures* in Asan’s poems are the environment in which the lyrical character, i.e. the author himself, lived, this is the space in the understanding of wild nature. If Asan Kaigy says it is a *space* where animals live, *water* is a habitat for fish, *forest* is a habitat where plants and trees grow, and the names *Zhem, Oyil* and *Yedil* in this region are rivers with plenty of water for ploughing, lush grass and a comfortable place for cattle.

Еділ менен Жайықтың

*Бірін жазға жайласаң,
Шабылып жатқан халқың бар,
Аймағын көздеп көрмейсің.
Он сан ноғай бүлініп,
Артыңды алар орыс кеп,
Оны неге білмейсің?!
Аққу құстың төресі
Ен жайлап көлді жүр еді [7, p. 8].*

Yedil and Zhaiyq,

*You can use them as pastures,
Your people plundered,
You can't see this place,
Lesser people Nogais,
Russians are coming from the **back**,
Why did not you know it?!
Swan is a sacred bird,
Freely inhabited the **lake***

In this passage, Assan Kaigy appeals to the Khan to unite and preserve the sacred land, as the Russians may attack the lands of the Kazakhs. He also remarks that the people use the coasts of the *Yedil* and *Zhaiyq* rivers as winter and summer nomads. And in the interpretation of the praise song entitled «Why is this age absurd?» the author expresses a philosophical thought. If the fertile land mentioned by the author above does not exist, if people cannot take advantage of the gifts of nature, if cattle do not graze on pastures and fish do not splash in reservoirs, if

ducks and swans do not swim in rivers and lakes, then what is the use of all this if everything around will be like orphans.

The basic concept of the nomadic philosopher-Asan Kaigy is as follows: «The Promised Land» is a world of happiness and wealth, tranquility and peace, and in order to reach it, the people must learn to be patient and show themselves by noble deeds, only then will a person reach the ‘earthly paradise’ of his coveted dream, in other words, he will acquire his own «The Promised Land». In fact, Assan Kaigy is a real historical person, despite the numerous legends that have developed among the people both about him and the object of his interest is the land of «Zhideli Baisyn». Assan Kaigy says nothing about the settlement structure of «The Promised Land». To reach his destination, he rides a horse and suffers for many years, but no matter how many difficulties he encounters, he does not suffer for his actions, but enjoys himself again [8, p. 127].

Kaztugan Suyinishuly lived around the XV century who was a narrator, a poet-improviser of marching songs, one of the creators of the Kazakh epic. Kaztugan zhyrau left behind a rich heritage in the form of many poems about life, existence, Motherland, fatherland, military life. However, most of the songs have not survived, and only three songs have survived, one of which we have taken as the object of our study under the title «Алаң да алаң, алаң жұрт» (a meaningful place).

In Kaztugan’s poetry, the concept of space is used within the concept of ‘zhurt’ (place, country, land). In the Turkic folklore especially in epics the term ‘zhurt’ is used in the meaning of country. This term was also investigated by Kenbayeva A. Z. and other scholars while studying two versions of epic Edige [9, p. 49]. In the following passage, the concept ‘zhurt’ is expressed in the meaning of place, land, country:

*Алаң да алаң, алаң жұрт
Ағала **ордам** қонған жұрт,
Атамыз біздің бұ Сүйініш
Күйеу болып барған жұрт,
Анамыз біздің Бозтуған
Келіншек болып түскен жұрт,
Қарғадай мынау Қазтуған батыр туған жұрт,
Кіндігімді кескен жұрт,
Кір-қоңымды жуган жұрт [7, p. 91].*

*Space is as meaningful place
The place where were settled my ancestors
The land where my father Suyinish
Find his bride my mother Boztugan*

*Where she was as a daughter-in-law
Where was born Batyr Kaztugan who is like a crow
Where my umbilical cord was cut
Where I was born and live.*

In these lines ‘zhurt’ means the place where his ancestors lived, his mother Boztugan crossed the threshold of her husband’s house and his father Suyinish became the husband of Kaztugan’s mother, the place where he was born, the word «horde» means the homeland of his ancestors, parents and the house where he grew up. Very often Kaztugan praises the three rivers located in his homeland, the nature of the area where these rivers are located, every slope and ravine. He shows the beauty of nature, he shows that nature is a habitat, he compares nature to the mother of mankind. He says that nature is a space of harmonious connections common to all being.

As we mentioned earlier only a small part of Kaztugan’s songs have reached us, but in all his songs the toponym Yedil is found, hence we know that the banks of the river Yedil is considered to be the homeland of zhyrau. Kazakh scientist M. Magauin believes that the most important thing for a man is his homeland, his country, the place where his ancestors lived, where he himself was born and grew up. That is why Yedil is dear to zhyrau, and that is why in his few poems zhyrau sadly leaves the banks of the river Yedil [7, p. 27].

Compared to other zhyrau, Kaztugan often used comparison in his songs. Since he was a military leader himself, the image of warriors and batyrs is vividly expressed in his songs. The image of a batyr zhyrau was portrayed by the following characteristics: he was good on horseback, strong and powerful, had success with women, was cheerful and handsome. The researcher of Kaztugan’s work, scientist A. Temirgazina states that the batyr is the archetype of the hero in the Kazakh epic and also lists these characteristic features [10, p. 25].

The names of geographical objects born in Kaztugan’s songs are not used one by one as in the songs of Assan Kaigy. They are often described under general names such as daria (river), lake, three rivers (Yedil, Zhaiyq, Zhem), zhurt, land, etc. Kaztugan reflections have reached a later epoch as echoes of those distant times when the Kazakh people created a meaningful settlement, a search for cozy places, a small monument preserved in the life of poetry. They are considered to have fulfilled their duty if they could give even the slightest idea of their epoch and creator.

Like Kaztugan zhyrau, Dospambet zhyrau is one of those who left information about himself in his poems. In all praise songs of zhyrau like, there is a spirit of defense of the Motherland, love for his people, as well as statements about space. Man paid attention to the integrity of the living space from three perspectives: the source of wealth was nature, the well-being of livestock, and the health of the four

species of domestic animals. The idea of zhyrau in his songs of praise is that green pastures and deep waters, all kinds of nomads bring prosperity to man, he who lives in these spaces full of natural wealth will achieve great abundance. Words such as «ҚОҒАЛЫ КӨЛ» *lake overgrown with cattail*, «ҚОМ СУЛАР» (*ruddy waters*), «ҚОНЫСТАР» (*winter and summer pastures*) are used to mean a large space. We can understand that zhyrau, who said that a man who settles in a place with lush grass and water has no regrets, longs for a comfortable place like Assan Kaigy for his country and includes Saryarka among such places and reports that he is ready to fight and die for Saryarka. One of the most common geographical spaces in the praise songs of the zhyrau is the settlement of Azov. According to historical data, Azov is a city located in the delta of the Don River flowing into the Black Sea.

The place name Azov we can also meet in the following lines where zhyrau compares Azov with the country of Osman Empire:

<i>Азау, Азау дегенің</i>	<i>The place which is called Azov</i>
<i>Әз-Ғұсман-паша жұрты екен,</i>	<i>It is the country of Az-Gusman Pasha</i>
<i>Дін ісләмнің кірті екен (7, p. 91)</i>	<i>The gates to Islam</i>

And now, in another song of praise, Azov is identified with the main Turkish city of Istanbul:

<i>Айнала бұлақ басы тең,</i>	<i>All over around covered with water</i>
<i>Азаулының Стамбұлдан</i>	<i>What's worse than Azov is from</i>
<i>несі кем [7, p.91]</i>	<i>Istanbul</i>

Istanbul, regarded at the time as the mound of Islam, is not inferior to its city of Azov. If Istanbul was on the shore of the Sea of Marmara, then Azov would be flanked by the sea and would be comfortable to live in. Thus, zhyrau has managed to unite love and admiration for the city of Azov, and to convey it through these lines.

Sh. K. Zharkynbekova, G. Z. Beisembayeva, Ye. B. Zadanova studied the concept 'homeland', 'batyr', 'relative' on the material of Kazakh texts zhyrau established that these concepts have received a diverse and deep understanding in the cognitive consciousness of Kazakh ancestors. This predetermined their rich content, which includes both universal cognitive attributes and those conditioned by the way of life of the Kazakh people, its cultural peculiarities and Turkic worldview [11, p. 88].

In the praise song «Ainalaiyn, Aq Zhaiyk» (My dear, Aq Zhaiyk. Aq Zhaiyk-is a river in the west part of Kazakhstan) zhyrau uses the spaces «horde» (place, state, centre, hoarding), «Yedil boiy», «shalgyn» (meadow) with high skill. All this gives us the vision of the steppe that we talked about at the beginning of this paper. And

we can also add the words *valley, forest, hilly area, spruce forest, hollow* to the list of the above spaces. In the praise songs of Dospanbet zhyrau, not only open spaces are found, but also closed ones. These are such closed spaces as «shymyldyq» (*curtain, house, horde, etc.*). To summarize zhyrau's reflections on space in his songs of praise, we can say that in them zhyrau uses many names of open spaces, proper and nominative names of places and waters in the environment where he himself lived. According this, place names are a manifestation of the richness and complexity of folklore, as well as its capacity to illuminate and clarify the meaning of the universe [12, p. 216–225].

Conclusion

In conclusion, we grouped and divided the words referring to the concept of spaciousness in praise songs of Assan Kaigy, Kaztugan and Dospanbet into geographical open space, closed space and abstract space with variable meaning. With regard to the systems 'land relief', 'mountain', 'water' included in this concept of geographical open space, the most frequently used common names are: '*gyr*' (steppe), '*su*' (water), '*kol*' (lake), '*ozen*' (river), '*zhagalau*' (shore), '*tau*' (mountain), '*tas*' (stone), '*aimaq*' (village), '*zhurt*' (place, country), '*togai suy*' (forest water), '*asqar tau*' (a high mountain), '*zhai*' (house, place), '*dala*' (steppe, dessert), '*kok sengir*' (blue peak, pinnacle), '*orta*' (environs), '*darya*' (sea), '*sai*' (ravine). Among the proper names: *Yedil, Zhaiyq, Oiy, Zhem, Saryarka, Azau* (Azov), *Istanbul, Arka*. To the enclosed spaces we referred to the '*shymyldyq*' (curtain), '*ui*' (the house), *the horde, the dwelling*. Abstract spatial names with variable meaning include the words '*konil*' (attention), '*peyil*' (kindness), '*ashu*' (anger), '*ahiret*' (underworld), '*qu dunie*' (this world), '*zhalgan dunie*' (false world). Thus, from the reflections of Assan Kaigy, Kaztugan and Dospanbet zhyraus, who lived in the XV–XVI centuries, we have identified all types of the concept 'space', presented in the dictionary of the Kazakh literary language, said in our article, regarding *the steppe, infinite world, mental world, place*. In the national cognition of Kazakhs we have seen that the space perceived in the form of four worlds, seven layers of sky, seven layers of earth, is the homeland, the fatherland, and this space was widely reflected in the poetry of this era.

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ЖЫРАУЛАР ПОЭЗИЯСЫНДАҒЫ «КЕҢІСТІК» КОНЦЕПТИСІНІҢ НЕГІЗГІ СИПАТТАРЫ

Мақалада қазақ жыршылар (жыраулар) поэзиясындағы «кеңістік» концептісінің ерекшеліктері қарастырылады. Бұл ғылыми жұмыста «кеңістік» ұғымының бастапқы, «орын» мағынасы талданады. Қазақ халқының Асан Қайғы, Қазтуған және Доспамбет секілді ұлы жырауларының толғаулары зерттеу жұмысына құнды материалдар ретінде алынды. Зерттеу кезінде жыраулар танымында «кеңістік» түсінігінің кең әрі терең ауқыммен қолданылғаны анықталды. Сондай-ақ, жыраулар поэзиясында кеңістік, бір жағынан, объективті шындық ретінде, екінші жағынан, шартты ұғым ретінде көрініс беретіні айқындалды. XV–XVI ғасырлардағы жыраулардың шығармаларындағы «кеңістік» ұғымына қатысты сөздер нақтыдан абстрактіліге дейін құбылатын ауыспалы мағыналар аралығындағы ашық, тұйық және дерексіз кеңістіктердегі географиялық нысандардың атаулары болып бөлінетіні анықталды. «Кеңістік» ұғымын категория ретінде қарастырған кезде, бұл концептіні лингвистика мен әдебиеттану, сонымен қатар логика, психология және философия тұрғысынан да талдауға болатыны белгілі болды, өйткені «кеңістік» ұғымы мәтіннің негізгі категориясына жатады. Жыраулардың эпостық жырларындағы «кеңістік» – ең алдымен, жыраулардың өздері де, халық та өмір сүрген заман және олардың өмір салты бейнеленген шындық. Бұл жағдайда «кеңістік» ұғымының ерекшелігі оның өзі қатысты болатын категорияда болып отыр.

Кілтті сөздер: концепт, ашық кеңістік, жабық кеңістік, жырау, эпикалық жырлар, толғау.

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ОСНОВНЫЕ ХАРАКТЕРИСТИКИ КОНЦЕПТА «ПРОСТРАНСТВО» В ПОЭЗИИ СКАЗИТЕЛЕЙ

В статье рассматриваются особенности концепта «пространство» в поэзии казахских сказителей (жырау). В данной научной работе понятие «пространство» анализируется с точки зрения его первоначального понятия, в качестве места. Ценными материалами для исследования послужили толгау (хвадебные песни) великих казахских жырау Асан Кайгы, Казтугана и Доспамбета. Выявлено, что понятие «пространство» в познании сказителей проявляется широко и глубоко. Так же выявлено, что, с одной стороны, пространство отражается в поэзии сказителей как объективная реальность, а с другой – как условное понятие. Установлено, что слова, относящиеся к концепту «пространство» в произведениях жырау XV–XVI веков, делятся на названия географических объектов открытого пространства, замкнутого пространства и абстрактного пространства с переносным смыслом, варьирующимся от конкретного до абстрактного. При рассмотрении концепта «пространство» как категории, определено, что данный концепт можно анализировать с точек зрения как лингвистики и литературоведения, так и логики, психологии и философии, потому что понятие «пространство» относится к основной категории текста. «Пространство» в эпических песнях сказителей – это, прежде всего, реальность, в которой живут сами сказители и народ и в которой изображается их образ жизни. Особенность концепта «пространство» в этом случае заключается в его категории, к которой он относится.

Ключевые слова: концепт, закрытое пространство, открытое пространство, сказитель, эпические поэмы, толгау.

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