

## FRAME APPLICATIONS OF THE CONCEPT «STEPPE» IN KAZAKH FOLK LYRICS

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**Abstract.** This article deals with the analysis of the composition “Kara olen”, “Poems about heroes”, which are the part of the collection “Word of ancestors”. It is the first time when the concept of the Steppe in the work “The Word of Ancestors” was considered and taken for conceptual analysis from a linguistic point of view. The picture of the Steppe is revealed with the use of a rational approach to conceptual analysis of images.

The main goal of the article is to define the expression of the concept *steppe* in the language of Kazakh folk lyrics. Through the concept *steppe* the character, life of Kazakh people can be clearly seen. Using the method of allegory, the author was able to show the courage, steadfastness of the batyrs, love for their country, and a sense of patriotism for their homeland.

The theoretical significance of the study is determined by the formation of the Kazakh worldview of the concept “steppe” through a conceptual analysis of the language in the works “The word of ancestors”. The theoretical result of the work can be used as the secondary materials while studying such subjects as Cognitive Linguistics and Theory of Literature.

In the course of the conceptual analysis, frame applications of the concept *steppe* were considered. With the use of the explanatory dictionary, the concept of "steppe" was defined. Having studied the continuity of the concept *steppe* with such notions as *native land*, *bright hearth*, *nomad camp*, *Motherland*, *nature*, *legend*, *kui*, *world*, etc., it was possible to explore the identity of Kazakh people, who were striving for freedom and independence even at that period of time due to their courageous character. As a result, through the manifestation of the concept *steppe* in “Kara olen” and “Poems about Heroes”, social features of the folklore language were revealed.

**Keywords:** language, text, concept, national worldview, image, frame, folklore, steppe, people, life

### Basic provisions

The following interpretations are given in the explanatory dictionary of Kazakh language.

Steppe - 1. Extensive flat terrain, valley. Waterless desert. 2. Outside the yard. 3. Rural area, outskirts. A word said to the steppes is a word lost in vain. Thrown into the steppe - a) left unattended, treated disrespectfully. b) did not follow, did not approach. *He made a fuss in the steppe* means made a noise by talking loudly [1, p. 120].

*The country is quiet, the enemy is defeated, the mood is peaceful.*

*Keeping up with sheep and lambs, did the horse foal.*

*A widow and a young child drove the flock,*

*Eggs are laid on the sheep* [2, p. 171]. Images taken from this poetic stanza give us a whole view of our native land. Using the example, we clearly draw attention to the calmness, satisfaction and appeasement of Kazakh people. It is impossible to imagine a Kazakh without the steppe as well as the steppe without a

Kazakh, because the steppe is a home for the Kazakh people, a place where they can live and feel freedom.

### **Introduction**

When we say Steppe, we visualize such kind of images as our native land, native country, native village, overgrown green forest, rivers and lakes flowing like a fountain, dzhailau. We can say that the Steppe is a Kazakh person, and a Kazakh person is the Steppe, because the Kazakh soars like an eagle over the wide huge steppes, they breathe freely, with full breasts, and experience the sense of independence. The article clearly reflects the close connection of the Kazakh worldview with the nomadic steppe life, love for the native land, love for nature, a sense of patriotism for the Motherland. The idea of the steppe was conceptually analyzed through such notions as camping, khara shanyrak, bright hearth, father's house, dzhailau, blessed land, etc. The purpose of the study is to investigate the activity of the concept *steppe*, which determines the cognitive character in the works of “the word of ancestors”.

The courageous character, dedication, resistance to any difficulties of the heroes who defended their native land, were reflected in the analysis of the concept “steppe”. The life of Kazakh people, their behavior, perseverance and courage, hospitality, free growth in the endless steppes are revealed through the concept *steppe*. The struggle for territory, heroic activity, resistance, the ability to compare the meaning of life with the nature of the steppe, traditions, beliefs, holiness, folklore, literacy are the ideas which have been developed along with the formation of the way of life in harmony with the nature. The formation of the Kazakh identity was greatly influenced by the steppe, the people were strictly prohibited to violate the law of the steppe, they tended to have a soul as broad as the steppe, they had to be hospitable, Kazakh people extracted everything they needed from the bowels of the steppe. The nomadic way of life, besides finding suitable pastures for their own cattle in vast fields, involved protection of their native land from the trampled hooves of the herd.

### **Materials and methods**

The relevance of the study is determined by the importance of interpreting the cognitive aspects of language semantics. Currently the concept-structure formation methods are studied little. The work is aimed at considering the cognitive level of the text by conducting a conceptual analysis of the folklore text, which is currently at the formative stage. Research methods are determined by the necessity to describe and systematize the conceptual content, determine the role of the concept *steppe* in the formation of the text. In the course of the study, such methods as analysis, ethnolinguistic and conceptual analysis were used. The object of the study was the works of “Kara Olen”, “The songs of the ancestors”, included in the volume “Word of the Ancestors”. In the course of the conceptual analysis of the concept *steppe*, an examination of such concepts as a frame, a scheme, a scenario, a stereotype, an image was carried out. The picture of the steppe is revealed with the help of a rational

approach to conceptual analysis of images. With the help of the allegorical method, the life activity, characters, life of the people are described.

### **Results and discussion**

S. Askoldov-Alekseev in his work “The Concept and the Word” defines the concept both as a mental, purely mental formation, and as part of objective reality [3, p. 267].

S. Vorkachev characterizes the concept as an “operational unit of thought”, “as a unit of collective knowledge (sending to higher spiritual entities), having a linguistic expression and marked by ethno-cultural specificity” [4, p. 51-52].

The expression of the concept *steppe* in Kazakh language is figurative words denoting the placement of indefinite space in an indefinite gap or indefinite proximity. For example, such words as a place where the eye does not see, the ears do not hear, the dog died, do not have a special significance in the perception of space [5, p. 45]. In Kazakh language such concepts as distance, solitude, remoteness in space are associated with such parts of the human body as arms, legs, eyes, chin [6, p. 242]. The influence of man on space, *fixation* of this space in all linguistic images of the world, was carried out by naming individual geographical concepts as parts of the human body. In Kazakh language the concept *steppe* hints at infinity, expanse. To understand the inner content of the concept of space, we will define the relationship between such notions as *steppe*, *Motherland*, *native home*, *people* in Kazakh toponymy. It goes without any doubt that the wide steppe is a symbol of life.

The meaning of the word *steppe* in the formation of a national statement is especially important. “It is expressed in legends, reflected in religious positions, included in cultural customs and traditions, enshrined in the language. In the language they are realized in the form of categories of ideas, concepts, images; namely the infinity of space, its alienation from a person, for example, at arm's length, at the distance of a thrown stick, one step, under the chin, the distance of a crow's step; uncertainty about position or location in space, for example, the ground on which a human foot has not stepped, the bottom of the Earth, a dog bends its back, on the other side of the sky of six layers” [7, p. 5].

The steppe is the golden cradle of nomadic Kazakh people, it is a vast flat region that brought up Kazakhs, it is a season, space, changes, movement. The vast world and the carefree life are the notions which can be easily noticed in the blood of Kazakh people who were born in the endless steppes. For Kazakh people, who freely grew up in the steppe, independence, infinity, abundance are ones of the most important ideas.

The nature is the main theme of life, a source of description of pleasure, beauty (or horror). Earth... Steppe... It is a short and cherished word left over from grandfathers. It is a sacred word, a word which has a deep meaning. Any living being, a person, opens the doors of the world on the earth, grows in the endless steppes, eats what the earth has given, arranges holidays in the steppe, on the day when he has exhausted his commandments, he goes to another world and reunites with the earth. If you think about it, it is impossible to imagine human life without land, without guilt. It is obvious that the Great Creator tied a person to the earth

without threads, including the creation of a Kazakh as a nomad, tying his umbilical cord to the earth.

Scientist Zh. Moldabekov gives such a description of the concept of "Motherland": "Homeland is the joy of steppe life; space for settlement ... Kazakh did not distinguish themselves from their homeland, their homeland from their identity. Motherland is a spring for livestock and souls, a camp for society, where they are born, cut the umbilical cord, wash clothes, etc. The concept of homeland seems to be composed of three roots: it is a world consisting of the universe and property, it is a custom of multiplying and improving the animal world" [8, p. 57].

The concept is characterized by a structural character. Structural aspect it consists of frames that differ in content. Frames the system forms a cognitive model of the concept of pure [9, p. 105].

Motherland is the place of birth of each person, their land, their village. We believe that a person cannot live without their native land because the native land is the place where our ancestors settled. It is from this place that the formation of personality begins. The concept "steppe" is also directly related to the concepts of *homeland, nomadic, people, and native land*. Homeland is an ancient village, a native site, a place of birth, residence and formation of ancestors.

The concept of the *steppe* worldview is a complex mental structure which includes the following components: such concepts as a vast flat area, outskirts, waterless desert, countryside, land; an image which is created as a result of metaphorization of known meanings (a word pronounced in the steppe is said in vain); axiological part which involves linking the wide steppe with a positive assessment as the most important component of human life:

*The Black Irtysh, poor lake Naryn-Kursh,*

*You sigh sadly, remembering Kursh.*

*There is no better place than the native land,*

*Stop wandering around foreign lands, longing for her.* [10, p. 47] or an assessment of the negative nature of "foreign land, alien, unknown place".

A deserted land is viewed in front of the eyes, it is a native land that has become a stranger after the invasion of enemies, the people leave what they have acquired and go into the unknown in order to survive. There is no native land without people. This example also reflects the psychological state of our people. Through the phrase "desert land" we observe the image of an alienated country left without its people.

In the Kazakh worldview, the preservation of honor is more important than the achievement of wealth, this is the value which deeply rooted in the blood of the people, which we can talk about in the folklore and other similar genres. Being satisfied with what you have is a property inherent in Kazakhs, it is more important than to follow wealth. The next important issue for Kazakhs is that they have always put the interests and problems of society above their private ones.

Considering the Kazakh worldview, it should also be noted that during the entire period of migration, people are always forced to face various difficulties and threats. It requires heroism and courage. In the work we often met phrases that form a frame row: terrible times, poor people, a country without people, exhausted people, life in a false world, restless time, and life passed. This is reflected in the moments

described during the war, when Kazakh people, having experienced many difficulties in severe winters, did not admit defeat, moved forward and defended their country with their last strength.

Sincere desire in the knowledge of life, openness to the world, openness to other ethnicities, selfless help to those in need, hospitality are also some of the remarkable qualities of our people.

The parallel image of the steppe-battlefield is genre-forming. The field manifests itself in the form of open space where hostilities are unfolding. The semantics of the metaphor of war can be given using such national words and phrases as thick hands, soldiers, army, arrows, swords, fortress, destruction, death, drunkenness from death, Kalmyks, which are symbols of the genre of historical psalms. For example,

*The enemy was not given the fortress of the mountains,  
And the earth did not give water and reeds.  
And roaring lions and tigers,*

*They did not start the war, laying ruins* [11, p. 146]. The image of our heroes as brave as lions is perfectly illustrated through the phrase “roaring lions and tigers”. When there are such brave heroes, we see that no enemy can destroy the fortress of the country.

Since language plays an important role in the life of mankind and society, the role of a human, the goal of a human, the knowledge and training of a human in the perception of the world are taken into account at any level of the language. Having comprehensively considered the concept of *steppe*, we proved that in Kazakh worldview it can serve as an indicator of the internal knowledge of the people, national identity, the artistic world, mentality, choice. In the course of the study, the following frames associated with the concept “steppe” were identified.

**1<sup>st</sup> frame. Desert steppe.**

*The Virgin gives a blessing to the grown-up Tumarsha,  
Her home was the Desert Steppe.  
In the modern Taldykorgan region*

*It is called "The Beginning of Tumarshi* [12, p. 38]. The Kazakh worldview was formed in the Kazakh desert steppe, its natural principles followed the laws. That is why, models of oral literature that had an impact on consciousness were created, being an instructive legacy for the future. A great number of studies showed that love for the motherland, heroism and courage originate from education and art. In our example, there is another side of education which depicts a Kazakh girl which grows up with the scent of the desert steppe and receives blessings from adults.

**2<sup>nd</sup> frame. Pasture.** Kazakh spacious dzhailau, vast lands have always been a salvation for the people. The earth was like a mother which could lull a person, take him under its guardianship, grow up, give shelter. The son of the earth in his native area felt free, rejoiced like a child and lived a carefree life. In our example, we notice one of the scenes where you can find a great place to live on the vast jailau and enjoy life. Here, the native land is depicted as a symbol of silence, tranquility, freedom.

*I want to tell you, My mind,  
Initially call you to wisdom.*

*Even the ravine that you use is like a spacious jailau  
Live and enjoy where you are now [12, p. 208].*

**3<sup>rd</sup> frame. Steppe nostalgia.**

*The farther away my aul was, the more I regretted  
Everyone asked the travelers about their path.  
If you believe me, I missed you*

*And the tears flowed by themselves [10, p. 69].* It is impossible to convey the feeling of nostalgia for the native land. Place of birth is a golden cradle. It occupies a special place in human life. This is a mother who pampers, a father who raises you, your relatives, brothers, the air of your village, an overgrown tree, a flowing waterfall, a spring and a river, high mountains; everything which is close to your heart. In the stanzas of this poem, the inner heartache of a character who misses his native land can be recognized.

**4<sup>th</sup> frame. The steppe is the nature.**

*There is a star in the sky, which is better than the moon*

*Black water from thirst, which is better than oils [11, p. 62].* It can be seen that the people, who considered the country and the earth to be twins, with special wisdom, far-sightedness, postulated the connection, the closeness of the nature with man. The connection of the nature and man as twins was conveyed in an artistic form, in which intellectual and artistic imaginations merged and turned into a philosophical statement in the form of an artistic image.

**Conclusion**

In conclusion, the cognitive activity of the concept *steppe* in the works of the Black verse, “The poem of heroes” in the volumes “The word of the ancestors” is analyzed. The well-being of the earth, the blessed native land, the native hearth, etc., revealing the essence of the concept *steppe* are recognized as stereotypical units. As for the frame structure of the steppe concept, many of them are given through the land without people, the bare steppe, the sacred land, the steppe-nature, the spacious terrain, the steppe-nostalgia, the wide jailau, the desert steppe, the people with their own flag. All of them perform their positive educational functions. At the same time, with the help of the series of frames, which forms the steppe concept, we were able to determine the life, behavior, and existence of the Kazakh steppe. Having analyzed the actions, inner experiences of the characters in the works, we determined love for the Motherland, respect for the native land, a sense of patriotism for the country. We consider that in the Explanatory Dictionary we were able to study the concept *steppe* cognitively, using comments on the concept *steppe*. Being nomadic, Kazakh people have been associated with the steppe for all their lives. For a Kazakh, the steppe is the place where he was born, grew up, a bright hearth, a spiritual space. Our people drew spiritual, physical strength, courage from their native land, instilling calmness and feeling a surge of energy. We could see these feelings during the analysis of the steppe concept.

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## ҚАЗАҚ ХАЛЫҚ ЛИРИКАСЫНДАҒЫ «ДАЛА» КОНЦЕПТИСІНІҢ ФРЕЙМДІК ҚОЛДАНЫСЫ

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**Аңдатпа.** Мақаламызда Бабалар сөзі еңбегіндегі Қара өлең, Батырлар жыры томдарындағы шығармалар талдауға алынды. Бабалар сөзі еңбегіндегі дала концептісі алғаш рет тілдік тұрғыдан концептілік талдауға алынып, сараланды. *Дала* көрінісі концептілік талдаудың ұтымды тәсілі - ойсуреттер арқылы ашылған.

Мақаламыздың басты мақсаты – қазақ халық лирикасы тіліндегі дала концептісінің көрінісін айқындау. «Дала» концептісі арқылы қазақ халқының мінезін, тұрмыс – тіршілігін айқын көре аламыз. Автор аллегория әдісі арқылы батырлардың ержүректілігін, қайсарлығын, еліне деген сүйіспеншілігін, Отанына деген патриоттық сезімін көрсете білген.

Бабалар сөзі шығармалары тіліне концептілік талдау жасау арқылы қазақ дүниетанымында дала тұжырымы туралы түсінік қалыптастыру зерттеудің теориялық

маңыздылығын айқындайды. Жұмыстың теориялық нәтижесін «Когнитивтік лингвистика», «Әдебиет теориясы» пәндерінде көмекші материал ретінде пайдалануға болады.

Концептілік талдау барысында «Дала» концептісінің фреймдік қолданыстар қарастырылды. Түсіндірме сөздік көмегімен дала ұғымына түсіндірмелер берілген. Дала концептісі туған жер, ақ отау, көш, Отан, табиғат, аңыз, күй, тыныштық т.б. ұғымдармен сабақтасуын зерделей келе, сол дәуірде де қазақтың еркіндікке, тәуелсіздікке ұмтылған ержүрек мінезі арқылы халықымыздың болмысын тани білдік. Қорыта келе, «дала» концептісінің қара өлеңдер мен батырлар жырындағы көрінісі арқылы фольклор тілінің әлеуметтік-қоғамдық ерекшеліктері анықталды.

**Тірек сөздер:** тіл, мәтін, концепт, ұлттық дүниетаным, ойсурет, фрейм, фольклор, дала, халық, тіршілік

## ФРЕЙМОВЫЕ ПРИМЕНЕНИЯ КОНЦЕПТА «СТЕПЬ» В КАЗАХСКОЙ НАРОДНОЙ ЛИРИКЕ

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**Аннотация.** В данной статье были проанализированы произведения Кара олен, Поэмы о героях, вошедшие в сборник «Слово предков». Впервые был рассмотрен и проведен концептуальный анализ с языковой точки зрения концепт «степь» в труде «Слово предков». Картина степи раскрывается с помощью рационального подхода к концептуальному анализу изображений. Главная цель нашей статьи – определить выражение концепта «степь» на языке казахской народной лирики. Через концепт «степь» мы можем наглядно увидеть характер, быт казахского народа. Автор с помощью метода аллегории смог показать храбрость, стойкость батыров, любовь к своей стране, чувство патриотизма к своей Родине. Формирование в казахском мировоззрении представления о понятии «степь» определяет теоретическую значимость исследования посредством концептуального анализа языка произведений слова предков. Теоретический результат работы можно использовать в качестве вспомогательного материала в дисциплинах «Когнитивная лингвистика», «Теория литературы». В ходе концептуального анализа были рассмотрены фреймовые применения концепта «степь». С помощью толкового словаря даны пояснения к понятию «степь». Изучив преемственность концепта «степь» с такими понятиями как родная земля, светлый очаг, кочевье, Родина, природа, легенда, күй, мир и т.д., мы смогли познать самобытность казахского народа, стремящегося даже в тот период к свободе, независимости благодаря своему отважному характеру. В итоге, через проявление концепта «степь» в Кара олен и Поэмах о героях были выявлены социально-общественные особенности фольклорного языка.

**Ключевые слова:** язык, текст, концепт, национальное мировоззрение, образ, фрейм, фольклор, степь, народ, жизнь

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