

THE CONCEPT OF “STEPPE” IN THE NOMADS’ WORLDVIEW

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Abstract. This article is devoted to the most pressing issue of our time - the concept of the *steppe* and its synonym, *village*. The concept of *steppe* in the nomads' worldview is very sacred; it is understood as a branch of the people's understanding of the *world*. Many figurative expressions that arise out of respect for the steppe - the great steppe, the vast steppe, the steppe of paradise, the wide green steppe, mother earth - have been around for thousands of years. In order to restore the conscious attitude of modern people to the steppe, to show the role of the steppe in the welfare and economic growth of the country, this topic was taken as an object of study. The nomadic way of life of the Kazakh people was to move between winter, summer, and autumn pastures. The land they revered was supposed to preserve their homeland, and not destroy its fertility, not worsen it. This proves that the early nomadic life of the Kazakh people was not in vain. Nevertheless, the duty and responsibility of a person is not that the *Earth bows before man, but rather a man bows before the Earth*, and it is necessary to make this principle the main position of today.

The article discusses the concept of Steppe in the sense of the village from the point of view of metaphysical, national-cultural and emotional knowledge, as well as the steppe as a set of national values that are an ideal, a standard for all people, especially for the Kazakhs. As evidence of this, the works of Kadyr Myrzaliev, who sang the *steppe* and *village* as a special theme and sang about nature and dignity with great love were analyzed. The micro-concepts that make up the concept Steppe and the frame-scenarios included in it are revealed. This article reveals the concept of Steppe in the Kazakh language and draws reasonable conclusions.

Keywords: nomads, steppe, village, worldview, national values, concept.

Introduction

The concept of *world* in the worldview of the Kazakh people is revealed only in connection with the concepts of *blue sky*, *seven layers of the underground*, and *endless steppe*, consisting of three branches of knowledge. Among them, the concept of Steppe in the traditional knowledge of ancestors as a set of national values are transmitted from generation to generation: “Values are the recognition of knowledge, a certain object, as sacred for a person, for society. Value determines how important an object is to a person. The value can never be questioned, it serves as an ideal, a standard for all people” [1, p.156].

Researchers of concepts conditionally attribute them to metaphysical, national-cultural and emotional concepts. The dictionary definition of metaphysics is [gr. *Metaphysics* - after *physics*. The term *metaphysics* was first used by Aristotle. Literally it means *after physics*. Philosophical work of Aristotle is also called metaphysics because metaphysics is a philosophical science about the

principles of intangible principles and the principles of being [2, p.130]. Aristotle called it *the first philosophy*. It studies the highest principles of things, indispensable for all sciences, which cannot be changed and can only be understood by the mind and not by the senses. In the history of philosophy, the concept of metaphysics has been used as a synonym for philosophy. Modern philosophers have given metaphysics the simplest concept of *contemplation*. In medieval philosophy, metaphysics served as the philosophical proof of theology. The thinkers of the Muslim world, al-Kindi, al-Farabi, Ibn Sina and others, developed the concept of metaphysics in connection with the teachings of Aristotle. Since the 16th century, the term *metaphysics* has also been utilized as a synonym for *ontology*. The philosophical purpose of metaphysics is to create an ontology of the whole world. Ontology is any way of knowing the world or its parts; it allows you to think about what types of things really exist in this area, about the conditions for their existence, dependency relations [2, p.413]. The science of ontology also considers a person as a close connection with the outside world. According to philosophers, the life of any person takes place in the unity of three worlds: 1. The world that created us is nature. 2. Peace and society - which we have been creating for centuries. 3. The inner spiritual world of man. Three points have become the core of anthropological research: space (nature) + man + the unity of society - the product of this teaching. "Spatial matter is an inalienable attribute of matter, a form of life. Structural properties of the world, the place of objects, bodies between phenomena and processes, their location and interconnection. Space and time are inextricably linked and inseparable. Their unity is reflected in the movement and development of matter. Space and time do not exist separately from matter" [3, p.249]. Therefore, in the philosophy of Descartes, Leibniz, Spinoza and other thinkers of the 17th century, metaphysics was used in close connection with the natural and human sciences. As a result, the popular meaning of metaphysics is the study of any problem related to reality, and a metaphysician is a person trying to understand the essence of truth. From a metaphysical point of view, the steppe is the original natural state of the world, reality, being. From the very beginning, the Kazakh people tried to understand the essence of truth, recognized the unity of man and nature, and there were metaphysicians who were looking for answers to such questions as what is life?, what is to exist?. From these questions formed the worldview of people. Worldview is the attitude of people to society, to the phenomena occurring in society, to the environment, and so on, the attitude to things and the beliefs and guiding principles that follow from them.

The worldview of any nation determines the worldview of each individual. We experience the world through our worldview. The ontological aspect of the worldview is given to the human mind. Reading Aristotle's metaphysics, we learned that the process of depicting in our minds the given to us being of the universal, amenable to study, is called the ontological aspect. Reality is a philosophical concept that includes the life of the objective world, matter beyond consciousness [3, p. 29]. A special place in the concept of unity *space + society + man* is occupied by man. Human perception and perception, life experience,

mental conclusions from experience have formed the space of nature, the way of life and customs of members of society, beliefs and ideas about the truth as values that are transmitted from generation to generation in consciousness, rhetoric, speech, in a linguistic image. Social being is the material relation of man to nature and to each other, which arises in the process of the formation of human society and does not depend on social consciousness. The image of social consciousness is in the mind of a person (art, religion, morality, politics) [3, p.170].

Materials and methods

Since this research topic is cognitive in nature, philosophical methods were used in the research. This article uses the method of ontological proof to determine the relevance of the topic. Using this method, the idea of the consistency of the concepts *steppe* and *village* is analyzed.

Using the method of descriptions, Kazakh knowledge about the steppe and the relationship between the analyzed objects, people's attitude to the environment, lifestyle and attitude to the village are described.

The cognitive method was used to analyze the generational views of the people and the poet, who is their representative, on an objective picture of the world, systematized knowledge in the process of cognition.

The methods of deduction and induction were used to prove an idea or to draw conclusions based on one or more provisions of the laws of logic and show the common features of the steppe and the village.

Thanks to the interpretation method, the characteristics of the object under study were determined by analyzing the meaning of artistic means, the use of microconcepts and scenario frames that testify to the object was explained. In the course of interpreting the frames-scenarios, the connections and relations between the steppe and the village were revealed.

The discursive method was used to discuss ideas about the past and the future, and the associative experiment method was used to determine the associative meaning of words and describe the associative system of the poet's language.

Discussion

In the Kazakh worldview, the Steppe is a special gift of nature to man. The concept of the steppe determined the Kazakh views on the real world and the place of a person in it, the attitude of a person to the environment and to himself, the life principles and beliefs, ideals and values arising from this.

Amirbekova noted the high role of the concept of Steppe for the national culture of our people, took the steppe as the standard of latitude and freedom, described the national and cultural life of the vast Kazakh land in connection with the nature of the people [4, p.10]. In addition, we would say that in the minds of people, space and freedom, combined with the concept of independence, have become the meaning of life. Here, independence includes a wide range of concepts, both metaphysically and emotionally, and in terms of cultural traditions.

Recognizing the steppe not only as a source of life support, but also as the freedom of human life, equating it to a flying bird, the Kazakhs graze in summer, autumn and winter to preserve the fertility of the land. The nomadic way of life follows from the vital essence of the steppe philosophy as a value. Nomadism is not ignorance, not savagery, not a superficial worldview, but a set of actions arising from the idea of the superiority and efficiency of life.

For example, the poet-thinker Kadyr Myrzaly:

Will the steppe spare us its healing?

Wanting nothing but air

Catch the butterfly in the race

Barefoot on the sand.

Like the hand of a sage touching forehead,

Not lucky with those who are cut off from the steppe.

Don't say I'm leaving like a child, who are you?

Acting like a child towards nature [5, p.7-8].

The poet connects the role of the steppe in the life of the Kazakh people with the medicine of the soul, freedom that competes with the wind, the purity of a child, the care of a wise hand. A person who does not feel and does not understand this concern is stupid, ignorant and frivolous. As a metaphysician, the poet was able to explain that man is a product of nature, calling everyone a child in the face of nature. Then the poet in the poem “Nature is the key to nature”:

Traveler wind blew,

Heals the earth with a lullaby.

Deer antlers are also here

It looks like a grove that roams [5, p.9].

The microconcept *wind* which is part of the concept Steppe, is taken as a symbol of the speed of mood in the Kazakh sense of the word – is the mood fast, is it faster than the blue stallion. The images associated with the content of one stanza were created by frames – the wind is blowing, lullabies, passing like a mirage, which comprehensively revealed the concept of *freedom*. The concept of Steppe the poet expands in the content of one poem with such symbols as zhailau, koumiss, tulips, wormwood, green groves, stars, nightingales, swans, dombra, which are the values of the spiritual and cultural life of the Kazakh people. Zhailau is a symbol of a happy life, koumiss is a symbol of health and well-being, tulips are a symbol of beauty and youth, wormwood is a symbol of the homeland, a green grove is a measure of wealth, stars are a measure of longevity, a nightingale is a symbol of purity of the soul, a swan is a symbol of love and affection, and the dombra is a symbol of spiritual perfection. The dictionary explains a symbol as follows: “A

symbol is a concept that means some action or thing. The connection between a symbol and what corresponds to this symbol is not always accidental. This can be justified by a certain connection of characters. The British anthropologist Mary Douglas in her book *Purity and Danger* (1966) said that the first task of ethnographers is to understand the 'spider in meaning' woven by man [2, p.582-583].

In the poem, the poet conveys his love and praise for the steppe, describing images and repetitive actions close to the Kazakh concept, rooted in the minds of the people. For instance:

Don't tell me who I was born from
Salt burns when the sun rises.
From the felt, where it smells of wormwood.
From the cradle, where it smells of wormwood.
Friendly field full of koumiss
The smell of the steppe absorbs wormwood.
Like the scent of wormwood

From the founding of a young family [5, p.10]. Here, through the example of wormwood and koumiss, the life of the steppe is conveyed. Wormwood is the birthplace of the Kazakhs, this is clearly seen in the following signs.

Nature soaked in wormwood, my rules,
Lucky comrades,
Bringing no flowers
They will take the wormwood from the bottom of the earth! [5, p. 11]

The noble qualities of the steppe dweller, his unique personality, the breadth and depth of his worldview. *When wisdom is combined with generosity, is a son greater than the sons of the steppe?* lies in these assumptions.

O steppe,
Feed your offspring
With money
Gold
Dignity
We understand, we express humility! [5, p.14].

The word to express *humility* in the text is abbreviated and is used in the sense of *used* so as not to break the rhymes and rhythm. There are several scenarios: increase in the number of livestock at the expense of steppe resources;

sell animals on the market and turn them into money; receive money for material living needs; make them useful. Such a complex of actions is repeated for years by a villager who grazes in the steppe, grazes cattle, satisfies the needs of livestock at the expense of livestock, and uses the gifts of nature. Therefore, we summarize them as scenarios that reveal the concept of Steppe.

As we have seen in this analysis, the concept of Steppe comes from the meaning of the names that define the properties of the steppe and its main features. In the work of V. V. Vorobyov "Linguistic Culturology (Theory and Methods)", the definition of the concept of Abelard is given. According to him, names are *means of perception*. The concept in Abelard's cognition is the content [6, p.11]. E. Abakan: "The concept is understood as the meaning of the word. But this concept, representing the highest level of generalization (abstraction) not in meanings, but the concept of *event, process*. Therefore, in *conceptual analysis*, a word or sentence must be determined in relation to the context, i.e., the actual meaning", he said, distinguishing between the terms *concept* in linguistics and *meaning* in logic [7, p. 46]. We agree with the opinion of the scholar that "the meaning of a word that has a conceptual meaning is revealed in the conceptual analysis". We have seen that the nature of the concept is determined by the analysis of the meaning of the word in context, and the nature of the concept of the steppe is determined by the author's understanding of the Kazakh way of life. The secret of the steppe in the Kazakh sense can be seen in the equations and equivalents used by the poet. The steppe is sometimes considered a beautiful girl, sometimes wisdom, sometimes paradise, and sometimes generosity. In the poem "The Village is the Way of the Homeland", he compares the steppe with his mother and the sun with his father. Sahara equates to a wide palace, peace to spring, spring to mother, wind to wanderer, sun to mother's milk, cloudy rain to hair, wind to crest, sky to ocean, poplar roots to octopus, sandy sea to sunny day to smiling baby, the aroma of the steppe is compared with a fountain, the sun to yellow silk, the sun – to red silk, a mirror – to the eye of a lake, the moon to the garden of happiness, the steppe to dombra. You will rejoice and enjoy the carefree, sad state of the steppes, which has gathered all the fruits of the earth in the fall. The night of the winter steppe is like a withered saxaul. The warmth of snow-covered nature is felt, so the poet illustrates the success of snow with the metonymy *view – winter, content – summer*. The metonymy of passing the school of nature gives an idea of what life is with nature. The metonymy of sagebrush-scented furniture and the creation of a new bride seems to signify cleanliness and purity. When the clouds bend, the sun sets, time plays and the steppe blossoms, the metaphors of the steppe evoke the image of the steppe.

The starry night of July, the scorching August heat, the thinking holy earth, the white stream of greenery, the white snow playing with white light, the wind blows, the sun shines like a saint melting the August heat, the old day, smiling like a baby, a stallion dragging a lace chembur - metaphorically an epithet that resembles the view of the steppe, as in the picture.

In his book "A Look at World History", the Indian politician D. Nehru gave a fair assessment of the Great Steppe that shook the world: "If you open the atlas

map, you will see a small Europe that is plunging into the very heart of the Asian continent. This is not an independent continent in itself, but a continuation of Asia. And if you read history, you will see that for a long time, in a certain period, Asia dominated. They destroyed Europe and brought it to civilization. Aryans, Saks, Huns, Mongols and Turks from some parts of Asia settled in Asia and Europe. Europe has long been a colony of Asia. It would be absurd not to recognize the greatness of Europe. It is also a mistake to forget the greatness of Asia” [8, p.534]. Based on this opinion, we associate the steppe civilization of the Saks and Huns, Uysuns and Kipchaks with the natural environment. The vast space between Europe and Asia is the ancient Desht-Kipchak steppe. Cultural, economic and spiritual unity was established in the Desht-Kipchak steppe, which formed the worldview of the Turks.

The image of the world is a set of human worldviews, the fruit of rational thinking. It contains the basic concepts of human knowledge of the world. From the very beginning, the instincts arising from the simple study, knowledge and reflection of the heavenly world, earthly and underground wonders, led a person to life in the relationship Nature + Man + Society. In linguistic communication, people's knowledge, arising from the observation and study of the actions of nature and members of society, is encoded in the language, thereby creating a linguistic picture of the world. From this understanding, the following opinion of A. Islam followed: “A person through thinking cognizes the environment and it is reflected in the consciousness of a person. When a person learns the truth through thought, language serves as a means of confirming the results of the visual function of thought. This is universal knowledge, because it is known that if human nature is the same in nature, then both the function of cognition and its mechanisms are a common phenomenon. Although any language is different in terms of its own linguistic structure and language models, it consists of common cognitive worlds that come to an understanding of linguistic reality” [9, p.13]. We saw the veracity of this opinion of A. Islam in the context of the contextual analysis of the basic concepts included in the concept of Steppe in the poems of Kadyr Myrzaliev. As for why we took the poems of Kadyr Myrzaliev, the poet takes the themes of *steppe* and *village* as special objects and describes the reality of Kazakh knowledge in connection with everyday, emotional states, cultural and ritual traditions. The ideas of the nomad's about the steppe are followed by ideas about the socio-political and cultural knowledge about rural life.

In connection of the gradual settlement of the nomadic lifestyle of the Kazakhs with social, political, historical, social changes, the characteristics of people in the field, in the behavior of the steppes, we recognize the concept of *village* as a microconcept that is part of the concept of Steppe, stating the correctness of the opinion that that the symbols have moved into the concept of the village. That is, the Kazakh space, generosity, benevolence, kindness are directly related to the concept of the village [10, p. 2]. In the process of the development of the people as a country, the village became a catalyst for ethnic, ethnographic, economic and spiritual integration. Because the village is the fundamental social community in Kazakhstan.

Ethnically, the origin of the village is deep, although at first the village was formed within each tribe, by kinship, proximity, and such related villages included distant relatives, as well as the poor and needy also came and lived in the neighborhood.

Ethnographically, it depicts the following colors characteristic of the village: a galloping horse, a bleating sheep, a roaring camel, a donkey lined up in a line, and a lamb. Outside the village there is a sheep and a donkey. Near the village there will always be a spring or a well. The main purpose of wandering in the village is to feed the animals” [11, p.581].

There is a folk saying *a divided country will collapse, a united country will stand, let it be better to get ahead of a fellow villager’s shearing than a horse of a distant relative, look at the village and get to know the city dweller, one village has one mouth*. Village, fellow villager, proverbs like *who tortures the eagles – does not respect the steppe, who tortures his young men – does not respect the elders*, prove that the village was the main basis for the unification of the Kazakh people as a nation.

For example, K. Myrzaliev in his poem, “The Village is the Way of the Motherland”, concludes: “See yourself and appreciate your Motherland”.

Isn't it proud?

Area for a child?

Let him look after the child

What are you really!

Seem like heaven in your eyes

Let the motherland bloom with all the colors.

Let him look at himself

What is your country [5, p.22].

What a person is, the country is the same. A person can improve a village and turn it into a paradise, as well as turn it into a hell. The poet describes this answer as follows: “When you talk about a person, he resembles a herdsman mired in deep snow in a fierce winter”; The man is reminded of the shepherd who milks the sheep in the pasture causing the offspring to jump over”; When you talk about a man, you think about a man who destroys the shackles”; “If you say a man, beauties become prettier, and a flower will stand in front of me. There is a girl shaking a doll, a boy playing with a soldier” [5, p.35-36]. Thus, the village and the unity of man in the happy life of the villagers, in the happy life of the family raised a boy and a girl.

This idea is often found in poetry. The manifestation of the village in the descriptions of poets – vanity, haste, emergency life; everyone except the grandmothers looking after the child are at the beginning of the business: the younger ones look after the cattle; healthy people gather grass on the roof of the

barn; the guys are driving the car; women boil kurt and prepare food; young men ride through the Boer taiga, walk around the village, have fun; old falconers catch birds; the daughters-in-law milk the mares, stir up the koumiss, the guests, and so on. These concept frames and concept scenarios are an integral part of the “steppe” concept. Complements the linguocultural content of the concept Steppe. “Even in complex mental structures, the values of a particular culture are reflected, the dominant values, i.e. the basic principles of the value system, form a certain type of culture and are preserved in the language [12, p. 5]. The cultural content of the concept steppe in the sense of the village is formed by values villages, since the ideas of the Kazakh people as a village are reflected in this model of a “village peasant”. In K. Myrzaliev's description, the micro-concepts *hospitality*, *generosity*, *unity*, *industriousness*, and *love* form the basis of the *rural man* model. After all, all the events, plots, scenes in the poem are connected with the life of well-fed, joyful and calm villagers. For instance:

Games, weddings, amusements were carried out with songs,

Hear jokes only from your peers.

The same boiler boils for two houses,

One table for two houses.

The doors of the village are not closed day and night,

Who notices the actions of neighbors?

Wearing galoshes of one grandmother another grandmother

They wear them the next day as well.

The friendly village was divided even by the remnants of the Kurt,

Holding an ax and saw each other.

Snuffbox of an old man

Stays in someone else's pocket.

Being upset, being greedy is not the goal,

There is always a treat for you.

The whole village is one desire, one table,

The whole village is one house, one address [5, p.28-32].

In these verses, a frame scenario is given such as respect, love and kindness of fellow villagers for each other: *they cooked food and set the table, the door was*

always open for the traveler, they used property without division, the sky of the village was full of singing. Many of these events, which occur only in rural areas, underlie micro-concept scenarios, since the ethno-cultural content of concept scenarios is determined by events and actions.

We have seen that the linguocultural content of the concept *steppe in the sense of the village* includes structures and units associated with the daily carefree life of the villagers. We noticed that the content of the story, full of exciting events and scenes, revolved around the image of the villagers, which is the core of the concept of Steppe.

Results

As a result of studying the concept of Steppe in Kazakh knowledge, it was found that the steppe is a synonym for the village. The ways of creating micro-concepts and frame scenarios that are part of the concept Steppe through the poems of Kadyr Myrzaliev were analyzed. It was proven that the system of values, reflecting the advantages of the village in the understanding of the Kazakhs, and the artistic images in the description of the poet form the national identity. As a result of this study, connections and differences between the former steppe and the modern steppe were revealed. It is believed that the President's article "Seven Edges of the Great Steppe" is important in revealing the features of the Kazakh steppe. It became known that this article can become a methodological basis for the development of society, the improvement of social and infrastructural systems of auls (villages), and the understanding of the aspects of the steppes passed from father to son. It was realized that the happy life of the villagers is in their own hands, for which it is necessary to understand the unity of nature and man, to introduce into the consciousness of future generations the need to protect, preserve and develop the land, water and homeland inherited from their ancestors. It is shown that the image of the steppe in the rural sense is possible on the basis of increasing diligence, brotherhood, generosity, hospitality, and patriotism of the people. The analysis of this article opens the way to new studies of the steppe and the countryside and gives impetus to new work.

Conclusion

There is practically no poet who speaks more about the essence and nature of the concept of Steppe in Kazakh knowledge than Kadyr Myrzaliev. Speaking about the advantages of the steppe, the poet uses the concept of *village* as a synonym for it, referring to the past and the future. He lists the life ideals of the Kazakhs in his poems, reminds people and presents them to the rulers of the country. The poet's wish ends with the thought: *I did not live without prayer, I have a dual steppe!* The thought *the sun craves fragrance, Kurysh Bilek craves its white meadow* has become the dream of a modern kazakh child:

If you do not join during the era,

How do you look at your friend.

If determination is rusted, then it is timidity,

Sharpen him with honor.

If you want to destroy the fortress,

Join the ranks, wounded!

Well done if you entered service

As a sign of forgetting to take care of the steppe! [5, p.34].

This is the result of the poet's thought. You tremble when you read. You want to scream as loud as you can. Together with the poet, you want to restore the village that all Kazakh children dream of and fall in love with the boundless steppe with your own eyes. You want to appreciate everything and be grateful. With pride in your heart you care about nature and are ashamed to step on the grass. The perfection of the poet's thought and the beauty of his language affected the reader's feelings and excited his imagination. When analyzing the truth of the words of K. Satpaev, we were convinced: "The Kazakh steppe is not like its dastarkhan (table)". The steppes, sung by K. Myrzaliev, are archetypes that have not lost their relevance in the value space of Kazakh culture. The archetype comes from the Greek word *axios* - valuable, *logos* - doctrine, that is, a doctrine that reflects the nature and structure of values, their place in real life. The Philosophical Dictionary defines archetypes as: "Subject-value orientations that continuously grow from the depths of history, have not lost their meaning and significance in the normal value space of modern culture and give a common project to the actions of today's people" [2, 249]. As mentioned here, we believe that the archetypes analyzed in this article will give the right direction to modern people.

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КӨШПЕНДІЛЕР ДҮНИЕТАНЫМЫНДАҒЫ «ДАЛА» КОНЦЕПТІСІ

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Аңдатпа. Мақала бүгінгі күннің ең өзекті мәселесі Дала және оның синонимі болатын *ауыл* концептісіне арналады. Дала ұғымы қазақтың дүниетанымында өте қасиетті, ол халықтың Әлем туралы түсінігінің бір тармағы ретінде ұғынылады. Даланы қадірлеуден туындаған көптеген бейнелі сөз қолданыстары – ұлы дала, байтақ дала, сар дала, жұмақ дала, жазира дала, жер ана мыңдаған жылдар ел аузынан түспей келеді. Қазіргі адамдардың далаға деген саналы көзқарасын қайтадан қалпына келтіру үшін, даланың елдің әл –ауқатын арттырудағы, экономикалық өсуіндегі рөлін көрсету үшін осы тақырып зерттеу нысаны етіп алынды. Қазақ халқының ерте кездегі көшпелі өмірінің бекер еместігін, қыста қыстауды, жазда жайлауды, күзде күзеуді жайлаған өмір салты өздері қасиет тұтқан жер ананы сақтап қалу, құнарлылығын жоймау, аздырып- тоздырмау мақсатында болғандығын дәлелдеу болды. Әлі де болса, адамдардың борышы мен міндеті *адамға табын жер енді* емес, керісінше, *жерге табын адам енді* қағидасын бүгінгі күннің басты ұстанымына айналдыру қажеттілігі туындап отыр.

Мақалада *ауыл мәніндегі дала* концептісі әрі метафизикалық, әрі ұлттық-мәдени, әрі эмоционалдық таным тұрғысынан қарастырылып, дала барлық адамдар үшін, әсіресе, қазақтар үшін идеал, эталон саналған ұлттық құндылықтар жиынтығы ретінде пайымдалды. Бұған дәлел ретінде Дала мен ауылды арнайы тақырып етіп алып, бар болмысы мен қадір-қасиетін зор сүйіспеншілікпен жырлаған Қадыр Мырзалиевтің шығармалары талданды. Дала концептісін құрайтын микроконцептілер мен оған енетін фрейм –сценарийлер анықталды. Мақалада қазақ танымындағы Дала ұғымы жан-жақты ашылып, өміршең тұжырымдар жасалды.

Тірек сөздер: көшпенділер, дала, ауыл, дүниетаным, ұлттық құндылық, концепт.

КОНЦЕПТ «СТЕПЬ» В МИРОВОЗЗРЕНИИ КОЧЕВНИКОВ

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Аннотация. Данная статья посвящена самому актуальному вопросу современности – понятию «степь» и его синониму «деревня». Понятие Степь в мировоззрении кочевников очень сакральное, оно понимается как ветвь народного понимания *мира*. Многие образные выражения, возникающие из уважения к степи, такие как: великая степь, бескрайняя степь, райская степь, желтая степь, широкая зеленая степь, мать-земля - существуют уже тысячи лет. Для того чтобы восстановить сознательное отношение современных людей к степи, показать роль степи в благосостоянии и экономическом росте страны, эта тема была взята в качестве объекта исследования. Кочевой образ жизни казахского народа заключался в кочевках между зимними, летними и осенними пастбищами. Почитаемая ими земля должна была сохранить их родину, а не уничтожить ее плодородие, не ухудшить ее. Это доказывает, что ранняя кочевая жизнь казахского народа не была напрасной. Тем не менее долг и ответственность человека не в том, что *земля преклоняется перед человеком*, а в том, что *человек преклоняется перед землей*, и этот принцип необходимо сделать основным положением сегодняшнего дня.

В статье рассматривается понятие *степь в смысле деревни* с точки зрения метафизического, национально-культурного и эмоционального знания, а также степь как совокупность национальных ценностей, являющихся идеалом, эталоном для всех народа, особенно для казахов. В качестве доказательства этого были проанализированы произведения Кадыра Мырзалиева, который воспевал *степь* и *деревню* как особую тему и с большой любовью пел о природе и достоинстве. Выявляются микроконцепты, составляющие концепт Степь, и входящие в него фреймы-сценарии. В данной статье раскрывается понятие Степь в казахском языке и делаются обоснованные выводы.

Ключевые слова: кочевники, степь, деревня, мировоззрение, национальные ценности, концепт.

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