

## Image-Bearing Space of the Native Speakers of the Kazakh and Russian Languages

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**Abstract:** Article is devoted to an originality of the Kazakh and Russian languages, distinction of the cognitive bases created by ethnoses in the course of development of the world, conducting specific economic and labor activity, existence on different ecological landscapes. Specifics of human perception of the world was fixed in languages. In article the community of the art and poetic images connected with parts of a body (eyes), the arising in consciousness Kazakh and Russian creative person at level of big paradigms and identity at level of small paradigms is found. Small paradigms of consciousness supply information on culture and mentality of the people, they reflect people views, a social order, ideology of the era.

**Key words:** Image • Mentality • Paradigms of consciousness • Associations

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### INTRODUCTION

Globalization is a characteristic feature of the modern world regardless of the wishes or the reluctance of individuals. Political events, economic irregularities have forced people to migrate from south to north, from east to west. This is the way the dialogue or the rejection of the cultures takes place, languages influence one another, intermixture of consciousness occurs, the mentality of individuals changes. They are the post-Soviet Union countries that especially vividly undergo such psycholinguistic problems. In the context of globalization, the spread of mass culture and universal modernization language becomes an important factor of ethno-differentiation. The representatives of different language cultures form different image-bearing world. In the modern humanities ethnic image-bearing world serves to emphasize the uniqueness of the cultural tradition which is particularly topical in the socio-historical setting.

The peculiarity of languages, in particular of the Kazakh and Russian ones, lies in the difference between the cognitive bases, formed by ethnic groups in the process of world perception and development, as well as by specific business and labor activities and living

on different ecological landscapes. This is where the specific character of the human perception of the world, recorded in the language is displayed.

As every ethnic group has their own system of substantive values, social stereotypes and cognitive schemes as the core of their the world view and outlook human consciousness is always stipulated ethnically. In their scientific studies G.I. Bogin, V.Z. Demyankov, A.A. Zalevskaya, Y.N. Karaulov, I.A. Sternin and Ye.F. Tarasov mention characteristic features of language consciousness. The description of ethnic and specific features of the ethnic image-bearing world and ethno-linguistic culture is of great importance and is revealed in the works of N.D. Arutyunov, T.V. Bulygin, B.A. Serebrennikov, A.A. Ufimtseva and A.D. Shmelev. The works of N.D. Arutyunov, U.M. Bakhtikireyeva, V.G. Gak, G.P. Melnikov, A.A. Melnikova, T.E. Smykovskaya, N.V. Ufimtseva, H. J. Shaimerdenova reveal the relation of language and ethnic consciousness and ethnic image the world.

It is well known that a person is an active carrier of cognition and they accumulate knowledge in the process of world development. Cognition generates the ability of a person to form the meanings and use them within the framework of the culture thus making the meaning common and belonging to this culture.

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**The Main Part:** In this paper we propose a comparative observation of associations and images connected with parts or organs of the body, particularly with the eyes, which arise in the minds of the Kazakh and Russian creative personality. In the literary text verbal expression of a single element of the image of the world, implicitly contains historical and cultural context of its semantic, imagery and associative fields [1].

Yu.N. Karaulov mentions that "the cognitive structure of the associative field, summing up the storage unit and operating knowledge of the language and reflecting the view of the world, seems to reconstruct the structure of thought and thus represents the "tongue and people" relationship because there is no knowledge without support, as there is no "world view" without those who perceive it". Units which form the pragmatic structure of the field represent the "person-reality" relationship [2].

Associative field and problems related to it are well developed in association linguistics, but with reference to the text such developments are only at the beginning stage in the Russian and Kazakh linguistics. "Early bilingual experience does not interfere with the development of the fundamental ability to form word-object associations, suggesting that this mechanism is robust across different early language environments" [3].

Comparative consideration of the issue in the texts which represent different cultures looks as the prospect of interesting discoveries.

Indeed, a literary text is the main indicator of spiritual wealth of the people, as it is where the components of any language are actualized, interaction of language and culture is shown giving the opportunity to closely investigate the facts of the language linked to the worldview and spiritual values of the people and linguistic consciousness of members belonging to different ethnic groups. A literary text is permeated with numerous cultural codes, it stores information about the history, ethnography, ethnic psychology and behavior, i.e. everything pertaining to culture [4]. Being a result of speech-thought activity, such text is of the greatest research interest at present stage of linguistics. The peculiarity of language lies not only in the peculiarities that grammatical and phonetic system have, but also in different cognitive bases. These differences cause diverse visions of the world.

In light of new paradigms the analysis of a literary text greatly enhances the possibility to research the image-bearing world of native speakers more precisely. Verbal means represent the images in the consciousness within the framework of modern anthropocentric paradigm, which allows to reveal the features of linguistic and cognitive content of the image, its relations with the objective world and culture of the ethnic group, with the character and ethno-cultural specificity of linguistic world.

Nowadays, it is more and more common to believe that a poet's or a prose writer's vision of the world is mediated primarily by personal meanings and ideas, but these personal-semantic formations have something in common and it allows, alongside with individual options, to mention the system of invariant image-bearing of the world. The meaning of a literary text should be identified, taking into the account its relationship with the specific surrounding art space and considering the text itself, not only as the result of communication between the author and recipient, but also as a consequence of its being in a special envelope layers of cultural periods, traditions and literary and aesthetic stereotypes [5].

In this regard, it is advisable to consider " the process of creating a literary work by the author as the writer's implication of the linguistic world and the user's interpretation of the text as reader's explication (decoding, decryption, disclosure, deployment) of the essential potential of this picture [6].

The researchers note, as well as our observations suggest, that the semantic potential of the "implication" tropes is associated with the expression of latent (hidden) meanings of deep character; verbal images produced by a creative personality are characterized by creativity and close relationship with the context and activation of readers' reflection. The creative nature of tropes explains their important role in the transmission of language consciousness the author has and, probably that of the whole ethnic group, making them one of the main units of figurative expression of latent meanings.

Anthropocentric approach considers a person, being the representative of a certain ethnic linguistic and cultural community, not only as a native speaker, but a creator, curator and author of numerous innovations. From this point, the content side of a language is conceptual psychological and culturally conditioned.

The data obtained in the analysis of novels by A. Zhaksilikov and D. Nakipov (Kazakh writers who wrote in Russian) prove that it is possible to agree with the statement by N.V. Pavlovich indicating that the more members of the paradigm there are, the deeper is the understanding of the image. To conduct a comparative observation of the paradigms of the images produced in the minds of the Kazakh and Russian creative individuals, we have carried out continuous sampling of factual material on the basis of the following novels: *The Dreams of the Damned* and *Singing Stones* by A. Zhaksilikov and *Circle of Ash* by D. Nakipov and also the survey data by N.V. Pavlovich [7].

Literary paradigmatic images which exist in the language subordinate such circumstances as the context, thus forcing the author and the reader to give and seek explanation and justification, either as a basis for comparison, a literary commentary, or something else. It has been interesting to discover that in fact the dominant notion of the "people", "space", "time" and others evoke the same association of Kazakh and Russian native speakers.

Thus, such productive paradigms as "eyes-fire" are mentioned in the analyzed languages, where the "eyes" component is combined with the concept of "view" and "pupil", whereas "fire" is an invariant lexical series which include the notions of fire, burn, flame, spark, oven and even ash as a result of fire. For example: My eyes, moving like a flame (Tsvetaeva).

It is absolutely identical to the association caused in Kazakh and Russian, when people speak about drooping, misunderstood, frustrated, grieving heroes: *His eyes were covered by funeral ashes* (Bulgakov) and... *it was impossible to forget his deep smoky eyes with a bottomless ocean abyss that showed the great suffering experienced once (and his eyes full of compassion and involvement under the stage, at the hatch)...* (Nakipov).

Modern Kazakh literature is notable for literary practices and innovative approaches, the search for new aesthetic paradigm in the conditions of global strengthening of intercultural and inter-country communication. "Awareness of a being a measure of all things gives a person the right to create anthropocentric order of things in their minds, which can be explored not at the everyday life level, but at the scientific one. This order, existing in the mind and human consciousness determines spiritual essence,

the motives of actions, the hierarchy of values. All this can be understood by examining the person's speech, the expressions which are frequently used caused the highest level of empathy" [8].

It is interesting that in the works of bilinguals we find fairly strong internal semantic and stylistic connection with the Russian culture, which often lies on a deep, subconscious level, when a motif or an image impel the reader to similar components of near and far but the Russian culture.

The image of the "eye-gun" in which the right member of the paradigm is lexical invariant series of piercing and cutting tools, flexible, beating and pressing, the mechanism, wheels, guns, bullets, shot, buckshot, etc., is very productive and diverse in the Russian poetic language. But we will give only two examples, which explicitly expressing the sense: *The pupils as a gunpowder warehouse* (Khlebnikov), *...so begins Gedali and chokes me with silk straps of his smoky eye*" (Babel). Kazakh writer has found the reverse paradigm of "gun-eye": *Do not uplift your formidable rifle with a ruthless killer eye-flies, bumblebees charged with lead* (Zhaksilikov). Expression of latent and implicit meaning is also found: *The seller, Uygur woman, lusciously smiled at the crowd, managing to shoot with oblique hostile glances* (Zhaksilikov). Within the sentence the author immediately motivates the use of the verb "to shoot", which is associated exclusively with the bad, even hostile glance, as it is impossible to use "gentle and tender shoot".

The image of the "eyes - space" is habitual and frequent in the Russian literature. The right member of the paradigm of "space" is an invariant of lexical series of the sun, moon, stars, rays, lightning, rainbow. N.V. Pavlovich continues this series of tokens that involve the notions of the light: lamp, torch, lighthouse, projectors, etc.: *The ancient Sun throws intent and gentle look through blue-gray clouds* (Akhmatova), *The sun is high in its bliss and shines with light upon the waters, / as all-seeing Eye, it goes around the sky* (Zhukovskov).

This image appears in a text of the Kazakh writer: *A tired looking pupil of the setting sun stared*(Zhaksilikov) and in this example, the image is complex, as impersonation by the adverb "tired" is used to indicate the hard day the personage had. The sky is seen in the eyes of the personage but it is not clean or blue: *He ran after his grandfather and roared; stormy*

*sky swirled with tears in his eyes* (Zhaksilikov). "Stormy Sky" acts as associate for the word "eyes" and implicitly expresses the frustration, fear and opposition to the unjust, horrific decision of country's leadership to kill off all the donkeys and complete impotence, inability to help the boy's friend, the donkey.

In the Kazakh and Russian language consciousness the association of "eye-animal" is quite topical but "animal" as the lexical series invariant is not the same. In Russian the following lexical tokens are frequent: animal, mouse, fox, dog, porcupine, squirrel, snake-... *the eyes rolled like squirrels in the wheels: they were jumping* (Beliy). In the Kazakh language we see the following associations: lion, wolf, camel, deer, cow, etc. *Oh yes! Alice, the great Fairy, Freundlich! If it is possible to describe her smile which is the predatory grin of a lioness, her very smart look that of the she-wolf, her pace which is of a noble...*(Nakipov); *You were sure that in the city of winners, as tall as elks, with gait of a bear, a smiling native with a long and silky braid, with the eyes of a young deer, was known to many* (Zhaksilikov); *The daughter's eyes were those of a year-old camel, black, filled with night glow and they were like a fawn's that is profound as taiga and the mysterious twilight* (Zhaksilikov).

The identification of the unkind gaze of a wolf in conjunction with the same verb "flicker" found in the work by Ivan Bunin, who created one hundred years ago and the modern Kazakh writer are paradoxically identical: *The wolf's eyes flicker like candles, wandering mysteriously under the noise of the trees* (Bunin) and also- *The eyes also twinkled frightening, focusing and absorbing the whitish light of the moon and they were wild, like those of a beast* (Nakipov). All the signs of intertextuality are definite as well as "the dialogue across time and space culture". V.F. Odoevsky, the 19th century artist and thinker, noted: "There has been no writer in the world, young or old, who would willingly or unwillingly use someone else's idea, someone else's word or an approach, etc., as it is inevitable to have a harmonic connection which naturally exists between people of all ages and all nations" [9]. Intertextual relationship can be expressed as the level of the different categories of literary and linguistic processing levels, for example, reminiscences, implicit or explicit quotations, allusions, images.

Poetic language is characterized by the formation of ambivalent paradigms. Ambivalence is manifested in the images of "eye-to-light" and "eyes - the darkness": *...your eyes are transparent with spring and lunar glow...* (Zhaksilikov) and *...and nobody was disturbed by a gray donkey with eyes, poured with the dark of the last time...* (Zhaksilikov). On the one hand, the Kazakh author uses not the adjectival phrase but a predicative one, on the other-the adverbial one, thus the paradigm of the image becomes not binary, but that of three or four-element constituting of "eyes-light-water-space" components, because the eyes are pure and clear as a spring and shine like the moon thus denoting space. In the opposite image a three-element paradigm is set "eyes-darkness-the water," where the third element is implicitly moving closer to the liquid, namely water. It is worth to note possible existence of a "positive/negative" pair of ambivalent paradigms: *He (the donkey) was standing at the edge of the abyss right in front of the setting sun and the eyes were those of the last sunset* (Zhaksilikov),...*the donkey looked at the meadow full of grass and pleasant smelling flowers with its gloomy, greedy eyes and ran around it quickly...* (Nakipov), where the image is with a negative connotation, whereas in the above example, *eyes glow with transparent spring and lunar light* (Nakipov) we see the positive characteristics of a good, loved father. Ambivalent pair can give a negative connotation to the above image: *stormy sky swirled with tears in his eyes* (Zhaksilikov) and with a positive - *Her eyes were the color of the clear morning sky...* (Nakipov).

Here are the examples of "eyes - natural phenomenon" paradigm with lexical right invariant of rain, shower, wind, storm, snowstorm, frost, ice, icicles, B. Akhmadulina *Only once she looked with a grin but it felt like a blizzard for him*), or A. Zhaksilikov: *You go into the autumn and come back after a stone and I see the leaves fall and the shadows of rain in your eyes*. The character in Zhaksilikov's novel stresses that when the father goes to the mountains, unfortunately, it will not bring the family any positive emotions, when he returns "Autumn" is implied in his eyes meaning separation, cheating wives, scandals and "disappointment" is associated with "bad weather", "falling leaves", "rain shadow". Moreover, representing the multi-element image of "eyes-time-element-plant" by nominative and adjective means, the author

achieved the integrity of transmitted information and compliance with the information stored in long-term memory the personage of the boy has.

The "eyes-a natural phenomenon" paradigm can tell us about a lot of things, but most often it is used by them when it comes to the lonely, embittered individuals: *Warm the cold and lonely with a frost in the eyes under the heart of a shepherd. Touch and wake up the shepherd with snow in the eyes and on the lips* (Zhaksilikov), *I was afraid when I remembered my mother's eyes, acute like black icicles* (Zhaksilikov). In the last sentence the author explicitly about a woman, unsatisfied with life and thus cold and even dangerous for the family.

"Eyes" in Russian literature are often identified with the "water" which is an invariant number of lakes, ocean, sea, stream, pool, well, creek, floods, jet sprays, drops: *Why are you looking with such blue sprays* (Yessenin). This image is also typical in the texts of Kazakh authors. The most interesting are the latent meanings of the images: *With the years, the old man hunched more and more, his thin cheekbones stood out thinner and thinner, they were covered with dark skin, the brilliance of the pupils was more and more rare, drowned in the shadow of memories* (Zhaksilikov), where interpreting we can say "drowning in blossom" but it is the figurative meaning, while the primary one is of "drowning, sinking in waters of a river or a lake.

In a minor way the "eye-water" paradigm the right component is exteriorized in unexpected words: *This is after them (the flames of time) there are the wrinkles on the face, yellow spots, graying hair and slime of constant haze of fatigue deep pain which gradually settles in the eyes* (Zhaksilikov), where the token "slime" refers not only to "dirty, muddy water" but also "dense fluid from the mud", as it settles. At the same time in the same context "slime" becomes the associate of mental, i.e. fatigue, implicitly expressing the consequences of a failed life, betrayal, non-realization in the scientific field.

The "eye-plant" image with lexical right invariant is expressed by flowers, blossoms, leaves, nettles, stalks, plant ear and is typical for Russian poetry and is expressed more explicitly: *In winter only the eye keeps the greenery, burning bare mirror, like a nettle* (Brodsky). In the Kazakh text meaning of the expression is implicit: ... *mares are grazed, they are with brilliant*

*tails and neighing and flashing Ki-Ki! to their leader with wet-hot-and-herbal invitation to look at them, adoring and willing...* (Nakipov), where metaphors are expressed by rhythmic flow and amazing phonetic phonemes.

The "eyes-time" image with left component of the paradigm is often identified with the dusk or at night: *And at that moment, which connected the times, separated by decades, you read a clear rebuke willingness to accept the inevitable in the eyes of the donkey as deep as night* (Zhaksilikov) and *The shadows of the experienced, hidden in her eyes, seemed to have penetrated into the very soul* (Zhaksilikov) and, as a rule, the owner of the eye is heavy thinking, or in a desperate situation.

These are the images presented in the rich Russian prose and poetry: "eye-person" (bandits, robbers, thieves, warriors, travelers, wanderers, children, merchants, pilots): *They are watch over and make conclusions* (Chekhov), "eye-bird" (doves, starlings, hawks, eagles, siskins): *The eyes, like two starlings in their nest* (Khlebnikov); "eye-insects" (butterflies, bees, wasps, beetles, spiders, fleas, bedbugs, crickets); *Little eyes started moving and jumping as fleas* (Vsev. Ivanov); "fish-eye": *Your eyes are shining like two fish* (Severyanin); "eye-tissue" (silk, velvet, cotton) *The tears made her eyes velvety and black* (Tolstoy); "eye-money" (gold coins, coins, pennies): *The owner's eyes are more yellow than the gold coins* (Mandelstam) and there are others in the texts of the Kazakh but they have not been detected.

The most interesting should be noted: N.V. Pavlovich hypothesis on commonality of extended paradigms and identity at the level of small paradigms, is proved and seems to be quite viable. Understanding of art and poetic language, appears to be largely based on the image-bearing thesaurus and accordingly the perception of large and small paradigms. It can be assumed that large paradigms are language universals that are common to verbal figurative art of different cultures. Small paradigm together with the set of their characteristics (productivity, reversibility, ambivalence) reflect the uniqueness of a particular culture [10].

Catalog of image paradigms, composed on the texts by Kazakh and Russian masters of the pen is, in the language of N.V. Pavlovich, a kind of "dictionary of the image language". In the Kazakh and Russian

literature there are images that are rarely found on the pages of a literary work and we can say that these concepts are not yet firmly established in the associative structure and leave it on the far periphery. However, the analysis confirms moving layers and components of the image, enables to reveal ethnic and cultural backgrounds, including those related to "eyes" component and demonstrates the specific content of the image, setting its specific components.

Following N.V. Pavlovich we tend to agree with Borges that the poetic consciousness of the reader is still indivisible and in the field of artistic perception the present changes the past. What appeared in the 19th century to be not the image but an unsuccessful expression in the late 20th century seems to be a pattern or a paradigm. So the images produced by contemporary Kazakh bilingual writers now, later may appear to be not "a semantic shift" but become more accessible and will represent the system, the usual paradigm.

As it can be seen, a literary text contains a large number of verbal expressions, we only consider the tropes, i.e. lexical means, although the Russian-language novels of the Kazakh writers abound in stylistic and syntactic figures. "Bilingualism enhances the efficiency of executive network"[11]. Kazakh writers, possessing excellent Russian language command, its rich arsenal of imagery and metaphor, create both familiar Russian and native images that express ethnic consciousness.

## RESULTS

In literary and poetic images, we can derive information about the culture and mentality of the people, they always reflect the views of people indirectly, the social system and ideology of the era. The cultural and literary significance of even a single paradigm of "eyes-an animal, fire, object, space, water, plant" images clarifies the invisible world of spiritual and spiritual status of personages.

## CONCLUSION

Thus, the paradigm of images is a specific linguistic and cultural "bridge" between being and consciousness in the material world, objective existence and its image which is a picture of language as expressed in the semantic space of a literary work, the world of the writer. "Literature which is quite critical of conservatism routinely associates personality very closely with "the mother tongue" [12].

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