

## About Some Research Methods of Linguamental Structure Concept “Hero” in Turkic (Kazakh) Heroic Epos

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**Abstract:** The conception of “human” takes the main role in lingvomental space of Kazak epic folklore. The main character of epic folklore is human being: for everything is about human being in epic poems. According to contemporary linguistics the main characteristics of the language is its antropoactuality. This means that “Language and Human being” is one phenomena. Cognitive linguistics, ethnolinguistics, lingvoculture and other branches of linguistics have developed and were formed within anthropological linguistic ideas. This article deals with the concepts of man, representative in the text of epic turk-mongolian folklore, the limits of problem and their linguistic realization, united the famous in measure of linguocultural and cognitive paradigm.

**Key words:** Cognitive linguistic % Kazakh heroic epics % Epic folklore % Ethnolinguistic % Conception % Micro conception.

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### INTRODUCTION

Concepts of man are considered for the first time as a projection of phenomenon of national culture through the prism of language at on time as a mental formation which have verbal representation in the linguistic picture of epos world. In heroic poems the conception of “Human being” is simply “Hero” [1]. The conception of “Hero” is filled with such conceptions as hero’s weapons, his horse, his brother or sister, his parents and his sweetheart [2]. Conceptual [3] basis and general tendencies in the formation and transformation (by stages and ethnicaly) of different sides of a man’s concepts, a collection of hyponemic concepts in the linguistic picture of the world of Turkic heroic epos are found to be dynamic, that is, changing factors as historic-social, cultural, linguacultural, weltanschauung. Reconstruction of the entire picture of linguistic conceptuality of a man in the texts of Turkic heroic epos is impossible without the attraction of necessary extra-linguistic information which is beyond a “pure” linguistics.

For the entire conceptual man’s image formation and its “varied” hyponemic kinds in the system of man’s images every literary-speech detail of a text is important

because these numerous language/speech means build up the entire conceptual image of epos’s character. Lexical means of literary cloth of Turkic heroic epos acquire esthetic functions of comparison, personification, metaphor, hyperboles and others. Speech potential of the language lexical means have not only literary-portrail functions, because, finally they create a cognitive-mental conceptual linguistic image of the Turkic heroic epos’s character. Man’s concepts are formed and verbalized, that is they are represented in folklore texts of Turkic heroic eposes by a whole system of lexical-phraseological means, discourses and by a text itself.

**The Main Part:** Varied and volumetric ethnomental configuration of a man’s concepts involves a content of numerous lexical units, stable folklore comparisons, epithets, metaphors, hypobals; they are found in a pameologic fund of epos’s text and are realized in aplot and composition [4].

Meaning, image, plot and conceptual center (the nuclear, basis) of the linguistic picture of the world of Turkic (Kazakh) heroic epos in an epic batyr (hero). The dominant role of the epic batyr’s image runs throughout different levels of Turkic (Kazakh)

heroic epos's texts: plot, theme, text, composition, ideological image, lingua stylistic, linguacognitive and others.

The conception "batyr"- "Hero" presents itself as a basis of a linguistic picture of the world of Turkic (Kazakh) heroic epos, this conception focuses diachronic and topically on various mental understandings and notions which characterize a Turkic nomad world.

When describing and analyzing a linguistic concept of batyr in Turkic (Kazakh) heroic epos the peculiarities of Turkic nomad are to be taken into account-universal form of a man-nature interrelations [5]. Nature, a world of nature, a world of animals are an inseparable part of turk's life – nomad; a nomad was a part of nature and a center of the entire and many-sided world the linguistic picture of which is introduced in the concept of Turkic epos sphere.

The opening of the mythological basis constants based in volumetric structure of the concept "batyr" allow to interpret the poetry of the epos's texts as a language/speech result of dynamics and transformation of mythological meanings (mythological picture of the world) into a literary knowledge (folklore picture of the world). It resulted in the fact that a mythological image of a character – demiurga of a cultural character was almost forgotten and only linguacultural and linguacognitive reconstruction of a concept allows to renew its content of the early myth-poetic imaginations about a character of an epos. Heroic epos in a literary development of people introduces an ancient form of verbal arts which was originated from mith's; we can see moving from a myth to a tale [6, 88].

"Myth is a source, contained samples of human behaviours at ethno-socio-cultural level and which was "in ancient cultures the only explanation of reality in semibolic-pattern style" (Beydili 2005: 373-378). Mircea Eliade of Romania, who was one of the most famous researchers of Shamanism all around the world, have defined the myth as a base which forms and even determines behavioural stereotypes of people within traditional framework (Beydili 2005: 373-378). This functional definition of myth is very important for our research.

Myth (in ancient Greek mythos) is "epic which describe perceptions of ancient societies about creation of the universe, natural events, gods and legendary heroes" (Slovar inostrannykh slov 1964: 415). We can say that in this definition of myth there an aspect related to lighten epics or myths' influence on individual behavioural stereotypes or expectation of behaviour have been omitted.

Mythology (in ancient Greek mythologia) (Slovar inostrannykh slov 1964: 415) word which consists of ancient Greek mythos (word, narration, epic) and logos (meaning, terminological doctrine), is a wholeness of narrations and epics reflected perceptions of peoples of ancient periods related to creation of universe, natural events, religious creatures and legendary personalities.

According to Prof. Dr. Bahaeddin Ögel, the mythology of Turks faces a function of mirror that lightens the Turkic social order, so different aspect of Turkic mythology is that it is not consists of "dead thoughts and perceptions". Turkic mythology has been described by Prof. Ögel as "a way of life" and a bank of thoughts and data which give form and in various ways control it at the level of society (Ivgin 2005: 5-7) [7].

The main characters in myths are usually gods, supernatural heroes and humans. As sacred stories, myths are often endorsed by rulers and priests and closely linked to religion or spirituality. In the society in which it is told, a myth is usually regarded as a true account of the remote past. In fact, many societies have two categories of traditional narrative, "true stories" or myths and "false stories" or fables. Myths generally take place in a primordial age, when the world had not yet achieved its current form and explain how the world gained its current form and how customs, institutions and taboos were established [8].

"Different stages" of development and transformation of the ancient epic tale from a fairy tale about batyr to a heroic epos and development dynamics and evolution of the epos prove the appearance and formation of the late layers in many-sided volume of the "batyr" concept.

V.M. Jirmunski says: "From the historical-typological point of view the altai "Alip-Manash" introduces an old fairy tale about bogatyr's marriage is typical. Further we'll see that according to the ideological-literary content with traditional motives and images are found in tight connection with the archaic types of fairy tale folklore of Turkic and Mongol people. It tells us about a character's trip to his fiancée, to the country from which he will never come back" ("Barsa kelmes"), in the development process of people from patriarch-clan to feudal rejem it turned into a heroic epos which contains a definite historical content; Alpamish's enemies in the epos of Middle Asia were "pagans" – kalmiks, historical enemies of middle asian Turkic people in XV-XVII centuries; Caucasus were "gyaurs" (christians) of Gurdjistan (Georgia), bek of the castle Baibur who seized Beirek and his 40 jigits and put them into the cave" [9, 219-220].

In the formation of different semantic layers in the concept “batyr” in various versions of *Alpamish* we see that a concrete historical reality of each epoch and changing (evolutioning) directions are involved.

It is known, that a concept “man” (in this case “batyr”) is regarded as a basis of the linguistic picture of the world, but a picture of the world had chronologically changed. Therefore it is necessary to find and describe other different linguistic pictures of the world with a regard of (gender, variation) concept “man” (“batyr”) or to speak about chronological layers (cultural-genetic) in the unique structure of multi-layer concept.

For instance, S. Kondibai considering that *Alip-Manas* (*Alip-Manash* or *Alpamis*) and his wife *Manu* (*Banu-Chechek* or *Gulbarshin*) are a couple of the first people and he also writes that the time of all Turkic version of epos’s formation is 6-7 centuries and he mentions definite historical places of living of *Alpamis* (*Jidely-Baisin* – the south of Uzbekistan) and *Gulbarshin* (banks of the *Syrdaria* – *Barshikent* town of the middle Age) [10, 65-66]. Each historical epoch leaves its matchless imprint on the image of the epic *batyr* (on the configuration of the “batyr” concept). It means that the content of that “imprint” is characterized not only by concrete historical and geographical facts but also by a system of outlooks and imagination of a world and a man close to a definite ethnic group of people on a certain stage of its historical life’s work.

Genetically, the initial strata in the “batyr” concept formation was an image of a mythic first man, a forefather who had all the features of culture, *demiurga*. Surviving features of that genetically initial image were saved in the Turkic heroic epos in the form of the exaggerated outer image of a character, his arms, in some changes of the plot... An ancient myth about a first man had transformed into a magic fairy tale about *bogatyr* where a mythic basis is saved somehow. The image of a character in a fairy tale is mythical, as a giant – *alpa*, he is magically unassailable, his horse is able to transform magically and is very wise, he is the only assistant of a character (helps to escape, to marry). The character of a *batyr*, like his horse, also possesses a gift of magic changes: “having shaken himself” he comes to a wedding party in the image of *tas-tarahai*. Mythic outlook supposes an identify man – nature, a man is in tight connection with the other forms and objects of life. Endless-ness and continuity of life in the world suppose and archaic mind carefully observes the world’s images which has common features in the mountains, plants and a man [11, 49].

We can state that in the diachronic depth of the “batyr” concept a mythic basis of common to all national versions is found – an ancient mythical outlook. Strata graphical cultural extraneous feature in a meaning volume of the “batyr” concept is marked with ethnic oriented imaginations about myth building and man formation, shown by local peculiarities of a concrete ethos expressed by language (speech) means in the texts of fairy tales and epos. Along with it, separate national concepts of a “batyr” have some common features which are joined by common Turkic and even Turkic-mongol background.

A cognitive analysis of some words which nominate definite categories of epic characters shows that their semantics is culturally-historically grounded, that is, it is to be regarded in its dynamics and from the point of view of its connection with a definite epoch or a historical period. An investigator of the mongol epos *Z.Ropendorge* regards a problem of etymology, meaning and semantic changes of such considerations as *khan*, *bagatur*, *mergen* (antagonist) and *mangus* (protagonist) from a historical point of view. “In his opinion, *khan* as a title in epos does not reflect any certain social-hierarchical status. Terms like *khan*, *bagatur* *mergen* in a *bagatur* epos do not differ and it does not affect a plot, therefore to classify works according to a main character is not a scientific way; we can not consider *khan* as title only as a nomination of feudal lord – such meaning it covers only in a late feudal society” [12, 103]. Conceptualism of above mentioned notions (*khan*, *bagatur*, *mergen*) is historically conditioned, it is worth to regard them in the system of historically formed ethnocultural conscious related to an epoch, time. *N.F.Alefirenko* considers that cognitive structure acquire a definite historical character, that is, they are interpreted as a process but not a preserved education [13, 194]. In connection with it, a necessity to study a historical-cultural and social code of epoch with a concept appears.

Cultural-historical code of epoch which is a system of valuable outlooks and understandings is typical for a concrete historical period and it covers the whole semantic structure of a concept. Regarding a problem of code recognition, a kind of decoding is a need for contemporary people. This problem is tied up with a presence and absence of feedback knowledge which concerns an intercultural communication is not regarded in our research.

*N.F. Alefirenko* says that a doubled nature of a concept really draws attention: 1-ly, it is diachronic and represents itself as a “vertical line of a meaning”, 2-ly it

represents itself as 'singchronous' – plural at a time in different syntagmatic contexts which realized "a horizon of meaning" [13, 90]. Concept's vertical line of a meaning can and must be reconstructed on the basis of interdisciplinary data's attraction. Synchronized realization of concepts by language representations in different syntagmatic contexts happens in a linguacognitive space, in our case, in folklore texts of Turkic-mongol epos. Note that registration, analysis and description of all or the majority of language realizations of concepts about a man is impossible because the material is rather huge and such representations are numerous in the texts of Turkic-mongol epos.

U.S. Stepanov, who regards important universal national concepts as basic ones figures out "a concept about a man". The flow of time in the concepts ("people's memory has its chronology and pragmatism, its own conception of historical phenomena") is special. It fits all the concepts because "in all the concepts ideas are summed up, they appeared in different time, epochs – historical time; "chronology" does not play any role, only associations and coincided ideas – "semantic features" are important. In people's images this circumstance, disaccordance of real chronology is vivid, it is because that people themselves chronologically "dated exactly". People live in real, historic time, ideas are in mental time or perhaps out of time" [14, 74]. Concepts about a man coded in the texts of epic folklore can not have more or less exact chronological connection (origin, formation, functioning) with a concrete historical time, but approximate time parameters of their genesis and existence could be found. Not that any literary text (including epic) has its time and spatial parameters where the characters live. Speaking about historical (chronological) date of epic characters and concepts it is worth to mention E.M.Meletinski's opinion about a historical method of epos study: "This method supposes the establishment of historic conditions which caused the appearance of heroic epos and definition of its development. Surely, historical method does not seek historical realia, but it does not exclude search" [15, 13]. Historic truth of epos does not focus on exact chronological dates but on history or historical chronology of epos, definition of historicism of ethnic and language recognition formed in the texts and concepts of epos. An outstanding scientist-ethnografer L.N.Gumilev wrote: "...ethnic development is deeper than the historic order phenomena" [16, 48].

Linguacultural and conceptual analysis of concepts about a man in the texts of Turkic-mongol epos shows that a man's concept bear a meaning and notional

configuration connected with different sides and forms of a spiritual life of human society and mythological myth comprehension. Mythological recognition is a primitive collective (common ethnic) visual understanding of a world with a compulsory divine (extranatural) component [17]; historically the initial form of collective recognition of people, an entire picture of the world where the elements of religious, scientific, literary knowledge are not separated from one another [6, 34-35]. E.M.Meletinski things that in classical forms of epos where important steps to demythology are made the mythological ground is secured [18, 36-41]. E.M.Meletinski writes: "For the archaic epic a mythological figure of a mother or a hostess of demon bagatur is typical. It is a female shaman-abaasi in the yakut poems, an old woman kuronat – a mother of altai monsters, an uglu mangathai (buriat), "swan old woman" (hakhas), "a hostess of the North Louhi" (Finns and karels). We can compare these characters with the depths of Eskimos Sedna myth, kets khosedem, Babylon Tuamat from one side with more advanced epos as a Queen Medb in the irish sagas, Grendel's mother in "Beowulf" [17, 63-65], an old woman Surkhail in "Alpamysh" and others (in the epic tribe such a mother is recognized by the nart epos in the image of satana). Giants and htonic monsters often appear in the archaic epos not only as military enemies, hijacker of women and other destroyers but also as fire keepers, heavenly bodies, cultivated plants and nice objects found by the characters" [18, 37].

In the mongol epos according to G.E.Mikhailov, main epic characters had appeared as the result of direct development of the mythologic images' initially the epos's heroes were "extraordinary creatures", Gods and it is related to a religious nature of central characters of epos and its reproduction [19, 109].

Linguacultural analysis of a man's concepts introduced in the texts of Turkic-mongol texts of epos shows that most of them are modeled as a specific vision of the world, sense of myth which could be called as a myth poetic perception of the world. Mythology of the folklore characters is explained by special interrelation between mythology and folklore [20, 95].

## CONCLUSION

Studying the concepts of a man in the texts of epic folklore we can conclude that the ancient myths about a man were attached by metamorphosis, were separated and by the time they lost their previous justifications; they

acquired new components and turned into metaphors, phrasal units – gradually they fulfilled a function of literary (aesthetic) means of narration.

In accordance with the purpose and objectives of this work were investigated Linguaculture, Cognitive, descriptive analyzes, systematic thematic classification and other methods.

**Findings:** The main purpose of the research work has been the study and characterization of linguocultural and Cognitive features of ethno-cultural and onomastic concepts in the Kazakh heroic epic.

As a result of the research work were first investigated epic, ethnocultural and onomastic concepts in Cognitive and linguacultural aspect.

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