

Zh. Amanbekkyzy^{1*}, G.O. Syzdykova², L.M. Husainova³

^{1,2}*L.N. Gumilyov Eurasian National University, Astana, Kazakhstan;*

³*M. Akmulla Bashkir State Pedagogical University, Ufa, Russia*

(e-mail: zhandau06@gmail.com)

The cognitive meaning of the concept of “death” in Shakarim’s poems

This article examines the cognitive meaning of the concept of “death” in the poetry of Shakarim Kudaiberdiuly. The study aims to explore the linguistic features that shape the understanding of “death” in Shakarim’s works. Within the framework of linguoculturology, the research seeks to establish the relationship between language and culture by analyzing the concept’s structure, semantic and informational fields, cognitive essence, and research methodology. The study draws upon Shakarim Kudaiberdiuly’s poetry, as well as phraseological, explanatory, ethnolinguistic, and ethnographic dictionaries as primary sources. The scientific and methodological basis of the study is grounded in findings from cognitive linguistics and psycholinguistics. The novelty of this research lies in providing a comprehensive description of the concept of “death” through cognitive and linguocultural analysis. The theoretical value of the results is revealed in demonstrating the relevance of the worldview in Shakarim’s poems through the concept of “death”, and the materials will serve as a foundation for future research in cognitive linguistics and linguoculturology. The article explores the conceptual field of “death” as presented in dictionary definitions, following the methodology of conceptual analysis by V.A. Maslova. It examines the concept’s reflection in phraseological units and proverbs, highlighting its linguistic and cultural significance in Shakarim Kudaiberdiuly’s poetry. The study employs textual analysis and comparative-historical methods to systematically analyze proverbs and sayings about life within the poems, revealing their semantic features and cognitive significance. The findings contribute to a deeper understanding of the spiritual values of the Kazakh people and offer insights for their adaptation in contemporary contexts.

Keywords: concept, metaphor, emotion, proverb, phraseology.

Introduction

By examining the concept of “death” in the poetry of Shakarim Kudaiberdiuly, one can explore a fundamental linguistic theme studied since ancient times—the relationship between language and thought. As the scholar Zh. Mankeeva states that “It is well known that the thought conveyed through language reflects the speaker’s spiritual and pragmatic system of cognition, culture, psychology, life experience, and more” [1; 192]. The worldview of each nation, unique to it, is reflected in concepts and symbols, phraseology of national shades. Many researchers emphasize the need to study the relationship between the native language of an individual and his worldview. As a result, various culturally significant concepts are identified that provide rich information about a particular linguistic community, such as national behavior, ethnographic data [2; 66]. O. Naumovska, who studied the concept of “death” in Ukrainian folk tales, says: “the study of the transmission of the concept of “death” in the artistic space is one of the tools for understanding the worldview of our ancestors and the laws of life and death” [3; 70]. Therefore, through the concept of “death” in Shakarim’s poems, we can get acquainted with the knowledge and culture of the nation. In the language about the term concept, there are various definitions that complement each other.

A. Islam, in his research work “Linguistic Picture of the World in the Context of National Culture”, explains that the concept of Islam serves as a key element in shaping the national worldview due to its dominant cultural influence. He states that “A concept is a compact and profoundly meaningful reality embedded in ethnocultural consciousness, passed down through generations, and expressing the centuries-old understanding of essence and the national cultural values of a particular nation” [4; 15]. The scientist emphasizes that identifying national identity and the common features of concepts with complex linguistic structures requires studying their linguistic expression, etymology, synonymy and antonymy, phraseology, and the way linguistic personalities convey them. This approach enables us to understand their unique “language” and determine their place in human cognition. Therefore, through a cognitive analysis of concepts in Shakarim’s poems, we can also get acquainted with the thought, life experience, psychology of

* Corresponding author’s e-mail: zhandau06@gmail.com

the Kazakh people in that era. This leads to the fact that on the basis of the cumulative function of language, learning from the past, getting rid of the tasks of the poet's criticized character, recognizing the nature of the nation's existence, and reviving spiritual sources in our subconscious.

B.I. Nurdauletova defines the term concept as "concept is a cognitive, educational system of an individual, a language collective about the world, creation, its various objects and phenomena on the basis of life experience, educational sphere (vision, cognition), perceived and formed by the culture of the social environment in which he lives" [5; 59].

R.M. Frumkina, in her work "Psycholinguistics" states that "the term concept is ideal for understanding the hidden ultimate essence of the word, it allows us to move away from the normal logic of the concept in our mind" [6; 45]. Therefore, behind the literal meaning of words there is a deep secret associated with the consciousness of the people who consume this word. And at the same time offers several cognitive approaches aimed at understanding the ultimate meaning of the word:

A) in the study of the whole, the details that make up its unit are important. Together with a separate consideration of the whole, we also look for its essence in its particles within itself;

B) each phenomenon has its own reality: the concept has a material layer. At the same time, the reality of one concept is expressed in different ways, and they should also be taken into account when understanding the essence of a particular thing;

B) it is important to delve into the historical development of any phenomenon and, at the same time, to analyze it systematically and logically in order to avoid arbitrary historical interpretations;

C) science describes the "finished" world, and at the same time science, describing the world, "creates" it [6; 39].

V.A. Maslova clarifies the intrinsic nature of the concept by stating "The number of linguistic units recognized as concepts is limited, as not every sign or name of a phenomenon qualifies as a concept. A concept must represent real phenomena that are significant and valuable to a particular culture, expressed through various linguistic units, and embedded in proverbs, poetry, and prose. As linguistic symbols and emblems, they highlight the essence of a text, situation, or knowledge that gave rise to them, serving as carriers of a people's cultural memory" [7; 38]. That is, its nature is emotional, connotative, axiological, the language has its own "name". The object of study of cognitive linguistics is concepts that are very important in the organization of the entire conceptual system, form a conceptual field and are characterized as its origin. Such concepts include time, space, number, death, life, freedom, truth and knowledge, etc. [7; 52].

In the study of the Kazakh worldview, the conceptual field of death can be examined through linguistic expressions in the poetry of Shakarim Kudaiberdiuly. Researcher T. Shunbay highlights death as "one of the central concepts in Shakarim's work", identifying it as a microconcept of death. He notes that "by portraying the justice of Allah and the injustice of Kokenai, death is framed within a theological and philosophical context, interwoven with the notions of justice and injustice" [8; 31]. In research on this topic, J. Vilarroig-Martin says that "First of all, we highlight the discovery that life is an element of death compared to other interpretations of death that are less adapted to the reality of life, because death makes us realize the infinity of life and makes every moment especially valuable" [9; 1182]. Therefore, from this point of view, it is noteworthy that death in Shakarim's poems is described as a part of a whole life, which connects a person forever.

The research employed conceptual analysis, linguistic analysis, and historical-comparative methods. The stages of the study included selecting the topic, defining the objectives, reviewing relevant literature, collecting and analyzing data, discussing the findings, drawing conclusions, and offering recommendations.

Material and methods

In the analysis of the concept of "death" in Shakarim's poems, we will focus on the transfer of such synonymous concepts as "death", "fate", "white death", "black earth" through proverbs and phraseological phrases that form its conceptual field. The article used the texts included in the first volume of the three-volume collection of Shakarim's works "Do not worry, my thoughts, do not worry". In particular, "Birth, dying is the true death of fate", "My poems after Abai's death", "When I was born for the first time", "Maksut is inappropriate", "Who is not spoiled when criticized", "Kalkaman-Mamyr", "Kryz King", "Dead mood, still life". At the same time, the research drew upon the views of T. Shanbai on Shakarim's creative work, as well as the conclusions of scholars such as K.A. Zhamanbayeva, Zh. Mankeeva, and A. Islam.

In the article the historical-comparative method, generalizations, conceptual and analytical analysis were used. Specifically, the historical-comparative method was used to compare Shakarim's interpretation of

death with the ideas of Zhusup Balasagun, Khoja Akhmet Yassawi, and the insights of mythologist S.A. Kondybai. Conceptual analysis helped to identify the semantic and informational dimensions of the concept of “death”.

Results and their discussion

Before analyzing the concept of “death” in the poet’s poems, let’s dwell on how it was used in ancient writings, in the worldview of our ancient ancestors. For example, in the saga of the outstanding poet, thinker and scientist Zhusup Balasagun, who lived in the XI century “Kutty Bilik”, he describes death as a “*long journey that one does not return*”, “*a place where there is no escape*”, he says that if a message comes, he prepares, learns about the bottom of the pit and gathers (translation by A. Kuryshzhanuly):

One day, when the time of death draws near,
 And the final homeland is decreed for you and me,
 If the bitterness of the soul’s agony is felt *before death*,
 With what face shall I stand before Khizr? [11; 36].
 How long have I walked: my life is empty, waste,
 It turns out that *death* awaits in the end.

At the bottom of *death* will definitely come fry,
 The fly of a living being marches the soul [10; 124].

And yet in the writings of Sultan Kul Khoja Ahmed Yasawi, death is the “main homeland”, that is, *the grave, that side, the other world, the path to the power of Allah*:

One day, when the time of death draws near,
 And the final homeland is decreed for you and me,
 If the bitterness of the soul’s agony is felt before death,
 With what face shall I stand before Khizr? [11; 36].

Here, at the age of sixty-three, Iasau accepted Sunnah, fought with his wounds, entered the Earth, seized the world of light, and sang the dhikr to his Creator because he loved the truth, died alone and burned alone. That is, according to Sufi knowledge, death is the only way to achieve the truth.

The following structural elements of death can be cited. First, death is obviously a natural phenomenon, the termination of the existence of the biological body of a person. Secondly, death is a turning point in existence, a conscious beginning, a sign of human qualities. Thirdly, death is an increase in human age and reaching the end of a measured life. Fourthly, death is the bloody shock of the deadly threat, the decisive moment of surrender of the soul. Fifth, the motivation for death is diverse, caused by various diseases of the body and spirit. Sixth, such qualities as conscience and lack of commitment, which in the figurative sense are equivalent to death, are also characterized. According to such a broad structure of death, they can be considered as a separate semantic and informational field. Therefore, recognizing death as a basic concept, we will focus on its semantic and informational field. The concepts that reveal the essence of the concept of “death” in Shakarim’s poems can be represented by drawing as follows in Figure:

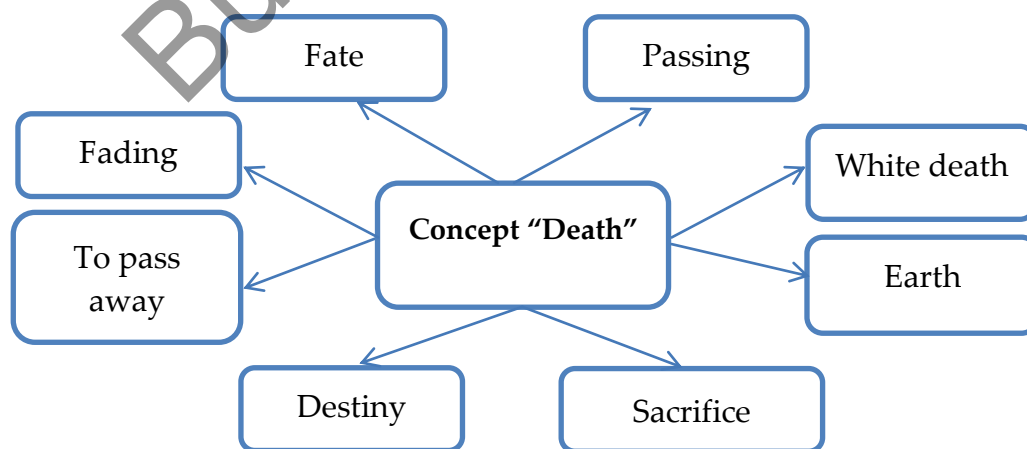


Figure. Microconceptions in the concept of “death”.

In the dictionary of the Kazakh literary language, the concept of “death” is described as “cessation of heartbeat”, “end of life” [12; 144], in the National Encyclopedia of Kazakhstan, “death” is the end of a person’s life in the world, a predetermined destination according to the ancient belief, associated with the “words fate”, “written on the forehead”, “destiny”, “it is destined” [13; 103]. And the concept of “death” in the National Encyclopedia of Kazakhstan defines this world as the end of human existence, the inevitable departure of a person from this world, sudden death, inevitable by the will of Allah [13; 192].

One of the names for the central point is “öñt”, and the name for the circle is “on”. Here, “on” > “ont” > “ol” changes phonetically, meaning “ont” transforms into “ol”. The term “ol”, which denotes a circle, signifies a certain boundary. When a person crosses this boundary — i.e., when they die — where do they go? Naturally, they move toward the center of the circle. The name of the circle’s center is “ol” (“oltir”, “ol et”, meaning “to kill” or “to make dead”). Its protoform is “ont”, which is related to the root “ontos”, forming the basis of the term “ontology” (the study of being). From this, it follows that to die means to know, to understand [14; 238], and simply gives an example of the point of transformation of Pende into a person, that is, the Sufi path. The researcher draws attention to the fact that here the final destination of the Sufi test is death, and it is given a completely different meaning, a different interpretation [13; 103].

In order to become a mature person, Sufi knowledge teaches to walk through several valleys and perceive death as one of the stages of personal development and maturity: the first is the valley of search (where you go through various dangers and give up your subject desires). The second is the valley of love (surrender with all your soul to the longing for your beloved). The third is the knowledge of the eyes (here the direct perception of the light of Truth and the beginning of the knowledge of your God). The fourth is the valley of separation (liberation from your desires and dependence on the world). The fifth is the valley of connection (here the feeling of the uniqueness of things and ideas manifested in different ways. Understand that your previous knowledge is not worth it). The sixth is the valley of admiration (where knowledge is replaced by love, that is, the dominance of the heart, not the mind). The seventh is the valley of death (finding your place). The principles of Sufi knowledge, which are inherent in the Kazakh nature and correspond to its nature, are consonant with the thoughts of Shakarim’s poems. For this reason, Shakarim promotes learning not to grieve about death, not to focus on death, to accept it as a normal world, to leave a mark on it and live a conscious life.

It is true that as soon as a person was born, the bottom will say goodbye to this light world. A naturally forgetful human being, knowing this simple truth, can sometimes be tied to the world and driven out of his mind. And Shakarim Haji conveys by combining black and white that when the will of man is “birth, death — fate”, which does not follow, there is a time period in our will to choose between these two, that is, between the two “nothingness”, which does not obey us:

Birth, death — the true death of fate,
The middle is life, the absence of two heads.
Between the two nos like Miss
A little older than the ancestors called life [15; 200].

The poet describes the phenomenon of “birth, death” of opposite essence, which is not subject to the human being, performed against his will, as “like a miss” and compares it to a miss that is visible to the naked eye, but does not hold hands. We see that coming into this world is a mysterious act that, like a miss, does not obey the will of a person, which he cannot control himself. However, man has the full right to spend “everything” hidden between these two non-existence, that is, the essence of existence.

The poet uses a lot of metaphors and words of opposite meaning in his description of death. For example, the concept of black and white is combined in the poem after Abai passed away:

The white death written by your destiny,
Did you get rid of it?
The enemy is better than your neighbor,
The closest is the black earth [15; 19].

Here, the poet shows an intellectual posture in accordance with the national identity and sensory perception inherent in his search for knowledge of the essence of the world in the transfer of the birth-death law of life. The preference for phraseological phrases white death, black earth enhances the feeling of fear and makes you feel that the last breath is near. Thus, white becomes a symbol of death. In Shakarim, this phrase was repeated several times (*the white death of Allah*, *the white death written by your fate*), and the word *death* and *white* formed an association. In the Kazakh concept, *the customs of white covering and wrapping* in a white shroud are also associated with this color. And it is known that the word *black* is a

symbol of suffering in folklore. In addition to the literal meaning of color, the word black is defined in the dictionary as “a handkerchief of black color, which puts the dead in another as a sign of mourning” [16; 477].

Ethnograf S. Kenzheakhmetuly dwells on the ritual “black sewing”, which is performed when a person dies. There, a black flag is hung on the house where the man died, that is, “black is sewn”. For a whole year, lamentations are sung in it at home, those who see the black flag turn specially and pray. Only after a year is the rite of blackening performed. That is, the black flag is taken, broken and set on fire [13; 208]. Here death is associated with black.

Cutting the umbilical cord –

Thus, a young life is severed.

Wrapping in a white cloth –

A *shroud* is made of such a product [15; 253], the lines say that cutting off the umbilical cord is like cutting off a young life, and wrapping a baby in a white diaper is the same as wrapping a corpse in a white shroud.

Go out without flaming,

Stay old in the work of Allah. [15; 21]

Gather your senses, think early,

Death has come — I have perished. [15; 22]

Here it is proposed to “give in to the work of Allah”, that is, to submit to death and accept it, using the verb *fade* as part of the phraseologisms *ashes, fire, bouquet, light of life, light of eyes, star*, which is associated with death.

Gather your senses, think early,

Death has come — I have perished, saying this he also warns to prepare for the death early [15; 22].

Death is a factor that brings a person to his senses and leads to eternal life.

If your partner is insatiable,

Stick sand in your eyes [15; 36]. Here, by the phraseological phrase “you are on your way”, we notice that a person’s desire hints at lust, and he says that in case of insatiability, be ready to “pour sand into your eyes”, that is, to die, to be buried in the black arth [17; 262].

“*He who hides his illness will die without death*”, they say,

And this is what keeps bringing misery to the Kazakh. Here, too, there is a Kazakh proverb “the one who hides his illness dies” [18; 53]. Occasionally, the author modifies the proverb by replacing one of its components with a variant word (e.g., *illness*), transforming the original three-part structure into a four-part one through the insertion of an additional word (*non-fatal*), thus expanding the overall composition.

In this poem, the words *disease* and *death* have an artistic function in metaphorical use, rather than literal meaning. The poet uses this use to convey the vices of a person, to describe his ugly nature. Bad habits in a person, unpleasant behavior, behavior in character do not bother like a disease, but no matter how much you hide it, one day it will show itself and fall into the abyss. It warns you that you will bring harm to yourself, and you will suffer and suffer from it.

Did you chase the missing,

Have you passed all souls [15; 19]. It is based on the Kazakh proverb “Do not regret the past, do not chase the past” [18; 160]. According to the author’s personal use of the word, there is an occasional feature, that is, the use of the composition and construction of proverbs. In this case, the proverb took on a free-phrase character and approached the spoken language. It can be said that it was used to accurately convey the contextual meaning of the proverb, expand its content and strengthen its expressive tone [19; 100].

Let it be as Mambetey once said,

“*The male lamb is a sacrifice*” — where is it now? [15; 39]

That is, it alludes to things that have already happened, that the will of a person does not go, that he cannot change. Since this world is temporarily given to us, trying to get to the bottom of it is like chasing the missing and longing for the missing. In the end, when you meet a white death, live as if you do not regret your past, know the value of every moment and every breath in this world.

The ethnolinguistic motivation of this proverb, which is mentioned in folk wisdom, is that the literal meaning is about cattle sacrificed to the way of God, and in the figurative sense it alludes to men who sacrifice their souls for their country and put their heads in a race. The song “Kalkaman-Mamyр” tells about the sacrifice of Kalkaman for the sake of the ankle tribe in preserving the peace of the country.

Though Salon himself has perished, *his words are true*,

I urge the youth to understand them [15; 302].

I encourage young people to understand it [15; 302].

In these lines from the translation of “King Crysis”, the proverb “even if the good himself dies, his word does not die” [18; 162] is used by the author not as a whole, but only one part. In this way, it was used to adapt the proverb to the expression of the poem and give the tone of speech. It can be seen that not every proverb is chosen, but those that are widespread within the country and have great social significance. Salon replaces the King’s name as a synonym for “good”, and also conveys the word “immortal” with the word “right”. This is also one of the proofs of the fact that death in the poet’s knowledge is not a lifesaver, but perpetuates the memory of the people through his words.

The young boys and girls are apart, joking and laughing in delight.

But the cruel, dead heart, would not rise even if I woke it. Or:

The lifeless land’s bones, were revived by the blossoming leaves.

But my wounded heart alone, shall never bloom like these.

Shakarim Kudaiberdiuly, as if feeling death, describes it too closely and in a clear, figurative language. In describing the psychological states of a person, we also find ways of ranking in the poet’s poem, intertwined with psychological parallelism. For example, in the poem “Dead mood, life without horses”, the poet’s sad state is paralleled by the state of beautiful nature and forms a figurative picture of a defiant essence:

The country moved from wintering, fluttering about to move.

A broken heart twitched, and left alone without healing [15; 25]. The poet’s broken heart does not heal, even if the weather improves and the country becomes more comfortable to move.

The young boys and girls are apart, joking and laughing in delight.

But the cruel, dead heart, would not rise even if I woke it. Or:

The lifeless land’s bones, were revived by the blossoming leaves.

But my wounded heart alone, shall never bloom like these.

Although mother earth wakes up, nature babbles, cattle calves, weaves from soul and shines light on the face of the earth, blood comes out of the poet’s sad heart every time he grieves. When the zhailau itself was burning like a burning fire, the poet’s heart went out, but the fire was extinguished.

This passage explores the cognitive and emotional dimensions of an Akyn—a traditional Kazakh poet—in their proximity to an exalted state, as analyzed by K. Zhamanbayeva. According to her research, the use of language reflects the natural forces inherent in human beings, referred to as “exalted forces” or “ascension”. A key idea is that individuals become aware of their own value when they encounter these uplifting forces. Zhamanbayeva suggests that such moments activate the instinct of self-preservation, which is closely linked to emotions like fear and sadness. However, rather than leading to despair, these emotions, if they do not overwhelm the soul, give rise to a “sweet state” within the human heart.

This perspective implies that the Akyn’s creative expression is deeply connected to the experience of overcoming suffering and fear, ultimately leading to a heightened, almost transcendental, emotional state [20; 90]. The author links this exalted state to the concept of awakening, akin to an intellectual vision emerging from the embrace of death. This idea resonates with the Sufi notion of the “field of death”, where the soul, having traversed this transformative experience, begins to create harmony and order within itself.

Within this framework, intuition is not paralyzed by the awareness of death but instead perceives it without fear. Suffering, once transmuted into a pure form of knowledge, becomes something profound and cherished. The outcome is a deep inner peace—an unshakable inner world, a heightened clarity—something pure, something vast, and yet, paradoxically, something that stirs an inexplicable horror. Such overwhelming profundity inevitably leads to the collapse of rational thought: “Because you deny everything, everything is false, everything is fleeting” [20; 90]. This state is vividly reflected in the poems of Shakarim, which we have taken as our example.

The study reveals that in his poetry, Shakarim perceives death not as an end, but as a soul friend—an entity with which he communicates and contemplates. He presents death as a path to knowledge and a crucial stage in achieving the rank of the perfect person or complete person (*tolyq adam*), a concept also emphasized by Abai. More precisely, in Shakarim’s understanding, death represents a stage of maturity that fosters individuality. It first urges a person to seek truth and abandon worldly desires, then leads to the realization of the insignificance of past worldly knowledge. This journey ultimately leads to unity with others and, most importantly, to a transformation where knowledge becomes inseparable from love—guiding one to follow the heart rather than the mind. Shakarim’s poetry conveys these ideas not as propaganda, but as

an honest expression of his soul, driven by truth and sincere intentions, shaped by his depth of understanding.

Through his verses, one can grasp the life lessons of the Kazakh people, deeply rooted in Sufi wisdom—the courage to face the wolf even in the face of death, the tranquility found in surrender, a natural inclination toward growth and transformation, and a simple life grounded in common sense and wisdom.

Conclusion

The concept of “death”, which is found in Shakarim’s poems, is associated with the concepts of “*a place without escape*”, “*a long journey that nobody will not return*” and “*the main homeland*” in the writings of Iasauī, that is, *the grave, the sight, the other world, the path to the power of Allah*, sung in the saga of Joseph Balasagun “Kutty Bilik”.

In the description of death, the poet uses psychological parallelism, opposition attitudes (white product (diaper)—shroud), metaphor (cutting the umbilical cord—dying). The meaning of death is revealed through proverbs and sayings, phraseological phrases used in poems. The entolinguistic motivation of proverbs complements the text according to what the poet thinks. In the textual meaning and use of proverbs, without changing their composition, external structure, use them as they are (“*Male lamb is a sacrifice*”), replace the components with variant words (“*He who hides his illness will die without death*”), use the components more concisely (“*Though Salon himself has perished, his words are true*”), spread the composition and structure of proverbs (“*Did you reach what you were chasing?*”) is met. Through the concepts of “death”, “fate”, “sacrifice”, which are included in the conceptual field of the concept of “death”, and phraseological phrases white death, black earth, fade, die, stick sand in your eyes, the meaning of death in folk knowledge becomes clear. In the course of the study, it was found that death in Shakarim’s conclusion is not a cessation of the heartbeat, the end of life, but rather a part of life, a spiritual bridge connecting eternity. He himself is intertwined with such concepts as the eternal return to his homeland in the knowledge of the people, the achievement of wisdom in the knowledge of Sufism, attachment to the truth.

The findings of the article can be applied in higher education institutions and schools in the teaching of literature, philosophy, and cultural studies. Moreover, the article may serve as a foundation for further scholarly research focused on a deeper exploration of Shakarim’s legacy. In the context of modern society, it contributes to shaping an attitude toward death rooted in national wisdom, encouraging its understanding as a natural stage of human life, and promoting a meaningful approach to living. This, in turn, enables a more profound appreciation of Shakarim’s philosophical and literary contributions. It is because the concept was helped to approach the culture and worldview of a people, who is to support the target language, as represent the look of a man inside [21; 118].

Shakarim’s reflections on death serve as a spiritual bridge connecting the traditional Kazakh worldview, Islamic Sufism, and both Western and Eastern philosophical traditions. Rather than denying death, he seeks to reveal its deeper meaning, guiding individuals toward a path of faith, reason, and justice. This represents a profound expression of national thought within the broader context of global philosophy.

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Ж. Аманбекқызы, Г.О. Сыздықова, Л.М. Хусаинова

Шәкәрім өлеңдеріндегі «өлім» концептісінің танымдық мәні

Мақалада Шәкәрім Құдайбердіұлы өлеңдеріндегі «Өлім» концептісінің танымдық мәні талданған. Зерттеудің мақсаты — Шәкәрім өлеңдеріндегі «Өлім» концептісінің мағынасын ұғынудағы тілдік ерекшеліктерді анықтау. Зерттеуде лингвомәдениеттану аясында тіл мен мәдениеттің байланысын анықтауға, концепт ұғымын, оның құрылымы мен зерттеу әдісін, «Өлім» концептісінің мағыналық-ақпараттық өрісін, танымдық мәнін анықтауға талпыныс жасалады. Шәкәрім Құдайбердіұлының өлеңдері мен фразеологиялық түсіндірме, этнолингвистикалық, этнографиялық сөздіктер зерттеу материалы ретінде қарастырылды. Зерттеудің ғылыми-әдіснамалық негізі ретінде когнитивті лингвистика, психоллингвистика бойынша жазылған зерттеулердегі ғылыми тұжырымдар басшылыққа алынды. Ғылыми зерттеудің жаңалығы «Өлім» концептісіне танымдық және лингвомәдени талдау арқылы кешенді сипаттама беруден көрінеді. Зерттеу нәтижелерінің теориялық құндылығы — Шәкәрім өлеңдеріндегі дүние бейнесінің «өлім» концептісі арқылы өзектелуі анықталды, зерттеу материалдары когнитивті лингвистика мен лингвомәдениеттану саласындағы болашақ зерттеулерге негіз болады. Мақалада В.А. Маслованың концептуалды талдау әдістемесі негізінде сөздік анықтамаларда ұсынылған концептілік өрісі, оның фразеологиялық бірліктер мен мақал-мәтелдерде көрініс беруі және Шәкәрім өлеңдеріндегі «өлім» концептісінің тілдік-лингвомәдени талдауы ұсынылады. Зерттеу әдістемесі ретінде мәтіндік талдау, салыстырмалы-тарихи әдістер қолданылды. Жұмыс барысында өлеңдердегі өмір туралы мақал-мәтелдер жүйелі түрде талданып, мағыналық ерекшеліктері мен танымдық мәні анықталды. Бұл тұжырымдар қазақ халқының рухани құндылықтарын түсінуге үлес қосады және оларды бүгінгі заман қажеттіліктеріне сай бейімдеуге мүмкіндік береді.

Кілт сөздер: концепт, метафора, эмоция, мақал-мәтел, фразеологизм.

Познавательный характер концепта «смерть» в стихах Шакарима

В статье анализируется познавательная суть концепта «смерть» в стихах Шакарима Кудайбердиулы. Цель исследования — выявить особенности в понимании смысла концепта «смерть» в поэтическом наследии Шакарима. В работе были предприняты попытки в рамках лингвокультурологии определить связь языка и культуры, раскрыть понятие концепта, его структуру и методы исследования, а также познавательную суть концепта «смерть». Материалом исследования послужили стихотворения Ш. Кудайбердиулы, а также фразеологические, пояснительные, этнолингвистические и этнографические словари. Научно-методологическую основу исследования составили труды по когнитивной лингвистике и психолингвистике. Научная новизна работы заключается в комплексной характеристике концепта «смерть» посредством когнитивного и лингвокультурного анализа. Теоретическая значимость исследования определяется актуализацией картины мира в поэзии Шакарима через концепт «смерть», материалы исследования послужат основой для будущих исследований в области когнитивной лингвистики и лингвокультурологии. В исследовании, опираясь на методику концептуального анализа В.А. Масловой, проведено концептуальное поле, отраженное в словарных определениях, фразеологизмах и пословицах, и проведен языково-лингвокультурный анализ концепта «смерть» в стихах Шакарима.

Ключевые слова: концепт, метафора, эмоция, пословица, фразеологизм.

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Information about the authors

Amanbekkyzy, Zhansaya — PhD student in “Philology”, L.N. Gumilyov Eurasian National University, Astana, Kazakhstan. E-mail: zhandau06@gmail.com; ORCID: <https://orcid.org/0009-0005-6828-4542>

Syzdykova, Gulbarshyn Olzhabaevna — Doctor of Philology, Professor, L.N. Gumilyov Eurasian National University, Astana, Kazakhstan. E-mail: go.syzdykova@mail.ru; ORCID: <https://orcid.org/0000-0001-6365-0113>

Husainova, Layla Midkhatovna — Doctor of Philology, Professor, Bashkir State Pedagogical University named after M. Akmulla, Ufa, Russia. E-mail: lejla-kh@yandex.ru; ORCID: <https://orcid.org/0000-0002-7571-8143>

Buketov University