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# Linguistic representation of time and space in Kazakh folklore genres

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## Abstract

The study aims to investigate the linguistic representation of time and space in Kazakh folklore genres by using the comparative-historical, historical-comparative approaches. The phenomena of folklore genre are reflected in such categories as space and time. Features of mythological time and space, epic time and space, fairy-tale time and space are expressed in language. Moreover, the national codes of the Kazakh folklore will be disclosed in the language representation of time and space. There is some evidence to support that this is a phenomenon of folklore.

**Keywords:** Genre, Phenomenon, Folklore genre, Time, Space.

# Representación lingüística del tiempo y el espacio en los géneros del folklore kazajo

## Resumen

El objetivo de este estudio es investigar la representación lingüística del tiempo y el espacio en los géneros del folklore kazajo a través de los enfoques comparativo-histórico, histórico-comparativo. Como resultado, la palabra, incluyendo el tiempo y el espacio, son adjetivos como amarillo, negro, amarillo es un símbolo de espacio y tiempo largos, y el negro es un símbolo del espacio más antiguo y más antiguo. En conclusión, los códigos nacionales del folklore kazajo se divulgarán en la representación lingüística del tiempo y el espacio. Hay algunas pruebas que respaldan que este es un fenómeno del folklore.

**Palabras clave:** Género, Fenómeno, Género folklórico, Tiempo, Espacio.

## 1. INTRODUCTION

The study of folklore language helps to reveal modern national language codes. For this purpose, it is necessary to analyze semantic and structural evidence in the texts of folklore genres and to show their linguistic features. To achieve this goal, the following specific scientific tasks must be fulfilled: assessment of genre classification of folklore texts; comprehensive study of folklore genres, determining their linguistic and national-spiritual values. By performing these tasks, the linguistic phenomena in folklore genres, artistic, cognitive, and cultural features of the folklore language, universal phenomena, and individuality can be defined in folklore language. Such phenomena include the representation of time and space.

The cosmological view to the world made Heidegger study the impersonal categories - secret and publicity, the earth and the sky, humane and divine, existence and nothing. In this regard, it was thought that the beginnings of existence category were mysteriously presented and written in the language, and language was thought to know and remember everything (HEIDEGGER, 1993). This world-class philosophical interpretation has served as a methodology; thereby attempts were made to define the folklore image of the world. The study of folklore genres language was conducted in a complex approach. This complex approach includes descriptive, comparative-historical, historical-comparative, contrastive, diachronic-synchronous, lingual and cultural and cognitive methods. According to the principle of science studies, novelty is always based on the combination of sciences or various spheres, and with the use of a complex approach, new results have been obtained by linking linguistics and folklore.

## **2. METHODOLOGY**

Linguistic facts in folklore texts were analyzed, synthesized, and the important elements were revealed in their structure and semantic field by applying of a descriptive method. The componential analysis method was used under the descriptive method. The comparative-historical, historical-comparative approaches were used to define the genesis, etymology of the elements in the text, to disclose the relations of folklore text lexicon with the lexis of other languages, and to define historical variants. By combining the methods of

linguistic studies and philosophy, and those of cognitive theory, the conceptual and world-view meaning of linguistic units in folklore texts, cognitive structures in the minds of people were identified.

### **3. RESULTS**

Folklore genres are studied in the literary and folklore studies of Kazakh philology and foreign philology. However, folklore genres of any nation have failed to meet the universal classification criteria. The definition of genre in the world of philology is mainly considered in the context of literary studies. Moreover, the linguistic features of folklore genres remain out of focus. It is noteworthy that while studying English-language literature for the last 25 years, we have identified that folklore was not subject to special research. The quarterly edition of folklore in English has shown a tendency to link ethnography with folklore, focusing indirectly on language issues, and the tradition of Turkic peoples in folklore terms are considered from the folklore perspective.

The same is true of the German-language philological literature in the 21st century, which we have reviewed. In the German-language literature related to the general issues of folklore science GEORGES & MICHAEL (1995) connecting people's traditions and folklore (NEMETH, 1965), and in the literature about language, literature, and folklore GEORGES (1980) the linguistic aspects are researched. However, it is evidenced that the language-genre study of folklore is

not undertaken in any of the above-mentioned literature. In the Russian philology, the genre is defined as an existing form of literary origin, and existence is identified as a descriptive method (PROPP, 1999).

It is known that the method of poetic expression, poetics, is carried out by linguistic symbols. In Kazakh folklore studies, a genre is perceived as an established artistic form (LIKHACHEV, 1979). The language and artistic features of epic poems; the language of the oral literature and the relation of the Kazakh literary language are fully described and considered in VUK's (2000) works (BAUSINGER, 1966). Additionally, in the linguistic studies, linguistic peculiarities of folklore genres, including language representation of time and space, have not been formulated (ZHUBANOV, 1985). In contrast to the context of world folklore, the language-genre study of folklore will be an important aspect for the world philology. Time and space units are linguistic phenomena, which distinguish Kazakh folklore genres.

It is known that the categories of time and space are philosophical and cognitive categories. Their linguistic representation leads to linguistic space. Moreover, the indicators of time and space in folklore texts are phenomenal appearance. J. Edie, who developed the linguistic phenomenology and defended the «realistic» version of the phenomenology, has an idea that the phenomenon of consciousness correlates only with the representation of the object, and not with its real being. For phenomenology, only one type of presence is real or valid. It refers to those cases when the object of consciousness is placed in a certain space, time and is subject to causativeness (EDIE,

1976). One of the main categories of existence is the sequence and location of space objects in the global continuum and their relation to each other. Space is closely connected with time. Both are related to the matter. Nevertheless, they differ in their own qualities. Time lasts long, it does not repeat and is irreversible. Space is stretching, with breaks and continuous. The spatial structure is determined by its object location, be it high or low if the objects in it coincide at a certain distance.

Recognition of human space takes an important place in the formation of their national mentality. The language representation of the spatial category is based on its sophisticated image in human comprehension. Moreover, in the linguistic context, different types of spaces are mixed. Particularly, real, perceptual, conceptual, physical, geometric, geographical, astronomical and space, absolute and relative, free, abstract, anthropological-topical, social, mythological, artistic, etc. U.M. Lotman describes this character of spaces as follows: «The universe's image in space is multidimensional: it includes the mythological universe, scientific modeling, and «healthy thinking» about the existence (LOTMAN, 1996).

While studying the spatial category in folklore, it is important to first define the language units, which are the basis of the lexicon of the spherical language and the basis of space as a category of folklore language. Based on this consideration, let us proceed to discuss the folk phenomenon of time and space. Linguistic units that depict time and space in mythological folklore are closely linked to mythological

knowledge. According to M. Mueller, Mythology is a unique speech, the ancient layer of a language (MULLER, 1863). Mythology and linguistic relative are represented by metaphorical values in Kazakh folklore.

Mythema seeks to set eternity and transience. Metaphors deepen the recognition of truth, and the mythema detracts from it. The metaphor represents the meaning in the language and the mythema conveys a general idea. The image is based on metaphor and mythema. The ability of a human being to think metaphorically, that is, to compare the nature of an object with another, thereby forming a new concept is the main tendency of thinking.

Therefore, as a figurative expression of human thought, names should be regarded as a product of metaphorical thinking. In the Kazakh mythological folklore, the units representing time and space are combinations of numbers: seven solid blue, seven-layer earth, forty swings, forty moments, four parts of the world, and eighteen thousand worlds. The term «seven» refers to a period of time and space reaching a certain level, such as *Kónildegi zhelińmin. Tanymasañ, tanyrsyń. Kór ishinde zheti zhyl Balapandai baylygan Shaiqyuly pirińmin* – literally. I am a wind of your soul. If you do not know me, you will in the future. I am a son of Shayqy, and your mentor, who has been trained as a poult for seven years in the grave.

There are astronomical terms and concepts related to number seven. People interpret seven layers of earth – eternity, snake, water,

double fish, black stone, blue bull, the Earth, and seven layers of sky include the Moon, the Sun, the Venus, the Jupiter (Mercury), the Red Star (Mars), the Saturn, the Jupiter (DUSIPPAEVA, 1991). The number «four» is related to the concept of space: «the four parts of the world», «the four wests». In folklore, this implies the North, the South, the West, and the East. This is a four-dimensional model of the world's picture. For example, Kúnderdiń kúni bolǵanda, Alyspenen zhuyqy, At ustinde barlaǵan, Dúnieniń tort buryshyn, Yńǵai zhúrip sharlaǵan – literally. When the day of the day was when people ride a horse to explore the far and near, to travel around across the four corners of the world.

The horizontal model of the universe is called «four parts of the world», and its vertical shape is described as «three worlds». They are the upper, middle and lower worlds. This model has a mythical origin of phraseology that arises in connection with the word «three» in the mythical world-view. For example, the concept of «Three expanses» is clearly reflected in the Kazakh epos «Forty heroes of Crimea». The Sky, the Earth, and water are often used to represent the three-dimensional model of the world's picture. The sufficient material can be found in folklore on this: has risen high to blue (sky), blue edge (horizon), let the blue sky hit you, rose to blue heaven, let the blue arrive, to praise to the skies, traveled the Earth and blue sky, let the Earth swallow you (a curse expression), the Promised Land.

Water: in the mythological tradition running water is a border point or line of two dimensions, two worlds, two spaces, two times,

two qualities. It connects and at the same time separates them. The mythical river appears as a form of linear water in the folklore texts, but as their main characteristic was limited to «boundary functions», it is possible to define that originally «in the myth water was» depicted in the shape of a circle. Mythical water objects are called a river, river «lake», a sea is called «ocean». In some cases, their detailed names are also found in legends and myths, such as: «Big River», «lake with stones», «flat water», «bolter water», «wild river», «blue river», «high water», «dark blue river», «Agun river», «mercurial lake», «black river», etc.

There are several groups of phraseological units in the Kazakh language, which have a mythological meaning in water-boundary concepts such as river, lake, and sea; the end of water is an abyss (the depth of the Earth), drowned in water, burnt in fire, a drowning man will catch a straw, if you put him in water, he will not drown, if you put him in fire, he will not burn, you are accountable even for water, Suleyman is owner of water, water dark, an abyss makes you drown, having different water, etc. River: walked in the river, blue river, «dark blue river», «Agun river», infinite river, etc. Sea; immense sea, on the other bank of the sea, an open sea, the Earth surface was covered with an immense sea, Kambar is an owner of the sea (assailant worship), sea shakes, the birds abandoned their sea, huge sea (meaning affluence, abundance).

In Kazakh folklore, the «Moon» and «Star» concepts are related to time and space notions. This area considers the sky and space in its

nature, the spatial sphere and its representation in human world-view. One thing to note is that the concepts of cosmological space are transformed with a measure of time. By their nature, Kazakhs «entrust» their life to the star. It means that everybody has his/her own star. The reason for that is a consideration, which states how many people there are on the Earth, so many stars there are. The phrases «my star», «let your star be born on the right» or «his/her star is burning» is any evidence of that. If a person's star becomes bright, then the owner of this star is considered a happy person. When a person dies, his star flows.

Such concepts are derived from ancient animistic cognition. The Kazakh world-view includes not only the world on the surface of the Earth but also the legends invented by people about the sky world. In the mythical cognition of the Kazakhs, the Sun and the Earth are reflected as a dichotomic phenomenon, that is, the Sun is a husband, and the Earth is a woman. The Moon is considered in the image of a lady. It means that the Earth in a woman's image protects a family, mother, and child, and the Moon is a symbol of everlasting youth and heaven beauty. The Sun is always in a constant state, the Moon is characterized as its astronomical satellite, the Sun's lover with whom it could not stay together. Let us consider the following myth: «the Moon is a beauty and the Sun is a groom. In the beginning, they were lovers in the blue sky.

They were constantly involved in the pursuit of darkness, and one could not connect with another, one was actively moving at

daytime and another at night, their paths have never coincided and they could not stay together. They were unable to meet each other no matter how they were looking for each other walking around the Sky. When they get sad because of this painful situation, the Sky is covered with clouds, and sometimes it snows. Their tear falls to the Earth as rain when they get depressed. Sometimes, out of agony, the flames are flared upon their faces; at that moment the Sun and the Moon are eclipsed.

The word, including the time and space, is adjectives such as yellow, black, yellow is a symbol of long space and time, and black is a symbol of the most ancient and earliest space. This is evidenced by the fact that in Kazakh folklore there are such word combinations as a yellow belt, yellow field, long yellow, to miss someone until you get yellow, black shanyrak, black mountain.

#### **4. CONCLUSION**

Mythic worldview is gradually formed in the sense of consciousness of the people through the mythological sense of mythological thoughts and mythological conceptions of the Kazakh people. Such mythological imageries, schemes are explicated by language units, that is, they become extraneous. Language is the main means and source of realization of mythological images, so linguistic symbols of time and space perform this function in mythological folklore. The event in Kazakh fairy tales has its beginning and end,

which is stated in a confined space and time, forms the semantic structure of the whole text. In fictional fairy tales among linguistic units denoting time and space, words and phrases that have turned into folk tradition are also detected.

The limits of «self» and «other» are depicted on the lingual image. It describes the artistic systemic language of fairy tales alongside the inner self of the folklore text. The linguistic representation of time and space in Kazakh epic poems is related to the genre specification. The space in the heroic epic is depicted by the concept of «self» and «other», and here the time category is unrealistic, action and event in the text are transmitted in the present and past tenses. While the epic is similar to the heroic epic, time and space there are real.

In addition, in the lyric epic, if one's own space is the homeland, another's space is the space of his beloved. Combinations and contradictions of these spaces are expressed through special language tools. Time is divided into three stages: the period before falling in love; the period of realization of love; the period of love results. There are a lot of language tools that can be used in accordance with all these. The national codes of the Kazakh folklore will be disclosed on the language representation of time and space. There is some evidence to support that this is a phenomenon of folklore.

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