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The metaphoric conception of national character in Abay Kunanbayev's works

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Abstract

The study aims to investigate the metaphoric conception of national character in Abay Kunanbayev's works via comparative qualitative research methods. As a result, the essence of metaphor is a transposition of identifying (descriptive and semantically diffusive) vocabulary, intended to indicate the subject of the speech, in the sphere of predicates, intended to indicate its characteristics and properties. In conclusion, all deep thoughts of Abay were connected with this ideal dictated by the works of Sufi thinkers, Al-Farabi, IbnArabi, Al-Gazali.

Keywords: Metaphor, Literary, Heritage, National poetry.

La concepción metafórica del carácter nacional en las obras de Abay Kunanbayev

Resumen

El estudio tiene como objetivo investigar la concepción metafórica del carácter nacional en las obras de Abay Kunanbayev a través de métodos comparativos de investigación cualitativa. Como resultado, la esencia de la metáfora es una transposición de vocabulario de identificación (descriptivo y semánticamente difuso), destinado a indicar el sujeto del discurso, en la esfera de los predicados, destinado a indicar sus características y propiedades. En conclusión, todos los pensamientos profundos sobre Abay estaban relacionados con este ideal dictado por las obras de los pensadores sufíes, Al-Farabi, IbnArabi, Al-Gazali.

Palabras clave: Metáfora, Literario, Patrimonio, Poesíanacional.

1. INTRODUCTION

The Kazakh land has a huge territory stretched on the Eurasian space, despite it, the Kazakh language – is monolithic, mighty with minor dialect differences. Culture is reflected in language, the Kazakh culture for all Kazakhs is integrated into a single whole, as the ways of birth and formation are the same. The climate and weather conditions of the West and East, North and South of the boundless Kazakh land are different. The Kazakh diaspora living in different language environments preserved as the apple of an eye the ability to produce the literary masterpieces and transferred it from generation to generation. Each thing here has its unique, historical value. Preserving literature, art, traditions and connecting them with the modern world,

the representatives of the Kazakh ethnos sincerely follow their belief and heritages of ancestors. There is no culture without nationality. The transnational civilization is reality – it is indisputable. However, original culture can exist only in an ethnic organism, and only the ideals of culture can be universal. SEYDIMBEK (2012) says the following about national culture: Culture is not a part of public life, it is not a direction of something, on the contrary, – and it is the main sign of the entire life of society, its fundamental basis. The content of centuries-old traditional culture of a nomadic life shows the depth of the creative force and richness of literature (KOGAY, 1996).

Kazakh literature is a national property, a national treasure, a treasure of centuries-old existence of the nation. Each nation perceives the surrounding world differently; the picture of the world and milieu are reflected in the language, literature, and culture of the peoples. Culture is based in a worldview and the literature is the main indicator of it, that is why modern linguistics considers literature not only as of the instrument of communication. The research in contemporary linguistics attaches importance to the consideration of literature as a cultural phenomenon, as a mirror of national outlook, as a reflection of national culture. The fruit of mind, worldview, ways, and methods of ethnos existence are the material and spiritual cultures, the history of it. Ingrained traditions and ceremonies of the material and spiritual cultures determine the essence of ethnos. The versatile disclosure of all these aspects through literature is always important for linguistics and science. Undoubtedly, Kazakh literature is a monolithic one, based on

community and city with insignificant regional distinctions. It is a worthy fact of the research as a trace of a puerile era of ethnos history.

The significance of the literature as an instrument of communication between members of society is the truth, which does not require proof. National history and the history of the literature are the phenomena of centuries-old development and the centuries-old achievements of each ethnos in awareness and recognition of the boundless mysteries of the world are invaluable wealth imprinted and transferred through language. This invaluable treasure contains the representations, which transfer the information about the worldview of the people, their traditions, ceremonies and psychological picture of language, belief and the image of ethnos. Secrets, mysteries and features of any nationality – are reflected in literature, which is a fundamental root and the source of language is its long journey, it is consciously constructed culture and worldview. The retention and transfer of such wealth from generation to generation, which is known as gnostic accumulation, Kaydar nominates as language phenomenon, a world of language.

We do not sound proof less, saying that language phenomenon, and a world of language – are the sources of self-knowledge of ethnos, the beginning of all beginnings. This concept holds all properties and qualities of language; the emergence of ethnos depended on language, which was a self-knowledge criterion, an artery of spiritual and cultural life. All these aspects are necessary in «the world of literature», «Thus, the world of literature is a synthesis of thousands,

even millions of semantic units concerning the essence of ethnos. Proceeding from these conclusions, modern linguistics pays attention not only to the important role of literature as a tool of relationship but also to the educational significance of language and reflection of the culture in literature. Moreover, the man creates culture, his work. Culture – is a result of the conscious activity of the man and literature reflects the development of consciousness, the cognition of the person. It is known that each era has its own culture; each nation has a peculiar traditional culture. The analysis of the philosophers' review of culture concept and culture bases, allows saying that culture basis – is a work. The culture is getting a new image and it can be transformed if the work is more difficult and versatile.

The expansion of national consciousness by knowledge of the world, the development of the worldview of a certain nationality are connected with the meshing of work, therefore it is considered that «culture – is a result person's activity», culture is a tool to satisfy the needs of person's activity. The feature of culture – it is not only one of the objective truths, but it is the objective content by the nature of emergence. The source of culture emergence is connected with the person; this is the materiality of culture. Culture gets the material character only on the basis of life activity and objective work of the person. It is possible to assume that the culture of any ethnos acquires a material form and exists as a matter. We cognize the material culture through production tools and equipment, through architectural heritages and spiritual culture – through books, manuscripts, and

masterpieces of art, through works of poetry and oral literature (KAIDAR, 1998).

All these are the results of human consciousness, wits, and worldview of different eras. The person – is the subject of culture, who investigated the value of cultural heritage to develop and improve it. A seniority dispute occurs in the Kazakh literature. Poetry is an element of each human society. It shows many aspects of its culture - the relationship to the past and the ancestors, the faith, the fun and the anxieties of people, the hopes and the view of the future. Poetry has immanent power, for example, it gives people energy or it can change people's moods. It might occur in all phases of one's life from birth to death. Therefore, it plays an important role in the process of learning and using the mother tongue. Poetry is also an essential part of foreign language learning for young learners.

We receive and cognize the man-made material and spiritual cultures through powerful language and the only language is capable to transfer these cultures through centuries. In this regard, the statement of the famous scientist HUMBOLDT (1985) about culture – as a part of an internal structure of language, strengthens the interrelation of language and culture and serves as a fundamental factor in ethnos formation. According to the scientist, the reflection of material and spiritual culture goes through the language of the people and language is the transferring force of national peculiarities, it is the force connecting the person and nature. The most important, the culture and the national spirit are peculiar to the internal form of

language, the scientist concludes, language – is a spirit of people, the national spirit is reflected in the language of people. The idea that language – is a spirit of people, an instrument of national peculiarities cognition: the features of peoples' character - the native speakers, traditions, ceremonies, household folklore are the components of culture with the shade of «national spirit», has proved its relevance and viability.

Despite ancient traditional life activity and history, the culture of the great steppe, in comparison with the culture of settled nations, was not renowned in the world. GUMILEV investigating the historical, military, political, cultural and housing life of Central Asia nomads pointed out the difference between steppe and European cultures. The features and identity of steppe culture and life show the adaptable skills for a severe environment and peoples engaged in cattle breeding, had a nomadic life with easily transferable, spacious housing. «... However, nobody proved that the stone hovel or a clay hut is the highest form of the dwelling in comparison with a felt tent, which is warm, spacious and easily transferable from place to place. For the nomads who are closely connected with nature, life in such a tent was not a whim, but a necessity (KISHIBEKOV &SYDYKOV, 2008).

2. METHODOLOGY

The author's esthetic activity in the belletristic literature affects all aspects of the textual sphere, organizing the structure of the whole, revealing and shading the author's discourse, setting the direction and tonality, interacting with the conceptual domain of all architectonics

creation. The author finds himself in the social and historical field of life; he is the carrier of the esthetic consciousness with the material and spiritual power for the embodiment of the work. Strong-willed, mental, spiritual and psychological acts of the author's consciousness have specific meaning for the creation of socio-historical and culturally significant text with the destiny to influence society's life (ALEFTINA, KUNIMZHAN, NURZHANAT, AIZHAN, AYBEK& ZHAMILA,2008).

Abay Kunanbayev is the first Kazakh poet, who has revealed for the national literature the inner spiritual world of the ordinary person with his existential worries. In other words, Abay has opened for the national literature the psychological space of the person, who is reflexing a life phenomenon. Therefore, Abay's poetry is a natural phenomenon with the denial of the bases of the canon poetry, which is characterized by its firm composition and rhythmic unambiguity. It is a new poetic discourse with the word, which does not maintain the common knowledge or verify the canons, it tries to find and creates the new world, which is appealed to the worries of the ordinary man, who is not the hero, the batyr or the khan. The comparison of the discourse of zhyraupoeetry with Abay's discourse is necessary for the profound understanding of the scale and depth of the Abay's poetic reformation.

He is looking for the spiritual world as the real psychological space of the subject of existence, self-understanding, and self-reflection; as someone, who found his identity in the infinity of the Universe. It is a dramatic even tragic existence of self-detection and

self-fixings in everyday life. We see the same in the conceptual sphere of Abay, who pointed out in his prose that Kazakh man is failed to keep up with the modern world, it is social, political and civilizational demands. The century hibernation and the inertia of stereotypes removed the people from the new technological era. Therefore, the Kazakh poetry rehabilitated itself in Abay's poetry.

3. RESULTS

In the esthetics of one person, the verbal culture of the whole nation has made a breakthrough of the century development, denying the canons, destroying the principles and forms, losing something, but finding at the same time the new space, the new word necessary for the mental life of ethnos in the reality of severe and difficult era. It is the revolution in the esthetics of the poetic word and it cannot but bleed by flesh wounds. The word as the instrument of thinking, as the picture of the world and the fatal plan of life, was reflected in Abay's poetry (ALEFTINA, NURZHANAT, KUNIMZHAN, AIZHAN, SHARIDYAR & ZHANAT, 2000).

Abay implicitly formulated the integral esthetic program. With the intention impregnated with bitterness and sarcasm, Abay shows that the Word of the poet should be connected with the alive soul of the person, expressing the nuances of his inner world, satisfying his moral expectations, reflecting the ethical and moral retrievals, the dynamics of the world and personality cognition. Consequently, Abay

was the first one in the history of Kazakh poetry who introduced not the abstract anthropological principle into the literature (it was a typical world of the nomads in epic poetry), but the personality, the spiritual world of the simple Kazakh man with his real and evident worries. The subject of worries for the former poetry (the soul of the person) is not typical; it has been esthetically closed by prohibitions of the canons and the principles constantly requiring the idealization and the exaggeration of the epic hero.

Abay's poetry is esthetically simple, relaxed and exempted from ritual dogma and canons, cleared of a cliché and epic schemes; the internal person of the text saw the huge world for the first time and the eyes of the ordinary Kazakh man peered into it. Therefore, it is possible to say that for the first time in the Abay's poetry there was a conceptualization of the poetic discourse, its real poetic semantization. It means that the world around has been for the first time seen and endured by the person as the object of internal beauty; he was mentally decoded and reconstructed; he appeared as an image of the existential alternative of existence in a word phenomenon as the life invariant. The conclusion is that for the first time the Kazakh poetry became subjective and spiritualized by Abay. Due to the total conceptualization and poetic symbolization, Abay's poetry presented a man, who saw, recognized, reconstructed and endured the subject world within the frame of the intimate and mental phenomenon of the psychospace.

The existing, evident entity of the objects and nature itself become a unique value in Abay's poetry; it is the subject of the full poetic act of the creation – the soul finds herself in the valuable center of the feeling, painful and self-conscious world. Such sensible semantic loading of the subject world is explained by the strategy of conceptualization and symbolization of the world as a special mental space where it is possible to pronounce the word, actualize and reconstruct the language world and introduce the new beginning into the space of the word. Having changed himself as the creator of the new word, Abay could transform the mental world of the nomads, which was hopelessly covered by inertia.

The conceptualization is the new principal of the poetic thinking introduced into the Kazakh literature by Abay. It manifested another level of art thinking, another type of the symbolical generalization and hermeneutic concentration of meanings. The things and the nature in Abay's poetry metaphorically demonstrate the life and indirectly reveal for us the soul of the person. Therefore, the metaphor as the trope and the mental tool becomes one of the main constructive and symbolic elements in Abay's world.

The metaphor in Abay's constructive schemes is connected with the conceptual field; it is an element of the hidden, but systematic correlations. From this point of view, the Abay's metaphors have special semantic and mental loading, they are the keys to the world of new and large-scale connotations. The metaphors, establishing the new level of thinking and knowledge, provoke psychological reflective

analysis, pay a person's attention to his inner world and act as the irritants, shattering the peace and illusory balance of the nomads who are the recipients of all invectives of the poet. And it is not accidental because Abay at the turn of the XIX and XX centuries acts in the mental space of Kazakh people as the critic, the destroyer of century foundations and at the same time as the organizer of the new beginnings, which were unknown for the steppe.

Metaphor, being one of the most difficult and multidimensional phenomena is a subject of investigation of a number of sciences: philosophy, cognitive psychology, logic, esthetics, art criticism and psycholinguistics, linguistics with branches of stylistics, lexicology and the theory of the nomination. A metaphor is an object of philological research for a long period. A huge number of domestic and foreign articles, monographs and dissertations are devoted to metaphor. The metaphor is not only the tropes assuming the transfer of signs based on the similarity of objects, but it is a tool for the language picture of the world creation.

SKLYAREVSKAY (2003) in her monograph *Metaphor in the language system*, published in 1993, characterizes the first modern theory of the metaphor. The author considers the language metaphor contrasting in many ways with the artistic metaphor. According to SKLYAREVSKAY (2003), language metaphor is a ready element of vocabulary. Describing the structure of language metaphor, SKLYAREVSKAYA (2003) includes in her focus the structure of the lexical meaning of words with metaphorical imagery. In the process of

analysis, there was made a comparison of the semes of the word with a literal meaning and of the word with a metaphorical meaning. The author will define the metaphorical meaning as doubling the denotation and redistribution of semes between the denotative and connotative parts of the lexical meaning. Only researchers realize the imagery of the language metaphor, and at the level of speech perception, it is not identified. The language metaphor cannot be perceived as such by ordinary native speakers. This approach to interpretation is called narrow-lexicological. The subject of research with this approach is the individual lexemes.

Their detailed analysis provides interesting information about the structure of the linguistic meaning of individual vocabulary units that have a pictorial beginning. However, this approach cannot provide an answer to the question about the mechanisms of the formation of meaning in various types of speech. Besides remarks about the automatic perception of linguistic metaphors and the secrecy of its figurative beginning from the ordinary native speaker, it is supposed to contrast linguistic and artistic metaphors on the basis of the fact that, unlike the linguistic metaphor that can be explored by linguistic methods, the artistic metaphor is extra-systemic, individual and cannot be subjected theoretical understanding. It is obvious that the methodology of the lexicological approach is insufficient for linguistic research. In its most complete form, as, for example, in the monograph by SKLYAREVSKAY (2003), this approach implies even the impossibility of studying metaphors in the text.

There is second modern theory, which considers the metaphor as a phenomenon of syntactic semantics. This position is most clearly reflected in the works of N. D. Arutyunova, M. Black, and A. Richards. This approach provides interesting information about the effect of semantic word compatibility on the metaphORIZATION process. At the heart of the metaphor formation mechanism, supporters of the semantic-syntactic approach see a categorical shift. A metaphor offers a new categorization of objects and immediately refuses it. The essence of metaphor is a transposition of identifying (descriptive and semantically diffusive) vocabulary, intended to indicate the subject of the speech, in the sphere of predicates, intended to indicate its characteristics and properties. In the metaphor, there are established distant connections between concepts. M. Black calls this approach interactionist; this name (interaction theory) is used to identify the semantic-syntactic approach in English literature. The main provisions of the interactionist theory of M. Black are close to the views of Arutyunova and fully correspond to the tasks of analyzing metaphorical phrases or sentences. The semantic-syntactic approach gives a lot to understand the nature of metaphor city. The main value of this is that the mechanism of the formation of a metaphoric meaning is revealed based on the categorical characterization defined by the tenor-vehicle structure itself.

4. CONCLUSION

The name of Abay will always be connected with Kazakh people. Many years have passed since the birth of the great poet, the Kazakh people revere the memory of the educator; he is considered to

be the chief poet of the Kazakh people up till now. At all times the famous writers, poets and outstanding persons of the world literature left warm comments about Abay Kunanbaev. Abay Kunanbayev's poetry is a unique and original one in its internal, spiritual and esthetic characteristics. The reasons for it are a large-scale intellectualism of Abay, his high literary culture, active public position, and humanism. The national culture and literature had a deep impression and serious impact on the outlook and perception of the poet.

Abay Kunanbaev is the founder of new Kazakh poetry. Profound changes, which came about in the Kazakh poetry due to Abay's works, are characterized by the emergence of the new rhythms, sizes, stanzas, intonation, and meanings by poetry's reversal to life, to the inner world of the personality in the representation of existing spiritual and intellectual life of human beings. Practically Abay is the first one, who introduced the real person, his inner world into Kazakh poetry; therefore, the full-fledged art anthropology in the Kazakh literature starts from Abay. Profound and constructive innovations are typical of Abay's poetic system. One of the innovations is a functionally active, semantically loaded metaphor. There are various types of metaphors in Abay's poetry.

We can find simple and difficult nonconventional metaphors, which are different from the canonical traditional metaphors of the old Kazakh epic poetry. The analysis of such metaphors represents the problem of this research. The works of the Kazakh poet teach us how to live and how to be a pious person. Taking into consideration the

principles of the Kazakh poet, it is possible and it is necessary to live in harmony with surrounding people and nature. Abay's works are significant and correspond with the motives and invectives of the present days. The influence of his creative works on people, their importance is not becoming weaker; it is getting more powerful within a period.

The analysis has allowed receiving the following results: Abay applies and conceptualizes the new types of metaphors. The conceptual metaphor became for Abay one of the most effective principles of the generalization of the important meanings not only for the creation of a poetic picture of the world, but also for the formation of the doctrine about other national world with justice, with clever Kazakh man, and the man of wisdom, who rules over society. Today we can say that it was the utopian model of the impossible reality, however, for Abay, this model had a vital value. All moral and ethical criteria of Abay proceeded from this model of the educated society and the just person. Abay sincerely tried to achieve this ideal and all deep thoughts of Abay were connected with this ideal dictated by the works of Sufi thinkers, Al-Farabi, Ibn Arabi, Al-Gazali.

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