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CONCEPTUAL FEATURES OF THE IMAGES OF «WOMEN» IN TURKIC MYTHOLOGY

When studying the concept of «woman» in Kazakh literature, first of all, we take into account that the concept of concept is a complex structure transmitted by the ethno-cultural concept of a centuries-old idea of being, cultural values, short and deep truths transmitted from generation to generation, stored in our consciousness. In order to become a concept of conceptuality, it is necessary that the words used by the people have a close connection with the centuries-old culture, traditions, religion, mentality of this people, have an ethno-cultural degree. Speaking about the concept of «woman», it is necessary to distinguish these ethno-cultural characteristics. The article is aimed at identifying and studying conceptual concepts related to the image of a «woman» in Turkic mythology, including in Kazakh folklore. At the same time, identifying the ancient Turkic mythological «female» images, we tried to highlight their functions in the formation of modern «female» concepts. First of all, the «female» images in ancient history were identified and the characteristic features of each of them were classified. If such images as Tomiris, Queen Zarina, Elbilge-khatun were the starting point for the formation of the concept of «warrior», then the wolf in the legend of the Turkic history of creation served as the basis for the formation of ideas about «mother wolf» and «generation of the blue wolf». The fact that the opening of the door to the world of light by man is connected with the female substance gave rise to the conceptual concepts of «The Virgin», «Creator», «Light», «Mother Earth». The images of «women» in folklore samples also create complex semantic constructions. The creation of a historical description of the concept of «woman» will undoubtedly make it possible to highlight the internal cognitive structure of the modern conceptual system of «woman».

Keywords: the concept of «woman», Turkic mythology, oral literature, image, cognitive system

Introduction

A comprehensive, diverse analysis of the image of a «woman» in fiction is one of the most pressing problems in the field of literary criticism. Research on this topic began very early. First of all, this is directly related to the position of women in society, which is based on the image of a «woman». In addition, women had a special place in the history of the ancient Saka, Huns, ancient Turkic, and ancient Uyghur states that inhabited Central Asia. For example, according to historical sources, in the ancient Saka epoch, there was a tradition of raising a girl as a warrior, a warrior like a man. In addition, the woman ruled the country. A clear proof of this is Queen Tomiris. In Greek writings, Tomiris is called «Lady Origana». According to Turkish scientists, Tomiris is the granddaughter of the Alp Er Tunga, who created the Turan unity. The tragic victory of Queen Tomiris over the Persian King Cyrus, who «became the ruler of four elements of the world, did not know how to lose», took place on the pages of history. This historical event became the basis for many legends, tales and fairy tales. The thing that led Queen Tomiris to this victory was the capture of her only son Spargap by the Persian king Cyrus. According to legends and stories, Tomiris is not only a horsewoman, a sniper, a brave warrior, a ruler of the country, but also a «mother» who protected her beloved child [1, 29].

Even in the Huns, a man and a woman were inseparable in matters of country rule, land protection, and relations with foreign countries. For example, the first peace treaty of the Great Hun Empire with China was signed by «khatun» (title of wife of the ruler) – the wife of King of the Huns Mode. «Khatun» was also considered to put last point in the king's affairs. All decrees within the country were approved not only by the king's order, but also with the support of «khatun». According to the rules of the Hun state, even when the king received an ambassador from foreign countries, «khatun» sat on the left side of the king. In some cases, «khatun» alone was able to make the reception of the ambassador. For example, historical records indicate that the work of receiving an ambassador and dealing with foreign affairs of the state was carried out by Aryg Khatun, the wife of the famous ruler Atilla. In the ancient Uyghur epoch, special respect for women continued. This is evidenced by the written monuments of the Uyghur period. Unique images that reveal the image of a woman can be clearly seen in the Oghuz epic stories, the Korkyt Ata stories, the Manas epic, the Kyrk kyz legend, etc. The theme of the image of women in the Turkic world was also studied by Turkish scientists on the topics: «Heroic women in the Turkic world», «Mythical images of women in ancient Turks», «Images of women in Turkish sagas» [2]. In addition, conferences were organized to reveal the common literature of the Turkic peoples and the image of women in Turkish literature [3], and scientific conclusions were made by many professors and researchers, such as Naciye Ata

Yıldız, Serap Buyurgan, Zuhul Yüksel, Ali Çakmakoglu Kuru, etc. The image of a Turkic woman as a «hero» became the basis for the research of scientists-researchers of Tashkent University Musine Galima and Mamatkul Chorayeva, whose work «Giant daughters of Turan» [4] was published in 2019. The female image in the ancient myths and epics Olonkho of the Altai Turks, such as Yakut (Sakha), Tuva, was also the beginning of literary and Cultural Research [5, 6]. Also, the materials of the International Conference «Ladies and Beauties under the Kazakh Khanate», organized in honor of the 550th anniversary of the Kazakh Khanate, give a lot of information about the image of the Kazakh woman, as well as the Turkic woman [7].

A comparative study of the concept of «woman» of the Turkic peoples, including Kazakh and Turkish literature, which has a common ancient history, language and literature, allows us to distinguish and emphasize common features in Turkic knowledge, science, history, literature and philosophy.

Materials and methods

To date, the image of women in the Turkic world has been developed scientifically based on characteristics that are differentiated by scientists from myth, folklore, literary relics, literature of the Middle Ages, the Khan's era, and modern literature. Our goal in the article is to show these images: Ak Ana, Ukok, Umai Ana, Yellow Girl, Huma, Princess Asena, Princess Ayyzyt, Argy Khatun, Tomiris, Princess Zarina, Yelbilge Khatun, Zhanyl Mirza, Darika kyz, Suyumbike Khatun, Kurmanzhan Dattk, Terken Princess, Burla Khatun, Borte, etc. and other female images, identify common features and introduce them into the literary circulation. All the historical facts show that women have a special place in the Turkic world. Therefore, the reflection of the image of women in the literature of the Turkic peoples from ancient Turkic to the present day, including modern Kazakh and Turkish literature, serves as the basis for determining our Turkic identity. At the same time, as the research material for our article, we used ancient Turkic legends, ancient Turkic literary relics, artistic works that form a conceptual basis, describing the image of a «woman» in Kazakh and Turkish literature. In the article, in addition to comparative and historical methods, hermeneutical, literary, linguistic, cultural, and sociological methods were used in the cognitive analysis of the concept of «woman».

Results and their discussion

The image of the true world is a constantly changing phenomenon. And as a result of the study of female image through the image of the real world formed in the human mind, due to changes in the internal semantic form, cognitive, anthropological concepts of «female» images in mythical literature were studied;

– Each language is a symbolic system that has preserved the history of the nation, its own culture, knowledge and preferences, character and consciousness,

profession and culture, traditions and wisdom. According to this content structure, it is not just a system of symbols, it is an indicator of culture. Therefore, the function of the language is defined, which is recognized as a whole, a keeper, supplier of ethno-cultural information, successor to the next generation;

– The concept of «woman» was studied and described from the point of view of linguistic and cultural studies in ancient artifacts;

– The analysis of the conceptual notions of the image of «woman» in Turkic mythology, such as «Creator», «Mother of God», «Guardian Spirit» was carried out;

– It is established that the concept of «woman» has semantic content, performs the function of national cognitive information transmitted from generation to generation and is stored in consciousness;

– It is revealed that the modernization of knowledge in the minds of generations through the reception and processing of ancient information reflects the continuity of knowledge, literature and culture.

Turkic women rode horses perfectly, mastered the use of weapons, took a spear in their hands, defended their country from the enemy, and even managed to become a fortress guard, saint, and ambassador. The ancient Turks recognized a woman-mother as the heart and soul of the family, the warmth of the family. Together with the upbringing of the younger generation, Turkic women were able to participate in all the affairs of society and express their views. There are images of «women» who are also recognized as wise advisers to Khans and sultans, batyrs and biys.

In his fundamental work «Ancient Turks», the historian-scientist Lev Gumilyov, who studied the Turkic world in depth, wrote: «The Turks respected women as much as respectable people. When his son entered the house, he first gave a bow to his mother, and then went and greeted his father. In the Orkhon script, it is also sung with great inspiration that when the sisters were left behind and threatened with death, Kultegin selflessly protected them. The Turks paid special attention to the origin of their mothers» [8]. All the historical facts show that women have a special place in the Turkic world. Therefore, the basis of our article was the reflection of the image of women in the literature of the Turkic peoples from ancient Turkic to the present day, including Kazakh and Turkish literature.

In the past history, the Turks have forever inherited rich examples of spiritual culture and literature for subsequent generations. Our modern literature originates and is replenished from this source. Therefore, when we talk about the concept of «woman» in literature, we should first look at the ancient, spiritual heritage. In other words, we should pay attention to the «common Turkic myth». In the Kazakh National Encyclopedia, «Mythology, myth is not a fictional fantasy, it is an ancestral relic that has preserved the reality of a person of the past. It is not a

sign of conscious distortion of the past, of falsehood, but a web of truth that has been repeatedly folded, twisted, and whose truth and Virtue are intertwined in a row, hidden among the dust of involuntary confusion» [9, 12]. In the dictionary of terms of literary studies, «Myth (from the Greek *mesthos* – story, legend, example) is one of the oldest genres of folk creativity, formed very early. Myth is the concept of the people of primitive society about the world, about the external forces that command the world, that is, about the images of Gods and spirits, about supernatural phenomena and events, as well as myths formed about these concepts (legends-stories). In other words, myth is a reflection of the knowledge of the people of primitive society about the world» [10, 384]. There is also the statement that «Mythology is a mirror of the spiritual world of humanity described by symbols» [11, 84]. In myth «... there is a special unity of poetry and primary knowledge, religion and ethics, art and life experience» [12, 32]. At the same time, considering the formation of the concept of «woman» in Kazakh mythological images in comparison with the mythology of the peoples of the world, we can see that the image of a woman occupies an honorable place in Kazakh mythology. For example, from ancient times to the present day, starting with Aristotle, J. Spenger, G. Institutoris, Philon of Alexandria, G. Spencer, E. Rotterdamsky, A. Schopenhauer and others, Western philosophers considered the image of a woman as «an inferior being», «the image of a dirty physical world», «a symbol of the lower world, sin, treachery and evil, chaos», in the Turkic understanding, the image of a woman was characterized primarily as a mother woman, a faithful spouse, a homeland, a mother earth. In the Arab and Islamic view, an evaluation of the image of a woman is only in the frame of the «slavery» concept. Therefore, by analyzing the image of «woman» on the basis of a common Turkic and Kazakh approach, the special value given to the subject of «woman» may be absorbed by the consciousness of the next generation.

The theme «woman», which has occupied a very important place in the cultural life of the Turkic people since mythical times, gives a lot of information about the national identity, mentality, worldview, way of life and customs of the people. In general, when analyzing the images of «women» in Turkic and Kazakh mythology, the woman is characterized by the concepts of «Creator», «Mother God», «Guardian Spirit», «The female wolf, which became the basis for the creation of the Turks», «Homeland», «Light – Ray», «The Ruler of the Country», «Warrior-Soldier», «Honest Spouse», «Mother in White Shawl», «Innocent Girl», «Symbol of Beauty», «Honor» and others. We believe that the breadth of the conceptual range of the image of «woman» is formed on the basis of respect, trust, and love for a woman in the public consciousness.

As for the notion of «concept», the scientist S. A. Askoldov, who was the first to develop this notion, describes it as follows: «... a mental formation that

substitutes for us an indefinite set of objects of the same kind in the process of thought» [13, 271]. Also, the theoretical basis for the problem of the concept can be attributed to scientists A. Vezhbitskaya, Yu. S. Stepanov, V. Z. Demyankov. On their part, the concept is recognized as a linguistic representation of the universe, which reflects the well-established cultural concepts of man about the world.

Thus, one of the main concepts that characterize the image of a «woman» is a «Woman – Creator, Mother God, Guardian Spirit». That is, in Turkic mythology, the female subject plays a special role in the creation of the Turks. In the epic «Creation» of the Yakut (Sakha) Turks in Altai, which is the first epic of the Turkic peoples, the image of the «White Mother», who offered the god to create the world and people and was his Muse, points out that in the Turkic world a special attitude is given to the female subject. Scientists do not deny that the «White Mother» is an «Ukok princess» found in Altai. The image of «Aiyzyt», which takes place in the mythology of the Turks, is also a woman, a goddess who protects women who give birth to children. According to legend, when a woman is in labor, the goddess falls from the sky and stays with the pregnant woman until the baby is born.

The legendary image of a woman of the Blue Turkic era is «Mother Umai». Umai Ana is a goddess who protects a pregnant woman in giving birth to a healthy baby and newly-born children. Information about Umai's mother is found in the Orkhon written monuments. For example, in the monuments of the Blessed state – the rulers of the Turkic Khaganate Kultegin and bilge Khagan, a special attitude to women is described as follows: «In Heaven, the Turkic Tengri created the blessed state of the Turk. The Turkic people would not disappear, they would be people, so my father Elteris Kagan and my mother Elbilga Khatun (Tengri) took out of the people.» In this case, according to Turkic mythology, the spirit that helped the God was «Umai».

In the belief system of the Turks, what gives everyone strength is only the Creator Lord. Everyone will have his energy and vital activity. Tengri is the center of the beliefs of the Turks. And there are ancestral spirits that help the Lord. They are called Kam. They, by the command of the Lord, protect the Turks from disaster, tongue and eye, and evil. One of them is Umai Ana, a woman's assistant to the righteous Lord. Umai in Sanskrit means “can be descended from heaven”. In ancient Indian mythology, there is a god named Uma. It has the meaning «light». It is said that the name of the wife of the Indian god Shiva was also Uma. Many scientists see connection here. In the Turks, it is also called The Yellow Girl, Mother Nature. Azerbaijanis say Humay. In Turkic beliefs, the protective spirit of Umai Ana is described as a fire spirit, created by fire, and also corresponds to the concept of «light» with Uma in Indian mythology. The image of Umai mother often appears in the legends of Yakuts, Turks, Kyrgyz, Kazakhs, Azerbaijanis and other Turkic peoples. Mother Umai is depicted in many places as a goddess who

protects women, children and nature, making the Earth fertile. There is a legend among the Turks in the Anatolian region of Turkey about the wizard woman who kidnaps the children of pregnant women. Umai Ana was a defense against it. In some sources, there are also such concepts as «Umai takes part in the creation of the world together with Ana Ulgen», «Huma bird».

It is possible that the concepts of the Creator, Mother God, and Guardian Spirit were formed on the basis of the description of the female power, which was able to have a great influence on the creation of the world, giving a special emphasis to the female nature of the images of «Ak Ana», «Ukuk Princess», «Umai Ana», «Huma Bird», «Yellow Girl», which took place in ancient Turkic mythology. In Turkic mythology, the statement of the Turkish scientist Ibrahim Sary «the ancient Turkic community, which paid special attention to women among ancient communities, considered women as the beginning of creation, like «God» [3]. Obviously, this alternative is most likely related to the fact that the female substance brings a living soul, offspring, into life. The Kazakh writer M. Auezov also said that «a woman with one hand shakes the cradle, with one hand the world». Although in the world human beings are divided into men and women, the task of bringing a child to life is assigned only to a woman. The reason for this is probably due to the patience and perseverance of the owners of these delicate features. That is, only a woman could bear the burden of carrying a child in the womb for nine days, nine months, and bringing it to life at the appointed time. The phenomena associated with the birth of a child were a sign of the power of woman, its manifestation in the image of the Creator, the Mother Goddess, and later became the basis for the formation of the concept.

The main task of God the Mother is to bring into the world a living being, that is, to create the world as a companion of the Creator God. In this regard, women are often identified with the concept of Mother Earth. In some cases, goddesses are involved in other aspects of nature, such as savagery, destruction, the underworld, and evil. Examples of Kazakh oral literature, fairy tales and legends are the images of Zhalmauyz kempir, Zheztyrnak, Albasty, and in Turkish folklore the images of Zhady, Peri, Albasty.

Albasty is the owner of evil in Turkic mythology, which is associated with the sign of the water. According to the scientist S. Kondybay, the image of Albasty is an image that combines the features of individual characters in traditional Turkic mythology, such as a mermaid, an old witch, Altynshash, a demon. Albasty comes in the form of a beautiful or ugly woman with long light or golden hair. In Kazakh folklore, all mythical images of water are depicted as women [14, 169–70].

According to Turkic mythology, Albasty has the ability to turn into an animal or inanimate object.

In most Turkic peoples, Albasty is seen in the form of a woman with long, light hair, who lives on the banks of a river or other water source, and who is visible to the eyes of people who go to the water bank. Such signs in the myth of the ancient Turks are closely related to the female spirit or water god in relation to water. Also, the image of the Albasty having such long breasts that she throws them behind her back reflects not only its water-related nature, but also its serpentine character. The conceptual nature of the image of albasty is reflected in the works of such writers as A. Kekilbayev, O. Bokei in Kazakh literature, and Huseyin Nihal Atsiz in Turkish literature. Writers use the images of “Albasty” in describing the mysterious features of human nature, miraculous events related to human thinking, to show the owner of evil in a female form.

The sphere of conceptualization in the image of a woman is a very broad concept – «Mother». The main mechanism of the concept of «Mother» is that in the Legends of Otuken and Ergenekon, which tell about the creation of the Turks, there are also feminine images, including the female wolf, the grand grandmother. All of this is ultimately one of the topics that needs to be studied in the formation of a conceptual system, representing the image of a woman from all sides. The main pillar of Turkic mythology is the image of «mother-wolf», which, despite its animal form, formed the basis of the Ashina tribe, whose spirit did not disappear, but grew stronger, with wolf blood in its roots. It is obvious that this mythical concept had an impact on the oral literature and folklore of the modern Turkic peoples, who today consider themselves descendants of the Blue Wolf. As a result, the female images of Asena Princess, Aiyzyt Princess, Argy Khatun, Tomiris, Zarina Princess, Yelbilge Khatun, Zhanyl Mirza, Darika kyz, Suyumbike Khatun, Kurmanzhan Datka, Terken Princess, Burla Khatun, Borte, etc., which took place in the history of the Turkic peoples, became the basis of artistic works and formed such concepts of the female image as «warrior», «the ruler of the country», «batyr» in the literature of the Turkic peoples. Studying the cognitive nature of Turkic mythology, the scientist S. Kondybay reflected the images that influenced the formation of the concepts of «warrior, batyr» in the image of a woman: «Forty Girls in the Turkic-speaking peoples of Central Asia are the images of saints who turned to stone at their request to protect themselves from “the wicked»». In Karakalpaks, “Forty Girls” is the image of the heroes of the epic of the same name – warrior girls. In the epic story, they live on a private island as a community led by a girl named Gulyaim. Forty Girls protect the Karakalpaks from the attack of the Kalmyk Khan. And in the Uzbeks of the Zzrafshan plateau, forty girls are shaman assistants, servants of the main spirits of peris. According to some researchers, the image of Forty Girls is of Tajik-Persian origin, but the presence of the image of warrior girls in the ancient Turks is also evidenced by the folklore works of Kazakhs. Due to the penetration of Sufi culture

into the Turkic-speaking environment, the image of the ancient Turkic warrior girl acquired a numerical value in accordance with the Sufi orientation of Islam (forty, hence the Turkish «forty girls», and the Tajik Persian «childukhtar»), and before Islam, their number was unlimited, unstable. For this reason, it is quite possible to consider the Central Asian root influence on the image of forty girls as archaic, without denying it» [14, 169–70].

Conclusion.

Thus, the concept is a complex structure that is preserved in our ethno-cultural consciousness, passing down from generation to generation, giving centuries-old understanding of reality, cultural values in one concept.

In order to be a concept, it is necessary that the words used by the people are closely related to the centuries-old culture, traditions, religion, mentality of this people and have a cultural level. That is, not every word in the language can be a concept. Words that combine the culture, religion, mentality, beliefs and language of the people and have the ability to give cognitive explanations can have a conceptual character. One of them, the concept of «woman», was studied within the framework of Turkic mythology, and complex conceptual structures related to the concept of «woman», which reached the Turkic peoples, were comprehensively analyzed and studied. As a result, analyzing the images of «woman» in general Turkic and Kazakh mythology, the analysis of the conceptual concepts of «Creator», «Mother of God», «Guardian Spirit», «Female Wolf», «Homeland», «Light – Ray», «Ruler of the Country», «Warrior-Soldier» was carried out.

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ТҮРКІ МИФОЛОГИЯСЫНДАҒЫ «ӘЙЕЛ» ОБРАЗДАРЫНЫҢ КОНЦЕПТІЛІК ЕРЕКШЕЛІКТЕРІ

Қазақ әдебиетіндегі «әйел» концептісін зерттеуде ең алдымен, концепт ұғымының санамызда сақталған, ұрпақтан ұрпаққа берілетін қысқа, әрі терең мағыналы шындық болмыс, мәдени құндылықтар жөніндегі сан ғасырлық түсініктің этномәдени ұғымымен берілетін күрделі құрылым екенін ескереміз. Концептілік ұғымға айналу үшін халықтық қолданыстағы сөздер сол халықтың ғасырлар бойғы мәдениетімен, дәстүрімен, діні, ділімен тығыз байланыста болып, этномәдени дәрежеге ие болуы қажет. «Әйел» концептісі жайында сөз еткенде осы этномәдени белгілерді ажыратып алу қажет. Мақала түркі мифологиясы, соның ішінде қазақ фольклорындағы «әйел» образына байланысты концептілік ұғымдарды анықтап, зерделуге бағытталған. Бұл ретте көне түркі мифологиялық «әйел» образдарды анықтай отырып, олардың қазіргі «әйел» концептілерін қалыптастырудағы функцияларын ажыратуға тырыстық. Нәтижеге қол жеткізу мақсатында ең алдымен, көне тарихтағы «әйел» образдары анықталып, олардың әрқайсысына тән өзіндік ерекше белгілері жіктелді. Томирис, Зарина патшайым, Елбілге хатун сынды образдардың «жауынгер әйел» концептісінің қалыптасуына бастама болса, түркі жаратылыс тарихы аңызындағы ұрғашы қасқыр «ана-қасқыр», «көк бөрі ұрпағы» ұғымдарының қалыптасуына

негіз болды. Адам баласының жарық дүние есігін ашуы әйел затына қатысты болуы «Ана-Құдай», «Жаратушы», «Жарық», «Жер-Ана» концептілік ұғымдарын тудырды. Халық ауыз әдебиеті үлгілеріндегі «әйел» образдары да күрделі концептілік құрылымдар жасайды. «Әйел» концептісінің тарихи сипаттамасын жасау – қазіргі «әйел» концептілік жүйесінің ішкі танымдық құрымын ажырата білуге мүмкіндік беретіні сөзсіз.

Кілтті сөздер: әйел концептісі, түркі мифологиясы, ауыз әдебиеті, образ, танымдық жүйе

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КОНЦЕПТУАЛЬНЫЕ ОСОБЕННОСТИ ОБРАЗОВ «ЖЕНЩИНЫ» В ТЮРКСКОЙ МИФОЛОГИИ

При изучении концепта «женщина» в казахской литературе прежде всего учитываем, что понятие концепт представляет собой сложную структуру, передающуюся этнокультурным понятием многовекового представления о бытии, культурных ценностях, коротких и глубоких истинах, передаваемых из поколения в поколение, хранящихся в нашем сознании. Для того, чтобы стать понятием концептуальности, необходимо, чтобы слова, употребляемые в народе, имели тесную связь с многовековой культурой, традициями, религией, менталитетом этого народа, имели этнокультурную степень. Говоря о понятии «женщина», необходимо различать эти этнокультурные признаки. Статья направлена на выявление и изучение концептуальных понятий, связанных с образом «женщины» в тюркской мифологии, в том числе в казахском фольклоре. При этом, выявляя древнетюркские мифологические «женские» образы, мы постарались выделить их функции в формировании современных «женских» концептов. Прежде всего, были выявлены «женские» образы в древней истории и классифицированы характерные черты каждого из них. Если такие образы, как Томирис, царица Зарина, Эльбильге-хатун были отправной точкой для формирования понятия «воительница», то

волчица в легенде тюркской истории творения послужила основой для формирования представлений о «мать-волчица» и «поколение синего волка». То, что открытие человеком двери в мир света связано с женской субстанцией, породило понятийные понятия «Богородица», «Творец», «Свет», «Мать-Земля». Образы «женщины» в фольклорных образах также создают сложные смысловые конструкции. Создание исторического описания концепта «женщина», несомненно, позволит выделить внутреннюю когнитивную структуру современной понятийной системы «женщина».

Ключевые слова: концепт «женщина», тюркская мифология, устная литература, образ, когнитивная система

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КОНЦЕПТ «ВОДА» В НОРМАТИВНЫХ ТЕКСТАХ (ПРИМЕТАХ, ПОВЕРЬЯХ, ЗАПРЕТАХ И ПРЕДПИСАНИЯХ)

В современной науке появляется возможность исследования концептов, которые реализуются в фольклорных текстах и отражают особенности этнического менталитета. Определение понятия в данном контексте формулируется на основе общенациональных взаимосвязей, то есть не определяется только словарными статьями и частотностью употребления той или иной лексемы, репрезентирующей концепт, а охватывает определенные составляющие культуры народа. Используя концептологический подход в таком широком смысле, можно проследить определенные тенденции об осознании человеком Вселенной и своего места в ней.

Приняв за рабочее определение точку зрения В. В. Колесова, авторы считают концепт основной единицей ментальности культуры, которая в границах отдельной вербальной языковой единицы и языка в целом предстает как образ, как понятие и как символ. Основная задача ментального описания в таком случае – выявление и формулирование смысловой доминанты, не изменяющейся с течением времени. Концепт выражает созначения «национального колорита», то есть все принципиально возможные значения символическо-смысловой функции языка как средства мышления и общения.

Материалом для исследования послужили полевые записи фольклорных экспедиций преподавателей и студентов Торайғыров университета и Павлодарского педагогического университета с 1978 по 2008 гг.

Ключевые слова: концепт, ментальность, нормативные тексты, вода, понятие, образ, символ