

This article is intended for philologists and scholars with an interest in the Kazakh language and culture. Its results also provide valuable material for academic courses such as Lexicology and Phraseology, Linguoculturology, Linguistic Analysis of Literary Texts, and Oral Folk Literature.

Keywords: linguoculturology, Lyric-epic poem, ethnocultural lexical units, language of the poem Kozy Korpesh-Bayan Sulu, Zhanak version.

Introduction

The primary function of language is undeniably its communicative role, serving as a medium for interpersonal exchange. However, an equally significant function is its capacity to absorb and preserve the cultural and spiritual heritage of a nation, facilitating the transmission of this heritage to subsequent generations. Insufficient emphasis on this preservative function has diminished the hereditary role of language and its capacity to shape national identity.

A comprehensive examination of the national language, in conjunction with various interdisciplinary fields such as Literary Studies, Philosophy, Psychology, Cultural Studies, Sociology, History, and Ethnography, has allowed for a thorough understanding of its diverse functions and characteristics. In contemporary Kazakh linguistics, the concept of the national code has been extensively explored within an anthropological framework, addressing areas such as Linguocultural Studies, Cognitive Linguistics, and Ethnolinguistics (A. Kaidar, M. Kopylenko, E. Zhanpeisov, T. Zhanuzakov, N. Uali, G. Smagulova, Zh. Mankeeva, R. Avakova, and some others). This line of inquiry continues to evolve, contributing to the ongoing discourse on the interplay between language and national identity.

There is no doubt that the spiritual and material values of our nation have been preserved in abundance in the examples of folklore. One of them is Kozy Korpesh-Bayan Sulu, the ancient Kazakh love saga. Any version of the lyrical and epic poem can most artistically reflect not only the spiritual wealth of our people, but also the special material culture. Many researchers, such as V. Radlov, Sh. Valikhanov, I. Berezin, G. Potanin, M. Auezov, M. Gabdullin, Y. Dyusenbayev, A. Margulan, A. Konyratbayev, and M. Zh. Kopeev, are credited with collecting the versions of the poem from the population, and then get them published, studying and analyzing them.

The linguistic features of Kazakh poetry are extensively discussed in research focused on the history of the Kazakh literary language, which assesses their role in its development. In Kazakh literature, the epic genre is particularly significant. This genre employs a language rich in artistic and aesthetic qualities, having attained a distinct literary character and established specific norms for word usage. Currently, scholars recognize that the most thoroughly studied literary works include Kozy Korpesh-Bayan Sulu, Alpamys, Kyz Zhibek, as well as fairy tales, riddles, proverbs, and various pieces of oratory [1].

In her study of the history of the Kazakh literary language, R. Syzdykova identifies several factors contributing to the evolution of the language in early literary works, particularly in the poem Kozy Korpesh-Bayan Sulu. She argues that the oral preservation and transmission of the poem across generations played a significant role in this linguistic change. Both the carriers and receivers of this literary heritage, influenced by their individual poetic talents and artistic preferences, often exercised the freedom to edit the text. This process allowed them to infuse their own interpretations and stylistic choices into the poem [2].

In his study titled «Epos Tilining Ornektery» (Patterns of the Epic Language), E. Zhubanov conducts a thorough analysis of the dialectal variations and grammatical characteristics found in samples of oral literature, including different versions of the poem Kozy Korpesh-Bayan Sulu. The researcher examines the stylistic application of neutral vocabulary and explores the distinctive phraseological expressions that constitute the poem's core lexicon. This analysis includes comparisons of various adaptations of the love poem by scholars such as V. Radlov, N. Ilminsky, I. Berezin, A. Frolov, Zhanak, and G. Derbisalin, as well as variants prevalent among the Bashkir, Uyghur, and Baraba Tatar cultures. Additionally, E. Zhubanov conducts a linguistic examination of the origins of onomastic names within the poem. She expresses a high regard for Kozy Korpesh-Bayan Sulu, noting that although it originated in a specific region of the Kazakh steppe, its enduring

epic power continues to resonate with audiences, enhancing both its artistic content and linguistic structure over time [3].

In her investigation of material vocabulary within folklore, linguist Zh. Mankeeva analyzed linguistic data from the poem *Kozy Korpesh-Bayan Sulu* and identified the ethno-cultural characteristics of its linguistic units [4]. Given that the poem's origins trace back to ancient times, it has attracted the attention of not only philologists but also historians, ethnographers, and cultural scholars. While significant research has been conducted from a linguistic perspective, the study of lexis in its ethnocultural context remains incomplete. By examining the ethno-cultural features present in the language of *Kozy Korpesh-Bayan Sulu*, a shared heritage of the Turkic world, we can better elucidate the linguistic dimensions of the national worldview and culture.

Materials and Methods

The plot of the *Kozy Korpesh-Bayan Sulu* poem is also widely distributed among other Turkic peoples. For example, in the Bashkir people it is known as *Kuzy Kurpesh Menen Mayan Silu*, in the Baraba Tatars - *Kozy Korpesh*, in the altaians - *Kozy Erkesh*, in the Uyghurs - *Bozy Korpesh*.

And in the spiritual treasury of the Kazakh people there are several versions of this love poem. The manuscript fund of the country contains about 30 popular versions of the poem and several samples translated into Russian. Among them are versions delivered by I. Berezin, A. Frolov, A. Kun, V. Radlov, N. Ilminsky, A. Abdrakhmanov, M. Bulekuly, Zhanak, Shozhe, M. zh. Kopeev, etc. [5].

In the literary tradition, the love poem is represented in versions by Zhanak, Tuzhe, and Abay. For our analysis, we focused on the Zhanak version, which was compiled by M. Auezov in 1924-1925 based on the retelling by the poet Kerey Uayis, with subsequent modifications by poets Sybanbai, Bekbau, and Beisenbai [5]. A notable aspect of this version is that it concludes not in tragedy, but with the couple's joyful life together. We analyzed the linguistic data related to national culture found in this version, evaluating its place within the contemporary lexico-semantic system through lexical-semantic, etymological, and comparative methods.

Results and Discussion

The ethnocultural linguistic elements present in the lyrical-epic poem can be systematically categorized into semantic groups, including:

1. Names associated with customs and traditions;
2. Toponymic designations;
3. Anthroponymic references;
4. Designations for household items (such as clothing, jewelry, weapons, and utensils).

It is evident that the customs and rituals intrinsic to our culture—such as engagement ceremonies, *estirtu* (the practice of informing family or clan of a family member's death), acts of consolation, farewells, memorial dinners (referred to *as беру*), guest receptions (*korisu*), requests for gifts in response to good news (*suinshi*), sacrificial offerings, notifications regarding festivals or funerals (*sauyn aitu*), adherence to superstitions, and various greetings—are vividly represented within the poem. These traditions form the foundation of our societal life, encapsulating values that reflect our essence and worldview.

Moreover, the poem *Kozy Korpesh-Bayan Sulu* is undeniably a narrative that not only recounts the plight of a devoted couple who struggle for their love but also embodies the behaviors, lifestyles, and traditions characteristic of our nation.

Many of the above ethno-cultural language units are still active today, because most of these customs and rituals are still in use today. We can only see that some linguistic units have changed their meaning, expanded or narrowed, or disappeared, for example, it is clear that such rituals as *sauñ salu* (informing the people about forthcoming large feasts or funerals) have fallen into disuse with the change of times:

*Maqtauyn batyr Tailaq alğan son,
Khalqyna sauyn aityp joneldy....
...Jety kun jip tarqar jiin bar dep
Saun aitty sol eldyn Sasan bii [5].
Literal translation:*

*After receiving the praise Taylak batyr,
Followed his way to his people to herald news...
..There's a fest to be held for seven days
Proclaimed Sasan bay of those peoples*

The etymology of the expression *saun aitu* has been elucidated by the prominent domestic scholar R. Syzdyk. He claims that *saun aitu* refers to the act of announcing significant communal events, such as large meals or grand weddings. Historically, this phrase also encompassed announcements related to horse riding events or major military campaigns. Notably, the lexeme *saun* in *saun aitu* does not derive from the verb *sauu* (to milk); rather, its root can be traced back to the ancient Turkic word *SAB/SAP (Sav)*. This root carries several meanings, including 1) word, speech; 2) message; 3) letter; 4) proverb; 5) narrative, history, story; and 6) divination (Mon, 478, 421).

Consequently, the original stem *sab* is retained in various Kazakh fixed phrases, such as *saun aitu*, *soz saptau*, and *sauegei*. Thus, the word *saun* can be interpreted as a derivative of the root *sab* with the addition of the suffix *-yn*, conveying the notion of “word-message” [6, p.149]. This ethno-cultural continuity among ancient terms underscores the development of alternative, efficient methods for conveying messages within the community.

The Kazakh people have historically approached the rite of betrothal with great seriousness, viewing it as a pivotal event that influences not only the futures of the two individuals involved but also the trajectory of their entire lineage. This significance is poignantly illustrated in the poem *Kozy Korpesh-Bayan Sulu*, which revolves around this ritual.

An excerpt from the poem states:

*Ant aityp, aqyrettyk quad boldyn,
Qyz tusa, beremisyn, bermeimisyn?
(literally) You swore and became the godfather for eternal life,
If a girl is born, will you give her or not? [5].*

Analyzing the term *aqyrettik* within the phrase *aqyrettik quda* (eternal godfather) reveals that this Arabic-derived word originally conveys the notion of an end, yet in folk interpretation, it embodies the concept of eternal life. Within the context of the poem, this phrase signifies a commitment to a lifelong engagement and fidelity to one's clan.

The narrative unfolds as the Sarybay and Karabay clans take on the role of matchmakers, arranging unions for their unborn children. In Kazakh culture, these godparents are referred to as *Bel kuda* or *Karin kuda*. Notably, the ethnolinguistic dictionary compiled by the esteemed scholar A. Kaidar lists various forms of matchmaking, including *Amanat kuda*, *bas kuda*, *bauyzdau kuda*, *Bel kuda*, *besik kuda*, *kishi kuda*, and *qarsy-kuda*. According to A. Kaidar, *bel kuda* refers to ‘fathers who have engaged their children while still in utero’ [7]. This demonstrates the deep cultural roots and complexities surrounding the practice of betrothal in Kazakh society.

In B. Kaliyev's explanatory dictionary of the Kazakh language, the term *Qaryn kuda* is defined as an ethnographic concept referring to individuals betrothed prior to birth. This term encompasses over ten lexemes associated with the notion of «quda» (1974, №3, 146) [8]. It is noteworthy that the ethnocultural expression «Bel quad bolu» has fallen out of use, as the practice of arranging marriages for unborn children is increasingly rare in contemporary society.

The poem features various toponymic references, including names such as *Baltaly*, *Columnaly*, *Chingiz*, *Kalba*, *Irtys*, *Betpak desert*, *Semey*, *Kulzha*, *Ili*, *Syrchik*, *Syr Durga*, *Shu*, *Ayagoz*, *Lepsi*, *Urzhar*, *Karatau*, *Tarbagatai*, and *Aksu*. These toponyms are largely present on contemporary maps of Kazakhstan, attributable to two primary factors: first, the analyzed version of *Zhanak* was composed in the mid-20th century, reflecting the alterations made by its authors; second, there is substantiated evidence that *Kozy Korpesh* and *Bayan Sulu* were historical figures, notably corroborated by the existence of a mausoleum situated in the Ayagoz District of the modern Abay region. Consequently, it is not surprising that numerous toponyms from this area are referenced in the poem.

Furthermore, the narrative of the love saga illustrates the origins of these place names, as the hero, while journeying towards his homeland and encountering Bayan, discards parcels bestowed

upon him by the girl. These dropped items serve as indicators for naming the locations encountered along his path. For example

...*Qyzdyñ bergen belbeui tüsip qalyp,*
«*Qyzyl belbeu*»,
«*Qūba jon*» *qoia saptı.*
...*Bir suytqan aiğyry şyğyp ketip,*
«*Shūbar aiğyr jorğa*» *dep qoia saptı.*
...*Qyzdyñ bergen meizi tüsip qalyp,*
«*Meizek*» *dep tau atyn qoia saptı.*
...*Janyndağy jaulyğy tüsip qalyp,*
«*Abyraly, Jalauly*» *qoia saptı* [5].

The act of assigning names to geographical features and individuals serves to personalize these entities. This process is fundamentally rooted in human cognition, which encompasses methods of categorization, comparison, and association with specific events, all influenced by national cognitive frameworks and cultural expertise. The examples drawn from the Lyro-epic poem illustrate this phenomenon effectively.

General toponyms, while retaining somatic, zoomorphic, and phytomorphic elements characteristic of the nation, provide a clear reflection of religious, mythological, and sacred understandings. Furthermore, names that arise in particular historical contexts significantly contribute to the identification of ethnocultural traits. As noted by researcher K. Rysbergen, the toponymic landscape does not develop in isolation as mere «pure» geographical coordinates; rather, it evolves as an integral component of a broader ethnological context, wherein the spiritual and cultural practices of a people are vividly expressed [9]. Thus, the toponymic designations within the poem serve as a tangible representation of the worldview and naming philosophy inherent to our culture.

The anthroponyms featured in the love poem – *Karabay, Sarybay, Kozy Korpesh, Bayan Sulu, Kodar, Taylak bi, Tanas, Al, Tansyk, Aybas Seri, and Sasan Biare* predominantly obsolete in contemporary usage, with the exception of the name Bayn. These names have acquired symbolic significance within the cultural consciousness. For instance, the name Karabay is emblematic of greed and hypocrisy, whereas Sarybay embodies the ideals of courage and honesty. Similarly, while Kozy Korpesh and Bayan Sulu symbolize love, Kodar is associated with dishonesty and cruelty. M. Auezov observed that one pair of heroes may exemplify malevolence, while another pair represents virtue [3].

In E. Zhubanov's study [3], the origins of these names in the epic are thoroughly examined, with a detailed analysis of their meanings across various versions, including those found in the languages of other Turkic peoples (Zhubanov, 20XX). Complementarily, R. Syzdyk's work, «Sozder Soileidy» (Words Speaking), aligns with Zhubanov's analysis, particularly regarding the name Korpesh. In ancient Turkic languages, the lexeme *Korpe* generally signifies *young*. For instance, *kok korpe* literally translates to blue blanket (fresh grass) (DS, 318), suggesting that Korpesh may denote a «young fellow». Consequently, the etymological roots of the name *Kozy Korpesh* imply youthfulness [6]. Additionally, the color descriptors in the names Karabay (*qara-black*) and Sarybay (*sary-yellow*) reflect the national worldview through the actions of these characters, thereby serving a symbolic purpose.

Language units associated with the life of the Kazakh people, as reflected in love poems, serve as valuable indicators of both spiritual and material culture, and they also provide insights into the socio-historical context of their time. For instance, the following categories of vocabulary can be identified:

- Clothing items: *ton (coat), shapan (cape), beshpet, koilek (dress), taqiya (turban), etik (boots)*, etc.
- Jewelry: *juzik (rings), syrga (earrings), bilezik (bracelets)*, etc.
- Dishes: *tabaq (plate), saba, qauga, ayaq, mes*, etc.
- Tools: *aiyl, jip, quiysqan, qamshy, balga, jugen, er-toqym, and others such as шоқпар (shoqpar), сойыл (soiyl), мылтық (myltyq), садақ (sadaq), балта (balta), найза (naiza), қылыш (qylysh)*.

- Weapons: *shoqpar*, *soiyl*, *myltyq*, *sadaq*, *balta*, *naiza*, *qylysh*, etc.

Most of the terms listed remain in contemporary use, though a few have become obsolete due to historical, social, and economic transformations. For example, *Atyspak* (*gun*), *shabyspak* (*sword*), *ax* (*ax*), *shynespek* (*spear*), and *salyspak* (*shokpar*)^[10] represent five primary weapons of Kazakh heroes and are recurrent motifs in various epic narratives. These names, now categorized as historical lexicon, offer a window into the life and culture of the Kazakh people in the previous century.

Regarding the term *sadaq* (bow), which is not classified among the primary five weapons traditionally associated with Kazakh warriors, R. Syzdyk has observed that the meanings of words can evolve according to the semantic development principles inherent in each language. For instance, while *sadaq* may signify the weapon itself in one language, it may refer solely to its sheath in another, or be used as a general term encompassing the weapon, its equipment, and armor in yet another context. In the Kazakh language, *sadaq* encompasses all three of these meanings [6]. Furthermore, R. Syzdyk, citing A. Kaidar, highlights that the etymology of *sadaq* can be traced to the lexeme *saa*, which is prevalent across Turkic-Mongolian languages.

In the version of the poem *Kozy Korpesh-Bayan Sulu* that we analyzed, the term *sadaq* is employed in the precise meaning delineated by R. Syzdyk.

*Qozy mergen sadaqpen qu atady,
Zhazym bolsa, ornynnda su agady.*

(A lamb the sniper shoots sly with a bow,
If there is summer, water flows in place) [5].

Among the names of dishes, the words *dish*, *mes*, *kauga* are among the oldest language units that are out of modern use. Although today the word *ayaq* can be found as a pair-word *ydys-ayaq* for dishes, as well as in the proverb: *Sheshesyne qarap qyzyn al, ayagyna qarap asyn ish* (literally): Choose a wife for your clan by looking at a girl's mother, have a treat by looking at a host's dishes, in modern use it is not used in the meaning of dishes. The reason for the inclusion of this linguistic unit in the obsolete word series can be explained by the fact that the first syllable of the paired word *ydys-ayaq* was able to fully convey the main meaning, and then the second syllable- *ayaq* became passive. In the ethnographic encyclopedia, a comment is given to the said word 'a vessel carved from wood' [10], which is also used in this sense in the saga:

*Dal bir ayaq meiyzdy qoiyp edy,
Asygysbop auyllda qalypty umyt*
Exactly one bowl (dish) of raisin was served,
In a hurry, then it was left in the aul [5].

And at the moment, the use of the word *ayaq* is more active in a somatic name, that is, as a part of the human body rather than a nomination for a dish.

The meaning of the word *mes* is interpreted in the dictionary of the Kazakh literary language as «a vessel made of goat's skin, which was slaughtered to pour liquid food» [11]. The Lyro-epic poem is also used in this sense:

The terms *ayaq*, *mes*, and *qauga* represent some of the oldest linguistic units related to dish in the Kazakh language, though they are now largely obsolete. Currently, the word *ayaq* appears in the compound term *ydys-ayaq*, referring to dishes. It is also present in the proverb: *Sheshesyne qarap qyzyn al, ayagyna qarap asyn ish*, which translates to «Choose a wife for your clan by looking at a girl's mother, and have a treat by examining a host's dishes. However, in contemporary usage, *ayaq* does not carry the meaning of a dish.

This linguistic shift can be attributed to the fact that the first syllable of the compound *ydys-ayaq* effectively conveys the primary meaning, rendering the second syllable, *ayaq* is passive. An entry in the ethnographic encyclopedia describes «*ayaq*» as 'a vessel carved from wood' [10], and this interpretation is also reflected in the saga:

*Dal bir ayaq meiyzdy qoiyp edy,
Asygysbop auyllda qalypty umyt.*
(literally: Exactly one bowl of raisins was served;
in haste, it was then left in the aul) [5].

In contemporary contexts, ‘*ayaq*’ is more actively used to refer to a part of the human body rather than as a term for a dish.

The term ‘*mes*’ is defined in the dictionary of the Kazakh literary language as ‘*a vessel made from goat's skin, used for holding liquid food*’ [11]. This definition is also reflected in traditional lyrical-epic song:

*Su shyqqannan su shygar qudygynyn
Suy jogyn tolytyrar mespen tasyp* [5].

The explanation given in the ethnographic encyclopedia for the word *qauga* is ‘*a vessel made of skin and other material to draw water from a well*’ [10] coincides with its meaning in the love poem:

*Ayagozge jete alsan tau bokterlep,
Eshqashan qauga tartyp, sholdemes mal* [5].
(*If you can get to Ayagoz, passing the downhills,
Your horse will never been thirsty watered from the qauga (vessel).*)

The primary reason for the obsolescence of these three terms, which can be classified as archaisms, is the decline in the use of specific domestic items. For instance, traditional dishes crafted from animal hides, such as *mes* and *qauga*, have been supplanted by modern alternatives.

Through such ethnocultural linguistic units, which reflect the daily life and worldview of the nation, we can evaluate the distinctive role of the language in love poetry within the cultural, literary, and historical context of our people.

Conclusion

The poem *Kozy Korpesh-Bayan Sulu*, common to several Turkic peoples, is a spiritual treasure of our people. Ethno-cultural units in its language are a reflection of the worldview and civilization inherent in our people, a testament to their spiritual and cultural identity.

By analyzing the ethno-cultural uses found in the love poem language, it was proved that they are valuable facts as the result of the achievement of spiritual knowledge, life experience and creative thinking of our people. It has been established that most of the considered language units, classified into four semantic groups, exist in modern linguistic use. The etymology of some ethno-cultural uses that have fallen out of use due to various historical, cultural, social reasons have been determined and the reasons for their aging have been evaluated. Particular attention was paid to the importance of recognizing a nation through language.

As one of the prominent Kazakh enlightener and scholar of the last century A. Bukeikhanov admitted *Kozy Korpesh-Bayan* is a favorite fairy tale of our Turkic peoples. It is of the same value as *Faust* for Normans. Also, *Kozy Korpesh-Bayan* is a literary masterpiece with multiple essence, that characterizes the Turkic people.

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Г.Б. Саганаева*, Б.А. Абдыханова

Шәкәрім университеті,

071412, Қазақстан Республикасы, Семей қ., Глинка к-сі 20 А

*ORCID: 0000-0003-1538-5348

*e-mail: gulfursaganaeva@gmail.com

ҒАШЫҚТЫҚ ЖЫРДАҒЫ ЭТНОМӘДЕНИ ҚОЛДАНЫСТАР («ҚОЗЫ КӨРПЕШ-БАЯН СҰЛУ» ДАСТАНЫ МЫСАЛЫНДА)

Аңдатпа. Бұл мақалада түркі халықтарына ортақ мұра «Қозы Көрпеш-Баян сұлу» дастаны тілінде кездесетін этномәдени қолданыстардың ерекшеліктері, танымдық мәні қарастырылады. Көне ғашықтық жырлардың бірі болып табылатын бұл халық мұрасының ұлт тарихындағы өзіндік орны айқындалады. Зерттеу мақсаты – ғашықтық жырдың Жанақ нұсқасындағы тілдік ерекшеліктерін ұлт мәдениетімен, болмысымен байланыстыра анықтау, тілдің кумулятивтік қызметінің маңыздылығына назар аудару. Авторлар дастандағы этномәдени қолданыстарды төрт семантикалық топқа жіктеп, талдайды. Атап айтқанда: 1) әдет-ғұрып, салт-дәстүрге қатысты атаулар; 2) топонимикалық атаулар; 3) антропонимикалық атаулар; 4) тұрмыстық зат атаулары (киім-кешек, зергерлік бұйымдар, қару, ыдыс т.б.) деген топтар анықталып, зерделенді. Ғашықтық дастаннан ұлттың рухани және материалдық мәдениетін құрайтын тілдік бірліктер теріліп, олардың қолданыс аясы, ерекшеліктері анықталды. Осылайша, лиро-эпостық жырдың тіл табиғатын, ұлт болмысын танытудағы рөлі таныла түсті. Авторлар дастан тілін талдау барысында салыстырмалы, лексика-семантикалық, этимологиялық, түсіндіру т.б. әдістерді қолданды. Зерттеу нәтижесінде ғашықтық жыр тілінде кездесетін этномәдени бірліктердің көпшілігі қазіргі тілдік қолданыста бар екендігі анықталып, ұрпақтар арасындағы сабақтастықтың тіл арқылы сақталатыны ашыла түсті. Сондай-ақ көнерген сөздер қатарын толықтырған кейбір этномәдени қолданыстардың шығу тәркіні зерделеніп, көнеру себептері мен лексика-семантикалық жүйедегі орны айқындалды. Аталған мақала филологтарға, қазақ тілінің зерттелуіне қызығушылық танытатын көпшілік қауымға арналған. Сонымен бірге мақала нәтижелерін жоғары оқу орындарында «Лексикология және фразеология», «Лингвомәдениеттану», «Көркем мәтінге лингвистикалық талдау», «Халық ауыз әдебиеті» пәндерінде материал ретінде пайдалануға болады.

Тірек сөздер: лингвомәдениеттану, ғашықтық дастан, этномәдени қолданыстар, «Қозы Көрпеш-Баян сұлу» жырының тілі, Жанақ нұсқасы.

Г.Б. Саганаева*, Б.А. Абдыханова

Шәкәрім университеті,

071412, Қазақстан Республикасы, Семей қ., Глинка к-сі 20 А

*ORCID: 0000-0003-1538-5348

*e-mail: gulfursaganaeva@gmail.com

ЭТНОКУЛЬТУРНЫЕ ЯЗЫКОВЫЕ ВЫРАЖЕНИЯ В ЛИРО-ЭПИЧЕСКОЙ ПОЭМЕ (НА ПРИМЕРЕ ПОЭМЫ «КОЗЫ КОРПЕШ-БАЯН СУЛУ»)

Аннотация. В данной статье рассматриваются особенности, познавательное значение этнокультурных языковых единиц, встречающихся в лиро-эпической поэме «Козы Корпеш-Баян Сулу» как образца общего наследия тюркских народов. Определяется особенное место поэмы в истории нации, как одного из древнейших лиро-эпических поэм. Цель исследования – установление языковых особенностей жанковского варианта поэмы, которые отражают культуру, образ жизни народа, акцентирование внимания на важности кумулятивной функции языка. Авторы классифицируют и анализируют этнокультурные выражения на четыре семантические группы. В частности, определены и изучены группы: 1) названия, связанные с обычаями и традициями; 2) топонимические названия; 3) антропонимические названия; 4) названия предметов быта (одежда, украшения, оружие, посуда и т.д.). Выявлены этнокультурные единицы, составляющие духовную и материальную культуру

нации, определены сферы их применения. Таким образом, была раскрыта роль лиро-эпической поэмы в проявлении природы казахского языка, идентичности нации. Авторы в ходе анализа использовали сравнительные, лексико-семантические, этимологические и другие методы исследования. В результате исследования было установлено, что большинство этнокультурных единиц, встречающихся в языке исследуемого варианта поэмы, имеют современное языковое применение. Также рассмотрена этимология некоторых устаревших слов, определены причины и их место в лексико-семантической системе казахского языка. Статья предназначена не только для филологов, но и для широкого круга лиц, интересующихся изучением казахского языка. Также результаты статьи могут быть использованы в качестве материала в вузах по дисциплинам «Лексикология и фразеология», «Лингвокультурология», «Лингвистический анализ художественного текста», «Устная народная литература».

Ключевые слова: лингвокультурология, лиро-эпическая поэма, этнокультурные лексические единицы, язык поэмы «Козы Корпеш-Баян сулу», жанакская версия.

Авторлар туралы мәліметтер

Саганаева Гульнур Бейсембаевна* – филология ғылымдарының кандидаты, «Шәкәрім университеті» КеАҚ қазақ филологиясы кафедрасының меңгерушісі, Қазақстан Республикасы, Семей, e-mail: gulnursaganaeva@gmail.com, ORCID: <https://orcid.org/0000-0003-1538-5348>.

Абдыханова Бактыгуль Айдапкелевна – PhD, «Шәкәрім университеті» КеАҚ шетел және орыс тілдері кафедрасының қауымдастырылған профессоры м.а., Қазақстан Республикасы, Семей, e-mail: abdychanovab@mail.ru, ORCID: <https://orcid.org/0000-0001-8076-2336>.

Сведения об авторах

Саганаева Гульнур Бейсембаевна* – кандидат филологических наук, заведующий кафедрой казахской филологии НАО «Шәкәрім Университет», Республика Казахстан, Семей, e-mail: gulnursaganaeva@gmail.com, ORCID: <https://orcid.org/0000-0003-1538-5348>.

Абдыханова Бактыгуль Айдапкелевна – PhD, и.о. ассоциированного профессора кафедры иностранных и русского языков НАО «Шәкәрім Университет», Республика Казахстан, Семей, e-mail: abdychanovab@mail.ru, ORCID: <https://orcid.org/0000-0001-8076-2336>.

Information about authors

Gulnur Saganaeva* – candidate of philological sciences, Head of the department of kazakh philology of the NJSC «Shakarim University», Republic of Kazakhstan, Semey, e-mail: gulnursaganaeva@gmail.com, ORCID: <https://orcid.org/0000-0003-1538-5348>.

Baktygul Abdykhanova – PhD, Acting associate professor of the Department of foreign and russian languages, NJSC «Shakarim University», Republic of Kazakhstan, Semey, e-mail: abdychanovab@mail.ru, ORCID: <https://orcid.org/0000-0001-8076-2336>.

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