

## SYSTEM OF “HERO” CONCEPTION IN KAZAK HEROIC POEMS

**Yergubekova Zhanat Saparbekovna**

PhD, Khoja Akhmet Yassawi International Kazakh-Turkish University, Turkestan, Kazakhstan

ORCID ID: 0000-0002-4282-9541

**Rayeva Venera**

4th year student of the educational program of the Kazakh language and literature

Khoja Akhmet Yassawi International Kazakh-Turkish University, Turkestan, Kazakhstan

### ABSTRACT

The conception of “human” takes the main role in lingvomental space of Kazak epic folklore. The main character of epic folklore is human being: for everything is about human being in epic poems. According to contemporary linguistics the main characteristics of the language is its antropoactuality. This means that “Language and Human being” is one phenomena.

Cognitive linguistics, ethnolinguistics, lingvoculture and other branches of linguistics have developed and were formed within anthropological linguistic ideas. In heroic poems the conception of “Human being” is simply “Hero”. The conception of “Hero” is filled with such conceptions as hero’s weapons, his horse, his brother or sister, his parents and his sweetheart.

So, the conception of “Hero” exists not only by itself, it is given with its environment, and each of them is considered to be a concept, the so called microconception. And this article deals with some of these conceptions.

**Keywords:** epic folklore, linguistic, cognitive linguistic, antropologic, ethnolinguistic, conception, conception of «Hero».

In the epic folklore text, general and special (hero-related) types of man have been made, it is possible to study these types as a conceptual model of man in language in cognitive science and linguistics. The conceptual model of man is an integral part of the linguistic field in epic folklore. Therefore, in epic folklore (folklore) texts, the conceptual model of man has been described as the conceptual model of epic man. It is possible to evaluate the human image as a conceptual model of epic, medieval, old Turkish, contemporary, social, ethnic and literary man according to its historical and genetic characteristics with its emergence. Human conceptual models of language are different from each other. In addition, they also have common characteristics. Kazakh epics have been classified in many different ways and divided into sections. One of these classifications is the classification made according to their subjects as epics on the theme of heroism and epics on the theme of love (liro-epos).

For example, the conceptual language model of epic man is divided into two parts as the conceptual model of human language in liro-epos (great love epics) and heroic epics. The difference between these two conceptual models is based on the differences between the heroes in the liro-epos (great love Decals) and heroic epics, and in addition, there are various cultural and historical characteristics.

Now, if we focus on the differences between the conceptual model and the concept of language, we will include in the model mostly typical Deconstruction features. That is, while the model consists mostly of the typical cognitive science (cognitive) language structure, the specific and perfect form of the model is also a concept.

Epic concepts have their own linguistic features. The concept is represented as a word in the linguistic field of the text (it will form a meaning). The elements and units of the national value (axiological) system have been included in the linguistic cultural content of the epic concepts of "man". In this respect, the conceptual language model of epic man is also an axiological model. Because the thoughts and opinions of Kazakhs about people are shown in this model. There are meanings belonging to a certain culture in concepts and unified structures, and these meanings continue in the language by forming a type of culture [1, p 5].

The concept of "human" constitutes the depiction of the world mentioned in Kazakh heroic epics. Because all the events and depictions in the epic epics are directly related to man. Even concepts that have nothing to do with man are born in man's mind and thought. Therefore, there is a human and human stamp in all cultural classes and concepts.

For example, Lipets touched on the following topics to describe the image of the "hero" in the Turko-Mongolian epic: "Soldier (army)", "Wedding", "Material and spiritual characteristics of the hero", "Age of the hero", "Hero-Shaman", "Hero-Ambassador", "Hero weapons", "Soldier games", "Square battles", "Soldier fate", "Poems of fame", etc. [2, pp. 12-117].

The word hero, which is the *lugavi* (word) basis of the concept of "hero" (epic hero), is used in the "Kazakh Annotated Dictionary" (II). The following explanation is given: "The hero is a historical hero who fought for his homeland".

In Japakov's doctoral dissertation on "Cognitive science of epic idioms", the concept of hero was explained as follows: "A hero is a valiant man with a sword hanging on his head, a sword in his hand and a shield in his hand. He is a hero who protects his homeland from the enemy" [3, p 35].

Some concepts have been repeated in the depiction of the concept of "hero" presented by Japakov: "giant height", "courageous", "strong", "protecting the homeland from the enemy", "hero", etc. [3, p 35].

Kazakh heroic epics are divided into two main groups in terms of time. The first part is composed of great heroes. These are the heroes of the time of the Kalmuks, when the nomadic people were ready for attack, military tactics were developing. In those times, health, well-being and peace were always won with the power of the sword and wrist. This period is when the strong rule the weak; the weak are slaves, slaves. If you have something, you can only protect it with a sword. Therefore, the only source that the people of that period trusted was the person who led the people. In the imagination of the people, the real manager carries all these three qualities. Therefore, in order for a person to be considered qualified, it is necessary to have both a hero, a consultant, and a manager identity. That era is when heroes are most valuable. These are real people who establish the unity of the people and ensure its vitality. The heroic son stands out with his difference from other children as soon as he is born. This child grows up in some sagas not from year to year, but from month to month and from day to day. All the epic heroes show that they are heroes starting from their childhood. These heroes make it their goal to protect their people from enemy attack. They achieve success by overcoming the difficulties they encounter on this path. They overcome the difficulties they face, sometimes with their superior strength and heroism, sometimes with their intelligence.

Therefore, the concept of "hero" should not be given separately, but together with its surroundings, and each of them constitutes a system of separate concepts. However, it is not possible to find these qualities in every hero. For this reason, the public has imagined a hero who has all the characteristics. It is extraordinary that his nature is different from human nature. He has an extraordinary character.

It is possible to come across many cognitive science (cognitive), language, folklore, ethnocultural information about the concepts in question in the linguistic content of the concept of "hero". This information is found in folklore texts and, apart from them, in the Kazakh worldview, folk identity, spiritual and material culture. In order to reorganize the linguistic content of the "hero" and other ethnocultural epic concepts, the above-mentioned textual information is required. There are various typical and themed microkavrams within the microkavrams that fully cover the ethnocultural content of the concept of "Epic Hero". For example, many events related to the heroes in the epics "Koblıdan Batır" or "Alpamis Batır" provide a basis for microkavram scenarios. Because the ethnocultural content of concepts and scenarios is explained through the event, behavior and subject.

It is possible to include the ethnocultural concept of "horse", for example, in the concepts related to the concept of "hero". In Kazakh heroic epics, the hero is put on a horse and a flag is given to his hand.

Sink the Coblan: He rode a horse and took a flag,  
He was glad where he arrived,  
He established the place where he went [4, p 101].

The ethnocultural concept of "horse (war horse)" in Kazakh heroic epics has a unique linguistic feature. For example, the old mythological, historical, ethnological, etc., which are included in epics. information is related to the horse, and the concept of the horse is one of the cognitive science structures that make up the world language depiction in heroic epics. In addition, the concept of the epic horse assumes a function as a linguistic unit depicting the epic hero. Because the horse and the hero riding it are two inseparable elements. One of the elements that completes the role of Koblıdan in the Koblıdan Batır saga is Tayburul. In the epic in question, Tayburul, who is a friend to the hero, has been given a human habit. Famous horses such as Tayburul, Bayşubar, Tarlan, Kara Kaska have created literary and folkloric texts. Tayburul's birth and growth have been given great importance in the saga. The hero's fiancée Kurtka fed him together with the hero. When he took Tayburulu, who was missing for forty-three days, to the steppe, he jumped into the sky twice. Therefore, the Koblındi did not catch up with the Field horse he ran away from. Tayburul talks to his owner like a human and fulfills all the hero's words. He is also seen in that epic as the horse who makes sacrifices for his country and protects his homeland from the enemy. When Koblanda was left alone, Tayburul became aware of the situation of the Kipchak dormitory before the hero and was upset about it. This shows that he shares his hero problem [5, p 152].

In the Kazakh variant of the Koblıdan Sink saga, Koblıda does not rest his horse to catch up with his enemy, or even hesitate to hit him. If his horse is burly, he speaks up, does not consider this punishment distasteful to himself, but makes great efforts to fulfill this desire of his owner, even consents to death [6, p 139].

The comparison of horse and man is observed in all Turkish heights. The role that the horse has played in Turkish life throughout history has brought man and horse closer together. The fact that the horse is a human companion in real life are the reasons that give rise to this

closeness. The Turk, who has shared his most secret secrets, joy and troubles with his horse for many years, has cherished a conversation with his horse. [6, pp. 138-147].

In many elements of Turkish culture, the closeness and friendship of horse and human are indicated. This closeness becomes even more evident in the epics of Turkish communities. The role played by the horse in the history of the Turkish communities has been one of the main reasons why the Turks have created a special world against the horse. This closeness or friendship has been expressed in various ways. There is a similarity Decoupled between horses and people.

It is emphasized that Turkish communities also consider the horse to be a living being, to approach it as a friend, to rest it, to take care of it. The horse's share in winning the war is very large. For the hero, his horse is as holy as his life. One of the most valuable assets that the defeated hero bequeathed to ensure his safe return to his country is his family, and the other is his horse. Even when he is going to die, he wants his horse to be saved and taken care of [6, p 139].

The scientist Lipets, who has been conducting research on the horse motif in the Turkish-Mongolian epics (depiction), said: "In the Turkish-Mongolian epics, the connection between the hero and his war horse is clearly shown, at the same time, the horse is an intelligent and very valuable friend for the hero. Decatur, the horse is a horse, a horse. This bond shows the ancient totem motifs, but also shows kinship relations. The hero's horse is depicted as his relative and sometimes as his owner. In Turks, atla-human or atla-valiant is seen as an element that complements each other. Both entities are elements that form and complement each other. A horse is an entity that brings a person closer to the goals that reach his goal, that turns the dream world into reality, that finds him in distant, impossible-to-reach lands and brings him together. A person without a horse is considered an orphan, he is lonely, a young man without a horse means an orphan. The horse is a noble and loyal being. This faithful being is a friend and companion to man. There is a strong and unshakeable bond between the horse and the hero. Dec. The horse and the hero are fused with each other, integrated beings. The goal of the hero is the horse. Whipping him Deconstructs the bond between them, causing the loss of the bond of friendship between a horse and a human. Deconstructing him dissolves the bond between them. The special name given to horses is based on the important role they play in human life. In the epics, each hero has a horse and his horse has a name. In Turks, the owner of a horse or a hero is filled with love and affection for his horse. This love is also reflected in the types of expression. A great and strong commitment is formed between the horse and the people who do not hurt or beat the horse, who approach him with love and respect. Dec. Besides the human characteristics of the horse, the basis of the idea that gives sanctity to the horse is the devotion and help of the horse to man, and the attachment of man to him with a bond of affection. There is also love at the heart of the relationship between the hero and his horse. Dec. The hero and his horse are seen to be responsible to each other. When the horse is executed or raced, it is moved on the basis of love, it is not welcome to be executed or raced with pressure. This becomes the beginning of the end for both the horse and the hero. Even if the hero gets into a difficult situation, he should not just try to take his own life, he should give him morale. Because the horse is his fighting friend. Otherwise, the horse does not forgive this, takes the pain of the injustice done to him in the process, and never leaves the good unrequited[2, p 124].

The concept of "horse" in Kazakh epic folklore is rezentatized (creates meaning) in folkloric text, on the one hand it shows the ethnocultural cognitive science (cognitive) content

of the concept in question, on the other hand, it complements the ethnocultural cognitive science (cognitive) content of this concept because it is related to the concept of “hero”.

Again, an ethnocultural concept related to the epic concept of “hero” is these military weapons. According to Japakov's statement, it is possible to depict a hero as follows: a) the tolga he wears on his head; b) a sword hanging on his shoulder, a spear and a shield in his hand; c) he is a valiant man riding a horse. He is a hero who protects his homeland from the enemy [3, p 50].

The scientist Abduali Kaydar evaluates the hero weapons in the heroic epics from an ethnolinguistic point of view: "Various epics of the Turkic-Mongolian peoples, which describe historical events that existed in the deep-rooted past, pass from generation to generation and show extraordinary deeds of heroes, self-sacrificing behavior and the life of nomadic tribes that lived in the Altay region with extraordinary expressions. In the epics, along with the special moral and physical characteristics of the hero, his weapons of war are also depicted.

This is followed in Kazakh epics, namely “Koblada Batır”, “Alpamis Batır”, “Er Targin”, “Kambar Batır”, “Kozi-Körpeş and Bayan-Sulu”, “Kiz Jibek”, “Ayman-Şolpan”, etc. we can also see. Various weapons in the epics, namely piercing-cutter, protection tools, along with accent instruments and flags, are described poetically and figuratively. These are characteristics of Kazakh culture and reflect the traditions, customs and customs of the people.

The language of Kazakh epics is very rich. Here we can learn the types of military weapons from the sagas and collect them into special groups. For example, swords, spears, teber or kargs are divided according to their shape, material, length, purpose of use and other characteristics, and each type also bears a special name.” [7, p 31-32].

Scientist Rabiga Sekdik drew attention to the poetic (aesthetic) feature of the names of military weapons in Kazakh heroic epics: “Especially the names of military weapons were included in the pictures of the hero, his guardian, fiancée and horse. For example, the names of military weapons have never been mentioned as a single one in oral literature texts, and they can be used with various metaphorical words in literary texts. As it is known, the names of the military weapons in the heroic epics are XV-XIX century. It has been preserved in Kazakh oral literature [8, p 38].

The scientist Rabiga Sekdik evaluated the names of the military weapons belonging to the hero with metaphorical words and described an epic as a poem. However, if we take into account that oral folk creativity emerged from mythology, it is not possible to immediately notice the names used in a figurative sense recently. It is possible to consider military weapon names from an ethnolinguistic point of view. For example, the following ethnolinguistic study was made by Abduali Kaydar about the names of bows (weapons): 1) information about the place and appearance of bows (weapons) in the history of culture was expressed; 2) information has been given about the etymology of the word sagittarius and its Turkic-Mongolian origin [7, p 34-35].

Researchers have normally examined the names of epic military weapons from two perspectives: 1) as a point of ethnolinguistic research; 2) literary knowledge, that is, as poetic elements of folkloric texts.

However, it is evaluated in the field of folkloric poetry system in concepts and scenarios related to military weapons. For example, Jirmunskiy evaluated Alpamis' weapon as a symbol of wrist strength and heroism in his work “Turkish Heroic Epic” [9, p 314].

Serikbol Kondibay is one of the first researchers to conduct research on the linguistic structure of epic archery (bow and arrow). Kondibay explained the mythological information about archery. First of all, archery (bow and arrow) is the tools and equipment that provide discipline in the sky. Secondly, the subjects about archery competitions have been preserved. Thirdly, archery (bow and arrow) was introduced as a symbol of private property. For example, the sons of Oguzhan shared the golden bow and silver arrows among themselves. Dec. Fourth, the place where the arrow fell is considered sacred. For example, in the epic "Dede Korkut" of the old oguz, the bride practiced archery and set up her own tent where the arrow fell. In the "Oguznamet", the West and the East are indicated as the two ends of the bow, while the arrows indicate the South and the North [10, p. 171-173].

There are mythological concepts in the metaphorical sense of the bow, arrow and related events given in the above-mentioned Kondibay's work. Therefore, it is insufficient to examine the ethnolinguistic and aesthetic nature of epic ethnocultural concepts.

According to Maslova's statement, the meaning of the word is insufficient to determine the linguistic content of concepts. Therefore, it is necessary to use various aesthetic, scientific, philosophical and literary texts to study a certain concept [11, p 46].

Jirmunskiy stated that the "Alpamis Batır" saga is based on the oldest stories and fairy tales. The oldest linguistic level of the concept of "Alpamis Batır" is depicted in relation to mythological stories.

The concept of hero has similarities and common features with the concept of "hero" in all Turkic-Mongolian epics. In addition, the concept of "hero" in every national heroic epic has national, cultural and historical characteristics. In her article, Kerimbayeva classified the concept of "male (valiant) in Kazakh stories as shooter, hero, Karinbay, Kızır, Atımtay Comert, tasha, etc. [12, p 33].

According to the statement of Bolat Tilevberdiyev, the concept of "human being" consists of the concepts of man and woman. In addition, the concept of "male" is divided into the concepts of "shooter", "hero", "tasha", "orphan" [13, p. 118-119].

Every depiction in epic works is known as a spiritual value of our people. In this respect, epic ethnocultural concepts are considered as the historical units of our nation.

The depictions that will establish the linguistic structure of the epic ethnocultural concept of "hero" include the heroes of Alpamis, Koblandi, Er Targin and Kamar.

The hero of Koblanda is depicted by folklorist scholars as follows: "The depiction of Koblanda serves the main function of the epic hero; kahrman fought for all the goals and objectives of his homeland and was also noted as a brave, reliable and always victorious hero against his enemy.

As in other heroic epics, the hero wrestled and defeated many wrestlers in his youth, and he was not a stronger hero than himself. In the epic, the "lonely hero" is seen as the traditional motif. Koblandi has neither a brother nor a fiancée. Usually he fought the enemy alone and prevailed [14, p 33].

Koblandi hero is shown as a lone soldier by himself when evaluated from an ethnocultural and linguistic point of view. Linguistic experts do not agree with the explanation that the "lone soldier" motif is a folkloric traditional motif.

It is possible to come across many cognitive science (cognitive), language, folklore, ethnocultural information about the concepts in question in the linguistic content of the



Epic hero S. I. He was described by Japakov as a special, “unique” person and called the heroic appearance in heroic epics the “unreal appearance”. “The appearance of the positive heroes in the saga is created according to a certain stereotype. Epic heroes do not sink in water, do not burn in fire, do not cut swords, do not pass arrows. Here we can see the conceptual semantics that tell us that the hero has a special personality. The role of the epic hero in the formation of the unreal appearance in the understanding of the ancient language people is great. It is almost as if the hero's parents become childless first. Then they go to different “marriages”, beg and plead, and finally they receive a child from God through marriage”.

The concept of “human” in Kazakh hero epics is divided into “hero, brave”, “hero's lover”, “mother”, “father”, “enemies” and other people at that time. The following information about the concept of “hero's enemies” attracts our attention: “the hero's enemies are many, according to the rules of epic works, they are very strong and they would not cut them with a sword, they would not die if an arrow touched them”, some of them are even depicted in a strange way.

Epic ethnocultural concepts are an important work of the conscious experience of nationality (a lenistic civilized society), because ethnos (human) understanding and science are so-called, in material and spiritual civilized works, customs, traditions, literary texts, word memory, the treasury of idioms, special names, etc. It has been preserved. From the point of view of cognitive linguistics, every form in heroic epics, mental understanding, perspective, examples, spiritual experience, the appearance of ethnos existence in the mirror of consciousness, therefore, the epic form should be studied as a linguistic structure.

In this regard, in the ethnocultural society of the ancient Turks and among the people, the Decadent person or hero or khan should bear these three characteristics.

## Literature

1. KARASİK V.İ. Yazıkovoy krug: ličnost, konseptı, diskurs, Volgograd 2002, p. 477.
2. LİPETS R.S. Obrazı batıra i ego konia v türko-mongolskom epose, Moskova 1984, p. 262.
3. JAPAKOV S.İ. Epikalık frazeologizmdin kognitivtik negizderi, (Yayımlanmamış Yüksek Lisans Tezi) Almatı 2003, p. 107.
4. Batırlar cırı, 2000, c. I, p. 101
5. KONIRATBAYEV A. Kazak folklorunun tarihi, Almatı 1991, p. 288
6. ÇINAR Ali Abbas, Uluslararası Dördüncü Türk Kültürü Kongresi Bildirileri, 4-7 Kasım, 1997, pp. 134-147
7. KAYDAR Abduali, Kazak etnolingvistikası, Kazak tilinin özeği meseleleri, Almatı 1998, pp. 3-29.
8. SIZDIKOVA Rabiğa, Söz kudreti, Almatı 1997, p. 224.
9. JİRMUNSKİY V.M. Türkskiy geroičeskiy epos, Leningrad 1974, p. 723.
10. KONDIBAY E. Kazakskaya mifologia. Kratkiy slovar, Almatı 2005, p. 272.
11. MASLOVA V.A. Kognitivnaya lingvistika, Almatı 2004, p. 256.
12. KERİMBAYEVA D.A. Verbalizatsiya konseptı “mujçina” v kazakskih narodnih volşebnih skazkah. Almatı 2005, pp. 31-32.

13. TİLEVBERDİYEV Bolat, Kazak onamastikasının lingvokognitivtik aspektileri. Almatı, 2006, p. 208.

14. KİDAYŞ-POKROVSKAYA N.V., NURMAGAMBETOVA O.A., Geroiçeskaya poema “Koblandı batır”. Moskova 1975, pp. 9-61