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«SITUATIONAL TIME» IN HISTORICAL EPICS

Conceptual research stands as a cornerstone in uncovering linguocultural values and the collective psyche of diverse peoples, offering profound insights into their worldview. This article endeavors to unveil the manifestation of temporal context within historical epics, deeply intertwined with the epochs and narratives of the respective societies. The study seeks to elucidate the collective consciousness and societal understanding prevalent during the periods under study, achieved through an analysis of linguistic expressions denoting temporal concepts within historical poetic texts. Drawing upon scholarly evidence, the article delineates the mechanisms and distinctive attributes characterizing the portrayal of situational time within historical epics. It underscores the prominent role of grammatical constructs, particularly the active utilization of the verb's grammatical category, in conveying temporal nuances. Furthermore, linguistic analysis reveals the pivotal role of the temporal dimension in discerning historical veracity within these literary compositions.

The scholarly significance of this research lies in its theoretical contributions to cognitive linguistics, linguoculturology, and the study of linguistic folklore. Additionally, the practical implications extend to educational contexts, offering enriching content for specialized courses such as "Linguistic Folklore Studies," "Cognitive Linguistics," and "Linguoculturology," thereby fostering a deeper understanding of temporal dynamics within cultural narratives.

Key words: concept, cognition, historical epic, linguistic unity, time, situational time, grammatical category

MAIN PROVISIONS

Language is a tool for conveying thought, which it puts into a linguistic structure. When transmitting a thought, a person uses not only language knowledge (methods of grammatical design of thought, selection of certain lexemes, and others) but also his knowledge of the world, knowledge about the ways of speech communication in a particular society, background knowledge about the traditions of society and others

Research in this area by many linguists (A. Askoldova-Alekseeva, D. S. Likhacheva, E. S. Kubryakova, Z. D. Popova, Y. S. Stepanova, V. A. Maslova, I. A. Sternina, V. N. Telia, V. I. Karasika, M. V. Pimenova, G. G. Slyshkin, etc.) contains storage problems human knowledge about the world and ways of structuring it in the communicative process, which is engaged in cognitive linguistics.

The concept is the most important object of research in cognitive science linguistics. The concept of "time", which is taken as the subject of our research, is one of the most important concepts in the presentation of the linguistic picture of the world. We analyze the situational picture of the concept of "time" with the help of language units borrowed from the texts of historical epics. In Kazakh linguistics, the term situational time was mentioned in the works of ethnographer A. Seidimbek. In our article, we will determine whether the manifestation of situational time is represented by grammatical categories. At the same time, we note that the Kazakh people, by birth, are associated with cognition in naming any object. We note that the Kazakh people used linguistic units related to a certain time, linking time with their way of life. We will prove this conclusions on the basis of the texts of historical epics.

Historical epics are works dedicated to the glorification of the exploits of people who have been in history. Although historical epics are attributed to the genre of folklore, reality prevails in them. Because the heroes of the historical epic are people who have found their place in history and fought for the freedom and liberty of the Kazakh people.

INTRODUCTION

It is a literary text that reflects the richness of the Kazakh language and tells the past of the people. The literary text is the indelible heritage of any people. By studying the language of the literary text, we get information about the entire personality, worldview and culture of this nation. Academician writer M. Auezov wrote about the meaning of the word in a literary text: «Poetic words are not just a vocabulary. In order to understand them, it is necessary to be both a reporter and a literary critic. Only a researcher of the same kind could recognize that in a language, especially in the language of fiction, in addition to grammatical conditions, there are other dominant conditions of poetry. According to the writer, a word contained in a single sentence of an artwork does not convey only one concept or explanation. In addition, it creates various additional associations and illusions for the reader. In such a row, a separate word comes to life in a new way when it finds its place and moment. In addition to its artistry, it will have the character of shooting sparks from himself within the sentence» [1,283]. As we can see, in a literary text, a word is used in a sorted way, and when one word or language unit finds its place and purpose in context, it is further revived and gives additional meaning. One of the genres which is so beautifully illustrated, represented with beautiful words, and that shows the beauty of our language is the folklore genre. The object of our research is the main genre of folklore – a historical poem. Since historical songs depict specific events and personalities, they inform the historical events that took place in society. In the 59th volume of the series «Babalar sozy»: «each song has a great importance in the history and folklore of Kazakh people, because the historical song is the only precious heritage that can give a lot of information about Kazakh culture and our past. It contains a glorious chronicle of the fate of our nation, which fought for independence» [2,7]. In fact, the historical song is a special genre of folklore, which reflects the richness of the Kazakh language. Also in the historical song it is possible to determine the vocabulary of the people of that period. Therefore, poems reflecting the history of the Kazakh people, make it possible to identify the lexical stock of that era.

MATERIALS AND METHODS

An event in any text occurs at a certain time and space. «Space is reflected through the environment, nature, the world of things, and time is reflected in the development of various events and their follow-up. Time is one of the mandatory attributes involved in the formation of the denotative space of the text»[3,24]. That is, the category of time in a historical song is intertwined with the main content of the text.

Each nation understands any concept in its own way, according to its knowledge. By connecting the same concept with its national identity, it can get a new meaning or acquire a broader understanding than its original meaning. This means that each nation uses time to adapt it to its culture. To prove our words, we give an example from this work: «Different cultures see time in different ways. Understanding this - is very important for people who live and work in a multicultural environment and travel a lot. Once I had to translate the word "day" into English. I have not found a suitable equivalent. There was a day, 24 hours, but there was no word day. I got a little culture shock. This was the beginning of my work on this topic. I learned that many things in scientific terms in our cultures of the time coincide. Like the Uzbeks, the British have 24 hours a day, 60 seconds a minute. A year is the time of the Earth's revolution around the Sun, etc.» [4,40]. We can see that in the knowledge of the Kazakh people, in the assessment of time, they adapted language units to their way of life, that are not found in other nationalities. We will discuss this in the analysis and results section.

In linguistics, the concepts of time and space are used in parallel. Scientist A. Adilova in the work «Stylistics of perception» refers to time and space in a literary text as part of the category of continuum. «In fiction, the continuum changes the storyline to develop according to the author's goals, intentions and thoughts. The writer, narrating an event in the past tense in a certain place, moves to the upcoming event, which should be in the same place or in a completely different place, and from it can move to the present facts, that is, it manifests itself as a continuous process» [5,65]. Time in a literary text is one of the main factors, intertwined with the entire content of the work. In giving the whole essence of the work, the author uses time. Therefore, there is a reason to determine the category of time in a literary text, to analyze by what language units it is transmitted. In scientific works, time and space in the text are known under the name «chronotope-address». The scientist M. M. Bakhtin introduced the category of time in a literary text into scientific circulation. The scientist used the term «chronotope» in giving the concept of time and space. The scientist believes: «here time thickens, compacts, becomes an artistically visible world; space increases in size and begins to interfere with the movement of history, plot and time. The signs of time are revealed in space, and space is understood as measured by time. This is the essence of the artistic chronotope. It defines the artistic unity of the work of art about the true being» [6,79]. For this reason, time in any text passes before our eyes, turning into a visible world in order to tell the reader how long it has passed. These ideas and concepts in a literary text change depending on the course of the story. In the above discussions, the category of time in the general literary text was mentioned. And since the object of our study is the genre of folklore, including a historical song, there is a characteristic feature of time in folklore. Academician S. Qasqabasov tells about the difference between time in literature and folklore as follows: «if in literature time is represented as the past and present tense and is depicted in its true meaning, then time in folklore is interpreted primarily as the past tense, as a past era in ancient times, and it is depicted compressed. At the same time, in the folklore work, the actions of the hero, which happened a long time ago, are described in the form of the present tense, that is, it feels like this is happening now. Sometimes the grammatical form is in the past tense, but the event and action are understood as in the present tense» [7,31]. So, we noticed that grammatical forms are actively used in the formulation of the concept of «time». Therefore, in any text, the past tense, the present tense and the future tense are marked. In this way, we can see the further development of the story, the end of the story and its progression.

The research work was written in the framework of conceptual analysis, systematization and analysis methods. The object of the research work was «Historical epics» from the series «Babalar sozy» The Word of ancestors».

The concept of «time» is a universal idea. It is inextricably linked with history. Foreign scientists also note that when considering the concept of «time», time is independent, not subject to anyone in context. For example: Timeless human nature was replaced by the timeless understanding of time. This is to say that, in Historicism, time itself has become timeless, universal, homogeneous, and released from any sense of context or historical situatedness.

This can be seen in the synchronization of clock time, the repetition of calendars, and the attribution of dates [8,106]. Among the domestic scientists who studied the category of time, we can name the works of L.O.Askar (2005), N.G.Shaimerdinova (2007), G.A.Sarbasova (2009), A.A.Zhanabekova (2010) E.Maralbek (2020).

L.O.Askar in his PhD thesis «Names of the day periods in Kazakh language» examines the names of time periods from the semantic, conceptual and functional-semantic points of view. Furthermore, the author determines the structure of the functional-semantic field of «periods of the day» and forms of its transmission in the language.

There are enough researchers of the concept of «time» in Russian linguistics. Among them, we can name the work of N.O. Chernova (2010), which was taken as the subject of research in subsequent years. Researcher examined the «time» concept on the basis of the language of folk poems. Moreover, L. A. Ivanova (2018) also considered the concept of «time» on the basis of dialectical features. In all these scientific works, we note that the category of «time» is studied from different angles.

In the course of writing the article, we realized that the concept of «time» has become the object of study of many peoples (Russian, English, Kyrgyz) and has become a relevant notion. For example, an argument can be made from this work: «The concept of «time» in Kyrgyz cognitive linguistics is one of the least studied, ambiguously defined and highly debated topics in linguistics. The concept of time reflects the cultural, spiritual, and moral values of any culture including Kyrgyz one» [9]. In the study, the understanding of the Kyrgyz people about time is determined by an associative experiment.

RESULTS

For the first time in Kazakh linguistics, the term «situational time» is found in the works of the scientist A. Seidimbek. In his work «Kazakh world», the scientist classifies the Kazakh understanding of time into four different stages: the first – ecological time, the second – geneological time, the third – situational time, the fourth – historical time [10,67]. The scientist attributes language units that arose due to the names of seasons, natural phenomena, celestial bodies to the ecological time. He refers the origin of a person and the genealogy of a clan to the geneological time frame. The scientist also states that the geneological time can be associated with kinship names in human life. For example: seven ancestors, great ancestors, fathers, children, grandchildren, great-grandchildren, etc. The situational term, as a rule, is connected with a certain event, economic habit or with ritual of life that is remembered by the country. For example, events like «when Abylai Khan was a leader», «when the Kalmyks were defeated», «during Aktaban shubyryndy», «disaster in the year of the white Mouse» that remain in the memory of the country will be a time allotment. In linguistic use, such memorable events undoubtedly provide information from a certain history and past eras. The language unit «when Abylai Khan was a leader» provides information about what is happening during the reign of Abylai Khan. Because Abylai Khan is remembered in the history of the Kazakh people for his great battles and famous events. Therefore, the manifestation of situational time is given by the names of persons who have been in history in historical epics.

In the article, situational time is determined using examples from historical epics. As noted above, A. Seidimbek tells about the exploits of famous people of the country in situational time, which are reflected in different linguistic units when describing the era in which they lived. In some examples, the scientist closely connects situational time with the life habits of the Kazakh people. The following example will prove our point here. For example: milk brewing time, mare milking time, etc. In the article, a reflection of situational time is observed in the language of the hero, with the narration of the previous event in historical songs by the characters. For example: «in the time of Aktaban shubyryndy» language unity is associated with a great battle in the memory of the people. This linguistic unity makes it clear that until now in the memory of the people there was a shooting battle in history. We noticed that in the transfer of situational time, the forms of the past tense, present tense and future tense were used. In the historical song, we note that the past tense is more clearly known than the present and future tense. In our analysis above, the results section provides evidence with examples from specific historical epics.

DISCUSSION

In the texts of the historical epic, which we are going to consider, the situational timeline is often used. Since the historical poem was written on the basis of history, it reflected the personalities who were in history, the heroism of the heroes, the victory in the war and the sacrifice of their lives for their country. Situational time is associated in the historical epics with the names of persons who were in history. For example:

*Abylai, Abilmambet zamanynda,
Qalmaqtar jer shybyndai ketti órip*
(Olzhabay batyr. Vol.56, 255).For example:

In the time of Abylai, Abilmambet,
The Kalmyks were a lot like flies
(Middle zhuz Olzhabay batyr. Vol.56, 255).

As we have already noted, historical epics describe persons who have been in history. In the example of Abylai and Abilmambet, we find out what century the historical epic corresponds to by means of linguistic unity. Because Abylai in the epic is Abylai Khan, and Abilmambet is the Khan of the middle zhuz, from the Zhadik dynasty which is the senior branch of the Genghis family. He was the reason for Abylai's rise to power. «Folklore covers important events in the history of the people, based on them, creates new works, tells about historical figures, glorifies them artistically» [9, 8]. In the texts of historical songs, the word time is often used to identify the time frame, and the word period is used instead of the language units, which determine seasons. In the Kazakh worldview, the dimension of time and space develops around the concept of «period». The Encyclopedia «Traditional system of ethnographic categories, concepts and names of the Kazakhs» defines the concept of «period» as follows: «Period is the beginning of the process of years and a system of concepts about the conditionally derived part of the time»[11, 577]. If the main event in the text is about the defeat of Kalmykia, then the period in which this event coincides was associated with the names of historical figures of that time. For example:

*Ilgerirer zamanda,
Buryngy ótken adamda,
Úsh bi, bir han atany
Qazaq qazaq bolǵanda,
Han bolyp Táyke turǵanda*

(Tóle bidiń tarıhy, T.57,10)

*In advanced times,
Of person in the past ,
With three judges and one Khan
When Kazakh becomes a nation,
When Tauke was Khan*

(history epics of Tole bi, Vol. 57., 10).

From the example given, it is evident that the historical song depicts an event from the reign of the famous Kazakh Khan Tauke. Because from the very beginning of the epic, the meeting of three judges gives information about the quiet and peaceful times of the Kazakh people.

In our language, there are still linguistic units that have gone down in history with the fulfillment of a certain significant event in folk knowledge. One of them is the lexical unit «Aktaban shubyryndy, Alakol sulama». In the memory of the people, this linguistic unit is associated with the difficulties of that time, the destruction of the people, the transmission of events that will be remembered by the people. For example:

*Qońtaushy ol qalmaqtyn bolǵan hany,
Qazaqqa sol ýaqytta tidi zary.
"Aqtaban, shubyryndy" zamanında,
Qazaqtyn jáyda ketti kóp mal-jany*

(Orta zhuz Olzhabay batyr zhyr, T. 59, 56).

*Kontayshi was the Khan of Kalmyks,
The Kazakhs were suffered from him.
In the period of "Aktaban shubyryndy",
The Kazakh people lost many cattles and
people*

(Orta zhuz Olzhabay batyr zhyr, Vol. 59, 56).

*«Aqtaban shubyryndy...zamanında»,
Qazaqtyn qonys tappai qalǵanynda.
«Qazaqqa qonys tapsam,- dep aitady
Oljabai,- shybyn janym amanynda»*

(Orta zhuz Olzhabay batyr zhyr, T. 59, 65).

*In the period of «Aktaban shubyryndy»,
When Kazakhs could not find places,
«If I could find a place for Kazakh»
Said Olzhabay, «while I'm alive»*

(Orta zhuz Olzhabay batyr zhyr, Vol. 59, 65).

Time is the main category in text formation. The linguistic unity of the epic «in the period of Aktaban shubyryndy» reminds the people of a significant event of that period, as well as informs about the social situation of the population. The historical poem does not specify the century or exact time of events. However, upon reading the content of the epic and encountering the names of famous heroes and Khans, it becomes clear which period the epic corresponds to. «The main feature of historical epics is the assessment of historical images of Tole, Kazybek, Aiteke biys, Tauke, Abulhair, Abylai Khans, who were honored in the interests of the people in a very difficult period of the XVIII century. You can also see the heroic deeds of Kanzhygaly Bogenbay, Karakerei

Kabanbay, Olzhabay, Otegen, Koigeldy, Zhanibek batyrs who took the spear in their hands in difficult times for people» [10, 3].

Scientist Akseleu Seidimbek wrote in his ethnographic work «Kazakh Alemi»: «the situational time does not only indicate a certain moment or period, but also the amount of time can be estimated by some situation». For example, the boundaries «qas qagymda», «at erttelgenshe», «sut pisirim», «on-solyn tanygansha», «azamat bolgansha», etc. mean the amount of time, that is, how short or long time» [10,68]. In the texts of historical epics, there are many linguistic units that can be used to identify the amount of time. Whatever the text of the epic we get acquainted with, instead of the currently existing concepts of hours, minutes, seconds, we come across a timespan that arose in connection with a particular situation. Time in an epic is given as the main category in the text formation. For the heroes of the song, every moment is valuable. For instance:

Kózdi ashyp jumǵansha,
Sadaǵy qalmaq sart etti.
Kóz ilespei jarq etti
(Bazar batyr T. 60, 98).

Kozdi ashyp zhulgansha (quickly),
Kalmyk shot with an arrow
Koz ilespey (quickly)sparkled
(Bazar batyr Vol. 60, 98).

O degen bu degenshe keldi jetip,
Astynda eki tulpar ekpindetip
(Bogenbay batyr T.58, 48).
Sadaqtyń qynabynan shyqqan oqtai,
Zymyrap «á» degenshe kep aıqasty
(Bogenbay batyr T.58, 57).

O degen bu degenshe (quickly) he came,
With two steeds under him
(Bogenbay batyr Vol.58, 48).
Like an arrow from a bow
They “a” degenshe (quickly) began to
fight
(Bogenbay batyr Vol.58, 57).

On tórtinshi batyrdyń,
Dymyn lezde óshirdiń
(Raiymbek batyr T.59, 121).

The fourteenth hero,
You turned off his sound instantly
(Raiymbek batyr Vol.59, 121).

Language units like *kozdi ashyp zhumgansha*, «*a*» *degenshe*, *lezde*, *aityp auiz zhiganzha*, etc are met in the texts of historical epics. All these language units represent a very fast time. In addition, these phraseologisms are still used actively in Kazakh language. Historical poems, renowned for their artistic craftsmanship, often prioritize narrative embellishment over strict adherence to real-time depiction. Consequently, the linguistic units within epics primarily serve to evoke the essence of time rather than chronicle it with precision. Instead, the phraseology given above as an example was often used to express time.

In the presentation of situational time, the categories of verb tenses, that is, grammatical forms, are actively used. Time itself is formed from the past tense, future tense, present tense. The past tense refers to past events, memories that remain in the mind, the present tense refers to the time that is happening right now, and the future tense remains unknown, which no one can predict.

«Tense forms do not indicate the exact time of action or movement. Their tense meaning is measured by the time of speaking abstractly. In a way, the tense forms of the verb indicate in general terms the time of movement, event that occurred before, after the moment of speech, and during speech» [13,122]. In the texts of historical poems, the action that is convenient for the development of a certain storyline gives the appearance of situational time. They are formed using various grammatical forms. The scientist M. Akhmetova, who analyzed the term in fairy tales, said: "the semantic structure of time is determined by lexical units related to the concept of time, season, the category of verb tenses, the grammatical construction of sentences» [3,26]. In our research work, based on the analysis of M. Akhmetova in setting a situational time frame, we will analyze the language units borrowed from the texts of historical epics.

1) The participial verb by combining with words like *kezde* (during), *shaq* (tense) that means the concept of seasonality and with preposition *son* (after), gives information about period of the event. For instance:

Table 1

Kazakh	English
<i>Qazaq pen qalmaq atys qylǵan kezde</i> <i>Akesi aryaq qonǵan er Maianbai</i> (Bógenbai batyr, T.58, 11).	<i>When Kazakh and Kalmyk were shooting</i> <i>Er Mayanbay, whose father was a great hero</i> (Bogenbay batyr, Vol.58, 11).
<i>Sherdendi tósek salyp jatqyzǵan son,</i> <i>Qorlyǵa tysqa shyqty túńlik jaba</i> (Myrky batyr, T.59, 262).	<i>After putting Sherden to bed,</i> <i>Qorlyga went outside</i> (Myrky batyr, Vol.59, 262).
<i>Tús aýyp, kún tóbeden ketken shaǵy.</i> <i>Bul kezde tómenдеgen erdiń baǵy</i> (Bógenbai batyr, T.58,102).	<i>It was noon, the sun had gone down the</i> <i>hill,</i> <i>This time was unsuccessful for hero</i> (Bogenbay batyr, Vol.58,102).

2) To the participial verb with form *-gan* , *-gen* , *-qan* , *-ken* the relative declension like – *da* , *-de* is connected, and it is used in the expression of several actions taking place at the same time. For example:

Table 2

Kazakh	English
<i>Aq gasqyr apyr-topyr jatqanda,</i> <i>Bir oqpen taǵy qaldy ózin de atyp</i> (Myrky batyr, T.59, 322).	<i>When the white wolf was roaring,</i> <i>He shot himself again with one bullet</i> (Myrky batyr, Vol.59, 322).

The phrase *When the white wolf was roaring* was used to indicate that another action took place at the same moment when wolf was in a state of confusion.

Table 3

Kazakh	English
<i>Jarty joldan <u>asqanda</u>, Asyp aiaq <u>basqanda</u>, Júrikerdiń tozańy, Burqyrap shyqty aspanǵa (Syrym batyr, T. 60, 390).</i>	<i>When it exceeds halfway, When you step overboard, Pollen of racers, A whirlwind came out into the sky (Syrym batyr, Vol. 60, 390).</i>

«Since the noun participle is a grammatical form that participates in the adverb of a periodic meaning along with a volumetric, habitual meaning, it has a great potential for indicating situational time» [14,112]. Indeed, from the texts of the historical epics, the sequence of events taking place at the same time was carried out through this form. Moreover, by showcasing the hero's confrontation with adversity, historical poems offer valuable insights into the values of the society from which they originate. Through the lens of heroism, these literary works illuminate not only the individual acts of bravery but also the collective spirit and resilience of a people in the face of challenges.

3) the prepositional verb with suffixes -gali, -geli, -kali, -keli is involved in expressing the time before the situation in which a particular event took place. For example:

Table 4

Kazakh	English
<i>Jylqy jaqqa <u>barǵaly</u>, At júgenin qolǵa aldy (Jánibek batyrdyń óleńi, T. 56, 85).</i>	<i>Was going to go to the horse side, He took up the horse's luggage (epic by Zhanibek batyr, Vol. 56, 85).</i>

In this example, the grammatical form -gali is attached to the verb and refers to the period before the event occurred. In the texts of historical songs, the form -gali is not often used. However, there are also points that give a time limit.

3) Preposition *son* is added to the prepositional verb with suffixes -gan, -gen, -kan, -ken and tells from the past tense about time of the event took place. For example:

Table 5

Kazakh	English
<i>Jaǵaǵa aman <u>jetken soń</u>, Ileden tegis <u>ótken soń</u> Qalyń jasaq qýandy (Raiymbek batyr T.59, 125).</i>	<i><u>After</u> safely reaching the shore, <u>After</u> a smooth crossing of the Ili The thick squad was happy (Raiymbek batyr Vol.59, 125).</i>
<i>Syrlybai kezek <u>alǵan soń</u>, Naizasyn suǵyp <u>bolǵan soń</u>, Kezek alyp son bala, Syrlybaidy keydeden, Naizamenen urady, Balanyń kózi tunady (Kókjarly Baraq batyr T.60, 176).</i>	<i><u>After</u> taking the turn of Syrlybay, <u>After</u> the spear, The turn of the giant boy, Syrlybay from the chest, Strikes with a spear, The boy's eyes narrowed (Kokzharly Barak batyr Vol.60, 176).</i>

5) the prepositional verb with suffixes. For instance: -a, -e, -i, -ip . For instance: In the next sentence *At the same time, Raiymbek batyr was playing a horse, chopping wood with a sword,*

cursing a horse (Raiymbek batyr Vol.59, 99) a periodic action is described, performed one after the other.

Table 6

Kazakh	English
<i>Dalada mal <u>soidyryp</u>, Shai,samaуыр <u>goidyryp</u>, Jerden oshaq <u>oidyryp</u>, Et qymyzben syilandy (Bazar batyr T.60, 223).</i>	<i><u>Slaughtering</u> cattle in the field, Tea, samovar, <u>Carving</u> a hearth, The meat was served with kumys (Bazar batyr Vol.60, 223).</i>

6) The suffix *-sha* is attached to the personal verb with the suffixes *-gan,- gen,- kan,- ken* and informs about the time when the event is taking place. For example:

Table 7

Kazakh	English
<i>Myltyqty jasap <u>algansha</u>, Ekinshi oqty <u>salgansha</u>, Batyr tyǵan er Bazar Aldy qylysh qolyna, Soldattardy jaipady (Bazar batyr, T.60, 228).</i>	<i><u>Until making</u> the gun, <u>Until inserting</u> the second bullet, Hero Er Bazar Took the sword in hand, He fought with the soldiers (Bazar batyr, Vol.60, 228).</i>
<i>Bet buryp, moynyn súzip <u>qaraǵansha</u>, Sherdenniń ótip ketti júreginen (Myrky batyr, T. 59, 265)</i>	<i>Until he turned his face and looked at his neck, From the heart of Sherden passed (Myrky batyr, Vol. 59, 265)</i>

7) the transfer of situational time through the verbs *walk, stand, lie*. For example:

Table 8

Kazakh	English
<i>Urys-maidan jerinde «Kel!» dep aıqai <u>salyp tur</u>, Aǵasy úshin qaiǵyryp, Kózinen jasy <u>tamyp tur</u>. Moyn usynyp ólimge, Qaiǵyǵa basyn salyp tur. (Kókjarly Baraq batyr T.60, 175).</i>	<i>On the battlefield «Come on!» he was crying, Grieving for his brother, Tears drip from her eyes. Neck offering to death, She shook her head (Kokzharly Barak batyr Vol.60, 175).</i>

The scientist K. Kemengeruly, recognizing the semantic features of the verbs of posture in the transfer of the semantics of the present tense, notes that depending on the internal semantic shades of the verbs of posture, the verb "walk" is a verb that contains a long time, and the verbs "stand", "lie" contain a shorter term than it [15, 14]. In historical poem texts, the verb stand refers to the present tense and tells about a short-term time.

CONCLUSION

The study of the language of historical epics, which preserves the rich heritage of our language, remains one of the most pressing issues today. Research in the context of language and national knowledge retains its relevance in contemporary times. By examining the language of literary texts and lexical resources from a cognitive perspective, we gain insight into literature, culture, and the

worldview of a particular nation. Through this analysis, we observe how people perceive and evaluate their surroundings. The depiction of events in historical songs and the portrayal of historical figures therein serve as manifestations of popular consciousness.

This article focused on analyzing the concept of «time» as depicted in historical epics. Linguistic units representing situational time were examined, with their functions in the text and modes of transmission determined. It was observed that language units employ various grammatical forms to convey situational time effectively. Notably, linguistic units associated with historical figures reflect significant events in the collective memory of the country and provide insights into the social conditions of the era.

The discussion also delved into the distinction between time as depicted in folklore and time in general literary texts. In historical songs, the portrayal of time is often intertwined with descriptions of heroic battles, where every moment holds immense value. The active utilization of pronouns, prepositional personal verbs, and verb tenses contributes to the portrayal of situational time. These grammatical forms are employed to convey periodic, sequential, or rapid temporal contexts. Furthermore, the article identified specific phraseologisms, such as «kozdi ashyp zhungansha», «a» degenshe», and «koz ilespey», which convey the notion of rapid time. It was determined that these phraseologisms continue to be actively used and effectively express the category of time within the text.

In conclusion, the analysis of situational time in historical epics enhances our understanding of the language and cultural heritage encapsulated within these texts. The findings underscore the significance of linguistic analysis in unraveling the complexities of historical narratives and their portrayal of time.

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Тарихи жырлардағы жағдаяттық уақыт

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Концептілік зерттеулер лингвомәдени құндылықтарды, әр халықтың менталитетінен, дүниені тануынан ақпарат беретін табысты зерттеулер қатарына жатады. Соның ішінде уақыт концептісі – бүкіл этносқа ортақ, әмбебап концептілердің бірі. Мақаланың мақсаты халық өмірінің тұтас бір кезеңдерімен, оның тарихымен тығыз байланысты тарихи жырлардағы жағдаяттық уақыттың көрінісін ашу болып табылады. Зерттеуде тарихи жыр мәтіндерінен уақыт категориясын танытатын тілдік бірліктерді талдай отырып, сол кезеңдегі халықтың таным-түсінігін, бүкіл болмысын ашу көзделеді. Ғылыми деректерге сүйене отырып, тарихи жырлардағы жағдаяттық уақыт межесінің берілу жолдары, ерекшеліктері анықталады. Жағдаяттық уақыт сипатын ашуда етістіктің грамматикалық категориясы белсенді қолданыс тапқаны байқалады. Тілдік талдаулар «уақыт» концептісінің жырлардағы тарихи шындықты айқындауда маңызды рөл атқаратынын көрсетеді.

Зерттеу жұмысының ғылыми маңыздылығы когнитивті лингвистика, лингвомәдениеттану, лингвофольклортануға қатысты еңбектерге теориялық толықтыру бола алады. Зерттеудің практикалық маңыздылығы: зерттеу нәтижелерін «Лингвомәдениеттану», «Лингвофольклортану», «Когнитивтік лингвистика» сынды арнайы курстардың дәрістерін құрастыруға, оқу-әдістемелік кешендер дайындауда пайдалануға болады.

Кілт сөздер: концепт, таным, тарихи жыр, тілдік бірлік, уақыт, жағдаяттық уақыт, грамматикалық категория

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«Ситуационное время» в исторических эпосах

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Концептуальные исследования относятся к числу успешных исследований, дающих информацию о лингвокультурных ценностях, менталитете каждого народа, познании мира.

Концепт времени это один из общих, универсальных концептов для всего этноса. Цель статьи – изучение языка исторических эпосов в когнитивном аспекте, считающихся национальной ценностью нашего языка. В исследовании предполагалось раскрыть познание, всю сущность народа, проанализировав языковые единицы, представляющие категорию времени из текстов исторических эпосов. Основываясь на анализе ученых, были выявлены пути передачи ситуационного временного интервала. Было замечено, что грамматическая категория глагола находит активное применение в раскрытии характера ситуативного времени. Языковой анализ показывает что концепт «время» играет важную роль в определении исторической реальности в эпосах.

Научная значимость статьи заключается в том, что данная исследовательская работа является теоретическим дополнением к трудам, связанным с когнитивной лингвистикой, лингвокультурологией, лингвофольклортологией. Практическая значимость определяется тем, что результаты исследования могут быть использованы при составлении лекций спецкурсов «Лингвофольклортану», «Когнитивная лингвистика», «Лингвокультурология» также и при подготовке учебно-методических комплексов.

Ключевые слова: концепт, познание, исторический эпос, языковое средство, время, ситуативное время, грамматическая категория.

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ПРИЕМЫ СОЗДАНИЯ ГЕНДЕРНОЙ КАРТИНЫ МИРА В РАССКАЗАХ Л. УЛИЦКОЙ «ПИКОВАЯ ДАМА» И «ГОЛУБЧИК»

В данной статье рассматривается авторская концепция построения художественного мира в рамках решения гендерной проблематики в творчестве Людмилы Улицкой, которая является одной из выдающихся писательниц современности. Цель настоящего исследования – выявить особенности литературного текста, образующие творческое пространство писателя, которые отражают его гендерные представления. Результаты полученные в ходе анализа творчества Л. Улицкой углубляют понимание таких явлений, как «постмодернизм» и «женская проза», а также расширяют теоретическую базу гендерной проблематики художественного текста, являющейся перспективным направлением отечественного литературоведения. Для достижения поставленной цели были использованы интертекстуальный и герменевтический методы в совокупности с анализом художественного мира и языковых особенностей рассказов, а также гендерный анализ. Основным выводом данной статьи является то, что автор включает в рассказы элементы интертекста для освещения социальных и гендерных проблем, существующие в обществе. Также Л. Улицкая создает авторскую картину мира посредством подтверждения или разрушения устоявшихся стереотипных норм поведения фемининного и маскулинного типа при помощи лексического разнообразия языка и системы персонажей. Ценность и практическая значимость работы заключается в комплексном анализе выбранных художественных текстов в аспекте гендерного анализа.

Ключевые слова: фемининность, маскулинность, интертекстуальность, тропы, система персонажей.