

ISSN 1999-4214 (print)

ISSN 2957-5095 (online)

ЕУРАЗИЯ ГУМАНИТАРЛЫҚ ИНСТИТУТЫНЫҢ

ХАБАРШЫСЫ

ВЕСТНИК

ЕВРАЗИЙСКОГО
ГУМАНИТАРНОГО
ИНСТИТУТА

BULLETIN

OF THE EURASIAN
HUMANITIES
INSTITUTE

№3/2026

Жылына 4 рет шығады
2001 ж. шыға бастаған

Выходит 4 раза в год
Начал издаваться с 2001 г.

Published 4 times a year
Began to be published in 2001

Астана, 2026

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Меншіктенуші: «А.Қ. Құсайынов атындағы Еуразия гуманитарлық институты»
Қазақстан Республикасы Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінде қайта есепке қойылды. Тіркеу № KZ92VPY00046970 17.03.2022
Басуға 25.09.2026 ж. қол қойылды. Пішімі 60*84 1\8. Қағаз офсеттік Көлемі. БТ.
Таралымы 200 дана. Бағасы келісім бойынша. Тапсырыс № 89
«Ақтаев У.Е.» баспасында басылып шықты

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Вестник Евразийского гуманитарного института.
Собственник: «Евразийский гуманитарный институт имени А.К. Кусаинова».
Министерством информации и общественного развития Республики Казахстан Комитет информации постановлено на переучет № KZ92VPY00046970 17.03.2022
Подписано в печать 25.09.2026 г. Формат 60*84 1\8. Бум. типогр.
Тираж 200. Цена согласовано. Заказ № 89
Напечатано в издательстве «У.Е. Актаева»

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Bulletin of the Eurasian Humanities Institute.

Owner: «A.K. Kussayinov Eurasian Humanities Institute».

The Ministry of Information and Public Development of the Republic of Kazakhstan Information Committee decided to re-register No. KZ92VPY00046970 17.03.2022

Signed for printing 25.09.2026 Format 60 * 84 1 \ 8. Paper. Printing house

Circulation 200. Price agreed. Order No. 89

Printed in the publishing house of «U.E. Aktaev»

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THEORETICAL FOUNDATIONS OF THE LINGUOCULTUROLOGICAL STUDY OF KUI-ANYZ TEXTS: LANGUAGE AND CULTURE, LINGUOCULTURAL UNIT, CONCEPT, SYMBOL, AND CULTURAL CODE

Annotation. This article examines kui-anyz texts as independent folklore-linguocultural texts in which the cultural memory, value system, and national worldview of the Kazakh people are verbalized. The relevance of the study is determined by the fact that kui-anyz has mainly been considered in musical-historical and folklore-genre contexts, while its linguistic organization through linguocultural units, concepts, symbols, and cultural codes remains insufficiently systematized. The purpose of the article is to substantiate the theoretical foundations of the linguoculturological analysis of kui-anyz and to identify the mechanisms through which the Kazakh worldview is represented in its verbal structure. The material consists of published kui-anyz texts analyzed by linguoculturological, semantic, conceptual, and folklore-textological methods. The study shows that units such as zher, el, ata-baba, amanat, tagdyr, dombra, kui, tort tulik, zhylyk, nar, kus, and an form semantic fields of land, kinship, memory, fate, moral duty, spiritual continuity, nomadic life, and the relationship between human beings and nature. The scientific novelty lies in interpreting kui-anyz as an independent linguocultural object where linguistic unit, image, concept, symbol, and cultural code function as an integrated system of meaning formation. The article identifies spatial-land, genealogical, ethical-axiological, mythopoetic, musical-semiotic, and zoocultural codes that incorporate individual events into collective cultural memory.

Keywords: kui-anyz, linguoculturology, cultural code, concept, symbol, Kazakh national worldview.

Introduction. Kui-anyz is not merely a narrative about the origin of a kui, but a verbal form of cultural memory in which event, name, place, image, moral evaluation, and symbolic motif are organized into a coherent folklore text. Through this structure, Kazakh ideas about land, lineage, ancestors, fate, loss, heroism, amanat, spiritual responsibility, and the relationship between human beings and nature receive linguistic, symbolic, and axiological expression.

The relevance of this study is determined by the fact that kui-anyz has mainly been examined in musical-historical, performance-related, and folklore-genre contexts, whereas its linguistic organization remains insufficiently systematized. Yet its verbal structure reveals the mechanisms of preserving national knowledge: culturally marked words, toponyms, anthroponyms, evaluative formulas, mythopoetic images, zoomorphic motifs, symbols, and stable semantic models. Therefore, kui-anyz should be considered not as an auxiliary explanation of a musical

work, but as an independent linguocultural text with its own semantic structure and system of cultural coding.

The theoretical basis of this approach is connected with K. Zhubanov's idea of the inseparable relationship between language, thought, and national worldview, according to which language not only names reality but also organizes collective experience [1]. M. Auezov's interpretation of folklore as a form of collective memory supports the definition of kui-anyz as a short folklore text centered on a culturally significant event and its musical sign [2]. Zh. Mankeeva's concept of ethnocultural names as carriers of national knowledge is important for identifying units such as zher, el, ata-baba, dombra, tagdyr, amanat, tort tulik, zhyly, nar, kus, and an [3]. In line with A. Wierzbicka's view that key words express cultural values, these units may be regarded as semantic centers through which the Kazakh worldview is represented [4].

The research problem lies in the fact that kui-anyz has not yet been systematically described through the interrelation of linguocultural unit, image, concept, symbol, and cultural code. Its verbal nature is often subordinated to the musical context, although the text of the anyz reveals the cultural semantics of the kui and its place in national memory. The zoocultural layer, represented by tort tulik mal, animals, and birds, also remains insufficiently examined. The research question is: *how is the Kazakh national worldview represented in kui-anyz texts through linguocultural units, concepts, symbols, and cultural codes?* The aim is to substantiate the theoretical foundations of the linguoculturological analysis of kui-anyz and to show that its linguistic structure verbalizes cultural memory. The novelty lies in interpreting kui-anyz as an independent cultural text in which linguistic unit, image, concept, symbol, and cultural code form an integrated system representing the Kazakh worldview.

The study of kui-anyz as a linguocultural phenomenon requires the integration of folklore-genre, ethnolinguistic, mythopoetic, and cognitive-linguistic approaches. A. Seidimbek's work is directly relevant, since it examines kui-anyz as a narrative form connected with the origin of a kui, its plot basis, and genre organization [5]. In the present study, this approach is developed primarily in its textual dimension: kui-anyz is treated not as a musical commentary but as a verbal structure that preserves cultural memory, the image of an event, and folk evaluation.

The ethnolinguistic perspective makes it possible to reveal how traditional representations are fixed in language. A. Kaidar describes the Kazakh linguistic worldview through ethnoculturally marked units connected with the human being, society, and nature [6]. This is important for kui-anyz, whose semantic fabric is organized around nominations of land, lineage, ancestors, space, road, fate, and moral duty. R. Syzdyk's reflections on the expressive and evaluative power of the Kazakh word also support the interpretation of folklore text as a figurative, culturally saturated utterance rather than a simple carrier of information [7].

S. Kondybai's works are significant for interpreting the symbolic structure of kui-anyz. His view of Kazakh mythology as a system of stable images, spatial models, and archaic semantic codes helps explain recurring motifs of sacred land, sacrifice, loss, ancestors, road, and liminal state [8]. In this article, mythopoetic material is used not as an independent object of analysis but as a tool for revealing the linguistic symbolism of the text. A broader theoretical framework is provided by cultural linguistics. G. Palmer connects language with cultural models, imagery, and collective categorization of experience [9], while F. Sharifian develops the concept of cultural conceptualizations as stable forms of collective understanding fixed in language [10]. These ideas allow kui-anyz to be viewed as a text in which cultural experience is structured through concepts, symbols, and recurrent nominations.

Recent studies also confirm the relevance of linguocultural and cognitive analysis for folklore and culturally marked texts. A. Zakirova, S. Maigeldiyeva, and G. Tuyakbayev demonstrate the productivity of this approach in the study of Kazakh legends [11]. M. Alshynbaeva and co-authors examine the linguocultural code of sacredness, which is important for interpreting symbolically marked images and spaces [12]. T. Nurbekov and A. Salkynbay analyze cultural and cognitive phenomena in Kazakh fairy tales, showing the connection between folklore semantics and collective worldview [13]. In a comparative linguocultural perspective, A. Islam and co-

authors examine the concept “Life” in Kazakh and English linguacultures [14], while A.Mussa-Akhunov and co-authors describe the macroconcept of “Family” in Kazakh–Dungan proverbs [15]. However, the linguistic organization of kui-anyz has not yet been systematically described through the interrelation of linguocultural unit, concept, symbol, and cultural code.

Methodology and research methods. The study was conducted within linguoculturological and folklore-textological analysis. Its object is the verbal nature of kui-anyz, not the musical structure of the kui. Accordingly, kui is treated as a cultural sign around which a narrative is formed, verbalizing the historical-mythological, ethical, axiological, and nature-related content of the Kazakh worldview.

The material comprises 30 published kui-anyz texts drawn from folklore, ethnographic, literary, and linguoculturological sources. The corpus includes texts in which the origin of a kui is connected with an event, character, sacred place, moral conflict, loss, heroic deed, culturally significant experience, or symbolic image. Selection was based on the presence of an expanded verbal component that allows the identification of linguocultural units, conceptual dominants, symbols, and cultural codes. Special attention was given to texts containing images of tort tulik mal, animals, and birds, since they reflect the nomadic way of life, pastoral culture, and Kazakh representations of the living world.

The units of analysis included titles, key nominations, stable figurative expressions, evaluative vocabulary, toponyms, anthroponyms, mythologemes, memory formulas, and fragments representing land, lineage, ancestors, fate, loss, heroism, moral duty, the dombra, sacred space, and cultural continuity. Ethnocultural names such as zhylyky, tuye, nar, koi, tort tulik, kus, and an were examined as carriers of symbolic, axiological, and cultural-code meanings. The theoretical basis draws on Kazakh linguistics, ethnolinguistics, folklore studies, and linguoculturology, particularly the works of K.Zhubanov, Zh.Mankeeva, R.Syzdyk, M.Aueзов, A.Seidimbek, A.Kaidar, and S.Kondyбай, as well as cultural linguistics, which interprets language as a means of conceptualizing experience and preserving collective memory.

The leading method was linguoculturological analysis, supported by semantic, conceptual, symbolic-interpretive, and folklore-textological methods. The procedure included: excluding strictly musical parameters; identifying culturally marked units, motifs, symbols, evaluative fragments, toponyms, anthroponyms, and zoomorphic images; grouping them into semantic fields of land, lineage, fate, duty, dombra, sound, animal world, and nomadic life; and correlating these fields with spatial-land, genealogical, ethical-axiological, mythopoetic, musical-semiotic, and zoocultural codes. The study does not claim to provide a full musicological history of kui or an exhaustive typology of kui-anyz, but offers a theoretical model for analyzing their verbal, semantic, symbolic, and cultural-code organization.

Discussion and observation. *Kui-anyz as an independent folklore-linguocultural text.* The corpus analysis shows that kui-anyz is not a secondary explanation of a musical work, but an independent folklore-linguocultural text with its own semantic, figurative, and axiological structure. The origin of a kui is verbalized through an event, name, place, moral evaluation, symbolic motif, and culturally significant image; therefore, the musical sign becomes a means of fixing cultural memory in language.

The event at the center of kui-anyz is never neutral. Death, loss, separation, heroic action, moral choice, sacred space, or an unusual natural phenomenon is interpreted through collective values. The narrative explains not only what happened, but why the event was preserved, how it became the basis of a kui, and how individual experience entered the memory of lineage, land, generation, or tradition. Names and spatial markers structure this memory. Anthroponyms connect the plot with personal and genealogical fate, while toponyms - land, mountain, water, steppe, native place, sacred locus - function as semantic coordinates rather than background. The title of the kui concentrates the meaning of the anyz and turns the event into a reproducible cultural sign.

The zoocultural layer also has a meaning-forming role. Images of tort tulik mal, zhylyky, tuye, nar, koi, kus, and an represent the nomadic way of life, dependence on nature, pastoral

culture, endurance, loss, omen, journey, and trial. They are not descriptive details, but carriers of linguocultural meaning. Evaluative vocabulary connected with grief, fate, honor, duty, heroism, and amanat forms the axiological core of the text. Loss is presented as an experience affecting lineage, land, ancestors, and future generations; heroism is linked to responsibility before collective memory and cultural heritage.

Thus, the symbolic layer of kui-anyz - dombra, land, road, water, mountain, steppe, voice, trace, and animal images - does not decorate the narrative, but translates the event into a system of cultural codes.

Table 1 – Structural features of Kui-anyz as a linguocultural text

Feature	Manifestation in the text	Linguocultural function
Event-based foundation	origin of the kui, conflict, loss, deed, fateful event	fixation of culturally significant experience
Nominal organization	anthroponyms, toponyms, titles of kui pieces	personalization and localization of memory
Spatial organization	zher, dala, tau, ozen, konys, meken	inclusion of the event in culturally meaningful space
Evaluative vocabulary	loss, heroism, duty, fate, amanat, namys, paryz	formation of a value-based position
Symbolic layer	dombra, land, road, water, mountain, steppe, voice, trace	coding of cultural meanings
Zoocultural imagery	tort tulik, zhyly, tuye, nar, koi, kus, an	representation of the nomadic way of life, the connection between human beings and nature, and the symbolism of the animal world
Formulas of memory	ancestors, lineage, testament, preserved name, transmission of the kui	connection between the past, present, and future

Thus, Table 1 shows that kui-anyz functions as a coherent linguocultural text in which the event is evaluated, localized, symbolized, and incorporated into collective cultural memory.

Linguocultural units and their semantic fields. The linguocultural content of kui-anyz is formed by semantically loaded units that connect the plot with stable representations of Kazakh traditional culture. Key words, names, toponyms, evaluative formulas, natural and zoomorphic images not only name events, places, and participants, but also determine their cultural interpretation and inclusion in national memory.

The spatial field is represented by zher, dala, tau, ozen, konys, and meken. These units denote not neutral territory, but a space of belonging, memory, and sacred connection: zher conveys native land and rootedness; dala reflects the nomadic world; tau and ozen mark boundary, remoteness, trial, or sacred locus; konys and meken actualize inhabited ancestral space. Anthroponyms personalize cultural memory by transforming the fate of heroes, kuishi, ancestors, and legendary figures into collective experience. Ethnocultural nominations such as el, ru, ata-baba, urpak, amanat, and dombra extend the plot beyond individual biography: amanat expresses morally binding transmission of memory, duty, or cultural experience, while dombra becomes a sign of culturally recognized expression of the unspoken. The zoocultural field is formed by tort tulik, zhyly, tuye, nar, koi, kus, and an. These units reflect not only pastoral life, but also the integration of the animal world into the Kazakh worldview: zhyly marks movement, freedom, dignity, and road; tuye and nar signify endurance, burden, migration, or trial; koi relates to livelihood and prosperity; kus and an convey omen, anxiety, loneliness, freedom, or liminal state. Evaluative units - kaigy, zar, mun, erlik, namys, tagdyr, and paryz - form the axiological center of kui-anyz, defining which actions and experiences deserve preservation in memory. Mythopoetic images of sacred land, road, boundary, sacrifice, the dombra's voice, trace, animal-omen, bird, and natural

sign create the symbolic layer that links the narrative with space, lineage, fate, duty, musical memory, and the natural world.

Table 2 – Semantic fields of linguocultural units in Kui-anyz texts

Semantic field	Key units	Represented meanings	Cultural function
Land and space	zher, dala, tau, ozen, konys, meken	native land, sacred place, boundary, rootedness	spatial organization of memory
Lineage and ancestors	ata-baba, ru, el, urpak	origin, continuity, responsibility before generations	representation of genealogical memory
Fate and loss	tagdyr, kaigy, zar, mun	tragic experience, trial, grief, acceptance of fate	emotional-axiological fixation of experience
Heroism and duty	erlik, namys, paryz, amanat	moral choice, honor, obligation, fidelity to one's word	ethical regulation of behavior
Dombra and sound	dombra, kui, saz, un	voice of memory, transmission of experience, symbolic expression of the unspoken	symbolization of cultural knowledge
Animal world and nomadic way of life	tort tulik, zhyly, tuye, nar, koi, kus, an	nomadic way of life, connection between human beings and nature, endurance, road, omen, natural symbolism	representation of the zoocultural code and traditional mode of life

Thus, Table 2 shows that linguocultural units in kui-anyz form a structured system of semantic fields through which an individual plot is incorporated into national memory and the Kazakh worldview.

Results. Concepts, symbols, and cultural codes in the linguocultural organization of Kui-anyz. The analysis shows that the linguocultural organization of kui-anyz is based on the gradual semantic transformation of a linguistic unit into an image, concept, symbol, and cultural code. In the text of an anyz, words such as zher, dombra, zhol, ata-baba, amanat, tort tulik, zhyly, nar, kus, and an do not function as isolated nominations. They become semantic nodes through which a concrete event acquires cultural generalization and is included in the Kazakh national worldview.

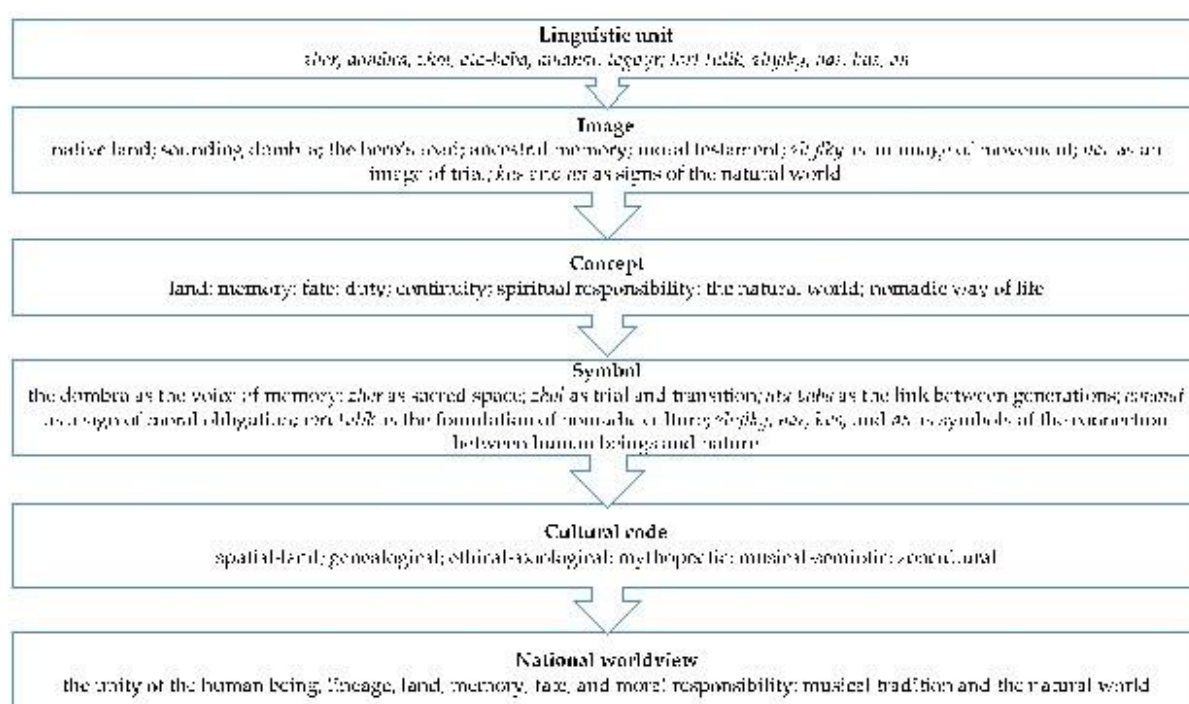
The unit zher denotes more than physical space. In kui-anyz, it develops into the concept of native land, associated with belonging, genealogical memory, sacred place, and moral responsibility before the past. Related spatial units - dala, konys, tau, and ozen - establish not an external background, but the cultural coordinates of the narrative: the hero acts in a space where land preserves ancestral traces and lived experience. At the symbolic level, zher becomes a sign of rootedness and of the inseparable connection between human beings, lineage, and memory. The dombra also exceeds its object meaning. It functions as a symbol of voice, memory, and spiritual transmission. Through the dombra, the text conveys grief, tragic news, inner experience, or collective memory that cannot be fully expressed through direct speech. Thus, the dombra connects sound and word, individual feeling and culturally recognized remembrance, while the kui itself becomes a musical-semiotic form of preserving experience.

The image of zhol has a transitional meaning. It is associated with movement, fate, trial, separation, return, and passage into another state. In kui-anyz, the road is rarely only a route; it marks the hero's cultural and moral trajectory. Through zhol, fate is interpreted as movement between duty, loss, choice, and memory. The concepts of ata-baba and amanat organize the genealogical and ethical dimensions of the text. Ata-baba transfers an event from private biography into the sphere of continuity, while amanat expresses not a simple instruction, but an obligation to preserve word, memory, honor, land, or spiritual experience. In this sense, amanat functions as a code of responsibility linking personal action with collective duty. A significant

place in this system belongs to the zoocultural complex represented by tort tulik mal, animals, and birds. The units zhylyky, tuye, nar, koi, kus, and an denote not only elements of traditional everyday life, but also stable cultural meanings. Zhylyky is associated with movement, dignity, road, freedom, and nomadic life; nar and tuye symbolize endurance, burden, migration, loss, or trial; kus and an introduce motifs of natural sign, anxiety, loneliness, freedom, omen, or liminal state. Through these images, human fate is represented not separately from nature, but within an integrated world where land, animals, birds, road, dombra, and human experience form a unified cultural system.

This multilayered structure may be represented as a sequence in which the linguistic unit becomes an image, the image develops into a concept, the concept receives symbolic expression, and the symbol enters a cultural code. Figure 1 summarizes this movement from verbal nomination to the representation of the national worldview.

Figure 1 – Multilayered model of the linguocultural organization of Kui-anyz

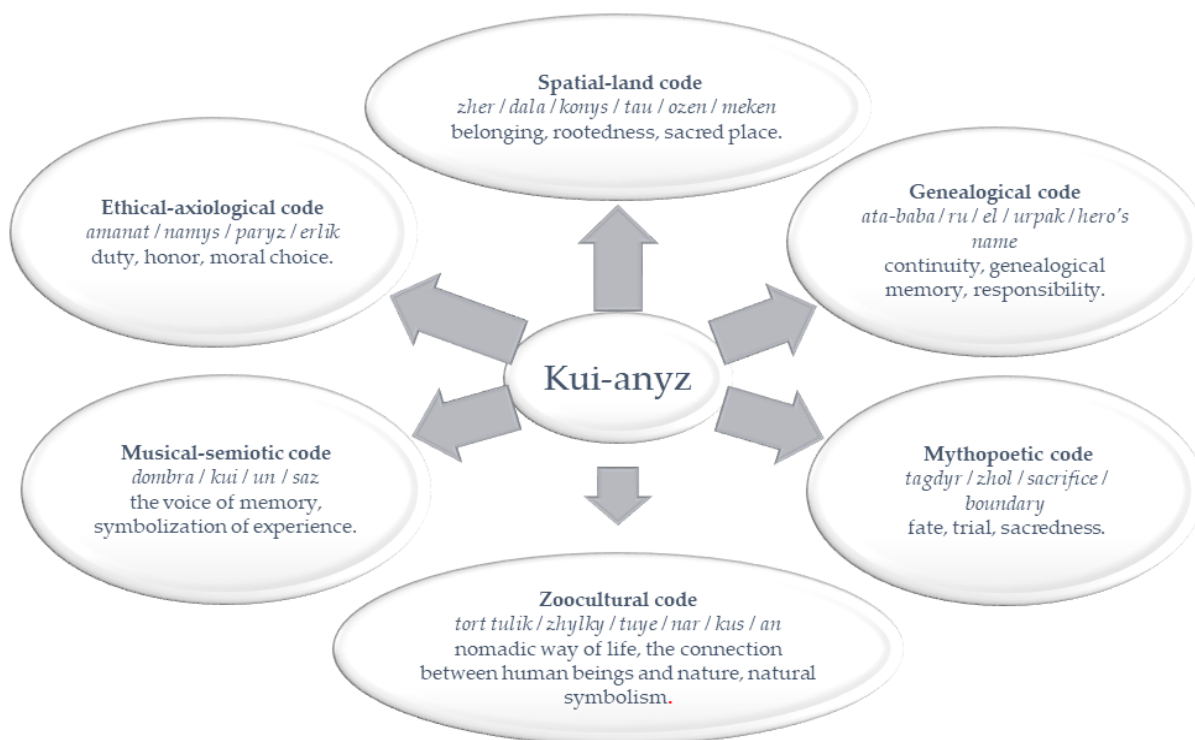


The generalization of the material makes it possible to identify six interrelated cultural codes. The spatial-land code is formed through zher, dala, tau, ozen, konys, and meken and represents belonging, rootedness, sacred place, and ancestral memory. The genealogical code, expressed through ata-baba, ru, el, urpak, and the hero's name, connects individual fate with continuity and responsibility before generations. The ethical-axiological code is represented by amanat, namys, paryz, erlik, and sacrifice; it interprets the event through moral duty, honor, and fidelity to cultural values. The mythopoetic code is manifested in motifs of fate, road, boundary, loss, trial, sacred space, and transitional state, giving the concrete story generalized cultural significance. The musical-semiotic code is connected with dombra, kui, saz, and un as forms of transmitting memory and symbolizing experience. Finally, the zoocultural code, based on tort tulik, zhylyky, tuye, nar, koi, kus, and an, reveals the nomadic way of life, vital support, endurance, freedom, natural signs, and the symbolic bond between human beings and the living world.

The correlation between concept, symbolic expression, and cultural code shows that the semantic organization of kui-anyz is systemic rather than linear. Each key unit enters a broader cultural mechanism: zher correlates with the spatial-land code, ata-baba with genealogical

memory, amanat with ethical responsibility, tagdyr with mythopoetic interpretation, dombra and kui with musical-semiotic transmission, and tort tulik with the zoocultural representation of nomadic life and the natural world. Figure 2 presents this system as a map of the cultural codes through which kui-anyz represents the Kazakh national worldview.

Figure 2 – Map of the cultural codes of Kui-anyz



Thus, kui-anyz represents the Kazakh national worldview not through direct declaration, but through the interaction of linguistic units, images, concepts, symbols, and cultural codes. In this model, the human being is understood through connection with land, lineage, ancestors, fate, duty, memory, musical tradition, and the natural world.

Conclusion. The study substantiates the status of kui-anyz as an independent folklore-linguocultural text in which verbal form performs a meaning-forming rather than auxiliary function. Beyond a narrowly musicological interpretation, kui-anyz reveals its own linguistic logic: event, name, place, evaluation, symbolic image, and cultural motif form an integrated model for representing folk memory. The analysis showed that the linguocultural content of kui-anyz is organized through semantically loaded units associated with land, lineage, ancestors, fate, loss, heroism, amanat, the dombra, kui, tort tulik mal, animals, and birds. These units function not only as nominations, but as carriers of ethnocultural knowledge and value-based representations of traditional Kazakh culture.

The article identified six interrelated cultural codes: spatial-land, genealogical, ethical-axiological, mythopoetic, musical-semiotic, and zoocultural. Together, they form a unified semantic-cultural system through which the human being is represented in connection with land, lineage, ancestors, fate, duty, memory, musical tradition, and the natural world. The theoretical significance of the study lies in clarifying kui-anyz as a linguocultural object and in proposing an analytical model based on the interrelation of linguistic unit, image, concept, symbol, and cultural code. The proposed conclusions should be regarded not as an exhaustive typology, but as a basis for further corpus-based, comparative, and textological research on Kazakh folklore prose and cultural memory.

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КҮЙ-АҢЫЗ МӘТІНДЕРІН ЛИНГВОМӘДЕНИЕТТАНЫМДЫҚ ТҮРҒЫДАН ЗЕРТТЕУДІҢ ТЕОРИЯЛЫҚ НЕГІЗДЕРІ: ТІЛ ЖӘНЕ МӘДЕНИЕТ, ЛИНГВОМӘДЕНИ БІРЛІК, КОНЦЕПТ, СИМВОЛ ЖӘНЕ МӘДЕНИ КОД

Аңдатпа. Мақалада қазақ халқының мәдени жады, құндылықтар жүйесі мен ұлттық дүниетанымы вербалданатын дербес фольклорлық-лингвомәдени мәтіндер ретінде күй-аңыз мәтіндері қарастырылады. Зерттеудің өзектілігі күй-аңыздың негізінен музыкалық-

тарихи және фольклорлық-жанрлық контекстерде қарастырылып келгенімен, оның лингвомәдени бірліктер, концептілер, символдар және мәдени кодтар арқылы ұйымдасуы жеткілікті дәрежеде жүйеленбегендігімен айқындалады. Мақаланың мақсаты – күй-аңызды лингвомәдениеттанымдық тұрғыдан талдаудың теориялық негіздерін айқындау және қазақ дүниетанымының оның вербалды құрылымында репрезентациялану тетіктерін анықтау. Зерттеу материалы лингвомәдениеттанымдық, семантикалық, концептуалдық және фольклорлық-мәтінтанулық әдістермен талданған жарияланған күй-аңыз мәтіндерінен тұрады. Зерттеу zher, el, ata-baba, amanat, tagdyr, dombra, kui, tort tulik, zhylyk, nar, kus және an тәрізді бірліктер жер, туыстық, жады, тағдыр, моральдық міндет, рухани сабақтастық, көшпелі өмір және адам мен табиғат арасындағы байланыс семантикалық өрістерін қалыптастыратынын көрсетті. Ғылыми жаңалық күй-аңызды тілдік бірлік, образ, концепт, символ және мәдени код мағына қалыптастырудың тұтас жүйесі ретінде қызмет ететін дербес лингвомәдени нысан деп түсіндірумен байланысты. Мақалада жекелеген оқиғаларды ұжымдық мәдени жадқа енгізетін кеңістіктік-жер, генеалогиялық, этикалық-аксиологиялық, мифопоэтикалық, музыкалық-семиотикалық және зоомәдени кодтар анықталды.

Түйін сөздер: күй-аңыз, лингвомәдениеттану, мәдени код, концепт, символ, қазақтың ұлттық дүниетанымы.

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ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОГО ИЗУЧЕНИЯ ТЕКСТОВ КҮЙ-АҢЫЗ: ЯЗЫК И КУЛЬТУРА, ЛИНГВОКУЛЬТУРНАЯ ЕДИНИЦА, КОНЦЕПТ, СИМВОЛ И КУЛЬТУРНЫЙ КОД

Аннотация. В статье рассматриваются тексты күй-аңыз как самостоятельные фольклорно-лингвокультурные тексты, в которых вербализуются культурная память, система ценностей и национальная картина мира казахского народа. Актуальность исследования определяется тем, что күй-аңыз преимущественно рассматривался в музыкально-историческом и фольклорно-жанровом контекстах, тогда как его языковая организация посредством лингвокультурных единиц, концептов, символов и культурных кодов остается недостаточно систематизированной. Цель статьи заключается в обосновании теоретических основ лингвокультурологического анализа күй-аңыз и выявлении механизмов репрезентации казахской картины мира в его вербальной структуре. Материал исследования составляют опубликованные тексты күй-аңыз, проанализированные с помощью лингвокультурологического, семантического, концептуального и фольклорно-текстологического методов. Исследование показало, что такие единицы, как zher, el, ata-baba, amanat, tagdyr, dombra, kui, tort tulik, zhylyk, nar, kus и an, формируют семантические поля земли, родства, памяти, судьбы, нравственного долга, духовной преемственности, кочевого образа жизни и взаимоотношений человека и природы. Научная новизна состоит в интерпретации күй-аңыз как самостоятельного лингвокультурного объекта, в котором языковая единица, образ, концепт, символ и культурный код функционируют как целостная система смыслообразования.

В статье выявлены пространственно-земельный, генеалогический, этико-аксиологический, мифопоэтический, музыкально-семиотический и зоокультурный коды, включающие отдельные события в коллективную культурную память.

Ключевые слова: күй-аңыз, лингвокультурология, культурный код, концепт, символ, казахская национальная картина мира.

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