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MANIFESTATIONS OF NATIONAL MENTALITY IN CONTEMPORARY KAZAKH POETRY

Annotation. The aim-identify new achievements in contemporary Kazakh poetry through the differentiation, analysis, demonstration of manifestations of national worldview within its context. The main idea-investigate mental issues in lyrical works of contemporary Kazakh literature, their connection with global literary process, formulate a conclusion serving as a foundation for future studies.

Methodological basis-researches by foreign and domestic scholars D.Kishibekov, V.V.Kolesov, A.P.Komarov, D.Kamzabekuly, B.Omaruly, A.Sharip. Issues as national code, national worldview, mentality, philosophy of mentality were considered. It consists of lyrical works by N.Aituly and T.Abdikakimov. The research employed methods of observation, systematization, description of factual material, component analysis, modeling of linguistic situations

Scientific significance-analysis of works by poets writing in contemporary independent literary movement allowing deeper study of mental aspects in contemporary Kazakh lyricism. Practical significance-their use as supplementary teaching material for courses in contemporary Kazakh literature, literary theory in philological faculties, analytical studies.

Keywords: mentality, national mentality, text, concluding opinion, national spirit, code, worldview.

Introduction. In the modern world the national problem is of particular importance, and this process is considered in connection with globalization. It is known that the main action in lyrical works is based on the individual. In literary criticism he is called a lyrical hero. The flow of opinions related to the lyrical hero is a literary process that has internalized the conventions of historical conclusions that have entered into a system in science with moderate traditions, experiencing the process of creating different contradictions in the course of today's research. One should not make mistakes during considering the issues of distinguishing the relationship between the author and the lyrical hero. We recall the opinion of Z. Akhmetov about the following: "A big and common mistake in understanding and judging lyrics is to think that everything a writer says on his behalf is talking only about himself, and to neglect that he can not only feel but also tell what is happening, to feel the mood inherent in not only for himself but also in others" [1, 32]. Because the poet speaks not only on behalf of himself, but also on behalf of his people. Therefore, in modern literary conditions, mentality both correlates with the national and reflects the national identity of the creative personality as a whole.

Many definitions of mentality can be found in the works of scientists from different scientific spheres. According to scientist V.V. Kolesov he believes that mentality can be presented as an image of the world set by values and states that mentality is based on history and traditions [2, 10]. In short, mentality is a multidimensional conceptual thinking, feelings, worldview, behavioral models that include approaches. Mentality is the attitude of the people, the world around them, based on the traditions and experience of many generations.

The mentality has its own structure, it consists of a number of basic and auxiliary elements. One of the ways to explore the mentality of a people is to get acquainted with the artistic work of this people. From a philosophical point of view, mentality in Latin (*mens*-the image of the mind, thinking, folds of the soul) is a deep level of group and individual consciousness, including the unconscious. A mentality is a set of personal and social groups focused on movement, thinking, feeling, and perceiving the world in a certain way. [2, 10]. Philosopher D. Malibekov makes the following conclusion: "Mentality cannot be separated from the real business of people, lifestyle, thinking, etc. This is a phenomenon that can only be understood through them. It follows from them that mentality cannot be considered separately" [3, 15]. If to sum up with the words of Akhmet Baitursynuly, who is a teacher of the Kazakh nation: "In order to express yourself openly, you need to clearly understand what the narrator is saying. A person openly calls out what he clearly recognizes and obscures the word that he does not clearly recognize. Therefore, we understand what some people are saying, and we don't clearly understand what others are saying, we just assume" [4, 20]. In order to understand what a person is saying; a person must think at the speaker's level.

Methodology and research methods. The research materials were scientific studies of the mental, national worldview and lyrical works by N. Aituly and T. Abdikakimov. The research used methods of analysis, differentiation, systematization, description of factual material, analysis of the linguistic component.

The study analyzes the mental foundations of a special genre of lyrics in Kazakh literature. A mentality is a set of mental and spiritual views of a person or a social group that define their perception of the world and themselves, thoughts and feelings, values and behavior. The mentality of the text is a special, expanded form of realization of the word and mental work. The whole essence of a creative personality is clearly traced through the text, in particular, the national worldview, viewpoint, consciousness of socio-cultural thinking, that is, everything.

Discussion and observation. On the one hand, this is how two main standards of world literature can be traced during the millennia, when the emerging global influence is already clearly visible.

Traditions, customs, and mythological images are genetically embedded in human memory and in relation to mental means, it is constantly present in humans. According to psychologists, memory is a well-organized data storage. Memory allows you not only to learn about the past, but also to predict the upcoming time and prepare for it in advance. "Mentality is a collective characteristic of people living in a certain cultural environment, perceiving the world in their own way, having their own way of thinking, settled life values, behavior and social norms. It is formed in the process of mental life experience and upbringing" [5, 254].

Foreign researcher T.E.Hulme notes: "the language of poetry as 'visually concrete,' enabling readers to continuously see physical objects, thereby deeply engaging with the text through sensory experiences" [6], drawing attention to the fact that through poetry a mental image appears before the eyes of readers, which is created with the help of artistic language. He focuses on the fact that the reader influencing his soul through the sensory perception of poetry sees the world figuratively and this artistic image is formed through his life experience.

At the time when nationally grounded culture was becoming one of the world's brands, the Kazakh mentality was able to show itself in a new light to the world through poetic works.

Poetry of the second half of the XX century provides the richest material for studying the emotional and psychological component of the Kazakh mentality as the socio-cultural environment of the mid-50s and 60s contributed to the revival of interest in man, his inner world and his relationship with the surrounding reality.

By studying the problem of mentality in poetry, it becomes possible to understand the global cultural traditions manifested through world literature, and to identify and study the mutually integrated national mentality and cultural harmony. We see that this idea echoes the opinion of the foreign scientist F. Orsini: "The exploration of world literature through poetry reveals diverse mentalities and cultural perspectives, enhancing our understanding of global literary

traditions" [7]. That is, studying world literature through poetry opens up different mentalities and cultural perspectives, deepening our understanding of world literary traditions.

There are poets in Kazakh literature who preserve the culture of science, human studies and worldviews in the historical memory of the people, creating a national mentality and cognitive images unique to the Kazakh people. B. Satershinov says this: "Cardinal changes in the public consciousness of the Kazakh people during the period of independence are characterized by the revival of national traditions and culture, forgotten by historical fate" [8, 3]. Let's pay attention to how the revival of this national culture was reflected in the works of poets.

Poet Nesipbek Aituly's poem "Threshold" clearly traces national knowledge and the national mentality formed on its basis. Kazakhs have a saying: "There is no mountain higher than the threshold". The meaning of the word is deep. Because the threshold is not an easy barrier, when you enter the door, it has such an importance as humanity and honor, a measure of conscience

The threshold is valuable to my people!
You're always making us worried.
The elders say "Don't step on the threshold!"
And we step over it.

And there is a secret in this that is worth learning about...[9, 12].

In the lines, the author reflects the special essence of the threshold in mentality.

The concept of "elders" here also reflects the individual national character associated with the Kazakh national worldview. In the poem, the poet, through only one Kazakh concept "Do not step on the threshold" reveals the idea of the importance of a person in the social life. The poet reveals the meaning of the threshold, which distracted the lyrical hero and hid a great secret in the following verses. For example:

And friends,
And the enemies
Had fun and
They stepped on you
So much time.
And they will step you again

But you stood it all! [9, 12]. These verses indicate that the value of a threshold in a person's life is related to his life. It is noteworthy that all the different situations in a person's life first come to the threshold, and the step into life is also associated with this threshold. The threshold is depicted as the first step towards a great life path

In the poet's next poem:
"Don't write!" - says a friend of mine,
How not to write, my dear, how not to write?
Probably in desperation, he said,
Like a horse with its legs knocked out.
When my heart cries like a baby camel,
How do I stay calm oh God?
When you have a tongue under palate
And there are words in the throat,

Silence is a disaster for a living person. [9, 15] – The mentality associated with the Kazakh worldview is clearly visible in these verses. «The words horse, a baby camel, tongue under palate, throat in the lines "Like a horse with its legs knocked out", "When my heart cries like a young camel", "When you have a tongue under palate and there are words in the throat" were created based on the conception and perception of the Kazakh people and created image words for the followers.

There are the following lines in another poem by the poet:
Holy, good day,
I'm sorry if I've wasted you.
Like a hill swallowed by a mirage,
I copied you in my mind.

Now I'll keep you safe there,
As long as I have a mind.
Goodbye if I die,
During the time before sunset.
Your eternal abode is

The location of my caravan [9, 8]. The picture of the national mentality is clear and presented in the form of an artistic image understandable to every Kazakh. The end of human life is emphasized by the word "caravan". It shows that the meaning and content of human life are inside every day and that this day is in the human consciousness. The lines "Like a hill swallowed by a mirage" also corresponds to the Kazakh worldview. The wave of feelings of the lyrical hero finds consonance with the history of the country in the matter of his personality in the following lines:

I grew foalfoot
Where my cattle pasture is.
I was lashed by the coachman
Isn't it an estrange.
As a widow's orphan
With a frozen face

I had a hidden life [9, 9], the phrases "I was lashed by the coachman", "horns like of hornless deer", "I had a hidden life" illustrate the fate of the Kazakh people, their historical tragedy.

The main feature of Nesipbek Aituly's work is the spirit of national worldview, inherent only to Kazakhs, understood only by Kazakhs. The plot in the short poem "Kokpar" (Goat dragging game) is unusual, the lyrical personality is in his own kind of inspiring, pathos state. The interjection "Wow, wow" in the poem sounds as if it permeates the entire inner world of this lyrical personality. In general, in the Kazakh sense, the mind is combined with patience and shows seriousness in a guy, and in kokpar we see a young man whose mind does not allow itself to be restrained and he whips his horse. Whereas the word "restraint" in the original sense is intended to stop a horse, but here the author does not allow his mind to be restrained. He was excited by the girls and young women standing on top of the hill. Let's take a poem:

Who restrains his mind,
When there is a kokpar race,
He immediately gallops on his horse.
And shoots ahead from the crowd,
Pressed the thigh of the male goat with his knee.
Girls on the top of the hill like a fire,
Entertain and have a fun.
In such event every guy –
Watches every girl.
One of the horses shoots ahead of everyone,
And takes away a flag of honor.
When the crowd wonder "Who is it?"
One of the girls smiles as she knows who it is [9, 25].

The plot of the lyrical poem unfolds in the eyes of only one lyrical person and not the entire group that is attracted to kokpar. The excitement and courage of a guy when he sees the girls and the smile of a girl thinking who took the goat away at the end of the poem creates the impression that these feelings were in virtual contact. The girls who is watching each young man standing at the top of the hills also demonstrate their unique mannered character. In the past, the poet wrote in his poem "Poems..." he uses several words in a row referring to a horse. They are in the lines: "time to ride a horse", "I will may have a foal", "I entered the drove of poems taking a snaffle". The author shows that despite the fact that he is still young, he is going to choose his horse from the site of poetry. Only a small plot, a small lyrical story traces the character of the author. If to read the poem itself:

I quickly passed the station of childhood,
I am crazy about poems
Although I haven't got my share yet
I am old enough to ride a horse
Some of my words are not enough
I couldn't wait for inspiration
I will may have a foal,
I entered the drove of poems taking a snaffle [9, 39].

The lyrical hero in this poem also has a unique national identity. The Kazakh attitude to life and the Kazakh mindset is obvious. It is impossible not to say that such words are mental, inherent only in the Kazakh world.

It can be said that the national mental scenes in the poems of the poet Tynyshtykbek Abdikakimuly can be clearly traced in every line. For example:

Some mares with big tails and manes
The days were passing ...
Miserable trials!
A mountain goat bleats rushing

From the gorge of feelings, where there is a smell of sadness [10], the concept in these poems seems warm and understandable to readers who think in Kazakh and experience the world in Kazakh. Using the phrase "Some mares with big tails and manes" the author describes the past days with Kazakh concept. We imagine a herd of young mares galloping across a field. This picture is continued with next image without interrupting the memories of the lyrical hero. From bleating of the mountain goat and image of lyrical hero who is thinking of the days of sadness feelings we can see the hero looking around starting from his nowadays to his past happy time. This can be said by drawing with words and creating a plot. This word also creates the beginning of all the poems presented in this section, giving the impression of a single compositional system, that is, the beginning of one large work.

In his poem called "Merey" the poet also takes the meaning of the word very seriously.
My words have a foal, eyes - the eyes of baby camel.
Let this happy time be repeated again in the summer!..
Clouds splashed with May oil,
And inflames the ground leaves.

If you are not Kazakh, you cannot understand the meaning of the line «My words have a foal and eyes as the eyes of baby camel» [10]. Because only Kazakhs, who combined the power of the word with everyday life can say that the word has a foal, and the eyes like eyes of young camel (i.e. big beautiful eyes). When it rains, the effect is small. And the poet creates a new image that says, "clouds splashed with May oil" and brings you a new painting.

Special lines in the poet's poem "Ata tilim" (Ancestral language) reveal his tragedy and greatness connected with the fate of the Kazakh language.

My ancestral language,
I heard your sacred voice like in the days of thunder
As soon as I appeared in the womb
Life is such a thing where a nomadic people are chasing wealth!..
I'm fighting against innumerable snakes,
Pretending to smile falsely and with malicious intent.
I'm like a stern, menacing black demon born of you!
I communicate with God only through you.
And through you, I communicate with nothing.

Your fragrant wind fills my chest [10], – in these lines, the power of the native language is perceived as "like a day of thunder" and also draws attention to the fate "of the language, saying: "I fight against innumerable snakes pretending to smile falsely and with malicious intent".

Results. Poetic works generally give readers an idea of social problems and show ways to solve them. Foreign scholars demonstrate this feature of poetry as follows: “Poetry allowed the respondents to think in a different way about life, economics, the societal challenges that take place. Poetry gave the possibility of seeing other perspectives, of becoming tolerant for other worldviews” [11, 3]. In other words, poetry allowed people to relate to life, economics and problems in society in different ways.

Conclusion. Summing up, we can say that the problem of mentality in modern Kazakh literature is obvious today. Tragic circumstances and moments of rising in the history of the Kazakh people are also evident in the lyrical works of modern Kazakh poets on an artistic and understandable level for every Kazakh. Then we discovered that the mental vocabulary used by poets rests on three pedestals: this turns out to be a directly related concept related to the common language, the use of words in the national language, and mental actions in the use of the word. It was fully confirmed by the artistic expressions in the poems of the two poets. Analyzing the poems of the two poets, we drew attention to the mental and artistic features inherent in the Kazakh people. It is established that the ideological features of poets are formed in the history, social status and traditional knowledge of the people. It is established that the ideological features of poets are formed in the history, social status and traditional knowledge of the people [12].

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ҚАЗІРГІ ҚАЗАҚ ЛИРИКАСЫНДАҒЫ ҰЛТТЫҚ МЕНТАЛЬДІК КӨРІНІСТЕРІ

Аңдатпа. Мақсаты – қазіргі қазақ поэзиясындағы ұлттық дүниетаным көріністерін саралап, талдап, көрсету арқылы қазіргі қазақ поэзиясының жаңа биігін айқындау. Негізгі идеясы – қазіргі қазақ әдебиетіндегі лирикалық шығармалар арқылы көрінетін ментальдік мәселесін анықтап, әдеби үрдіспен байланыстылығын зерделеу арқылы болашақ зерттеулерге негіз болатын тұжырымды пікір білдіру.

Әдіснамалық негізі - шетелдік және отандық ғалымдардың зерттеу еңбектері. Д.Кішібеков, В.В.Колесов, А.П.Комаров, Д.Қамзабекұлы, Б.Омарұлы, А.Шәріп, Ә.Тұрғынбаев, тағы басқа зерттеулердегі ұлттық код, ұлттық дүниетаным, ментальдік, діл философиясы туралы мәселелер қарастырылды. Н.Айтұлы, Т.Әбдікәкімовтің лирикалық шығармалары талданданылып, бақылау, фактіге негізделген материалды саралау, талдау, жүйелеу барысында сипаттау, компонентті талдау, тілдік жағдаяттарды үлгілеу әдістері пайдаланылды.

Ғылыми маңыздылығы – қазақ әдебиетіндегі қазіргі тәуелсіз рухты әдеби ағымда жазып жүрген ақындардың шығармаларына талдау жасау арқылы қазіргі қазақ лирикасындағы ұлттық ментальдік мәселесінің біршама зерттелуінде. Жұмыс қорытындыларының практикалық маңыздылығы – филология факультеттерінде қазіргі қазақ әдебиеті, әдебиет теориясы пәндерін оқытқанда, талдау жұмыстарын жүргізгенде қосымша оқу материалы ретінде пайдалануға болады.

Түйін сөздер: ментальдік, ұлттық діл, мәтін, қорытынды ой, ұлттық рух, код, дүниетаным.

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ПРОЯВЛЕНИЯ НАЦИОНАЛЬНОЙ МЕНТАЛЬНОСТИ В СОВРЕМЕННОЙ КАЗАХСКОЙ ЛИРИКЕ

Аннотация. Цель статьи – определить новые достижения современной казахской поэзии через дифференциацию, анализ, демонстрацию проявлений национального мировоззрения в ее контексте.

Основная идея — исследовать ментальные проблемы в лирических произведениях современной казахской литературы, изучить их связь с мировым литературным процессом, сформулировать заключение, которое послужит основой для будущих исследований.

Методологическая основа включает исследования зарубежных и отечественных ученых, таких как Д.Кішібеков, В.В.Колесов, А.П.Комаров, Д.Қамзабекұлы, Б.Омарұлы, А.Шәріп. Рассмотрены вопросы национального кода, национального мировоззрения, ментальности, философии менталитета и другие. Материалом исследования послужили лирические произведения Н.Айтұлы, Т.Абдыкакімова. Использовались методы наблюдения, систематизации, описания фактического материала, компонентный анализ, моделирование языковых ситуаций.

Научная значимость работы заключается в анализе произведений поэтов, пишущих в современном независимом литературном течении, что позволяет глубже изучить ментальные аспекты в современной казахской лирике. Практическая значимость результатов работы – использование в качестве дополнительного учебного материала при преподавании современной казахской литературы, теории литературы на филологических факультетах и при проведении аналитических работ.

Ключевые слова: ментальность, национальный менталитет, текст, заключительное мнение, национальный дух, код, мировоззрение.

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