

Linguoculturemes In M.O. Auezovs Dramatic Works

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Abstract: A language preserves and sets a national culture. There are different words and images which have recently appeared in linguistic consciousness, and the main, the most significant part of them were acquired by language in its infancy like children learn basics of native speech with breast milk. Typically a native language is called "a mother tongue" in many languages. Many Old Kazakh words reflect mythology images and an ancient Kazakh man's worldview. The knowledge marked in words forms the basis of human common sense, it defines his behavior and character, - all the things that scientists call mentality. There is knowledge common to all mankind, above all it is scientific knowledge, and knowledge that is specific to a particular nation. The knowledge is hidden in the word and linguists call it background knowledge. At all times the main source of words and phrases with cultural background knowledge was Kazakh folk art: fairy tales, songs, proverbs, counting rhymes, riddles, nursery rhymes, etc. They form the basis of the Kazakh language consciousness and national stereotypes of thinking and behavior. Having analyzed linguoculturemes in dramatic works of a famous writer and playwright M.O. Auezov, we would like to identify pragmatic level of the writer's linguistic personality in this article.

Keywords: linguoculturemes, national character, linguistic worldview, cultural values, intellectual and material culture, cultural information, national existence, meta-language, recipient, logical and cognitive information, mental culture

INTRODUCTION

Currently the main objectives of linguoculturology as one of the branches of linguistics are examination of national cultural features of the language in the worldview, finding out culturemes in the word meaning, consideration of them in close relation with the cognitive linguistic consciousness of the subject. There is a complex relationship between the worldview, language and culture. Language defines the worldview and the essence of different nations, describing the world perception experience, hands down from generation to generation. Recognition of the national civilization, the experience and achievements in intellectual and material culture stored by previous generations for ages are focused in the language. Phenomena have their roots deep in history, life of a nation. Language plays an important role in the emergence of culture and civilization.

Thus, the language is not considered to be an aid to ensuring the existence of culture and civilization. In the cognitive linguistic studies the notion of linguistic worldview in different nations is defined in different ways [1, p.89]. The problem of material and intellectual-cultural unity of language in terms of language, in human knowledge and practice were treated in the works by A.Baytursynov, K.Zhubanov, in terms of phraseological semantics it was examined in research works by I.Kenesbaev, N.Sauranbaev, S.Amanzholov, G. Musabaev as well as in the works on ethnolinguistics and lexicology history made by A. Kaidarov, R.Syzdykova, E.Zhanpeyisov, Zh.Mankeeva, S.Satenova, G.Smagulova, etc. National cultural features of the language can be distinguished at any level of the language, but not all of them are culturemes. Culture, life, history of a nation are kept in the word meaning, its nuances, phraseological units of the national language, proverbs and sayings. Therefore linguistic From a political point of view it has a unifying effect. Therefore, language, culture and civilization should be considered as an indivisible unity. Language is closely connected with nation's traditions and way of life. It is connected not only with the history and culture of a nation, but also with the needs of civilization, the methods of life and achievements in intellectual and material culture. Therefore, language is not only a means of expression, but it also promotes historical, cultural and cultural values [1.91]. It is known that a literary work reveals the essence, unique features, the diversity and the incredible richness of a national language. Language is a key indicator of nationality if a work is compiled with its help. Dramatic genre plays an important role in M.Auezov's works. The writer's drama works vary in theme, content and volume. Scientists and researchers consider the content of M.Auezov's drama within three themes. The first ones are the works based on folk poems. For example, such plays as "Enlik - Kebek", "Ayman - Sholpan", "Kara Kypshak Kobylandy", "Beket." The other ones are such works on historical themes as "Abay", "Tungi Saryn", "Akan - Zayra", "Khan Kene." The third group includes different stories that have social and historical significance of the Soviet period. M.Auezov's drama is valuable not only in a variety of topics, but images, historical events, analysis and revelation of artistic nature of the social environment. Language skills found its aesthetic reflection in traditions, customs and intellectual culture of a nation described in various plots of plays, in the

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social problems of existence from a simple family life to complex social problems, legal rites of a nation and the stories associated with them [2,5]. It is difficult to define linguocultures distinguishing the national character in linguistic worldview. If linguocultures in meanings of certain words are "open", in other ones cultural information remains the same meaning. Cultures that can not be easily found in the meanings of words are revealed in the article through images, models, stereotypes, diagrams, concepts, internal forms of language units, the bulk of knowledge. There are linguocultures often associated with life, customs, traditions, hunting, and other spheres of life in M.Auezov's drama works. We tried to consider linguocultures found in such plays as "Ayman Sholpan" and "Akan-Zayra." The play "Aiman-Sholpan" written on the basis of the epic, characterized by a high level of artistic content, full perfection of aesthetic principles, is on a par with the best samples of world drama. While working on a comedy, M.Auezov retained a certain lyrical content of the epic poem and event of the same name, and summarized his dramatic vision he created a unique work of art. Due to the skillful use of works of folk art, the play has become a work of art which revealed the national existence of the Kazakh people. However, the connection in one direction of scenic music and song, dance and choir, akyns competitions and other elements of folk art has given the opportunity to fully comply with the terms of art intermedia [3,145]. The playwright used meaningful ethnographic meta-language titles such as *jol beru*, *bata beru*, *sauga*, *okil ata*, *okil kuyeu*, *okil ana* as linguocultures in his play. Meta-language explains the meaning of the text, combines its various elements. It determines the language feature of the object through language - the means. Meta-language obeys a certain language rule, formed on the basis of unity and is a part of the language. Meta-language is the language used to express opinions about the language being the object of the study. The language studied is called object language of the meta-language [4,637]. For example: *Endehse aramizdi jol sheshedi, kandai jan joldan shigip egesedi, aldimen burin kelgen jol meniki* Why does he step over bata, if a warrior should stop. They used to say that if a child gives bata (blessing), everything will come true. The lexical item *jol* (path, road) differs from its original meaning and used in the meaning of rite. However, the author elaborates that "The one who knows how to behave thinks it is right." The meaning and dignity of words of blessing is especially valuable for national cultural values and intellectual wealth of the Kazakh people. Sacred words of blessing "bata" of our ancestors gathered for centuries and epochs, sifted through a sieve of wits, proven by life experience, wisely generalized in historical consciousness are similar to the rules of humanity. If we consider the original meaning of the word *bata*, we can find out that it came from the name of the first sura (chapter) of the Koran "Fatiha". Allah (God) and his prophet Muhammad is praised here – according to scientists E.Negimov, T.Naziuly. A.S. Bizanov considers that the word *bata* can be translated from Arabic language "fataa" as the chorus or let it be so. On the basis of these opinions we can understand that the word *bata* is closely related to the Islamic religion. The word *bata* has long been a custom, tradition not only of the Kazakh people, but also the Turkic and Mongolian people, and as for Buryat people they call the words of blessings "Yurols", Altai people - "alkyshy", Mongols - "eroly". Tradition of wishes, words of blessing that has existed since ancient times, is a wise custom reflecting the national

existence of people as well as a valuable, sacred intellectual wealth in their worldview distinguished by its unique cultural well-being, and is of great educational value. The issues of ethics, morality, honor, conscience, friendship, unity, prosperity, hospitality, health are pointed out in the Kazakh words of blessing. So feasts, grace affairs, events, full of goodness are not held without using words of blessing. At the same time saying "a dispute will be resolved on the road, branching at the first road is mine" used in the play has also another side. Now it refers to as communication strategy, that is, using the existing levels, the author gives reason for his ideas in advance. Taking into account human factors in linguistic studies is manifested in the formation of different directions, which are based on anthropocentric principles of language learning. One of the priority directions of anthropocentric linguistics is research of communicative behavior. In this respect, the attention of scientists attracts not only the language as a system of communicative means, but also the use of language by a person speaking it. This is true for the communicative linguistics, pragmalinguistics, gender linguistics, socio-and psycholinguistics. Objective of these studies is a practical description of the communicative behavior of a person, different age, social, professional and gender groups, territorial communities, i.e. study of language processes and relationships that characterize human interaction in small groups. Communicative behavior is understood as "a set of norms and traditions of communication of specific group of people" [7, 10]. The term was introduced in 1989 by I.A. Sternin in his work "On the concept of communicative behavior" and referred to the national communicative behavior [8]. While creating a certain text, the author first of all thinks about the result, which he needs to achieve as well as the effectiveness of communication and, accordingly, he considers on which approach to choose in order to achieve this result. This allows us to consider communication in the aspect of "general strategy (from the point of view of the goal) and specific strategy (from the point of view of the method of achieving it)" [9], which affect not only the formation of the semantic content of the discourse, but also its compositional and stylistic structure. Reference to the source of argument being, according to the speaker, the authority for the interlocutor is a traditional rhetorical device known as one of the tricks of controversy [Povarnin 1992]. According to J.Levin references to the source of information are considered to be as one of the correction methods of models of the world (modal transformation). Taking into account and active use of the authorities (and one of its variants - public opinion) are one of the key ways to manipulate consciousness. The main requirement for the authority is its significance for the object [9,155]. "Positive" implementation: "They say < the pride kills a hero, the rush – a hare >, even though I was not born a man, I have pride". In case of "negative" implementation of the communicative approach the authority is replaced by a negative meaningful image - a kind of authority - scarecrow: Kazakhs say: My power, that took the fortress, has become as easy as tumbleweed before the girl, Calico pissed off steam, sat down on the neck. The sacred, adhered the whole world to a naked tree. For example, in the play "Ayman Sholpan" you can get previously unknown information about such wonderful traditions as matchmaking, giving a girl in marriage. Due to beliefs and signs the author reveals the national content of endangered language units. Here you can see how the author

presents logical and cognitive information to a recipient. For example: at the beginning of the play apart from the tradition of receiving the matchmakers of the Kazakhs the ritual meeting of matchmakers is shown. It is the matchmaker himself who first puts Saukele made of felt mat on, it's one of the jokes in relation to the matchmaker because Saukele is put on by the bride not by the matchmaker. As for Saukele (female headdress) it is a bridal headdress of a girl. Saukele is sewn for the girl so that she could enter the house of the groom. Saukele is made of special white felt mat or white material, covered with expensive material (velvet, satin, cloth), the edges are trimmed with pelts of a beaver or a marten. If the bride's father is rich, he could buy Saukele for the price of forty mares. So you can imagine the high value of this headdress. On the road they could meet robbers who wanted to steal this Saukele. And village children, where a bride was taken in, met her on colts to bring people back in good health, and Saukele safe. (The health of people was on the first place, the robbers could come for them with a knife and take only Saukele. But they could also kill all people.) Therefore, people meeting the bride with shouts "Sau keledi, sau keledi" - informed the aul (village). This is how the word saukele appeared. In the next scene the matchmaker appears in a negative image - smeared with cream cheese (kurt). What can you say about this man? He is the most respected, important person. Look at his appearance. However, the Kazakhs have another beautiful tradition of "pulling the noose", which is also a part of the decoration and celebration of matchmakers meeting. Many people do not know that earlier this tradition included the laying of a matchmaker in the cradle. Such a funny picture let akyns amuse people by their improvisations on it. An old type of dance "Kara zhorga" that is popular nowadays symbolizes the matchmakers dance. Next linguocultureme ara agayyn - calms people in the conflict, calls for peacemaking. Ara agayyndyk is a concept formed in the traditional Kazakh society. In disputes among relatives or two neighboring clans for the land, the water, the widow reputable and respected representatives called for an agreement, peaceful relations. Currently the signs of ara agayyndyk can be observed in the call for peace, an end to the bloodshed. Symbols of ara agayyn are found in acts of civil disobedience, during protests held by individuals or social groups. In the late 19th century in England such anti humanity movement as an armed conflict and scandals has turned into a large-scale international democratic power which affects domestic and foreign policies of many countries. The representatives of certain states, state officials believe Reconciliation (ara agayyndyk) to be the basis for agreement, peaceful relations, holiness, and one of the major goals in the implementation of foreign policy. At the same time information on pre-existing traditions and customs of the national outlook and disappearing under the influence of civilization is given. Sauga is a noun (a gift, a present from booty of war or hunting). Booty, a desire. According to traditions of nomadic people booty of war is divided as follows: one-fifth is given to the Khan, the rest - to the parties to the war, for their heroism and contribution to the victory. Those who did not take part in the war, had the right to ask the heroes for "Sauga". Formation of the tradition "Sauga", sauga surau enables the poor to take some part of booty from participants of war. So heroes could share with people their booty, that's why a proverb "From a warrior is booty, from the hunter - a gift" is still preserved in Kazakh language. Thus, pragmatic level shows the character's readiness to use

precedent texts and «expressive means» in the belletristic literature. It is obvious that the precedent text is important for a person at the cognitive and emotive levels. It is often shortened and identifies the characteristics related to the goal and causes of linguistic personality aimed at creating literary work in a pragmatic way. It is considered to be the indicator that describes an individual as a linguistic personality by using precedent texts in his work. The term «a precedent text» was first introduced into the science of language by J.N.Karaulov, who determines it as follows:

- 1) being important for a person at the cognitive and emotive levels;
- 2) a complex characteristics of a person i.e. it is well-known within the person's social environment both of his/her own as well as previous generations;
- 3) the texts that are repeated for several times in a linguistic personality's discourse and regularly used by a person. The scientist defines the notion of "a precedent text" in the following way: "a precedent text is a text that is familiar to a representative of a particular national cultural environment, often repeated in the speech and used in a variety of quotations and proper names, titles of works, the meaning of which is understood out of context [10 , p.216].

Taking into consideration J.N.Karaulov's definition of a precedent text, one can understand it being familiar to language users and describing the culture of a definite society, besides, widely spread and often used. Becoming aware with precedent texts means that a man living in a specific language space can represent features of a particular nation, the level of their national culture, and depicting an individual's consciousness, we can learn about his nationality, giving his vivid description. Analyzing the person's precedent text usage, we can see his system of opinions realized in linguistic consciousness. [2, p.115]. Before considering the precedent texts used in M.O.Auezov's drama we had better draw our attention to the definition given to the term precedent: «Precedent (a Latin word praecedens- in Possessive case the word has the form praecedentis means— prior to, previous, before, past) is a situation or event in the past that is used as an example or reason for a present situation or event». Nowadays there is a tendency to study languages and their peculiarities through language users in a realistic manner i.e. pragmatically and not through abstract models. It investigates the speaker's attitude towards verbalized words that he uses during communication with addressees and besides, it studies semantic associations of these words reflected in the language forms. These peculiarities results in preservation of these words in the memories of addressees. Words of this type are paroemia and aphorisms. «Paroemia is a sentence or form of speech much used, and commonly known, and also excellent for the similitude and signification, a folk genre» [11]. Paroemia comprises proverbs and sayings. «A saying – a short well-known statement about what happens in life. Compared to a proverb, a saying has less overall educational value and conveys a direct meaning and grammatically it is a finished sentence» [3]. The precedent texts used in M.O.Auezov's drama include proverbs and sayings. For example, in the play «Akan-Zaira» the following proverbs and sayings are used: «Er kairagy - eges»(a man's challenge is

confrontation), «Ep bolmasa, kup bolmas»(if there is a will there is a way). A proverb or a saying has its own pragmatic identity regarded as a microtext in itself. Traditionally known proverbs and sayings have their own values and if they are depicted appropriately in the proper context, it shows the playwright's individuality and his characteristic features. The author uses well-known proverbs and sayings as a tool to convey his own ideas and world outlook. Moreover, in his play the author makes use of proverbs and sayings without changing their proper meanings and structure, in order to describe people's conditions of that particular time: «Kimnin zherin zherlesen, sonny suyn sulaisyn» (You will be the defender of the country you live in), «erden ketse de , elden ketpesin» (If she lost her husband she should not leave his family), «Zherdin ustimen kep, astymen kaitu»(To be ashamed of something), «Bir toida eki zhar ma?»(are there two grooms in one wedding?) Proverbs and sayings used in their direct forms, i.e. used in order to expand the idea and meaning are given in the quotation: «Kulakpen estigendi kuz kuredi »(It is true that we can see what we can hear), «I shall stop as they say Shamandy bilgen de danalyk» (do not overstep the limits of your authority (said to or about a person who is behaving in a way inappropriate to his position or is interfering in someone else's affairs)), «Koishy ari, kudykka kulyn zhygylsa, kulagynda kurbaka oinaidy dep, tuge (That won't to boast about it)... I was told by one man once, and why not listen to it indeed?». Here we can see that the idea given in the proverb is urgent nowadays as it gives a piece of advice to a certain situation to the addressee. Aphorisms have been elements of a literary genre for ages. «An aphorism (in Greek language, aphorismos) is generally understood to be a concise statement containing a subjective truth or observation cleverly written, conveys a complete idea, usually it has a certain author» [13]. The power of aphorisms is in the fact that it is used and followed almost by everyone and it can describe vital phenomena of life through common principles and important ideas. Aphorisms are used to indicate the image of an author within a particular society, they are used not only to convey one's idea clearly to the addressee, but also it gives an opportunity to use that aphorism as a pragmatic tool, citing its author's experience. As for the aphorisms given in the play under consideration they are based on using interpolation, reminiscence and allusion methods: «mynau bir semiz suz eken»(that is a boastful word, I should say), «bireu baylygymen maktansa, bireu bektigimen shirenshe, Maine cube tubel konyr bayau animdi uzine tartkan Zayrammen maktanar edim»(there are people who are proud of being wealthy, the others flatter themselves that they are powerful, as for me I would boast of Zaira, performing my songs), «Mundasy Mazhnun bolgan»(Mazhnun sympathized with him in his sorrow), «zhetende bolsa, suz turkinin tanyrsyn»(if you are quick on the uptake, you will understand what one wants to say(the full meaning of a word)), «Kyz zhureginin tamyrsyshymyn»(I am a man, that defines an illness on pulse as far as a girl's heart is concerned), «Zhaltyraganmen mys tiyn aksha bola ma? Arasynda on somdyk tiyn bolmasa Azhara kire me? Mysty altyn dep ah urmandar» (a copper coin can not be a golden one, can it? even if it glitters. Will it be worth anything if there are not any ten rouble golden coins? Copper is not gold, just remember it), «...Eli kuship iesi ketkov, kushten adaskan kushiktey atannyn zhurtynda zhur edim..» (I am wondering about the country as if I were a puppy that had been left behind without its master), «utken kunnin bari umyt»

(forget the days that passed away), «tartyp suygen zhar bolmaydy» (You cannot make someone love you and be your partner). Summing up everything mentioned above, we can say that all methods "Interpolation, reminiscence, allusion" are based on the use of precedent texts. If to take into consideration the fact that precedent texts constitute the part of the system of precedent sayings we can say that an extract of a text (quotation) can be a precedent saying used in citing the original work. In this case the extract from the original text is introduced into the author's work harmoniously, and functions as a tool of the linguistic personality argumentation. Such kind of phenomenon is observed in the usage of common phraseological units used by M.O.Auezov.

Zaira: Oiyunnan ot shygaraiyn dep pe edin?(Do you know that an inappropriate joke results in quarrel? a word-for-word variant is playing results in fire)

Akan: Oiyunnan shykkan ot emes.(the result of the play is not the fire) Tegi ekeumis oopen oinaimys der edim (I should say that we are playing with the fire).

The author skillfully uses the phraseological unit «playing results in fire». Moreover, the author preserves the initial meaning of the phraseological unit and just changes its form «ustagannyn kolynda, tistegennin auzynda ketpegeysin» (Do not follow those who make you do so), «Asil bolsan, tandap tauyp, birdi sui» (If you are a noble man then find someone you love), «Zheteniz bolsa erdi suy. Zhurt zhetpey maktamas» (If you are clever enough then fall in love with a brave young man. No one praise a man without reasons), «basynyzy baygege tikken ekensiz» (You have taken a risk), «teginen algannan guri, termen algandy taur kurushi em» (I prefer to gain with hard work more than to get using your authority), etc. So, the author uses set expressions by changing their language system. There are a lot of examples of emotional and expressive set expressions in M.Auezov's discourse.: «Zaman ketip bara zhatlan Akan kimnin auzynda kakpak boluga zharasyn?» (You cannot close one's mouth as your time has already come to an end, Akan), «Bular nemene auzydaryna su toltiryyp alganday» (have they lost their tongues?), «Keudesine nan pishken zhigit» (He is a very proud man), «Tanyмай, kuzinnin eti usken eken» (You do not recognize me). In this regard the author uses phraseological expressions to form a literary context, and increasing the vividness of this context, he conveys his ideas directly by renewing addressee's knowledge. Pragmatics considers intention in the act of communication as follows "Intention (a Latin word that means "Aim") is the speaker's communicative intention of what he/she will tell and what he/she should be aware of in a particular act of verbal communication. [15, p.19]. While compiling a text, the author tries to provide a meaningful content to it and such kind of intention can successfully be reached only when reading. For example, «Kyz zhureginin tamyrsyshymyn»(I am a man, that defines an illness on pulse as far as a girl's heart is concerned), «...Betin shan baskan gauhar maktap ne kylyyk. Zhaltyragan tiyndy maktaiyk. Sony salgan kaltany zhaktaiyk» (We cannot praise diamond covered with dust. Let us praise a glittering coin. Let us be on the side of one who has put this coin into his pocket), «...bir dep bileginen, ep dep eteginen ustaganaym sen emesa ne en?» (Is not it you that I followed considering you being a worthy man?). One of the important communication factors, a

reception of addressee, is also taken into account in style of fiction. Authors using special language methods in their works try to give the impression as if they are close to the reader and share their secrets [16,14]. The pragmatic goal of the author is to enable the addressee to understand his ideas or intentions and consideration. This goal can be achieved by using language units in the language system. The author and the addressee receiving the information take part in the language communication, that's why it is necessary to take into account the individual characteristics of the author and the addressee from a pragmatic point of view. The longer a literary work exists, the longer it defines the addressee, and audience is changing. A change of addressee leads to a different perception of the text, it is a sign of the appearance of "Renewed text." On this basis it is possible to determine linguocultural units in M.O.Auezov's drama which are preserved in the texts in social, cultural and historical context, especially the value of cultural information that has been survived for ages (this information is preserved in the form of cultural stereotypes, cultural connotations, cultural concepts, cultural semes) [16,11]. В нашем исследовании прагматическая значимость языковых единиц определена через особенности национальных обычаев, традиций, истории. Это языковые единицы не утратили общенародное использование: «Есть ли цена у казахов для благословения дочери», и быстрый, ищущий удобства», «Быстроногий, удостоенный приза», «Ярмарка призов», «В дверь постучали внуки». In our research the pragmatic value of language units is defined in terms of particular ethnic customs, traditions and history. This language units are still used in general speech, for example, «Osý kazakta kiz batasynda kun ma bolushy ma edi» (Is there a value of a girl's blessing in the Kazakh tradition), «Zhulde algan zhelayagym» (it is used to praise someone), «baige bazary» (a market with competitions), «esik kakty nemeler» (those people (showing disgust) knocked at the door). These language units as well as competition of akyns (a song competition held between two Kazakh folk poets and singers) in the play, matchmaking, amengerstvo (levirate) (custom or law decreeing a dead man's brother to be the preferred marriage partner of the widow), improvisers festival, etc. give us information on ethnic cultural and intellectual values.

CONCLUSION

Linguoculturemes in M.O. Auezov's plays are shown as follows:

- by one word: sauga; bata; naksyyer; sadaga, tokal, etc.
- by a phrase: sauga surau; jol beru; ara agayyn; saukele; okil ata; okil kuyeu, okil ana, etc.
- by proverbs and sayings: Vain efforts do not distribute their force; Kazakhs say: My power, that took the fortress, has become as easy as tumbleweed before the girl, Calico pissed off steam, sat down on the neck. The sacred, adhered the whole world to a naked tree; They say < the pride kills a hero, the rush – a hare >; Enjoy the results of your work; If six people separate from each other, they loose the lying in their mouth, and if four people are together they can take the flying from the sky, and so on.

- by colorful expressions: Dull poverty is humiliation for the body; The one lamenting the price of the old ewes does not know anything except power over the sheep sorrel; The one who does not know how to deal with the enemy feels like a wolf and bites at his feet; You've lost your mind because your house is destroyed, etc.
- by stanza of a poem or an extract from a prose work: I am one of the ordinary men, too Why do I need a fast Kazakh pacer? [5.32]. What do you think? Kotibar Look at me! My eyes were sunken My eyes you are [5.35].

Thus, M.O.Auezov's dramatic works reflect heritage, experience, traditions, customs and culture of a nation being handed down from generation to generation. In this regard, we consider that the linguoculturemes examined in our research give the opportunity to understand the mental culture of our nation, to get acquainted with life, national existence, full of judgmental thoughts and examples that are of great educational significance. Pragmatic goal of M.O.Auezov's dramatic works is the preservation, protection and giving information on the national heritage for the future addressee through the customs, traditions and history of the Kazakh people of that time.

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