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THE CONCEPT AND CONCEPTUAL FIELD OF “HOMELAND” IN KAZAKH FOLKLORE

Abstract. The article reveals the theoretical meaning of the concept and gives the definition of the conceptual field for a comprehensive analysis of the topic concept and conceptual field of homeland in Kazakh folklore. Also, the meaning of the concept of homeland in Kazakh knowledge was determined, the concept and conceptual field “homeland” in works of Kazakh folklore were considered. To consider the concept of “homeland” in Kazakh knowledge, which has become the core of our research work based on the heritage of folklore, we turn to the rich heritage of Kazakh people’s culture. The main core of any culture is language, revealing the essence and content of word concepts in the Kazakh language is the main problem of today. For this reason, the relevance of the topic requires the consideration of Kazakh folklore, which includes the cultural code of our people, to analyze the concept of Motherland in Kazakh knowledge and its conceptual field. The purpose of the study is to determine the peculiarity of the concept “homeland” reflected in Kazakh folklore, value attribute deeply reflected in the concept “homeland”. The objectives of the study are to examine the meaning of the concept of homeland in Kazakh knowledge, to consider the concept of native land in Kazakh folklore works and to determine the conceptual field of the concept “homeland”. For the Kazakh people, the concept of homeland is synonymous with the symbol of unlimited power in the people’s understanding. From the conceptual field of the concept of the homeland, we understand the heroism, courage, freedom-loving, free nature of the Kazakh people and the character of the people who lived in prosperity and abundance. The results of the work can be used for research work of students in the humanitarian direction.

Keywords: concept, conceptual field, homeland, Kazakh folklore, heroic epics.

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Концепт и концептуальное поле «Родная земля» в казахском фольклоре

Аннотация. В статье раскрыто теоретическое значение понятия концепт и дано определение концептуального поля для комплексного анализа концепта «родная земля» и концептуального поля в казахском фольклоре. При этом определено значение концепта родина в казахском познании, рассмотрен концепт и концептуальное поле «родная земля» в казахских фольклорных произведениях. Для того чтобы рассмотреть понятие «родная земля» в казахском познании, ставшее стержнем нашей исследовательской работы, мы обратимся к богатому наследию культуры казахского народа. Если говорить о том, что язык является основой любой культуры, то главная проблема сегодняшнего дня состоит в том, чтобы раскрыть значение и содержание словесных понятий в казахском языке. По этой причине актуальность темы

требует рассмотрения казахского фольклора, включающего в себя культурный код нашего народа, для анализа концепта «родная земля» в казахском познании и его концептуального поля. Цель исследования - определить особую черту концепта «родная земля», отраженную в казахском фольклоре, ценностную черту, глубоко отраженную в данном концепте. Научно-исследовательские задачи: изучить значение концепта «родная земля» в казахском познании; рассмотреть концепт «родная земля» в казахских фольклорных произведениях; определить понятийное поле концепта «родная земля». Для казахского народа понятие «родная земля» является синонимом символа безграничной мощи в народном понимании. Под концептуальным полем концепта «родная земля» мы понимаем героизм, отвагу, свободолюбивый, свободный характер казахского народа и характер народа, жившего в достатке. Результаты работы могут быть использованы для научно-исследовательской работы студентов гуманитарного направления.

Ключевые слова: концепт, концептуальное поле, родная земля, казахский фольклор, героические эпосы.

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Қазақ фольклорындағы «Туған жер» концепті және концептілік өрісі

Аңдатпа. Мақалада қазақ фольклорындағы туған жер концепті және концептілік өрісі тақырыбын жан-жақты талдау үшін концепт ұғымының теориялық мәні ашылып, концептілік өрістің анықтамасы берілді. Сонымен қатар туған жер концептісінің қазақ танымындағы мән-маңызы анықталып, қазақ фольклор еңбектеріндегі «туған жер» концептісі мен концептілік өрісі қарастырылды. Зерттеу жұмысымыздың өзегіне айналған қазақ танымындағы «туған жер» концептісін фольклор мұраларына сүйене отырып қарастыру үшін қазақ халқының бай мұралы мәдениетіне көз жүгіртеміз. Кез келген мәдениеттің негізгі діңгегі – тіл десек, қазақ тіліндегі сөз ұғымдарының мәні мен мазмұнын ашу бүгінгі күннің басты мәселесі болып саналады. Сол себептен де, тақырыптың өзектілігі қазақ танымындағы туған жер концепті мен оның концептілік өрісін талдау үшін ұлтымыздың мәдени кодын қамтитын қазақ фольклорын қарастыру мәселесін талап етеді. Зерттеудің мақсаты «туған жер» концептісінің қазақ фольклорындағы көрініс табатын ерекшелігін, «туған жер» концептісімен терең көрінетін құнды қасиетін айқындау. Зерттеу міндеттері: туған жер концептінің қазақ танымындағы мән-маңызын зерделеу; қазақ фольклор еңбектеріндегі туған жер концептін қарастыру; «Туған жер» концептісінің концептуалдық өрісін анықтау. Қазақ халқы үшін туған жер концептісі халық түсінігіндегі шексіз құдіреттің белгісімен пара-пар. Туған жер концептінің концептуалдық өрісінен қазақ халқының батырлық, ерлік, азаттық сүйгіш, еркін болмысы мен халықтың бай-бақуатты, береке мен молшылықта құмыр кешкен сипатын аңғарамыз. Жұмыс қорытындыларын гуманитарлық бағытта білім алушылардың ғылыми-зерттеу жұмыстарына пайдалануға болады.

Кілт сөздер: концепт, концептілік өріс, туған жер, қазақ фольклоры, батырлық дастандар.

1. Introduction

In modern linguistics the term “concept” is one of the main concepts considered in the direction of linguocognitive, cultural studies. In the science of modern linguistics there is a great interest in the study of conceptual concepts relevant to modern society. One of the effective ways to systematize and describe lexical means verbalizing conceptual notions, as well as to study their semantic possibilities in the linguistic consciousness of native speakers is to represent them in the form of a conceptual field formed by a content plan.

To consider the concept of “homeland” in Kazakh knowledge, which has become the core of our research work based on the heritage of folklore, we turn to the rich heritage of Kazakh people’s culture. If we say that language is the main pillar of any culture, then the main problem of today is to reveal the meaning and content of verbal concepts in the Kazakh language. It is not easy to get the image of the world recognized. In everyday life, we do not understand or care about the cultural model of the world that is reflected in our language. And so the image of the world within another culture, the mystery of the necessary language codes is the culture of this country and traditions, customs and life of this people, language and writing, working conditions, education and science, economic, economic, socio-political situation, art and will be known only if it includes religion. All this is reflected in the cultural code system of language. The cultural code is a macrosystem of representation of the image of the world (Fundamentals of Cultural Studies, 2000: 120). It is the general concept of evaluating, structuring and articulating the inner world and environment of a language user. Culture is a part of the worldview that represents human knowledge. The cultural code arises in the process of categorization of the world, and categorization is a multifaceted phenomenon related to interaction with the environment. For this reason, the relevance of the topic requires the consideration of Kazakh folklore, which includes the cultural code of our people, to analyze the concept of native land in Kazakh knowledge and its conceptual field.

2. Methods and materials

2.1 Research methods

The article analyzes the emergence of the concept of “homeland” in Kazakh knowledge in folklore heritage on the basis of comparative-historical method. Analysis, description, descriptive, comparative-typological methods were used to achieve the results envisaged in the research work.

Conclusions of famous scientists as S. Askoldov-Alekseyev, D. Likhachev, F. de Saussure, G. Ipsen, J. Trier, S. Kaskabasov, A. Pangereyev about folklore are given.

Kazakh folklore heritage, including fragments of heroic epics as “Alpamys batyr”, “Kobylandy batyr” was analyzed in studying the concept of “homeland”. A special type of folklore genre was used, the material of toponymic legends telling about the origin of geographical names. The toponymic legends were singled out and the concept of the sacred “homeland”, which is especially worn and honored by the Kazakh people, was defined, which served as a motive for the emergence of these legends.

2.2 Material description

Folklore is not only a cultural, unified system that unites people, but also an ethno-philosophical phenomenon that reflects the worldview of the entire nation (Obayeva, 2020: 795). Before considering the topic of the concept and conceptual field of homeland in Kazakh folklore, let us dwell on what the term “concept” and conceptual field represent. The beginning of psychological analysis of the meaning “concept” begins with S. Askoldov-Alekseyev and continues in the works of D.S. Likhachev. In the works of scientists it is noted that the concept “concept” is born as a result of different thinking and fulfills an auxiliary function. In general, the conceptual richness of a national language depends on oral literature, folklore heritage, science and fine arts, which are the culture of the nation.

According to D. Likhachev's theory, a concept varies depending on the speakers of that language. The scientist says that the conceptual field is constantly evolving from because of the development of rich literature and cultural experience (Likhachev, 1993: 4).

Thus, the totality of meanings of a linguistic unit forms the semantic space of language. Concept is a unity of thinking. The concept is a unit of the semantic space of language, meaning is an element of linguistic consciousness, and the concept is a particle of the cognitive sphere.

As for the conceptual field, the field theory began to enter linguistics with many approaches and different definitions from the beginning of the 20th century. Field theory included many views that comprehensively consider a common idea based on defining the semantic relationships of words in a language. One of the first remarks in this direction we find in the work of F. de Saussure, where the scientist says: "... words having any common features gather in the human consciousness outside speech into groups and enter within them into various relations" (Vorkachev, 2001: 57). There are reasons to believe that this opinion influenced the formation of the field theory. Although the term field was first used in linguistics by G. Ipsen, it was the German scientist J. Trier who laid the theoretical foundation for the study of vocabulary through semantic fields. In the works of the scientist it is noted that the vocabulary consists of a group of words grouped into a certain sphere of concepts, i.e. "conceptual fields", and that the words contained in this field are intertwined and very closely intertwined with each other like a mosaic. Also J. Trier offers the statement that any word in the singular becomes meaningless, and its meaning is determined by its connection with other words contained in the field.

The scientists who considered the field as the basic unit of the lexical system and comprehensively discussed its theoretical problems were A. Ufimtseva, M. Guman, A. Kuznetsova, Y. Karaulov, G. Shchur, E. Mednikova, E. Krivchenko, I. Sternin, F. Filin, Z. Verdieva, Z. Akhmetzhanova and others. And in linguistics, the authors of many dissertation works, who grouped words on the basis of common meaning and systematically considered the vocabulary were R. Gaisina, B. Kaliyev, J. Mankeyeva, E. Pelikh, N. Novikova, A. Antomonov, V. Matveyev, M. Yerzhanov, A. Zhilkubayeva, A. Abdullina, N. Dmitriyeva, M. Umirbekova, A. Zoldasbek et al.

3. Discussion

The concept of "homeland", which has become the core of our research work, is considered the most basic component of Kazakh oral literature. In the same way, the concepts of native land, the land of ancestors, ancestral home, ancestral land, which are synonymous with the concept of homeland, are also an important part of Kazakh folklore. In the cognitive understanding of nomadic peoples possessing steppe culture, the concept of "homeland" is a sacral structure. If folklore itself is the core of folk wisdom, these folklore legacies reflect various positions and views formed in the consciousness of the Kazakh people regarding their birthplace and native land. Oral literature folklore samples belong to the types of folklore of didactic character. In this context, academician S. Kaskabasov said: "in the works belonging to this group, mostly common sense collected from long experience is given, so that a conclusion is drawn that cannot be challenged by telling a specific story or describing a phenomenon. The educational ideas of folklore heritage

guide the listener to a certain action or how and what to do in a certain situation. This is because both conclusions and advice are based on life experience combined with the wisdom of the field. Often wise thoughts and advice are expressed in such a way that they are memorized, affecting the mind, and this ensures that both the work and the thought in it will be retained for a long time. The vast majority of didactic works are structured and rhythmic, and even prose works end with rhyming phrases. In addition to such common features, didactic genres are also distinguished by their peculiarities", - provides a scientific definition (Kaskabasov, 2009: 65).

Homeland and all types of works related to homeland in Kazakh folklore have such a didactic character. The Kazakh proverb "A man is born for his country, dies for his country" proves this concept. That is, the stages of life that develop according to the nature of social and political life conditions create the folklore heritage of those eras.

Wilhelm von Humboldt, one of the first linguists who paid attention to the national content of language and thought, created the concept that different languages can be recognized as national bodies of primary thought and perception (Humboldt, 1985: 324). Each natural language corresponds to its own linguistic image of the world. We consider the concept as the basic unit of the linguistic image of the world.

An important component of the national linguistic picture of the world in any linguistic and cultural education is the concept of "homeland". First of all, this concept determines the relationship of an individual and society to their permanent living space, as well as to the many historical and cultural events and phenomena that take place here. Secondly, in the current period of human development, national values are becoming more relevant than before.

Homeland occupies one of the most important places in the system of human and social values. However, representatives of certain cultures have different degrees of understanding of the homeland. Homeland is a place of happiness, so there is no one who does not love his native land. The people who create the culture and literature of each nation convey their feelings in different ways. The language of artists is the pictures depicted with colored paints, the language of musicians is music, and some people express their passion for their homeland with passionate words and literary language.

If we turn to lexicographic sources of the Kazakh language to describe the concept of "homeland", there are two terms in the explanatory dictionary of the Kazakh language: "Homeland (тұған жер) is a place of birth, a country" (Zhanuzakov, 2008: 819); in the ethnolinguistic dictionary under the title "Kazakhs in the world of native language" the meaning of the word "homeland" is indicated: 1. place of birth and birthplace; the country where both he and his ancestors grew up; 2. The land of ancestors (birthplace of ancestors) (Kaidar, 2013: 9). According to the conceptual meaning of the word native land, these definitions have a clear meaning.

The concept of "Homeland" is multifaceted. It includes not only the place of birth, but also the country of birth, the community, the place of residence of the nation. This concept, on the one hand, includes the collective unconscious, archetypes and mythological images; on the other hand, it generalizes the result of social constructivism. The concept of homeland begins to form in a person from an early age as a feeling of love for his native

land, for a place where he feels safe. Its formation is influenced by the image of the nature of this place, folklore heritage of the native land, traditions, customs, language and other factors. The place of birth occupies an important place in a person's life. It is the place that connects a person with the present, past and future of his country. Therefore, love for the native land is awakened in every person from childhood. Poems-poems, art works about the native land are widely found in the literature of every nation. Hence it is evident that people honor their native land. Kazakh folklore is also rich in creativity, which versatily reveals the concept of native land and carries into the minds of generations. Folklore is an important part of the spiritual culture of the people, a complex form of social consciousness, evidence of worldview. The study of folklore is of special importance because it reflects the basic moral and ethical values that are the root or soul of the people. Folklore has deep roots and is closely connected with the language of the people and its basic values (Otarbekova, 2019: 33).

Folklore heritage is a mirror of Kazakh life. It is from the heritage of Kazakh folklore that the vitality, national identity and cognition of our people, life principles and peculiarities, cultural image and national spirit as an ethnos can be clearly traced. In the folklore heritage one can also find extensive information about the concept of native land, which has become an important detail of national cognition, reflecting the identity of our nation.

One proof of the height of the spiritual unity of the Kazakh people, not one, but the most unique evidence is the origins of folklore. It is too early to say that works of folk art have been considered and differentiated as a whole. Because this great work of art proves that, without being considered an endless ocean, an inexhaustible treasure, each epoch changes, is renewed by the flow of time and acquires a new genre character (Pangereyev, 2014: 127).

4. Results

The concept of native land in Kazakh cognition is a fundamental genre of Kazakh folklore, which is necessarily found in lyric epics. In heroic epics, the invisible feat of the brave hero comes precisely from the motive of protecting the native land, preserving the place of ancestors. The bravery of heroes defending their native land, the people in it from external enemies, ready to fire for the homeland, testifies to the heroism in the Kazakh nature.

At the same time, the freedom-loving noble spirit of the nomadic Kazakh people is directly related to the dignity and sanctity of the native land. It is for this reason that the notion of the native land occupies an important part of the epics that glorify the bravery of heroes who are ready to risk and sacrifice their lives for the well-being of the homeland and the freedom of the native people.

In the history of development of the Kazakh people there are verbal concepts related to ethnic concepts, land occupation, behavior, beliefs, customs and traditions. One group of them is toponymic verbal concepts, i.e. names of places, water. Place names in Kazakh folklore are a reflection of the experience of the Kazakh people, their thoughts, impressions and deep knowledge accumulated over centuries. The interweaving of these critical concepts not only informs the name of a place, but also provides rich information about ethnic, aesthetic concept, perception, and education.

From folklore works, such as heroic poems, we see that the birthplace of each hero and the birthplace of his parents are given a certain toponymic name. For example, in the heroic

poem Alpamys we can immediately understand that *Zhideli-Baisyn* is the birthplace of the hero Alpamys by the lines of the poem beginning with *Zhideli-Baisyn* steppe (Жидели-Байсын даласы) (Babalar sozy, 2006: 65). The poem vividly shows that *Zhideli-Baisyn*, considered the cherished homeland of the hero, is a blessed place for the people and a fertile land for the cattle. From this, we understand that the concept of the homeland is a happy village for every representative of the nomadic steppe people, a place full of prosperity, a land where livestock and souls grow and multiply, and the conceptual field of the concept of the homeland is connected with the words virtue, wear, happiness, prosperity, wealth, abundance.

In all types of folklore works, the concept of native land is closely associated with wealth, prosperity, and abundance. There is always happiness and prosperity in a blessed place. The motif of happiness combined with the wealth of the native land can be found in heroic poems, love poems and all other examples of oral literature. For example, in the *Kobylandy batyr* poem, we can see that every stone of the native land is warm to people, and the spacious steppe is like the generous heart of the Kazakh people, from the lines of the poem describing the desert and lake, mountain and stone, hill and ridge, reed and lakes of the Kazakh steppe. Missing, yearning, boredom for the native land is described in the song as follows:

Eli-zhurtyyn sagynyp,
Oksip-oksip zhylady.
Zhurty zhatyr, eli zhoq
Batpagy zhatyr, koli zhoq.
Asqar – asqar beline,
Belden koshken eline
Ertemen shauyp Qobylandy,-
Burandagan Burylmen
Zhugirtip keldi Qobylandy
Aina kolde Qurtqanyn
Ordasyn tikken zherine.
Qaraspanyn tauynda
Zhurtyna kelip zhur edi (Baiganin, 2012: 87–95).

And in the following lines from the same epic poem *Koblandy batyr* we can imagine how hard it is for a man to leave his native land and wander the country:

Bir balanyn zarpynan
Zherdin zhuzin kezgenin.
Dunie-mal, elinnen,
Qonys etken zherinnen,
Talaq etip bezgenin.
Aryqtagan ekeui
Elge kaityp zhoneldi.

Qonys etken zherimde,
Ulan baitaq elimde,
Bolmady menin turagym.
Boten zherden tenin tap,
Baitqk elden qara da.
Qurtqanyq meken-zhaiyna
Qyzyqpenen barypty (Baiganin, 2012: 51–70).

From this lines, it is possible to determine the appearance of the heroes of the epic in the context of the concept of the native land, and thereby the concept of the holy land, which has a special significance. Especially widespread in Kazakh folklore are symbolic motifs of happiness, well-being, abundance, and longing associated with the native place. The sanctity of these regions is expressed in sacred places, which are able to bring up a strong personality with exceptional heroism, spiritual valor and patriotism. This is the essence of the concept and conceptual field “homeland” in the heritage of Kazakh folklore.

Toponymic legends have a special place in the study of the concept of “homeland”. While in the worldview of the Kazakh people a special place is occupied by the concept of native land, in the center of various historical battles for the native land, sacred fatherland, the martial appearance, high spirit, invisible heroism of our brave ancestors, who raised the freedom of the land and country under the cover of the head, turned into the name of various places of our country. The Kazakh people, who glorified their heroes and cherished their lips, were proud of the sons of heroes born for the country and spread various legends in order to glorify their heroism. Some of those legends spread from mouth to mouth, passed down from generation to generation, and have reached us today. To prove the above words, we offer a passage from the legend.

The legend is about *Beskara* village located on the slopes of *Boztobe*. It is said that five Kazakh heroes were buried at the top of this hill during the warlike era. According to the legend, five young Kazakhs meet the Dzungars on their way back home. There were so many enemies that five guys ran away and fought, and they stopped on this hill, destroying many pieces of wood. They immediately realize that there is no going back. After the hill, you can see a quiet Kazakh village. Five young men decide to fight here, on this hill, until their last breath, without taking the enemy to the country. Finally, it is said that he died in *Boztobe*. According another legend, trying to take revenge on the Dzungars who cut down the villages, five Kazakh women chase the enemy and invite them to fight. Three girls go dancing, saying they will show Kazakh dance and art. The Dzungars, who have not seen such a thing in a long time, are mesmerized by the dance and watch as the two girls feed meat and horse milk from a wooden stick. Legend has it that the Dzungars were poisoned by the girls. Eventually the girls were also poisoned by this poison and died along with their enemies. People say that the inhabitants of a nearby village buried the five brave girls with honor on the top of the mountain, which is now called *Bestobe*. Over time, the walls of the tomb, which were built of stone, have been obliterated and destroyed by rain. If you look from afar, you can immediately notice five black graves on top of the hill. This is why the village was called *Beskara*, which translates to “five graves”. Any part of these legends can be called true.

The main idea in the legends is not to explain the name of the place, that is, not to explain why the place and place are called that way. The main idea is to show the courage and bravery of the people who defended their homeland and country with the tip of a white spear and the strength of their wrists.

In the Kazakh land, there are enough toponymic legends that tell about the heroism of the brave sons who defended their cherished homeland. Aktobe region, between the villages of *Zhabasak* and *Tolybay*, there is a hill called *Sandal*. According to legend, a battle took place between Kenesary troops and Russian troops in this vicinity. Kenesary's army was victorious in the war that lasted for several days, and at dawn, when they climbed to the top of the hill, they saw the fleeing enemy. The soldiers called this hill *Sandal* because the enemy came to the hill and got stuck.

The toponymic legends related to the names of the place of birth, country, place have a great educational value. Due to the domination of the life of the Kazakh people by the periods of war, protection of the native land, liberation of the land from the enemy, the concept of the native land was formed at a very high level in popular knowledge. This is because the national worldview was guided by the national ideology, promoted the sacred value of the native land in the minds of the people through folk art, and called to protect the Motherland and spare no blood and sweat on its way. That is why the emergence and spread of oral literature samples related to the place of birth, homeland, and country was unique. In the works of Academician S. Kaskabasov this explanation is well expressed. The scientist says that at each stage of historical development, art shows how much man has mastered the surrounding nature and existence, how much he has cognized himself. This is indisputable. Obviously, art has many functions. Besides cognitive function, it has other very important functions. For example, ideological, educational, aesthetic and so on. And the cognitive activity of art, folklore, literature in former times was understood and evaluated differently than now. Therefore, folklore served differently in each historical epoch. But folklore has not lost its other functions at all, occupying a certain position in that epoch (Kaskabasov, 2009: 91).

Folkloric examples related to the concept and conceptual field of the homeland, which we are considering, reflect the social character and socio-political face of those eras, specify and define its activity.

5. Conclusion

Thus, in the cognition of the Kazakh people the concept of "homeland" has a sacred, honored meaning. This character is traced in the works of folklore of the Kazakh people from the battles of the protagonist with enemies to protect his native land, native settlement, homeland or return with a great booty, victory, intended for his people, when he goes on a campaign and leaves his land. Anyway, when mentioning the theme of the Motherland in folklore samples, toponyms are often given along with it, reliably conveying its plot. In this regard, Academician S. Kaskabasov makes the following conclusion: "Toponymic tales in the science of folklore represent a genre that explains the origin and name of land, water, mountain by connecting them not with a mythical concept or action, but with some event or the name of some person in the image of a well-known mythical character". The concept of the homeland and the toponymic field in folklore works are not only orienting in

time and space, but the main function of toponyms found in Kazakh folklore genres is the function of preserving and repeating the most important ethnocultural information subject to the peculiarities of folk thinking and the laws of the genre (Kenbayeva, Pangereyev, Mambetova, 2022: 72-81).

That is why toponymic names, which serve to clearly convey the concept of the birthplace in folklore samples, help to distinguish and recognize the secrets of historical data sources by showing the reason for the birth, past place, and time of a known event. Toponyms are not only an "unwritten book of the land", but also a valuable heritage that reveals the history of the land and the country, the historical genealogy of its past life. From the conceptual field of the concept of the homeland, we understand the heroism, courage, freedom-loving, free nature of the Kazakh people and the character of the people who lived in prosperity and abundance. Also, according to the knowledge of the Kazakh people, the act of looking at a certain name as something great, a cherished world, and wearing it is especially noticeable in relation to the native land. In a word, people have always looked at the names of localities and places in their native land with special filial feelings, respected them immensely, and placed them above all others.

When we talk about the native place, homeland, country, land and water, and its role in the life of the society, first of all, the understanding of the creation of the universe and beliefs about the surrounding world and nature come to mind. This is a legitimate phenomenon. Because the place of birth is the depth, space, nature itself that created the conditions for the formation of a person as a conscious being. Therefore, the place of birth is the most important pillar in a person's life.

The concept of homeland in the consciousness of the Kazakh people is the place where the umbilical cord drips from the navel, where everyone was born and grew up, the Motherland, where he lives together with his brothers and sisters, friends, people. Homeland is the native country of each of us, a precious heritage left by our ancestors who have experienced various events over the centuries, a place of fun and happiness. For us, there is no place more beautiful than our native place. For us, the water and air of our ancestral home are different. Both the day and the night of the native place are hot. This is evidenced by the special use of the names of places and water in Kazakh folk songs, legends, and works of oral literature. The khans who ruled the country, heroes who took care of the country, eloquent orators, educated judges, historical figures, who are specially described in the folklore heritage, devoted their remarkable deeds and bravery to the interests of their native country and native land. Thus, we come to the conclusion that the concept of homeland for the Kazakh people is equal to the symbol of unlimited power in the people's understanding.

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