

ЛИНГВИСТИКА

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COGNITIVE MODEL OF NATIONAL AND CULTURAL CONCEPTS
IN TURKISH AND KAZAKH LANGUAGES
(ON THE BASIS OF “THE BLACK BOOK” BY O. PAMUK
AND “THE RED ARROW” BY Sh. MURTAZA)

Abstract. Knowledge of a nation’s language and literature naturally plays an important role when it comes to recognising its culture, spiritual world view, behaviour and its ethnic characteristics, as well as examining its similarities and differences with other nations. This is because the uniqueness of a nation is reflected in its linguistic characteristics.

The article deals with the problem of identifying the cognitive model of national and cultural concepts in the Turkish and Kazakh languages. For this purpose, the novels “The Black Book” by the Turkish writer Orhan Pamuk and “The Red Arrow” by the Kazakh writer Sherkhan Murtaza were used as a basis. The cognitive model of national and cultural concepts in the works of both writers is determined by the methods of selecting text passages according to their semantic features, as well as analysing, summarising and explaining lexical units. Since national and cultural concepts appear in different forms in the works of the writers, the similarities and semantic-content characteristics of the two languages are analysed by selecting stereotypical and associative semantic signs and symbols that reveal their meaning. By recognising the mental images reflected in the writers’ works, it becomes possible to identify the features of national culture and worldview principles and to examine them by means of linguistic lexical units. On the basis of the research methods proposed in this article, the cognitive models of national and cultural concepts characteristics of the two languages are determined and their similarities and distinctive features are systematised.

Keywords: concept, cognitive model, language, culture, work.

Introduction

The scope of the current flow of information, the changes in the internal structure of different languages, the process of transition of the laws of development of everyday language knowledge to a new trend, the lack of disclosure of the full meaning of concepts in the language, their deep-seated nature, the emergence of the national language and its national, cultural concepts, lexical items with a symbolic meaning of the language, the identification of its cognitive model, the recognition of the behaviour, national character of the people through language, and thus the revival of aspects of national spiritual values underlying the semantic basis of linguistic units, are phenomenon that

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makes a great contribution to the preservation and development of the richness of the language of this nation on the basis of the national code. Identification of the cognitive model of national and cultural concepts in any language provides an opportunity to familiarise oneself with the specifics of the culture, mentality, national knowledge, worldview and ethnic character of that nation. A cognitive model provides a mathematically manageable measure of the specific cognitive processes in a given language [1]. Thus, by defining a cognitive model of concepts, we understand the cause and main direction of the cognitive processes that take place in that language. A cognitive model of national and cultural concepts usually takes into account elements of behaviour that are characteristic of that nation or individual based on cognitive processes [2].

Based on the analysis of lexical units, frames and thought patterns in the language of the works of the writers from two countries, Orhan Pamuk and Sherkhan Murtaza, which are used to determine the cognitive model of national and cultural concepts in Turkish and Kazakh languages, the original semantic elements in the languages, the essence of national principles, values, traditions, customs and even the traits characteristic of the nation are determined. This emphasises the relevance of this article.

Open lexical units are taken into account when determining the cognitive model of concepts. In order to differentiate the cognitive model of national and cultural concepts on the basis of the text of a literary text and in the nature of national specificity inherent in the language, it is necessary to resort to a wide range of open cognitive models, i.e. those that form the semantic shadow of lexical items. The modeling of open lexical concepts forms a reactivated conceptual content. “Sociocultural processes also influence all aspects of human life... It manifests itself first and foremost in language, then in traditions, mentality, and national culture” [3, p. 180].

Considering that the cognitive model is a form of knowledge that arises from a person’s sensory, subjective experience [4], we understand that the process of emergence and dynamic development of concepts takes place precisely in the context of this linguistic phenomenon.

An important factor in determining the cognitive model of national and cultural concepts in Turkish and Kazakh languages is undoubtedly the culture of these nations because the essential core of the culture that produces the concept consists of traditionally and historically acquired and selected national ideas and their established values [5].

It is worth considering the assertion that a concept is a unit of thought that explains the mental resources of the human mind, a cultural complex of consciousness, and a generalising element of concepts, images, and linguistic meanings, the emergence of which is associated with the formation of linguistic units [6]. The emergence of national and cultural concepts is conditioned by national characteristics that reflect the national character and spirit and determine the specificity of a particular ethnic group [7]. Ignoring some of the limitations inherent in the cognitive approach to determining the cognitive model of concepts also plays an important role in the analysis [8]. This is because when considering the character and mentality, traditions and knowledge of an entire nation, one cannot ignore the emotional aspects inherent in individuals.

Research methods and materials

In our study, we have taken the texts of the novels “The Black Book” by the writer Orhan Pamuk and “The Red Arrow” by the poet Sherkhan Murtaza as the basis for determining the cognitive model of the national and cultural concepts characteristic of the Turkish and Kazakh languages. In order to systematise the national and cultural concepts frequently occurring in these works and to analyse their cognitive model, we have used the methods of semantic interpretation, summarisation, explanation, lexical analysis and comparative analysis. We also categorised the cognitive models according to the forms of transfer through frames, mental images and combinations and gave concrete examples from the texts. This allows us to familiarise ourselves with the practical results of the theoretical conclusions. The structural nature of the concepts appearing in the text passages, the way of transmitting national and cultural content, methods, cognitive and ethnic features characteristic of the Turkish and Kazakh people, and thought symbols

were determined on the basis of lexical units. Attention was paid to the elements of interdisciplinary communication between linguistics and the sciences of literature, psychology and history. In determining the cognitive model of national and cultural concepts, the article analyses the systematic use of words describing the subject concepts and the national worldview in the literary text. By revealing the nature of national and cultural concepts in the works of writers written in the Turkish and Kazakh languages characteristic of these nations and by analysing their cognitive models, it was possible to identify and compare the differences and similarities of national behaviour, customs, worldview, mentality and achievements of national spiritual knowledge characteristic of two related languages and nations. As a rule, the determination of the cognitive model of concepts serves to explain the features of the behaviour and actions of people or situations characteristic of a particular nation, that is, we have the opportunity to measure them [9].

Cognitive structures are in a process of constant development and change in accordance with experience [10]. However, the formation of national cultural concepts does not deviate from the views, habits and character traits that have been imprinted in the consciousness of the ethnos from its origin and are stored in its cognition. These thoughts and behavioural elements can be repeated or reinforced over time [11].

Results and discussion

In studying the novel “The Black Book” by the Turkish writer Orhan Pamuk, we have identified a number of national and cultural concepts. In the novel, we frequently come across national and cultural concepts such as *deniz* – sea, *millet* – nation, *aile* – family, *ev* – house, which occupy a special place in the national consciousness of the Turkish people and form a macro-concepts in their own right. Therefore, the semantic nature of these terms is determined on the basis of different lexical units in accordance with the author’s description and in accordance with their national characteristics. The cognitive model of national and cultural concepts is differentiated on the basis of national ethnomarkers. These national concepts are presented in the context of the author’s description of the life traditions, knowledge, behaviour, customs and attitudes of the Turkish people. The forms of conveying their underlying meaning form the basis of the cognitive model. For example:

“O yıllarda mikropolar ünlüydü, ilaçlar değil: Boğaz’ın temiz havasının çocukların kabakulağına iyi geleceğine inanılırdı. Sabahları deniz durgun olurdu, sandal beyaz, aynı kayıkçı hep dostane” [12].

(In those days there were many diseases and few medicines: It was believed that children with mumps could be cured by the fresh air of the Bosphorus. In the morning, the sea was calm, the boat was white and the boatman was always friendly) [12].

Apart from the frequency with which the term sea is used here, we should also pay attention to the lexical meaning and the ethno-semantic background of its cognitive model within the text. We have already established that the influence of the environment together with the customs and spiritual knowledge of the nation are factors that influence the formation of national and cultural concepts. We can therefore see that the geographical location of the area in which the Turkish peoples lived influenced the formation of their national identity. Let us look at the concept of the sea in the above examples as well as the lexical units mentioned and the imagery of the text. In the example, it can be seen that the sea is recognised and valued by the Turkish people as beneficial to health, that they knew and believed in its benefits for human health from the very beginning.

The presentation of the concept of the *nation* in the writer’s novel and the forms of his cognitive model introduce the elements of behaviour, habits and traditional worldview characteristic of the nation:

“Kendisi olabilmenin bir yolunu bulamamış bütün kavimler köleliğe, bütün soylar soysuzluğa, bütün milletler yokluğa, hiçliğe, hiçliğe mahkumdur derdi, Osman Celalettin Efendi” [12].

(Osman Celalettin Efendi used to say that all tribes that cannot find a way to be themselves are condemned to slavery, all ethnicities to descent, all nations to nothingness, emptiness and

nothingness) [12].

Based on the example from the text of the novel, we understand that the cognitive model of the concept of nation in the Turkish language is not the worldview of an individual, but a lexical meaning formed on the basis of the history and knowledge of the entire people. At the same time, we recognise that the qualities of respect, honour and love for every member of their nation are instilled in them from the chain of habits preserved in the nation's memory and are required of every member of society. The identification of such national spiritual qualities is based on the national-cultural concepts of the Turkish language. We can also see the cognitive model of the concept of the *nation* in the Turkish language and the behaviours and qualities characteristic of the nation in the images describing the values of the concept of the *family* in the text:

“Bazan, karısıyla, çocuklarıyla konuştukları şeyleri, masalarda sandalyelerde oturmuş şekillerini, bir an durup, film seyrederek gibi seyrederek, sözlerinin, hareketlerinin, tam böyle ailelerdeki gibi olduğunu far-kederek keyiflenirdi. Mutluluk, insanın bilinçle, istediği hayatı yaşamasıysa, mutluydu da” [12].

(Sometimes, he would stop for a moment and watch the things he and his wife and children talked about, the way they sat at the table and in the chairs, as if he were watching a movie, and he would enjoy realizing that their words and actions were exactly like those of such families. If happiness is living the life one wants consciously, then he was happy) [12].

Here, the semantic meaning of the concept of *family* is complemented by the completeness of family members, their mutual communication and the context of the feeling of family warmth and peace, and interpreted as happiness for a person. Such complex formal images represent the cognitive model of the national-cultural concept in the form of a complete scheme.

One of the national concepts, like the *family*, is the concept of *ev*-house in Turkish. The cognitive model of this macro-concept is similar to the models of the concepts of *nation* and *family*. In the text, the concept is referred to as *apartman*. For example, in the work, the author describes the concept of home in the national culture and worldview using the following frameworks:

karanlık ev (apartman) – dark house;

beton ev (apartman) – concrete house;

evimiz – our home;

başka bir ev (apartman) – another house;

eski ev (apartman) – old house;

kör ev (apartman) – blind house [12].

The given framework of the concept of *house* in Turkish may appear to the reader as a simple description. However, such descriptions of this concept contain the most important aspect of national culture that the author wanted to convey in the text. The cognitive model of the concept is the idea that a home should be prosperous and comfortable in the national consciousness. We can understand the image, i.e. the semantic meaning of the concept of *house* in Turkish national consciousness given in the text with this description from the following words of the old character in the work:

“Dediğini de işitmişti: “Başka bir yerde, başka bir tane yaptıracaktık. Uğursuz çıktı bu apartman”* [12].

(He had also heard them say: “We wanted to have another dwelling built in another place. This flat turned out to be unfortunate”) [12].

In the Turkish cultural consciousness, the house is conceptualized as a sacred and peaceful space; however, in the novel, the lexical representation of this concept is built in contrast to the national cognitive model, reflecting the loss of self by the protagonist and thereby emphasizing the importance of preserving both personal identity and homeland, home. In addition to clearly naming the concept in the work and defining the content of the concept, we also encounter cognitive models of national and cultural concepts in the images and symbols the author uses to describe the characters' actions. For example:

“Geniş bir bakır küllüğü tepeleme dolduran fıstık kabukları Rüya'nın bu masada oturduğunu hiç kuşkuyla yer bırakmayacak şekilde Galip'e kanıtlıyordu” [12].

(The pistachio shells that filled a large copper ashtray proved beyond doubt for Galip that Rüya was sitting at this table) [12].

In the example it is impossible to replace the given symbolic element with another symbol. This is because the *peanut*, which the author mentions here, is regarded as a single, common symbolic element in the tradition and life of the Turkish nation. Basically, there is a chain of meanings that gives information about the way of life of the Turkish people.

Another national and cultural symbolic element, which together with the nation creates an associative image in the culture of the Turkish people, can be seen in the following example:

“Galip fincanları çalkalarken, temiz çatal bıçak, tabak ararken ve pastırma kokan buzdolabından plastik yiyeceklere benzeyen beyaz peynir ve zeytini çıkarırken ve çaydanlıkla ısıttığı suyla tıraş olurken, Rüya'yı uyandıracak bir gürültü yapmayı düşünüyordu, ama çıkmadı o gürültü” [12].

(While Galip washes the cups, looks for clean cutlery and plates, takes the white cheese and olives, which look like plastic and smell of pastrami, out of the fridge and shaves with the water heated in the kettle, he thinks about making a noise that would wake Rüya up, but this noise does not come) [12].

Considering that at least 50-80 different varieties of olives are currently cultivated in Turkey, it is clear that the olive is a symbolic element that is synonymous with the life and culture of the nation. Olives, which have become an indispensable part of the Turkish nation's breakfast, are undoubtedly an ethnic entity that has been preserved in the national worldview and history since ancient times.

The writer's work gives us the opportunity to learn about the history and culture of the Turkish people, as well as the behavioural characteristics of the characters through their dialogues and actions. For example:

“Bu sözü bir kapanış cümlesi olarak görmek isteyen Galip, onca çay kahveye rağmen üzerinde bir baygınlık hissi, karın yeniden başladığını söyleyerek, kalkıp kapıya doğru sendeleyerek yürüdü” [12].

(Galip, who wanted this statement to be the final sentence, said that he felt weak despite all the tea and coffee and that the snow had started again, got up and staggered to the door) [12].

The special significance of tea and coffee in the life of the Turkish nation becomes clear here. The unique traditions and customs in the national consciousness have survived to this day. Even these two beverages have become part of the national worldview as a traditional drink for special occasions and holidays in Turkish tradition.

Another feature of the cognitive model of the national-cultural concept in the text of the work is determined by the following points:

“Restorasyon ve tamiratında çalıştığı için caminin yeraltı dehlizlerini biliyor, birkaç kuruş karşılığında bütün kapıları açmaya hazır imamı tanıyordu” [12].

(He knew the underground corridors of the mosque because he worked on its restoration and repair, and he knew the imam who was willing to open all the doors for a few pennies) [12].

The *mosque* is presented here as a symbol that conveys the culture and mentality of the nation, the beliefs and knowledge of the people. In addition, the author repeatedly mentions the minaret of the mosque throughout the plot of the work and talks about the life and living conditions of the people around it. In this way, he emphasises the sacred importance of this element in the worldview of the people and takes into account that it is a large part of their culture:

“Çıplak ampullerin karla kaplı ağaçları aydınlatığı birinci avluyu geçip caminin iç avlusuna girdiler” [12].

(They walked through the first courtyard, where bare light bulbs illuminated the snow-covered trees, and entered the courtyard of the mosque) [12].

The description and frequent mention of *mosque* architecture in the work suggests that it is an important aspect of national spirituality. The cognitive model of this national-cultural concept is determined on the basis of lexical units and human actions presented around the concept.

As in Turkish, national and cultural concepts are often reflected in the text of a work of art in Kazakh. The concepts of *nation, family and homeland (shanyrak)* mentioned in Turkish are also present in Kazakh. And the concept of the *sea* in Turkish is replaced by the concept of the *steppe* in Kazakh. A number of national and cultural concepts in Kazakh can be found in the novel “The Red Arrow” by the writer Sherkhan Murtaza. Here, too, the cognitive model of concepts is presented on the basis of frames, images, lexical units and descriptions. In the work, we define the concept of *nation* on the basis of the following examples:

«Жеке-жарым бөлініп алып, ешбір ұлт береке таппайды. Тегінде, Тұрар, адамдар руға, ұлтына қарап бөлінбесе деймін» / «Jeke-jarym bölünip alyp, eşbir ült bereke tappaıdy. Teginde, Tūrar, adamdar ruğa, ūltyına qarap bölınbese deimin» [13].

(No nation will prosper if it is divided into separate parts.

In short, Turar, I wish that people would not be divided on the basis of clan and nationality) [13].

Here the concept of *nation* conveys the national character and the knowledge anchored in the nation. The unity of the Kazakh nation in the worldview, the desire for unity and the national image reflected in the character of the individual character. In addition to the explicit lexical units of national-cultural concepts, we also observe phrases and cognitive model chains that convey hidden meanings in the text of the work:

«Жастайынан жылқы баласының иісі өн бойына сіңіп өскен, адал досты адамнан гөрі жылқы баласынан көп тапқан Рысқұлды Қызыл Жебе де танығандай, тосырқамай, жай ғана жеңіл иіскеп, ішін тартып қойып, мойын ұсынып тұрды» / «Jastaiynan jylqy balasynyñ iisi ön boiyna siñip ösken, adal dosty adamnan göri jylqy balasynan köp tapqan Rysqūldy Qyzyl Jebe de tanyğandai, tosyraqamai, jai ğana jeñil iiskep, işin tartyp qoiyp, moiyn ūsynyp tūrды» [14].

(Ryskul, who had grown up with the smell of a foal since childhood and who had found more loyal friends in a foal than in a human, did not hesitate, sniffed it lightly, drew in his belly and offered his neck, as Red Arrow recognized) [14].

We see in these paragraphs an example of the cognitive model of the concept of *nation* in the Kazakh language in the form of lexical units representing ethnic culture. Although the concept of *nation* is not explicitly mentioned in the relevant section of the text, the meaning of the ethnic sema characteristic of the Kazakhs is clear from the customs, habits, mentality and way of life characteristic of the nation. We can often find such phrases in the work. For example:

«Түндіктің түстік жақ қиығынан қиялап, сол жақ керегеге сәуле түсіп тұр. Құлан жаққа қараған үйдің есігінен етектегі ел алақандағыдай түгел көрінеді» / «Tündiktiñ tüstik jaq qiyğynan qialap, sol jaq keregege säule tüsip tūr. Qūlan jaqqa qarağan üidiñ esiginen etektegi el alaқandağydai tügel körinedi» [15].

(A ray of light shines from the southern corner of the night sky and falls on the left side of the house. From the door of the house, which faces the kulan, you can see the entire landscape as if it were in the palm of your hand) [15].

Although the text of the literary work does not provide an explicit lexical unit of the concept of nation, it forms a cognitive model of the national and cultural concept through the terms *kobyz, duana, tundik, kerege, yetektegi yel* and on the basis of the indication of the character of the tradition characteristic of the nation. If we consider the sea as one of the national and cultural terms in the Turkish language, we can consider the term *steppe* in the Kazakh language. For the Kazakh nation, the vast steppe is a national concept that evokes associations with freedom, vastness and the image of the homeland. We can also find cognitive models of the concept of the steppe in the writer's work:

«Байтақ қазақ даласының топырағында туғандардан аштықтың дәмін менен артық

татқан адам бар ма екен? Шөбі шүйгін, суы бал, өрісі мол жер ізденмі ғой мал баққан қазаққа. Қазақ даласының тау-тасын кезіп кетеді» / «Baitaq qazaq dalasynyñ topyrağynda tuğandardan aştıqtıyñ dāmin menen artyq tatqan adam bar ma eken? Şöbi şüigin, suy bal, örisi mol jer izdepti ğoi mal baqqan qazaqqa. Qazaq dalasynyñ tau-tasyn kezip ketedi» [13].

(Is there anyone born in the vast Kazakh steppe who has tasted hunger more than I have?

The Kazakh shepherd is looking for a place with plenty of pasture, water and grazing land.

He wanders through the mountains and rocks of the Kazakh steppe) [13].

The concept of the *steppe* in the Kazakh language has acquired a national character based on the people's knowledge of the environment, the visual images that have been ingrained in their minds since the founding of the nation, the customs and traditions, the worldview and the habits that have been preserved. For the people, who have always herded cattle and associated their lives with the steppe, there is no place more sacred than the steppe. In the work, in addition to the concept of the *steppe*, lexical units such as *earth, vast steppe, meadow, lush land, wide world, mountains and stones and the nature* are details that serve to create a cognitive model of the aforementioned national-cultural concept and reveal its content.

The concept of *family* in the Kazakh language has a broad content, just like in the Turkish language. Here, too, phenomena such as respect for the family, respect for the elders, respect for the younger ones, observance and glorification of the household and family traditions inherited from the ancestors are in the foreground. We have identified the following cognitive models of this concept from the text of the work:

«Мен өкіметтен жұмыс емес, бір басыма, отбасыма тыныштық тілеймін» / «Men ökimetten jūmys emes, bīr basyma, otbasyma tynyştyq tileimīn» [16].

(I do not wish the government a job, but peace for me and my family) [16].

In the text, the concept of family is presented in a complex form of description, designed to reveal the specifics of national behaviour.

One of the national and cultural terms in the Kazakh language is *shanyrak*. This term, according to its meaning in the Turkish language, is a family, a sacred place of hearth, a small beginning of a great homeland, a pillar, a sacred place from which smoke is said to rise. This is undoubtedly the case and is accepted in every nation. We will define the cognitive model of this concept from the work with the following examples:

«Қара қазан – қара шаңырақтың қазығы ғой. Қазан босаса – шаңырақ шайқалмақ» / «Qara qazan – qara şañyraqtıyñ qazyğy ğoi. Qazan bosasa – şañyraq şaiqalmaq» [14].

(The black pot is the anchor of the black house. If the pot is empty, the house will shake) [14].

In the national worldview, *shanyrak* is the core of the home. In this example, the concept of *shanyrak* is a meaningful interconnection between worlds revered in Kazakh culture, allowing the ultimate meaning to be revealed.

In this work by Sherkhan Murtaza, the cognitive model of the concept of the *nation*, which describes the spiritual and cultural knowledge of the Kazakh nation, the customs and traditions of everyday life, is presented through the dialogue of the characters and the author's monologue. Thus, the author presents the semantic and associative meaning close to the concept of *nation* as follows:

«Қанша кедей болса да судан балық сүзуді кәсіп қылмаған қазаққа бұл бала-шағаның қылығындай көрінді» / «Qanşa kedei bolsa da sudan balyq süzudı kāsıp qylmağan qazaqqa bұл bala-şağanyñ qylyğyndai körındı» [14].

(To a Kazakh who had never caught a fish from the water, no matter how poor he was, this seemed like a childish act) [14].

This paragraph emphasises the historical and cultural aspect of Kazakh national ideology in relation to their occupation, the fact that they did not originally fish and adapted to a nomadic rather than a sedentary way of life. The people's way of life included the habit of riding horses, herding cattle and living in the open steppe. Using the concept type in the form of a simple frame, the author explains the content of the people's way of life and history. It is illustrated that the people who

moved to the pastures in summer and hibernated in winter did not practice fishing as a profession and that this was not their main occupation. We can see the representation of the concept of *nation* in a similar cognitive model in other paragraphs as well:

«Құдай мал бермеген соң жер емін қазақ жарыған емес» / «*Qūdai mal bermegen soñ jer etip qazaq jaryğan emes*» [14].

(*The Kazakhs did not give up their land because God did not provide them with cattle*) [14].

Moreover, in the work one often encounters examples of cognitive models that define the concept of *nation*, describe the behavioural characteristics of the Kazakh people and the mentality that has formed in accordance with their customs in the form of a simple framework:

«Қара шаруа болса да, рухы күшті, қайраты мол, қажырлы қазақ» / «*Qara şarua bolsa da, ruhy küştı, qairaty mol, qajyrly qazaq*» [14].

(*Although he is a poor peasant, he is a strong-willed, energetic and hard-working Kazakh*) [14].

The spirited, energetic and tenacious Kazakh figures in the verses and the phrase “black round Kazakh children” serve as cognitive details that reveal the essence of the concept of the nation. After all, in the Kazakh worldview, the term “black round” is used as an associative symbol together with the name “Kazakh” describing Kazakh’s face shape. It is worth considering that in the Kazakh worldview there are a number of other national and cultural concepts that represent the content of a national symbol, such as “black pot”, “black child”, “black dombra”. In the work, the author describes them, for example, as follows:

«Қатшагүл ұшып барып ескі кебеженің артында тұрған қалақша қара домбыраны алып берді» / «*Qatşagül ũşyp baryp eski kebejenıñ artynda тұрған qalaqşa qara dombyrany alyp berdı*» [14].

(*Katshagul flew to the old hut and brought the small black dombra that lay behind the old hut*) [14].

The dombra is not only a national musical instrument of the Kazakhs, but is also considered a national spiritual heritage that has played an important role in the formation and development of the nation’s history, culture and literature. The fact that the dombra hangs in every house plays an important role in Kazakh knowledge. It is an instrument with a special symbolic character that reflects the art, spirit and dreams of the people.

Examples of open lexical units are sentences that describe the traditions of the Kazakh people in animal husbandry and horse breeding. The following lines can be found in the artwork, for example:

«Қазақта не көп, арқан көп, әп-сәтте Рысқұлдың аяқ-қолы сіресіп қыл арқанмен байланды да қалды. Қазақ жылқы алса, ісіне татитындай етіп молынан алады және алыстан алады» / «*Qazaqta ne köp, arqan köp, әp-sätte Rysqūldyñ aiaq-qoly siresip qyl arqanmen bailandy da qaldy. Qazaq jylqy alsa, isine tatityndai etip molynan alady jäne alystan alady*» [14].

(*The Kazakhs have many ropes, and in no time Ryskul’s limbs were tied with a rope. When a Kazakh buys a horse, he buys it in abundance, as much as he can afford, and he buys it from afar*) [14].

In this work, the author frequently uses the event form, i.e. the representation of actions and events gathered around frames, to present the cognitive model of national-cultural concepts. Based on such content forms, the concepts described are reflected in the structural consciousness and are rendered in various forms. We note that each of the above paragraphs on the care and training of the Kazakh national horse has a different form. In the first paragraph, the Kazakhs use the content phrase “*what is plentiful is plentiful rope*” to convey the condition of the Kazakh people. In the second paragraph, *the horse that they take and groom for their work* indicates that the people have been intensely engaged in this occupation. In addition, we can pay attention to the depth of the lexical meaning of national names and symbols in the Kazakh masculine *toqym* phrase, its parallel

representation with the psychology and character of the *nation*. For example, in the example in the work the author says:

«Бұл ердің үсті ұлы істер туралы жар салатын, сан мың қолды аузына қарататын дуалы сөздердің қасиетті мінбері іспетті» / «Bül erdiñ üsti ūly ister turaly jar salatyn, san myñ qoldy auzyna qaratatyn dualy sözderdiñ qasietti minberi ispetti» [13].

(*This man is like a holy pulpit with mighty words, proclaiming great deeds and drawing thousands of hands to his mouth*) [13].

Here the cognitive model of the concept of *nation* borders on the meaning of the concept of *man* in the Kazakh language. The horse, the male head, is considered a sacred place in the national consciousness, a dominant element with symbolic content that reveals the history of Kazakh society, which lived on horseback to protect its land and homeland. It is described as a sacred heritage reflecting the will of Kazakh history and nation, as well as a sacred pulpit.

The author uses a series of specific phrases and frames to present a cognitive model of the concept of the nation:

- *ер мінезді тиктігі – manly sincerity;*
- *табиғи қазақ – natural Kazakh;*
- *аруақты сыйлаған қазақ – Kazakh who has given his soul;*
- *момын қазақ – gentle Kazakh;*
- *қиялы жүйрік қазақ – resourceful Kazakh;*
- *ірі тұлғалы қазақ – Kazakh with a great personality /*
- *er мінезді тиктігі – manly sincerity;*
- *tabiği qazaq – natural Kazakh;*
- *aruaqty syılağan qazaq – Kazakh who has given his soul;*
- *momyn qazaq – gentle Kazakh;*
- *qialy jüirik qazaq – resourceful Kazakh;*
- *ırı tülğaly qazaq – Kazakh with a great personality* [15].

These descriptions play a key role in providing a cognitive model of the concept of the *nation*. The meaning of the names is recognised in the context of the worldview and principles of the nation. Therefore, the author uses the expression “*natural Kazakh*” to emphasise the most important features of the nation. “*Natural*” is a portrait of a Kazakh person who has preserved his national spiritual identity and has not lost the image of a national worldview. Another manifestation of national and cultural identity, which determines the cognitive model of the concept of the *nation* in the Kazakh language, is the interpretation of the content of the concept of the *homeland*:

«Туған жеріңнің топырағы, туған аспаныңның ай-жұлдызы, қазақтың қара бесігі Қаратаудың киесі жебесін сені» / «Tuğan jeriñniñ topyrağy, tuğan aspanyñnyñ ai-jüldyzy, qazaqtyñ qara besigi Qarataudyñ kiesi jebesin seni» [15].

(*May the soil of your homeland, the moon and the stars of your native sky and the black cradle of the Kazakh people, the holy mountain Karatau, do you no harm*) [15].

Lexical units such as *homeland* and *homeland sky* in the above paragraph serve to reveal the lexical meaning in the cognitive model of the concept of *nation* in the Kazakh language, i.e. the manifestation of ethnic culture. *The soil of the homeland* includes a set of contents that form the cognitive model of the concept of *nation*. Since this concept is a phenomenon embedded not only in the knowledge of the writer, but also in the knowledge of the nation as a whole, we often find it in other works in Kazakh.

Examples of the cognitive model of the concept of the *nation*, which describes the mentality and culture of the Kazakh nation, with the history of the nation and the image that is preserved in its consciousness, can also be found in the following passages of the novel:

«Халықтың сары уайым мен ащы запыраны шығар» / «Halyqtyñ sary uaiym men aşşy zapyrany şyğar» [15].

(*People are probably worried and bitterly angry*) [15].

The concept of *yellow anxiety* in the writer's description also enhances the significance of the painful events that have long been formed in the consciousness of the Kazakh nation in the manner of a historical period, life and customs that have been formed and experienced. As a cognitive model of the national and cultural concept, this form serves as a symbol that expresses the nature of the people's mood. This concept is used not only in artistic works, but also in everyday life, in colloquial language.

From the text of the work, in determining the cognitive model of national-cultural concepts, we have seen that the colours black and yellow have their own meanings in the national consciousness and have different meanings according to the history, purpose and beliefs preserved in the national consciousness. In addition to these symbolic colours, the concept of brown also has a semantic meaning in the Kazakh nation:

«Оның астындағы қоңыр көздері қылаусыз, ызғар із жоқ. Ахат атасының даусы жұмсақ, майда қоңыр еді» / «Оның астындағы қоңыр көздері қылаусыз, ызғар із жоқ.

Ahat atasynyñ dausy jūmsaq, maıda qoñyr edı» [15].

(The brown eyes beneath him were unfocussed, without a trace of anger. Grandfather Akhat's voice was gentle, soft and brown) [15].

The occurrence of the term *brown* in the phrase *brown eyes* in the texts allows us to determine its cognitive model. In the worldview of the people, the term *brown* thus stands for peace and cosiness, a peaceful life, a pleasant phenomenon. The fact that the lexical unit *brown eyes* appears alongside definitions without any trace of irritation is proof of this. The phrase "*his voice was brown*" refers to the pleasantness of the sound and comfort to the ear. In the culture and worldview of a people, every detail, every symbol, every sound, every name expresses a phenomenon with a certain lexical content and has the property of revealing the psychology and character of the people.

«Халық қаласа, оны қастерлеп өңдеп, әрлеп, әрі қарай алып кете береді» / «Halyq qalasa, ony qasterlep öñdep, әrlep, әrі qarai alyp kete beredi» [15].

(If people want it, they will cherish it, refine it and develop it further) [15].

In this section we define the cognitive model of the national-cultural concept through the nature of the imagery. Here the writer conveys the idea that is expressed through his character in the form of preserving certain information, dreams, desires, art, culture and the continuation of folk beliefs in Kazakh history and literature in everyday life.

In determining the cognitive model of national and cultural concepts in the Turkish and Kazakh languages, the frequency of occurrence of concept names in both languages in literary works was determined. This is the result of a comparative analysis of the content of elements of national knowledge characteristic of both languages and the recognition of their ethnocultural character. However, it should be borne in mind that the cognitive model of the terms increases the frequency of their content-semantic use well beyond the scope of the statistics presented here (Table 1).

Table 1 – Frequency of use of national and cultural terms in the works of two writers in Turkish and Kazakh

Frequency of the appearance of national and cultural concepts in Turkish in Orhan Pamuk's "The Black Book"	Frequency of appearance of national and cultural concepts in the Kazakh language in Sherkhan Murtaza's work "The Red Arrow"
<i>Millet (folk)</i> – 28 times	<i>Ұлт (nation)</i> – 55 times
<i>Deniz (sea)</i> – 57 times	<i>Дала (steppe)</i> – 92 times
<i>Aile (family)</i> – 58 times	<i>Отбасы (family)</i> – 15 times
<i>Apartman (apartment)</i> – 158 times	<i>Шаңырақ (shanyrak)</i> – 7 times
<i>Fıstık (peanut)</i> – 11 times	<i>Жылқы (horse)</i> – 73 times
<i>Çay (tea)</i> – 48 times	<i>Туған жер (homeland)</i> – 14 times
<i>Kahve (coffee)</i> – 73 times	<i>Қазақ (Kazakh)</i> – 206 times
<i>Zeytin (olive)</i> – 10 times	<i>Домбыра (dombra)</i> – 11 times

Looking at the table presented, we see that the national-cultural concepts found in Orhan Pamuk's novel "The Black Book" and Sherkhan Murtaza's novel "The Red Arrow", although similar in meaning and content, nevertheless have differences due to the culture and traditions of the two peoples, their worldviews, lifestyles, geographic locations, and everyday elements. For example, the concepts of *millet* (folk) and *ûlt* (nation), given in the table, share a common meaning. However, the content of these concepts in the language and culture of each nation is revealed solely through the worldview, views, and ideological system of that particular people. This is confirmed by the following excerpt from Orhan Pamuk's "The Black Book":

"Milletimizin kendisi olabildesini istemeyen tarihi güçler, bizi en kıymetli hazinemiz olan günlük hayatımızın hareketlerinden, jestlerimizden mahrum bırakmak istedikleri için, dedemi Beyoğlu'ndan, dükkânlardan, İstiklâl Caddesinden, vitrinlerden kovdular" [12].

The hidden meaning of the concept of "ûlt" in the given example lies not only in the word "ûlt" itself, but also in the content of the text, revealed through context. This is explained by the fact that such elements as "historical forces", "movements of everyday life", "the most precious treasure", described by the author, reflect the values and characteristics of the historical consciousness formed in the worldview of the Turkish people, and differ from the historical memory of the Kazakh people, as well as from the content of the concept of "ûlt" in the national worldview of the Kazakhs. In turn, the content of the concept of "ult" in the Kazakh language is revealed in the following example from Sherkhan Murtaza's "The Red Arrow":

"Museke, the current stage requires unification not according to a national model, but according to class lines" [13]. Here, elements such as "unity", "cohesion", "class stratification", and "class lines", which have influenced the worldview, views, history, and culture of the Kazakh people, reflect the content and information about nation characteristic of the Kazakh worldview. They convey the specific historical experience through which the nation has passed.

It should also be considered that the deep meaning of the concept of "ûlt", characteristic of each people, differs depending on the features preserved in the culture and history of a given people, as well as in its collective consciousness and historical memory.

The frequent use of the term *deniz* (sea) in Orhan Pamuk's novel, while the term *dala* (steppe) appears in Sherkhan Murtaza's novel, is explained not only by the differences in the two peoples' worldviews but also by their geographic location and the specifics of their daily lives. It is well known that Turks primarily inhabit coastal regions, while Kazakhs historically inhabited the steppe. In the following lines from the novel "The Black Book", the concept of "sea" reflects the distinctive character of the Turks and their perception of the world:

"Sabahları deniz durgun olurdu, sandal beyaz, aynı kayıkçı hep dostane" [12] or *"Sandaldan denize uzanan ve birbirine benzeyen ayaklarının ve ince bileklerinin altından ağır ağır deniz akardı; yosunlar, yedi renkli mazot lekeleri, küçük ve yarı saydam çakıltaşları ve üstünde Celâl'in yazısı var mı diye baktıkları okunaklı gazete parçaları"* [12]. Thus, images such as "calm sea", "white boat", and "always friendly boatman" reveal manifestations of the national character inherent in the semantic content of the concept of "sea".

In the following lines of Sherkhan Murtaza's novel "The Red Arrow":

"Further on, a completely flat, smooth steppe began" [13] or *"The yellow steppe, dried up like shreds of ferula leaves"* [13], the concept of "dala" characterizes space not only in the same way as the concept of "sea" describes certain features of the Turks, but also includes the history of the Kazakh people, their sorrows and dreams. The description "completely flat, smooth steppe" conveys the breadth and generosity of the Kazakh people's soul, while the description "yellow steppe dried up like shreds" has multiple meanings. On the one hand, it is associated with the concept of "sary" ("yellow") in the Kazakh language, while on the other, it expresses sadness, melancholy, anxiety, and yearning, recalling specific historical and social circumstances imprinted in the memory of the Kazakhs.

In the novel "The Black Book", the concepts of *aile* (family) and *otbasy* (family) in "The Red

Arrow” demonstrate both similarities and differences in the spiritual beliefs, culture, worldview, and value systems of the two peoples. In all national contexts, family is perceived as a small homeland, a person’s immediate circle from birth, relatives living in the same house, a center of well-being and prosperity, and the foundation of everyday life. However, in our study we can say that the concept of “otbasy” (“family”) in the Turkish and Kazakh languages differs in many semantic nuances and cultural meanings within each nation. For example, in the following excerpt from Orhan Pamuk’s novel:

“Ailesinin bitip tükenmeyen sevgisinin içine o kadar gömülmüştü ki Celâl, belediye dertlerinden başka yazabilecek bütün konuların yasaklandığı o umutsuzluk günlerinde, her penceresinden başka bir ıhlamur ağacının görüldüğü o büyük konaktaki çocukluk günlerini şöyle bir hatırlayıvermesi, ne okuyucuların ne sansürcülerin anlayabildiği bir yazıyı hemen döktürmesine yeterdi” [12], focusing on the expression “endless love of his family”, it can be noted that in the Turkish understanding, family is also associated with love and boundless kindness.

Sherkhan Murtaza’s novel provides the following example:

“Because of this scoundrel, you see, I lost my country and my family, and now I am far from them, in prison” [14]. In this context, family is presented as an unwavering support and value in a person’s life. This is described in the words of a representative of this nation. Thus, it has been established that the concept of “family” in Turkish and Kazakh languages has more similarities than differences in meaning.

Although the concepts of *apartman* (apartment) or *ev* (home) and *şaňyraq* (shanyrak) presented in the table also have certain similarities in the two languages, the Turkish and Kazakh worldviews contain cultural characteristics inherent to both nations.

“Bir zamanlar deniz kıyısındaki köylerinde yaşayan İstanbullular, akşam evlerine yorgun argın dönerlerken yosun kokusunu duymak için otobüs pencerelerini fayırap açmayacaklar” [12].

In these lines from the novel “The Black Book”, home is presented not only as a place to which a person returns, but also as protection from evil, as a sacred place that each person especially reveres.

“The black cauldron is the support of the black shanyrak (hearth); if it becomes empty, the shanyrak (hearth) itself will begin to rock” [14].

From these lines from the novel “The Red Arrow”, it is clear that for the Kazakh people, the concept of “shanyrak” is not only a place of life and everyday life, but also a symbol of peace and well-being. Moreover, the images of “black shanyrak” and “black cauldron” act as symbols of life and its source.

Although the concept of “homeland” has a common meaning for both peoples, as already noted, it has certain differences due to the characteristics of the two nations, their languages, worldviews, and cultures. Every nation and every person in every country has different views and national positions regarding their homeland.

The concepts of *fistık* (peanut), *çay* (tea), *kahve* (coffee) and *zeytin* (olive), frequently found in Orhan Pamuk’s “The Black Book”, are rarely encountered or even absent from Sherkhan Murtaza’s novel “The Red Arrow”. Conversely, the concepts of *jylqy* (horse) and *dombyra* (dombra), which are characteristic of Sherkhan Murtaza’s novel, are rarely encountered in Orhan Pamuk’s novel. The differences in the national-cultural concepts reflected in the languages and worldviews of the two peoples can be explained by, first, their geographical settings and the significant role of traditional foods that have become integral part of their way of life (*fistık* (peanut), *çay* (tea), *kahve* (coffee), *zeytin* (olive)); and second, by values that occupy a special place in the life and consciousness of the people, being regarded as sacred (*jylqy* (horse)), enduring and deeply embedded in memory (*dombyra* (dombra)).

Determining the frequency of occurrence of the national-cultural concepts presented in the table in the novels of the studied writers in two languages, as well as analyzing their similarities and differences, enhanced the scientific and practical significance of our study.

In determining the cognitive model of national and cultural concepts in Turkish and Kazakh languages, we were able to examine the character of the nation with the deep spiritual knowledge and culture inherent in the nation and understand the etymological content of the symbolic elements inherent in the national language. We have also found that national concepts, even if they are not labelled with a specific name, i.e. not defined by explicit lexical units, can be distinguished in various cognitive model forms from the text of a literary work characteristic of that nation written in that language. Based on the analysis conducted in this article, we have clearly identified the rich lexical composition of the Turkish and Kazakh languages, their semantic nuances, their ethnic character, their usage and their role in expressing the spirituality and culture of the nation.

Conclusion

We recognise concepts as the main category of cognitive linguistics, and their function is to establish the link between language and consciousness, to determine the image of the world in consciousness through its representation in language. Among them, national-cultural concepts are of great importance in determining the essence and worldview, culture and spiritual values, psychology and behaviour characteristic of a particular nation. The very names of the national-cultural concepts selected on the basis of the works of the two writers express the associative, stereotypical meaning, the ethnocultural character, the semantic core characteristic of this nation. A single concept contains cultural values and traditions, knowledge, habits, views, history and spirituality that are characteristic of an entire nation.

The set of national and cultural concepts identified in the article and the cognitive models, forms of transfer and lexical units described by the authors on the basis of the local language have not only introduced concepts in the Turkish and Kazakh languages, but have also provided a deep insight into the cultural knowledge of the two nations. The representation of signs and concepts of a local, temporal and contextual nature found in the works and their understanding by the reader form a common code in the conceptual system. It reflects the ethnocultural knowledge of the Turkish and Kazakh peoples.

Based on the systematisation of national concepts in the Turkish and Kazakh languages and the identification of cognitive models, we have analysed the similarities and differences between the culture and knowledge of the two languages and nations. We have shown that common values and attitudes often overlap. The frequency of the transfer of national concepts in works of art was determined.

When identifying and researching such linguistic units, it is important to refer to the text of a literary work written in the same language and by an author of the same nationality. For it is impossible to know the essence of a people better than the knowledge of a representative of that people. The expression of national and cultural characteristics expressed in a literary work is not lost with the passage of time and changes in society; on the contrary, it preserves the history and spiritual culture of the nation. This proves that the research work is a quest with theoretical and practical significance.

In conclusion, it has been established that cognitive linguistics allows us to identify and systematise knowledge about the world formed in the mind, as well as to reveal and explain the lexical meanings of linguistic units in order to identify their common cognitive nature, which is determined by national culture. We identified national-cultural concepts and their cognitive model in Turkish and Kazakh languages and observed their similarities and differences. We were convinced that such research would enable us to discover, recognise and explain the deep treasure of national knowledge conveyed through language. The observation, selection, systematisation, grouping, and analysis of these national concepts, which reflect the ethnocultural diversity of peoples, remain important topics in linguistics.

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**Түрік және қазақ тілдеріндегі ұлттық-мәдени концептілердің когнитивтік моделі
(О. Памуктың «Қара кітабы» және Ш. Мұртазаның «Қызыл жебесі» негізінде)**

Аңдатпа. Ұлтқа тән мәдениет пен рухани дүниетанымды, мінез-құлық пен этникалық ерекшеліктерді анықтау және олардың басқа ұлттармен ұқсастығын, айырмашылығын зерттеу үшін, әрине, сол ұлттың тілін және әдебиетін тану маңызды рөл атқарады. Себебі ұлттың өзіндік ерекшелігі оның тілдік сипатында көрініс табады.

Мақалада түрік және қазақ тілдеріндегі ұлттық-мәдени концептілердің когнитивтік моделін анықтау мәселесі қарастырылады. Осы мақсатта түрік жазушысы Орхан Памуктың «Қара кітап» және қазақ қаламгері Шерхан Мұртазаның «Қызыл жебе» романдары негізге алынды. Қос қаламгер шығармаларындағы ұлттық-мәдени концептілердің когнитивтік моделін анықтау мәтін тармақтарын семантикалық сипатына тән іріктеу, лексикалық бірліктерді талдау, жинақтау және түсіндіру әдістері арқылы жүзеге асады. Қаламгерлер шығармаларында ұлттық-мәдени концептілер әртүрлі формада кездесетіндіктен, олардың мәнін ашатын стереотиптік және ассоциативтік, семантикалық таңбалар мен символдарды іріктеп алу арқылы, екі тілге тән ұқсастықтар мен мән-мазмұндық сипаттары талданады. Қаламгерлердің шығармасындағы санада бейнеленген ой суреттерін тану арқылы ұлттық мәдениет ерекшеліктері мен дүниетанымдық ұстанымдарын анықтауға және оларды тілдік лексикалық бірліктер арқылы зерттеуге мүмкіндік туады. Мақалада ұсынылған зерттеу әдістері негізінде екі тілге тән ұлттық-мәдени концептілердің когнитивтік моделін анықтау және ұқсастықтары мен өзіндік айшықтарын жүйелеу жұмысы жүргізіледі.

Кілт сөздер: концепт, когнитивтік модель, тіл, мәдениет, шығарма.

**Когнитивная модель национально-культурных концептов в турецком и казахском языках
(на материале романов «Черная книга» О. Памука и «Красная стрела» Ш. Муртазы)**

Аннотация. Для понимания культуры и духовного мировоззрения народа, моделей поведения и этнических особенностей, а также изучения сходств и различий между ним и другими народами, важную роль играет знание языка и литературы этого народа, поскольку самобытность народа отражается в особенностях его языка.

В статье рассматривается проблема выявления когнитивной модели национально-культурных концептов в турецком и казахском языках. Материалом исследования послужили романы турецкого писателя Орхана Памука «Черная книга» и казахского писателя Шерхана Муртазы «Красная стрела». Когнитивная модель национально-культурных концептов в произведениях двух писателей

выявляется посредством отбора фрагментов текста, отобранных по семантическим признакам, а также анализа, обобщения и интерпретации лексических единиц. Концепты репрезентируются в произведениях писателей в различных формах посредством выявления стереотипных и ассоциативных семантических признаков и символов, раскрывающих их содержание, анализируются сходства и семантико-содержательные особенности, характерные для обоих языков. Выявление ментальных образов, отраженных в произведениях писателей, позволяет выявить особенности национальной культуры и мировоззренческие принципы и исследовать их посредством анализа лексических единиц. На основе представленных в статье методов исследования выявляется когнитивная модель национально-культурных концептов, характерных для обоих языков, и систематизации их сходств и особенностей.

Ключевые слова: концепт, когнитивная модель, язык, культура, художественное произведение.

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