

### Symbols in Poet Mukhtar Shakhanov's Linguistic Personality

Abikenova Gulnat Tokenovna<sup>1</sup> - Doctor of Philology, Abikenova Gulnafis Tokenovna<sup>1</sup> - Candidate of Philology, Karipzhanova Gulnaz Tokenovna<sup>2</sup> - Candidate of Philology, Docent, Karipzhanova Ainur Oralovna<sup>2</sup> - Candidate of Philology, Kadirova Bakitzhan Massalimovna<sup>2</sup> - Candidate of Philology, Docent, Zhumabekova Beibitnur Kaparovna<sup>2</sup> - Candidate of Philology, Uaikhanova Meruyert Assetovna<sup>2</sup> - Master of Philology

<sup>1</sup> Kazakh Innovative University of Humanities and Law, 107 Abai Str., Semei town, 490050, Kazakhstan

<sup>2</sup> Pavlodar State University named after S.Toraigirov, 64 Lomov Str., Pavlodar town, 140008, Kazakhstan

[beibitnur@mail.ru](mailto:beibitnur@mail.ru)

**Abstract.** This paper describes the means, actualizing symbols in M. Shakhanov's verbal and figurative system. Any system of symbols reflects the leading ways of perception of surrounding reality by the subject, of his picture of the world and reveals the writer's individual style. The paper presents itself a study of M. Shakhanov's individual style. Symbols reveal the diversity of the artistic text, provide an opportunity to reproduce the forethought idea secretly, hidden between the lines. The words-symbols used by the author contain in themselves the ideological content of the artistic text. Symbolic signs are one of the matters of the study of cognitive linguistics and linguistic and cultural studies. Symbols represent complete conceptions in linguistic personality, so they must be sought among the words meaning traditional national concepts. M. Shakhanov uses symbols in his works for the figurative representation of positive and negative concepts and views. **Relevance** of the paper is due to the growing interest in the specific of symbols representation in poetry, in the peculiarities of the reflection of the poet's picture of the world in a language and the absence of researches on M. Shakhanov's individual style in domestic linguistics. **Matter** of our research is symbols as an indicator of the national culture. **Subject** of this research is artistic word as the main linguistic unit of M. Shakhanov's individual style.

[Abikenova G., Abikenova G., Karipzhanova G., Karipzhanova A., Kadirova B., Zhumabekova B., Uaikhanova M. **Symbols in Poet Mukhtar Shakhanov's Linguistic Personality.** *Life Sci J* 2014;11(10):108-114]. (ISSN:1097-8135). <http://www.lifesciencesite.com>. 17

**Keywords:** Symbol; linguistic personality; text; linguistic view of the world; national identity.

#### 1. Introduction

The article discusses one of the most topical issues of modern linguistics - the problem of symbolic properties of a language and a linguistic sign. Until now the problem of symbol has been developed mainly through literary studies, cultural studies, philosophical epistemology and aesthetics. Meanwhile this problem is important in the course of the language studies as well. It allows to take a fresh look at the nature of symbolism, offers the prospect of a deeper understanding of the interconnection of a language and culture, national colouring. Also a place of this problem is disclosed in the subject of linguistics: its impact on the changing of approaches of this science to its matter, its key role in the development of a new historical paradigm of linguistics.

#### 2. Main part

It is known that the symbols are one of the special features of perception as a result of deep ideology and development of human consciousness. Although history of the symbols formation comes from the distant past, now the "symbol" concept is very extended and transformed into one of the matters of a research, such branches of sciences as linguistics, philosophy, semiotics, psychology, study of literature,

cultural studies, etc. In this regard different independent from each other views developed. One of them is to understand symbol (this is in many humanities such as philosophy, linguistics, semiotics, etc.) in a broad sense as a sign using the original content of symbol, giving form to another new content. We adhering to this direction, try to define symbol as complex universal category.

Researchers at different times independently studying the nature of "symbols", very carefully approached the definition of their characteristics. The symbols research began much earlier than "symbolism" trend emerged in the last quarter of the XIX century.

Of course, we should not be limited by the ancient scientific knowledge and opinion-formulations. To date theoretical problems of symbol are considered in A.F.Lossev, L.V.Uvarova, A.A.Potebnya, Yu.A.Lotman and others' works.

We can say that the symbols in the scientists' works were sufficiently investigated. Yet, as W.Humboldt said "Concept of symbol in language is very great" [1].

According to Yu.M.Lotman: "Any culture even that in which we live and any linguistic and semiotic system not having given its symbol definition, will

not feel itself full. Symbol consists of text with a certain meaning and borders which both from the content and depiction always make it possible to distinguish it from the semiotic context". He also believes that the symbols - a stable phenomenon inherent in culture: "Symbol is not a subject to a specific culture; it passes through it, and is bound for the future, in other words, symbol - a stable element of culture" [2, 45].

According to C.Jung, "Symbol depicts figuratively unfamiliar, invisible, unknown that what is felt and transmitted through intuition" [3, 23].

English ethnographer, folklorist V.Turner formulating theoretical problems of symbol, says: "Each symbol is some treasure of information. Culture absorbs in itself symbolic fundamentals and the interconnection of symbols gives some extensive information on that natural environment, on ethnic, aesthetic concepts, education and many other things" [4, 40].

E.Benveniste "To symbolize - description typical of man, and the symbol use is its compilation, recognition from other elements, accumulation of the defined structure by the subject" [5, 142].

According to Kant, "symbol - an aesthetic idea, a special kind of depiction that is able to represent the impossible, invisible, i.e. reasoning in accordance with the ideas of the mind" [6, 273].

And in the Kazakh science if the research of symbols take their origin in Sh.Ualikhanov, A.Baitursinov, K.Zhubanov, A.Margulan's works, then continuation of this scientific point of view can be seen in the works of such linguists as I.Kenessbayev, M.Balakayev, A.Kaidar, R.Sizdik, N.Ualiyev, Zh.Mankeyeva, G.Smagulova, R.Avakova, I.Aibarsha and others.

In ethnolinguist Ye. Zhanpeisov's "Ethnocultural vocabulary of the Kazakh language" work symbolic meanings of ethnographisms are defined, associated with the spiritual and material culture, and in Zh.A.Mankeyeva's "Vocabulary of objects of the Kazakh language culture" monograph ethnic names of symbolic character are given associated with the vocabulary of material culture. Also in A.T.Kaidarov's "Relevant problems of the Kazakh language" works, in the work performed in co-authorship with B.Omirbekov and Z.T. Akhtamberdiyeva "The colour demonstration in a language", as in other numerous researches symbolic meanings of some ethnographisms and colour names are defined. In Candidates of Philology, Dotsents A.Karipzhanova and B.Kadirova's research works national features of word-symbols are analyzed [7], [8].

One of the special characteristics of the symbols is the compactness of their content and equivalence of

meanings. The "symbol" word came from the noun which meaning is to cognize "self" and "others" and from the merger of two parties. The direct meaning of symbols retains its sovereignty, and its abstract and symbolic meanings are equivalent.

So symbol is considered as a many-sided semantic structure. Now in the Kazakh linguistics the definition of symbolic meaning of the artistic text is turned into one of the main directions of the research. Because the work of art reveals the power of the national language and is based on the perception of its essence and nuances. Symbols as well as a metaphor reveal as a linguistic indicator of the national culture in the linguistic personality.

Symbolic signs - one of the matters of the research of cognitive linguistics and linguistic and cultural studies. Symbols in two words represent complete ideas in linguistic personality, so they need to be looked for among the words meaning traditional national concepts. Scientist, has studied symbols, K.Kairbayeva says: "Symbols are needed to accurately determine the writer's thoughts and figurative representation of the work. Therefore, disclosure of the essence of symbols in the individual application, understanding of its content require special skills and intuition" [9].

Scientists researched words-symbols in various aspects: in relation to the spiritual and material culture (Ye. Zhanpeisova, Zh.A.Mankeyeva), symbolic color meanings (A.Kaidarov, Z. Akhtamberdiyeva), characteristics of phraseological units with a symbolic meaning (R.Sizdik, K.G.Smagulova, N.Ualiuli), symbolisms of beauty (A.K.Seilkhan), cognitive characteristics of symbols (K.A. Zhamanbayeva), symbols of ethnic and cultural names (K.T. Kairbayeva) and others.

Symbols in M.Shakhanov's works - a frequent phenomenon. The poet often uses these techniques to figurative representation of his positive and negative concepts and views.

#### ***Khas tulpardi top zhabakhi***

*Kaling shingkha zhauip ozkhan kezinde,*

*Ainalding sen yendi yeshkim bogei almash*

*ozenge.*

*(When young horses of pegasus*

*Having defeated heights, began to overtake,*

*Into the violent river with current you turned,*

*Which under force can everything to break through.)*

Using names of different animals and birds by the poet turned into poeticisms which are one of the common methods.

Poeticisms - words and stable expressions used to create images and artistic design, they are often used in works of fiction and poetry for non-direct lexical meaning. In such purposes the poet uses such words as: karshikha, kiran, kumai tal, biik shing,

mukil tobe, zhez, altin (hawk, falcon, tree - weed, the top of the peak, not a high hill, copper, gold, etc. ). Also new symbols are found. For example, by analyzing the following lines

*YEKINSHI TOP - azharli top tumansiz,  
Bul top makhan senedi yeshbir kumansiz.*

**Makhan tisin kairakhanda khalshildap,  
“Shegeler” men “balkhalar”,**

*Zhanin salip meni korkhap khaldi olar.  
(The second group - beautiful, clear and without fog,*

*They believe in me without a doubt.*

**When grin “Nails” and “hammers”**

*Not feeling sorry for themselves, they will protect me.)*

In none of the poets' works we do not find such a comparison, where enemies, petty, small-minded envious contemporaries are represented as “nails and hammers”. Undoubtedly, there is no limit to the poet's skills.

Along with the traditional national wordusings the poet uses the words peculiar only to him. And this trait shows his deep artistic skill and style. But only skillful wordusing may not reflect the poet's skill in full. Because it needs to be mated with the theme and idea of the work, to serve to strengthen its figurativeness. A skill level is more clearly defined when the text of the work is considered as a complete structure.

One of the kinds of pictorial means revealing the diversity of the artistic text are symbols giving the opportunity to represent the forethought idea secretly, hidden between the lines. Word symbols used by the poet contain in itself ideological content of the artistic text. Symbols are contained in the word meaning, paragraph, sentence, or sometimes even in the content of the whole text.

*Koz kop kazir sirtimizdan sin aitar,*

**Baiterekti mazaktakhan kumai tal ,**

*Yerden birin yel senimin mungaitar?  
(There are many criticizing people now,*

**Careless willow teases poplar,**

*And never occurred to willow that the first  
It saddens not poplar, but the people.)*

Symbol being one of the sides of verbal skill, performs also a stylistic function. Using the word in its symbolic meaning M.Shakhanov pursues the definite object. Word-symbols are needed for the exact expression for the author's thought and for strengthening of the work figurativeness. Therefore disclosure of the symbols essence, as well as understanding of their content in M.Shakhanov's individual application requires special intuition and talent.

*Kairan, uli sairani dalam, Otanim,  
Meni yeseitip ketti nurli shapakhing.*

*Birak keide boii mukil tobening*

***Biik shingnan zhokhari yetting atakhin***

*(My Motherland great, steppe free,  
Under the rays of yours I matured .  
But unfortunately, sometimes you*

***Higher ranks low hills gave  
Instead of peaks.)***

Always close to the nature the poet's style in this time also remains faithful to him. Choosing symbols for expressiveness, he uses them closer to reality. The poet's life position is clear.

“The cognitive view on word formation and word using gave the opportunity to accept them from a new side. In fact cognitive linguistics proved the special role of the level of man's perception and thinking in determining of the main features of the concept”, - says scientist Zh. Mankeyeva .

Analyzing M.Shakhanov's poems we came to the conclusion that the poet using words-symbols in stylistic purposes applies them in his characteristic vision, style and cognition. Therefore, the depiction of the man's character and actions using certain words and phrases is a creative process corresponding each poet's individuality. The poet in his lyrics tries to represent thoughts secretly, in the figurative pictures.

In creating the symbols one can apply any linguistic means, such as creating symbols using the definitions through metonymy is often used in the poet's lyrics

*Ake sening darkandikhing shakiradi kulcini,*

*Kikar, tentek mina atingdi mapeleudi koimaizing*

...

*Balkim tulpar sol ushin de izali,*

***Izalini bakhalauxha shabandaumiz biz ali.***

*(Father, your generosity is ridiculous sometimes,  
Do not stop to cherish your fast horse ...  
But therefore the horse is **angry** probably,  
And to evaluate the **angry** we are not yet ready.)*

The poet careful and critical to prosody has in the following work several kinds of metaphors being intensified in form and complexity.

1) *Khasirlardan khasirlarkha zhol alkhan,*

***Uship kelgen arman atti araldan***

***Men tirlikting ak kusi yedim appak ardan zharalkhan,***

*Dangkim aliss taralkhan .*

2) *Men onerding kureng taiin mingeli,*

***Bir damilsiz zhurip kelem ilgeri.***

***Burilkham zhok kistakhina mansapting,***

***Karsi kelgen tolkindarkha karsi aktim.***

*(1) Going on a journey through the ages,*

***I'm a dove of life, born of honor,***

***Arrived from the island of dream,***

*My glory has no borders.*

2) *As art I saddled a horse,*

***So tirelessly always rode ahead .***

***For ranks - wintering did not cut down,  
Against waves as a stormy wave sailed.)***

In this lyrical work the ideas are represented so expressively, and the poet's skill, figuratively speaking, is comparable to the beauty of a Kazakh girl's dowry decoration. If we pay attention to M.Shakhanov's development and disclosure of beautiful lyrical lines-patterns, then Abai and Makhambet's influence of peculiar traditions is felt, as well as the ancient zhiraus and akins' heritage.

From the point of view of the content structure meaning, symbol is characterized as a complex sign. Concepts and meanings in it joining together, combining, form the content fully. Hence, symbol is explained by a many-sided semantic structure. Symbolic meaning does not constitute a homonymous number of a word, and develops as definite additional meaning in the semantic structure of the word. That is the symbolic meaning of the word should be perceived as a dynamic work. Word and word-symbol are not two different signs, but two different functional forms of the word. In other words, the "word" can be called the symbol only then when the word as a linguistic sign performs a symbolic function. Cognition of reality by man, his views and perception in relation to the truth is reflected in the language. Therefore, a language is known as a cognitive model.

In the study of M.Shakhanov's linguistic personality one cannot ignore aphorisms of his pragmatic system.

The master-philologist with perfect linguistic intuition, who is able to reform the language, has more of the thinker's element. The poet-thinker uses bright colours not in order to attract the reader's attention, but as a kind of guide leading to the understanding of the essence. For him the word beauty and depth of the thought are not different categories, but a single whole phenomenon. So people equally enjoy his words and thoughts. For a thinker and an artist is not a small happiness.

Clearly, the author's aphorisms are the result of his deep world cognition as the combination of his artistic mastery and perfection of thoughts. During the analysis it was observed that in M.Shakhanov's poetry aphorisms are often used. Conclusions formed in aphorisms, intertwining, form a well-composed, complete thought, supporting the author's idea and composition.

*Kez kelgenning koli zhetpes*

*Kez kelgenning zholi zhetpes*

*Ainalaiin uli dostik, uli dostik atingan*

*(Not everyone is available*

*Not everyone is given by the fate*

*Dear to me great friendship, great friendship is  
valuable to me)*

Putting friendship above the feeling of love, the author focuses attention on the concept of loyalty, ability to genuinely enjoy the friend's happiness.

Aphorisms – a definite author's very briefly, clearly, beautifully set, ordered system of thoughts, made on a deep thought during versatile reasoning. Aphorism - a genre which is very close to the Kazakhs' way of thinking. Aphorism - verbal art peculiar to the Kazakh people, able to "make one small conclusion from ninety spoken words" ("toksan auiz sozdik, tobiktai tuinin zhasau").

*There are three dimensions*

*Depth and height*

*Not appreciate them - blindness and deafness*

*(Ush olshem bar -*

*Biiktik pen terengdik*

*Bul usheuin bahalamau - kəzsizdik ham  
kerengdik)*

Mind and knowledge - the concepts related by the author to the three dimensions, not know them – a sin. The author offering these measurements shows his foresight.

"We know that, whether it's a writer, poet or critic, all of them use a popular language. There is also a concept of the language of individual talent. But the fact that this convention has a little truth, needs no proof, because the ability to apply the well-known words in the new colour and from the new side - the phenomenon revealing the writer's talent. An example of this is each single writer's preservation of *identity* in composition of the sentences" [10]. For example, great Abai's aphorisms such as "Let the directed hear the words said by the sage" ("Bilimdiden shikkan soz, talaptiha bolsin kez") are used today as a proverb. Proverbs and sayings, aphorisms are the zest of the language. They differ in that thing that proverbs and sayings - folk wisdom and the authors of aphorisms are definite writers.

Hence we can believe the talented poet's used applications of word, his means of expressiveness, original metaphors, new comparisons and epithets are great contribution to the common lexical fund. However, the great poet has been working hard to expand, improve and diversify old traditional norms of the Kazakh poetic language. Proposed a completely new approach and means of poetic artistic expressiveness. The most remarkable phenomenon in M.Shakhanov's poetic language is to make the set of aphorisms and stable expressions. Clearly seen transformation of the author's phrasal units in aphorisms after a certain time. Stable expressions are used not only as a means of artistic expressiveness, they are used to express the author's views and ideas, as well for more accurate depiction of the character's inner spiritual world and state. On this occasion R.Sizdikova says: "The linguistic and stylistic analysis

of the language of the work of art is not a mere enumeration of individual units of a language, but the study of words, phrases, sentences in the application. An artistic language researcher must study what the purpose the author sets, how and what describes applying these parts" [11, 5].

Popular expressions are figurative words-edifications and aphorisms with a deep meaning, met in publicistic and folklore works or the scientists, outstanding historic figures, thinkers and oratory masters' works.

Popular expressions are applied as a stylistic device for expressiveness of the represented idea. In M.Shakhanov's works logically applied to the point popular expressions, i.e. aphorisms, are often met. They can be found in any his work. For example,

*Music is born by intentions*

*Thoughts are born by a question*

*Even the beginning of the big river*

*With a small stream began*

*(An tuadi murattan*

*Oi tuadi suraktan*

*Nebir ulken ozender bastaladi bulaktan)*

In these edifications philosophical conclusions are concluded, presented by vivid artistic words that represent the idea that everything in life has the beginning.

*Life is sometimes cruel, life sometimes life at an impasse*

*Sometimes the high mountains bar the river way*

*(Omir keide tim katal, omir keide tuiiktau*

*Kei ozenning zholina boget bolar biik tau.)*

In these examples it is said about everyday problems appearing in the routine. Poet's popular expressions are directed to cognition of human nature, acts and its state:

*Who betrayed his friend in his need*

*Will betray the Motherland as well not once*

*(Otanin da satip kete aladi*

*Kiin shakta dosin satkan adamdar.)*

The writer's aphorisms as a result of long and careful observations of life are born in the personal spiritual feeling of the truth, not needed proof. Aphorisms affect on man consciousness with own special forms. And its main content is revealed as a result of reflections.

To turn means of poets and writers' expressiveness and schemas into edifications, they should be deep in the meaning, vivid in the content, coherent and compressed in the structure as proverbs and sayings. Easily pronounced artistic phrases, briefly representing thoughts similar to proverbs and sayings, are called edifications. To edifications relate a famous author's formulated rules-sayings of different phenomena, resulting from long and careful observations of life, in a brief and compressed form

representing the conclusion which has the amount of alternative properties.

Popular expressions - beautifully composed sayings, very common among people capacious expressions, formulated clearly and briefly, with figurative and artistic, rhythmic sounding. For example, If you constantly pick up stones, then the mountain will be over. (Folk wisdom)

And to the precepts relate wise sayings belonging to a group of didactic words, briefly and compactly, representing a lot of ideas, in the literal sense with propaganda and agitation direction.

Compared with other literature from real life he takes not only individual feelings and situations, but also common and typical phenomena, conceives and thus adhering not to figurativeness, but the idea.

But still, there are difficulties with the difference between popular expressions and edifications, proverbs and sayings and precepts. We also believe that such conditions as "to represent the idea compactly and figuratively" cannot serve as an absolute criterion for recognition of the aphorisms nature. Because the expressed idea is not always remembered its compactness and figurativeness, such properties are inherent to barbarisms and vulgarisms. Ideas formulated by words, are memorized by heart from the first time thanks to their logical depth, mastery of versification. If consider from this point of view, then M.Shakhanov is one of the leaders. In the poet's works predominance of idea is observed. He perfectly depicting a character's inner emotions, adds his thoughts and acts very effectively on behalf of his characters. This combination of capacious words and deep thoughts creates such expressions which rightfully can be called "aphorisms". Being compact in the structure sometimes more complex in the idea depth and compactness, formulations are easily remembered and remain in the readers' memory. In poetry the poet has many artistic and notional formulations which can be viewed as "aphorisms", showing the author's mental power, fluency in folk wisdom, raising the artistic and expressive and emotional colour of the works.

Motives for the appearance of aphorisms in M.Shakhanov's linguistic personality were:

- 1) The influence of folklore
- 2) Anxiety for the folk fate
- 3) Social status

Linguistic phenomena arising in connection with various extra-linguistic situations based on his individual motives occurring during the author's speech, form main pragmatic level of M.Shakhanov's linguistic personality. In other words, the author's main objective requirements are a manifestation of his "I" in the linguistic personality.

Considering the author's words, we see how life itself confirms his thoughts. For example, "Who lifts his hand against the holy, will meet torture in the future" (... "Kielige kol kotergen zhohlahadi bogetke"), "There is some force in life, with mysterious wings, If you are arrogant, will remind itself by hard hands" ("Bir kasiet bar alemde, kakkam zhumbak kanatin, Artik ketseng katal kolmen taubangdi yeske salatin") (p10); "Till at the enemy's eye you don't look, On the mountain of victory you will not climb" ("... Zhakin barip ungilmesten zhauinga, Shiham deme uli zhenis tauina" (p 25); "Competing with naughty river, not deep water very vivid seemed to be always from afar" ("Taiaz su da yerke ozenmen zhariskan, tim zharkirap korinedi alistan") (p 75); "Love dies of fervor ("... Al mahabbat azhali kizbaliktan") (p66); "The reason for man's inhumanity is the lack of love ("Adam azsa hashiktiking zhoktihinan azadi) (p 91); "Do not forget that not every friendship relations turn into real friendship" ("Dos kongilin usinhanning barinen Dostik shiha bermeitinin umitpa") (p 229).

The poet's harmony of life truths and formulations proves M.Shakhanov's talent purity and naturalness. We believe that the frequent use of poetic aphorisms in M.Shakhanov's works arises not because of the general nature of poetry, figurativeness and artistic forms, but because the poet's linguistic personality is associated with its pragmatic function as a motif - the use of literature and power of the word as "a word – a weapon"

1) *Be at height is sad sometimes  
If it cannot be taken anybody ever  
("Keide tipti biik bolu kaihi yeken,  
Biigine tursa yeshkim shiha alamai")*

2) *Better not get enough sleep than not to laugh enough!*

*("Uiking shala bolsa bolsin,  
Kulking shala bolmasin!")*

3) *About the health of the body disabled people only dream*

*Dear the hand for somebody, for somebody – the leg*

*If people stop feeling their duty.*

*No worse then this disability...*

*("Mugedekter-tan saulihin angsahan:*

*Bireuge aiak, al bireuge kol kaihi.*

*Oz borishin sezinuden kalsa adam.*

*Budan askan mugedektik bolmaidi...")*

4) *The self-reliant are not envious of others...*

*("Oz kushine sengender kundemeidi ozgeni...")*

5) *If a free dream spreads wings, best ideas will be much more* ("Azat arman kanat zhaisa, ozat oilar kobeimek..."), etc.

These lines provide an opportunity to better cognize the poet-talant's oratory abilities. In his poems means of artistic depiction are often met:

*Love songs – life topical poems.  
Their volume to measure  
beyond the power of geometry.  
Who is capable of love  
Such are believed by people of the whole earth  
Because to love - as into a whirl with a head -  
equivalent to heroism.*

*("Hashik zhiri - tirshilikting kokei testi olengi.*

*Yeshbir geometriyamen*

*Olshenbeitin kolemi.*

*Hashik bolu kelsei kimning kolinan*

*Alem sohan senedi.*

*Kulai suiu - erlikpen teng sebebi!"), etc.*

What not sang M. Shakhanov, he makes his works on the deep philosophical thoughts and makes unexpected conclusions. M. Shakhanov's poetry as a spiritual vitamin for the human soul is very necessary and useful to the people. The poet's feature is in that he puts citizenship higher than poetry.

### 3. Conclusion

Summarizing we can note that M. Shakhanov influenced on the rise to a new level of spiritual culture and the people's consciousness, opened a new spiritual space, proposed new models of artistic development of reality. Created such samples which are fundamentally different from our traditional culture. Formed new ethnic and aesthetic values, the foundations of the new thinking and outlook. Clearly, the linguistic facts revealed in the process of the scientific paradigm changing, require an analysis from a new point of view.

### Corresponding Author:

Karipzhanova Gulnaz Tokenovna<sup>2</sup> - Candidate of Philology, Dotsent

Zhumabekova Beibitnur Kaparovna<sup>2</sup> - Candidate of Philology

Pavlodar State University named after S. Toraigirov, 64 Lomov Str., Pavlodar town, 140008, Kazakhstan

E-mail: [beibitnur@mail.ru](mailto:beibitnur@mail.ru)

### References

1. Humboldt W. Selected works on linguistics. Moscow, 1984; 565.
2. Lotman Yu.M. The structure of the artistic text. Moscow, 1975; 384.
3. Jung C. Archetype and symbol. Moscow, 1991; 304.
4. Turner V. Symbol and ritual. Moscow, 1983; 277.
5. Benveniste E. General Linguistics. Moscow, 1974; 345.
6. Kant I. Works in 6 volumes. Moscow, 1966; Vol.5. 303.

7. Karipzhanova G.T. Meanings of symbols in an artistic text// Philology. Matters of theory and practice. Tambov-town: Gramota (Certificate), 2012; № 4, 67-69.
8. Kadirova B.M. Reflections of “time” concept in ethnographic traditions and customs// “East Slavic languages and literature in historical and cultural contexts: cognitive linguistics and conceptual studies”. Ukraine. Kiyev, 2012; 233-238.
9. Kaiirbayeva K.T. Kazak tilindegi etnomadeni ataularding simvoldik mani. Ph.Ф.cand.abstract. Almati, 2004; 138.
10. Serhaliyev M. Soz sarasi. Almati, 1989; 198.
11. Sizdik R. Abai olengderining sintaksistik kurilisi. Almati, 1970; 326.

5/21/2014