Linguoculturological Particularities of Phraseological Units with the Zoomorphism Component

Zhetibay Zhanbolat,
Gulnara Zamaletdinova,
Fanuza Haydarovna Gabdrakhmanova,
Renat Islamgaraevich Latypov

Kazan Federak University

ABSTRACT

The present article deals with an analysis of peculiarities of semantics and functioning of Kazakh and Tatar phraseological units with a component of zoomym. Using the example of zoomorphism, the authors have explored the conditionality of the semantics of phraseological units by the internal and external features of stereotyped images. The wolf belongs to the group of typical Turkic mythological images. However, for many Kazakhs and Tatars, the wolf differs significantly in its features from other representatives of the biological world. Moral virtues in the wolf's image are foregrounded, while surface traits and behavior remain minor. This article makes a linguistic and cultural commentary of the image of the wolf, which gives an idea of this animal as a cultural phenomenon of the Kazakh and Tatar people (wolf, as a symbol of hostility, evil, lawlessness, revenge, hunger, powerlessness, fear, faith, etc.). The lexeme comprehended in the phraseological units has become a means of characterizing man's inner world, nature, and life

Keywords: Linguistic consciousness, Tatar linguistic culture, Linguistic worldimage, Linguocultreme, Linguoculturological field

1. Introduction

A prominent representative of the linguistic view of the world, the national-cultural experience of a particular ethnic group, is the phraseology of the national language. It is phraseological units that render folk wisdom and express the value orientations of an ethnus (Khan, Naz, Anjum, & Khan, 2015; Klara, Baktiyar, Sandygul, Raikhan, & Gulzhiyan, 2015). According to scholars, phraseological units provide information about a person in an allegorical, expressive, evaluative form from the point of view of ethnic mentality.

They, as a means of naming a person, are associated with consciousness, thinking, spiritual and practical activity of a person. They reveal the link between language and mentality of an individual and an ethnic group, and the peculiarity of the associative connections of the image of this predator with a character sketch of a person. The phraseological collocations of a language is a mirror, wrote Telia, in which the linguocultural community identifies their national identity (Hisham, 2018; Teliya, 1996). Linguistic performance, particularly speech carefully cleansed of salient Russian influence, plays a significant role in the construction of Tatar identity. This performance can be both for outsiders, such as fieldworkers or unknown members of large audiences, and for insiders, such as members of a small social network. Broadly speaking, Tatar identity appears to be defined in opposition to Russian, such that the focus is less on what Tatars are and more on what they are not and what they are not is Russian.
In this context, with an oppositional definition, the pure Tatar individual comes to mean the de-Russified Tatar individual, one who has removed Russian influence from his or her life (Wertheim, 2002). Within this study, the phraseological units (Phu) with a component of zoomyn wolf are considered.

The purpose of the study is to reveal a linguistic and cultural description and analysis of phraseological units with the zoomonym бүрə / касыр (wolf) in the Kazakh and Tatar language worldimages. When conducting non-applied research, we referred to the works by Sibgäeva, Nurmurkhametova, Sattarova, & Smagulova (2017), Yuisufuva, Yusupova, Mughtasimova & Demmuhametova (2016), Yerbulaeva, Mughtasimova, Kirillova, & Sahin (2017), Sibgäeva, Nurmurkhametova & Smagulova (2019), Husnutdinov, Sagdieva, Sayfulina, Gatin, & Timerkhanov (2019), Salakho & Sibgäeva (2018), Khusnullina, Bolgarova, Islamova, & Zholslayeva (2017) and others. The sources of applied material were the dictionaries by Isanbet (1989).

2. Theoretical Framework

Various studies have been conducted on the subject of this article. For example, Volkova (2018, p. 193) says: “Today the study of emotive language encompasses a variety of issues including linguistic nomination, description and expression of emotions, identification of emotive meanings in the communication process, and the rest.” All of them emphasize the complex nature of human feelings and emotions. In the research of Volkova (2018) is based on semantic-cognitive and discursive approaches to the study of emotions, develops the major points of emotive linguistics and relies on domestic and foreign linguistic research.

As Galullina, Kuzmina, & Kadirova (2018) say, the research revealed that the Tatar language possesses around twenty ancient cosmonyms of Turkic origin. With the development of computer technologies the necessity of observing the celestial bodies with the purpose of determining the route and weather is no longer of relevance; this made the names of stars and constellations vanish from the Tatar language. Teaching astronomy in schools par excellence in Russian from the mid-20th century and the development of Russian-Tatar bilingualism with an overpuse to Russian was instrumental to the loss of originally Turkic appellations of stars. Maitra (2017, p.15) says: “In the XV – XVI centuries, the rejection of the struggle against the Tatars began to be perceived as an unworthy act and the behavior of historical persons - heroes of the chronicles - was revised and edited.” In the Russian consciousness of these centuries, the Tatars are assessed as unreasonable, destructive, faceless, uncultured elements. Particularly emphasized is their cunning and desire to change the lifestyle of conquered peoples. Traces of the Russian-Tatar synthesis, the duality of the perception of the Tatars and their assessments can be found in the monuments of the literature of the XVI-XVII centuries. This line will continue to this day.

Berikbolova (2014) says: The history of Kazakhstan literature is the most important issue of Kazakh literature because it has not yet been regularly divided into courses. The first reason for this fact is that the main sources of our ancient history are not in our mother tongue. The second is the ideology of the Soviet Union, which did not allow intellectuals to discern national views because past knowledge was opposed to this policy. The third reason is the long-standing policy of oppression and colonialism, which was aimed at trying to change the minds of the people of Kazakhstan, creating a sense of security and moderation. The popular literature of Turkish society goes back to the Orkhon inscriptions.

Galieva (2018) says: The purpose of the thesaurus is to correct all single Tatar words and polysyllabic cases related to the socio-political sphere with their Russian equivalents. A distinctive feature of the contemporary Tatar dictionary is the large number of absolute synonyms created by a combination of intralinguistic and extralinguistic factors. Body data proves that synonymy in socio-political terms is an artificial and superficial phenomenon. Most Tatar socio-political terms are now coined with their corresponding Russian terms, and lexical preferences of translators and developers of terms may differ, leading to a large number of competing cases of different origins and structures. At the level of multi-word items, lexical diversity is complicated by a syntactic change factor, which in turn multiplies the number of synonymous combinations. Parallel sects are used for a wide range of phenomena, including the official names of government structures and social institutions; Zamaletdinov, Zamaletdinova, Nurmurkhametova, & Sattarova (2018) say: At present, all art forms are undergoing transformation and revision, including literature. The whole set of social, economic, political and sectarian processes led to global changes in postmodern art. Kazakhstan’s verbal creativity in the period of independence tolerates the reform of art forms. If we want to talk about Kazakh literature, it should be noted that national and Russian-language prose is actively developing in Kazakhstan. Kazakh Literary Criticism researches the main trends in modern-genre literature. Recent Kazakh literature shows profound changes in the post-modern period.

According to Feldman (1996) and written Chinese sources in the 6th and 8th centuries AD, the Turkic tribes
of Kazakhstan had oral poetry. These came from earlier periods and were mainly transmitted by the Bards: professional storytellers and music performers. Traces of this tradition are shown in stone carvings in the Orkhon script from the 5th to the 7th centuries AD, which describe the rule of Kultegin and Bilge, the two first rulers of Turkey. Among the Cossacks, Bard was primarily a male profession, though not exclusively. At least since the seventeenth century, Kazakhstan’s boards can be divided into two main categories: zhiraws, who transmitted the work of others, usually did not create or add their own work; and Aqins, who improvised or created their poems, stories, or songs. There were different types of works, such as didactic terms, elegy tolgas, and epics. Isakova (2016) believes that we consider the words Russian loanword from the Siberian Tatar language in the third period of the development of the spoken language of the Tatar people, in other words, the 40s and 60s of the XXth century. This period includes the military and post-war period, which is characterized by a special national language policy (transfer of many national schools to Russian language teaching, etc.), the national consolidation of the Siberian Tatars, a high degree of urbanization, the state language policy course, with the goal is to create a nationless society in which nations and national languages are governed by administrative law and a high rate of urbanization leads to linguistic absurdity.

3. Methodology

From the point of view of linguistics, Tatar cosmonymics is one of the least explored fields of Tatar onomastics. The names of celestial bodies were lexicalized in the ancient Turkic written monuments (the Orkhon Turkic inscriptions, such writings as Kutadgu belek, Divanu lugat-at-turk, Kiasa Yusuf, and others). Linguistic study and classification of those names in Tatar, as well as in the other Turkic languages, began only in the latter half of the XXth century. In 1974, Galeev and Timergalin published the Russian-Tatar Dictionary of Astronomic Terms (Galeev & Timergalin, 1974). That publication had a great impact on onomastics, for it contained ancient names of planets and stars. The question of cosnomyns classification is in suspense in linguistics. In essence, individual works utilize the subject classification; the classification based on the lexical semantic models (Karpenko, 1981; Rut, 1987; and others).

In our study we have used instructional techniques of linguistic analysis, such as a descriptive method, a theoretical method, a comparative typological method, and a linguocultural method of analysis.

4. Results

The National Tatar Language Collection can be seen as a set of conceptual and functional models at different levels of the Tatar language. The class of conceptual and functional models includes the structural and functional descriptions of a particular linguistic level (or levels) as well as the various types of general information required for the development of information systems and natural language processing technologies. The body is an open system, so it allows the expansion of the annotation system (currently only grammatical annotations are used). The Tatar collection contains texts from different styles and genres of modern Tatar literary language. The main sources are electronic copies of texts for collections, fictional texts, educational and scientific literature, texts of online publications with informative, social and political themes, and the text of official documents. In the future, we intend to strengthen the time balance and the genre of sculpture, that is, through the digitization of printed texts from the Soviet era. Among the Russian proverbs about the Tatars, several groups can be distinguished.

1) Ironic and evaluative, with a negative connotation prevailing: Early Tatars go to Russia; Not a Tatar jumped out, not ahead removed; Out of time (out of season) the guest is worse than Tatar; Out of time, the guest is worse (more) than the enemy (Tatar); It would be better if the dog died of a Tatar dog than mine (he has two); Bay flush, the Tatar goes; Do not turn your head like a mad sheep, they did not sell to the Tatars; Tatars went to Tartar - so are you behind them? (Dal, 1993).

2) Many proverbs and sayings reflect differences in the everyday way of life of peoples: S Tatar prologue (Koran). How feline carnivore stretches; Kalmyk Tatar Makhanina (horse meat) feeds; In Teyushi, the mayor's bast shoe weaves; Hat Tatar (darnn hat) all in patches (heater); Pass through the eyes of geese, sing through the voice of the song, spin the yarn with your hands, swing the child's feet (the woman who left the Tatar in a song says full) (Dal, 1993); Swim yourself, Tatar, Afima passed (August 11, the beginning of the victory of Dmitry Donskoy).

3) There are reasonably neutral proverbs and sayings in which the "Tatar" theme is an occasion, a tool to illustrate universal topics: Female minds - that the Tatar soums (curbs); They also know in Kazan what people said; Everything is ready: a sleigh in Kazan, a collar in the bazaar (Dal, 1993); I went to Kazan, and drove to Ryazan; He became old - the mind came to an end (Tatar). Your speeches in the Gospel, ours and the alphabet (and the Tatar prologue, that is, the Koran) are not suitable; Your words - even in the Bible, and ours and in the Tatar clergy (in the
Tatar prologue) are not suitable; Sits like a chicken on eggs. Seated Tatars are taken; Live, so that the Tatars of the sedentary do not cover (Dal, 1993).

4) There were friendly, showing the relativity of ethnic, religious, and state values and the absolute morality: I would have lived in the Horde, if only in good (Dal, 1993); From the wall, he writes (from right to left, Jew or Tatar); What is the khan (king), such as the Horde (people); Where is the khan (king), there is the Horde (and people).

The wolf belongs to the group of typical Turkic mythological figures; however, for the Kazakhs and the Tatars, the wolf differs significantly in its features from other representatives of the biological world. Moral virtues in the wolf's image are foregrounded, while surface traits and behavior remain insignificant. Internal qualities come to the fore in the image of a wolf, while external features and behavior remain minor. Historical epics are of great importance in world literature. Kazakhstan's historical epics were created by folk poets. In this research, written historical epics are compared with heroic poetry and historical epics. In the narrative, common motives between historical epics are defined by folk poets and heroic poetry. Distinctive traits from former epics and heroic epics are mentioned. The subject of this research is historical epics made by folk poets, their place in Kazakh literature, ancient motives, epic traditions in structure, and the design of the composition of this group (Kabdeshova, Rakysh, Auyesbayeva, Albekov, & Alpysbayeva, 2019).

For the Kazakh and Tatar people, the wolf is, first of all, a beast of prey, intelligent, cruel, and merciless, giving weight only to power. This is an enemy, an aggressor, capable of preying on another animal, a person and killing them. The wolf causes consternation in a man; so for the most part, the image of this beast is associated with a negative evaluation. At the same time, the image of the wolf is ambiguous: it can be associated with the idea of independence and freedom.

A man closely watched the wolves, and then correlated the particularities of the life of these animals with the world of his/her feelings, with the world of relations between people. The life experience of the people is depicted in the Ptu of the Tatar and Kazakh languages. By analyzing the collected material, we have distinguished the following groups of phraseological units:

**Wolf is a Symbol of Hostility**

The intrinsic features of the wolf influenced its formation as a symbol of hostility, blood-letting, cruelty. The following fixed phrases which reflect the wrath of the wolf, its greed are formed in the general linguistic system: қосқырдай қырып-жоо (literally: extinguish as a wolf); қасқырдай мейірімі жоқ (literally: no humaneness like the wolf’s), and the rest.

**Wolf is a Symbol of Evil**

A wolf's heavy frowning look has produced the phraseological unit ғырең жүкелеп қарау / қасқыр қабақ (look dangerous). Here, also the motivating feature of the meaning is the internal qualities of the wolf, as an evil, aggressive beast. This phraseological unit is used in the meaning of displaying one's hostility towards someone, expressing an explicit dislike for this person rather than a secret one, and deco world images with someone.

**Wolf is a Symbol of Lawlessness**

The wolf, as a symbol of impropriety, lawlessness, is based on brutal force and is reflected in the phraseological unit. The calques ғыреп арсы, ғыре ғате (wolf's lair) are actively used in fiction, characterizing the criminals' place of refuge, dwelling or location of enemies.

The same typical traits of the wolf as a stereotypical image – malice, aggression – have become the motivating basis for the formation of phraseological units ғыре laws (wolves’ laws/ killing for a living). Ғыр laws are the rules of conduct based on the right of the strong to do what they please, being a law unto themselves. They denote cruel, herd laws being too remote from those by which people should live.

Ғыре түе (wedding of wolves) / ғырійын (literally: wolf's game) – a place of gathering wolves.

Ғыры түе қаң сөйлөн (literally: wedding of wolves (takes place) with bloodletting).

Қасқыр әшкән қыңғай болды (like sheep the wolf preyed on) is described in The Phraseological Dictionary of the Kazakh Language by Ismet Kenesbaev as a fixed phrase that originates from the meaning of being defeated utterly.

**Wolf is a Symbol of Revenge**

Among the Kazakh people, the female wolf is also called өлөктөй. If someone hurts her wolf-cub, she will take revenge on someone in spite of everything. She even preys on the man having killed her puppy and attacks
him. Such wolves, who because of revenge, attack people, are called in the Kazakh people қаншыр (from the word қан—blood), a blood revenger. Қаншыр, because of mental suffering, does not eat until she has taken revenge. This leads to the formation of the Phu қаншырдай катжан (literally: persistent as қаншыр), in the modern Kazakh language, this phrase is used to stand for to lose weight.

**Wolf is a symbol of powerlessness, weakness.**

One’s extreme dissatisfaction with something, one’s powerlessness before circumstances, the absolute impossibility to get out of a predicament are compared with the howl of the wolf. Бүре бүліп ұлай (to howl like a wolf (it is enough to make you despair) – this is what they say about such a state. However, the Phu бүресе ұлай (literally: his wolf howls) is used when a person may have a stroke of luck to have anything (desire, wealth, success, authority, happiness, etc.) and they get as much enjoyment out of their lives as possible.

One’s utter displeasure with something, one’s helplessness before circumstances, and the absolute impossibility of overcoming a difficulty are also compared with the howl of a wolf. In the Kazakh language, the Phu касқырыш ұну (literally: die like a wolf) is used to denote deep sadness about the loss of someone or something valuable.

**Wolf is a Symbol of Hunger**

The phraseological unit әлшә бүрелгә ұлы (literally: the wolves howl inside) is connected with the symbolism of hunger, good appetite. In the Kazakh language this meaning is rendered by the Phu бөрү күрсәктәндә. In Russian this unit is identical to wolfish appetite (famishment). The Phu оу бөрәдәй әш бәрідәй (literally: as hungry as a wolf), correlates with a starving, insatiable person, and provokes the idea of his/her unfettered greed: Бүре кебек оы, елан кебек ялангач (literally: as hungry as a wolf, as naked as a snake).

The Tatar Phu бүре сырывым (literally: wolfish disease) expresses hunger, suffering from bulimia and food craving.

The Phu оу бөрәдәй (literally: as a hungry wolf) conveys the avidity and greediness of a man. A hungry wolf swallows up a bag of prey, and a hungry man is capable of devouring much food, being no judge of its quantity and quality.

The Phu бүре азыгы (literally: the food for wolves) used in connection with emaciated feeble domestic animals (cows, horses, etc.) can be referred to this group.

**Wolf is a symbol of faith.** Касқыр да қас қылмайды жолдасына (literally: even a wolf will not harm its friend). This phraseological unit symbolizes the law of life of any society. It is based on the fact that members of any society do not have the right to aggrove each other. That is, it means that the representative of a society freely or involuntarily accepts its customs and traditions. The Phu бүре белән күйберге жә эч (literally: wolf and sheep drink water together) denotes a place where justice and prosperity reign. The phraseological collocation Бүре да түк, сарык та исең / касқыр да төк, көй да аман (literally: both the wolves have eaten much and the sheep have not been touched) refers to a solution that is satisfactory to diametrically opposite sides, acceptable to everyone (more often in a situation where they seek to please different people).

**Wolf is a Symbol of Fear**

While reading various phraseological units, one is astonished at the wisdom of the people, the pliancy of mind, and the visualization of thinking. In phraseological units, the power of the wolf is foregrounded. Tatars and Kazakhs take unforeseen life situations in good fun, describing shyness, indecision, and hesitation of a person in the following examples:

Бүрәңә ашаш бүре күрү (literally: to see a wolf through the beam) – exaggerate what one has seen or talk about something that does not exist and be afraid of it.

Бүрәдән көрәккән сарык жүмә кебек (literally: like sheeple, taken fright at a wolf) – people compared to sheep in being docile, foolish, or easily led, in their having lack of judgment.

The Phu бүрәдән күргән, ұрманға бармас / бөрәдән көрәккән ұрманға бармас (literally: don’t go into the forest if you are scared of a wolf) means that there is danger in everything, but you cannot be afraid of everything.

Бүре күргәң эм төсәл / касқыр күргәң қозылдың (literally: like a dog that saw a wolf) – one says so, when a person is afraid to meet someone face to face.

The collocation бүре ташлан, бүре күркәтьм / бөрәкмә тастан, бөрәдән күмүлдө (literally: to scare the wolf by throwing a hat) is used when a person seeks to quickly get rid of the difficulties that require great effort, responsibility, and sometimes donations.
Wolf is a Symbol of Man

There is a Russian phraseological unit волк в овечьей шкуре / Wolf in sheep's clothing (about a hypocrite hiding his/her evil deeds behind a mask of virtue), which goes back to the biblical expression "Be careful of false soothsayers: they come to you in sheep's clothing, but inside they are predatory wolves". In Tatar and Kazakh, the Phraseological unit бура тиресе ябьынан; коой терисин жамиллан бериде (literally: covered with wolfskin) characterizes a cowardly, ignorant and weakly man who, after having achieved some heights, enjoys threatening and blackmailing the others. The proverbs бура, сарық туны кыса да, бура булыр / бериң берики салып асыранын да, берипеген коимайдыгы says that such man does not change regardless of anything.

5. Discussion

For the Kazakh language, calling a man a wolf is paying a tribute. However, the Phu касыр адам stands for smart people. The Phu бура ырыкке / касыр жүрөктө (literally: with the heart of a wolf) expresses a brave, courageous and fearless person.

Ҡор түрө / қорі касыр (old wolf) – stands for a worldly-wise person who has experienced a lot, whose life experience has developed under the influence of numerous hardships and tribulations. Бүрөмалак (cub) is a person who does not communicate with other people, lives alone according to his/her ideas and laws.

In PhU бура авыз (literally: wolf jaw) attention is paid to the internal similarity of man and animal, the manifestations of bestial nature in man. Brute physical strength, violence, ferocity are expressed here. In the Tatar language, this phraseological unit characterizes a flattering, sneaky person who makes money at the expense of other people.

The Tatar language also has phraseological calques. In English literature, the set expression sea wolf has been used since the 14th century in the meaning of "pirate." In the works by Russian classics of the 19th century, we find the expression sea wolf in the meaning of an experienced, wise sailor who has been on many sea voyages. In the Tatar language the Phu дүкез бүрөсе (sea wolf) is used in the same meaning.

We can summarize that some Kazakh and Tatar Phu are unique and particular in each culture, unrecognizable to another language (бура ырыкке / касыр жүрөктө; бүрө пашпан, бура күркүтү / биркит тастап, беріден күйлүдө; касыр да кас кылмайды жолдошына; канышырды жаткан; бүрек азык, etc.), do not have component correspondences, which make them salient signals of the presence of cultural specifics, and, as a result, noncoincidence of ethnic mental images.

Thus, phraseological units with the lexeme бура / касыр (wolf) constitute a subsystem of the phraseological fund of the Kazakh and Tatar languages, reflect the cultural and historical worldviews of the two peoples, provide useful information about the Kazakh and Tatar mentality and its linguistic verbalization through an evaluation figured model. The zoonym бура / касыр (wolf) has an active phrase-forming potential. Most of the associative features associated with this zoonym have a negative connotation. In the complex of connotative characteristics of the phraseological unit with the zoonym бура / касыр (wolf), a negative attitude of a person to this animal prevails. The image of wolf serves as a criterion of physical and moral human qualities.

References


Galiyev, A. (2018). Synonymy in Modern Tatar reflected by the Tatar-Russian socio-political thesaurus. Kazan, Russia:
Tatarstan Academy of Sciences.