YURT AS A MICRO MODEL OF THE UNIVERSE IN THE CONTEXT OF “LANGUAGE: CULTURE”

(LINGUISTIC AND CULTURAL ANALYSIS ON THE MATERIAL OF THE KAZAKH AND MONGOLIAN LANGUAGES)

Gulsara Amangeldiyevna KOZHAKHMETOVA * & Gulgaisha SAGIDOLDA**

* L.N. Gumilyev Eurasian National University, Faculty of Philology, Kazakhstan
  E-mail: gulsarateacher@mail.ru
  ORCID ID: https://orcid.org/0000-0002-4775-3902
** L.N. Gumilyev Eurasian National University, Faculty of Philology, Kazakhstan
  E-mail: sagildolda@mail.ru
  ORCID ID: https://orcid.org/0000-0002-1797-8457

Received: 2 January 2019; Accepted: 21 April 2019

ABSTRACT

One of the main tasks of Altaistics in the XXI century is to study the interconnection and relationship between the large language groups, such as Turkic, Mongolian, Tungus-Manchu and Japanese-Korean, connecting ethnogenesis, history, traditions and customs, spiritual and cultural heritage and world outlook of the people speaking these languages, and an interdisciplinary approach to Altaistics on this basis. It is important to take the phraseological fund of Altaic languages as the goal of comparative studies, based on interdisciplinary complexity.

In this regard, studying mythological-symbolic code of Turkic-Mongolian language picture of the world by comparing the Kazakh and Mongolian equivalent phraseologisms, based on kız úı [kiːz ui] ‘felted mat house’, ‘yurt’, in the context of “language and culture”, we identify the similarities and distinctive features of ancient cognition of the Turkic (Kazakh) and Mongolian culture in Central Asia, historically, culturally and linguistically connected since ancient times. Kız úı is not just a house, comfortable for moving from one place to another, but also can symbolise of binary oppositions of the universe.

In nomadic worldview kız úı – the micro image of the world, šañëraq [ʃaŋraŋ] ‘wooden circle forming the smoke opening of a yurt’ in this image is the micromodel of the Sky, küldireýish [kuldireuʃ] ‘cross racks on the top side of yurt’ which is connected to šañëraq like arks symbolises “the unity of the Space and the Man”, ýyq [uwwoŋ] ‘flexed racks connected to šañëraq is the symbol of the Sun rays that lights the world.

Keywords: Turkic, Kazakh, Mongolian, language picture of the world, traditional culture of nomads, mythic-al-symbolic code, nomads’ worldview, phraseological system of language, language image, ethnographic phraseologism, internal structure of phraseologisms.
1. INTRODUCTION

Many lingual data of mythical-symbolic context concerning ancient Kazakh and Mongolian ethnoses' worldview and understanding of are associated with kiz út ‘felted mat house’.

Comparative study of Kazakh and Mongolian figurative phraseologisms with kiz út (yurt) in the context of “language and culture” is substantial. Phraseological system of any language is considered to be a small language system that encodes the centuries-old fund of knowledge about ethnic culture in its background image and connects with the next generation as “a typical scheme of life events”, that is a fragment of language picture of the world.

It comes from the basic function of phraseology as a unit of language, “the main function of phraseological units is not to make nominations but to evaluate and describe the phenomena, objects and situations in the life of Kazakh and Mongolian people. We can also identify the peculiarities of each nation regarding the understanding of realities.

2. MAIN PART

From the last quarter of the XX century ethnographers had been paying great attention to the semantic description of kiz út, the home of the Turkic and Mongolian people in the Southern Siberia and Central Asia (Zhukovskaya). There are many scientific works considering kiz út as a micromodel of the world for nomads (Wasilewski). We can find semantic analyses that divide the inner part of kiz út into sectors (as a fire place, seat of honor, threshold), and their traditions and customs with these sectors and symbolic meaning (Shakhanova, 1998).

Kiz út is not just a house which is equipped according to the geographic location and comfortable for moving from one place to another, but also the symbol of binary oppositions of the universe like day and night, man and woman, hostility and friendship, poverty and richness, etc. (Timoshinov, 1997).

The nomadic circle formed kiz út is the navel of world at large. The initial spot of vertical lines raising to the top, horizontal lines expanding to sideways and the central spot of the space, is “the centre of outworld space” – family, village and hearth. For nomads, moving for the distance of about hundreds of kilometers from spring-place to summer-place, from summer-place to fall-place, from fall-place to winter-place and from winter-place again to spring-place, the world is ball-shaped and the sky is round shaped, like their yurts.

In the nomads’ worldview kiz út – the micro image of the world, shaňraq [ʃaˈɲɾaːq] ‘wooden circle forming the smoke opening of a yurt’ (in figurative meaning: ‘house, family’) in this image is the micromodel of the Sky, küldireyiş [kuldireiʃ] ‘cross racks on the top side of yurt’ which is connected to shaňraq like arks symbolises “the unity of the Space and the Man”, ýyq [ʃwʊwq] ‘flexed racks connected to shaňraq is the symbol of the Sun rays that lights the world. Shaňraq and ýyq are the symbols of “the space” and kerege [kerege] ‘cross racks like the house wall’ is “the steppe space”, ýyq and kerege is the junction of “space” and “steppe”.

Circle is the symbol of Obscurity, infinite Space, unmeasureable Time for nomads, so circle-shaped shaňraq is the symbol of “generation procreation”, “viability or termination of the tribe”. The joining of six straight lines to the shaňraq circle means the unity of seven generation under one hearth, i.e. the unity of one tribe.

Shaňraq, which is made of wood, is one of the main elements of kiz út, one of “the bones of house” like ýyq, kerege and esik (door). Shaňraq, becoming black from being...
fumigated with the smoke of birch hearth and transferred from ancestors is symbolically very important for Kazakh people’s perception. For Kazakh people шайнырақ, first of all, is a symbol of generation continuation, welfare and unity among the relatives, responsibility and respect between father and son. Шайнырақ serves to provide entering of sun beams into the house and to fill the house with the rays of daytime life and plays great role in the spiritual and cultural life of Kazakh people. Its objective and symbolic meaning, its importance developed such set expressions as qara шайнырақ (parental home), шайнырақ көтері (to create a family), шайнырағына ат (qobyz) оңаты (to crush to the ground), шайнырағы шақалы (to destroy family), шайнырағы ортасына түсү (to lose paterfamilias).

The fact that шайнырақ is connected with generation procreation can be explained with its symbolic and semantic significance in the Kazakh worldview. Kazakh set expressions as шайнырақ көтері (lit. to raise a hearth - “to marry and live separately from parents”), qara шайнырақ (“parental home, passed from father to son”), шайнырағын бір көл болсын! (Let your hearth be high! – wedding wish) mean prosperity of generation, their continuation, and the expressions as шайнырағы шақалы (lit. fall of the hearth - “to destroy family”), шайнырағы ортасына түсү (to lose family members), шайнырағына ат (qobyz) оңаты (to crush to the ground) mean family destruction. The ceremony of putting шайнырақ near the tomb of the last successor of the generation is also one of the inseparable attributes of the Kazakh culture.

Кыз ұй is comfortable dwelling not only in Kazakh people’s everyday life, but all Turkic-Mongolian tribes, engaged in cattle-breeding and held nomadic lifestyle. The word шайнырақ is not odd as a realay in Mongolian worldview, perception and understanding and in the Mongolian language it is called as моно. There are phraseological units connected with шайнырақ in the Mongolian language though very rare. Here it does not mean “family, tribe”, but connected with “getting adult” and used as a measure of age. For example, the Mongolian set expression моно орға (lit. ‘to raise the hearth’) which sounds similar to Kazakh expression “to create a family” means “to be the head of the village, to be a citizen of the country”, and the expression моно ат өртөү қол қоңор хүн (lit. ‘the person with whom you meet under the hearth’) means “your wife at home”. The notion “to get adult” is similar to Kazakh шайнырақ көтері (“to create a family”).

However the set expressions in Mongolian with the basic word моно “family hearth” in lexical composition are not so active and viable as in the Kazakh language both numerically and contextually. But the word гөлөмгү “fire place” like the word “family hearth” in the Kazakh language is specific with its symbolic peculiarities and the basis for developing various set expressions, i.e. creates “image gallery”. For example, phraseological unit гал гөлөмгү (lit. ‘fire ash’) “main family house; the house which is heired from grandfather to father and from father to the youngest son, i.e. main hearth”, гөлөмгү залгамжлай (lit. ‘fire successor’) means “the youngest son successor”, гөлөмгү тасрақ (lit. ‘fire stopping’) means that due to the only son’s death because of unexpected situations or lack of a boy in the family “to lose family head”, and гөлөмгү нь баллақ (lit. ‘to stop the fire’) reminds ancient war periods with the meaning “to destroy the family, to terminate the tribe”. We can see the lifestyle of Mongolian people in these phraseological units when they lived in caves, and blewed the ash not to extinguish the fire and guarded the fireplace.

It is obvious that many expressions which describe Kazakh and Mongolian peoples’ beliefs to worship fire can be found in both Kazakh and Mongolian languages. They are originally connected with the lifestyle of ancient people who considered fire as the basis of their life. The understanding of “keeping the fire in the hearth” in the life, belief and traditions of Mongolian people resulted in becoming the word “hot ash” the word-symbol. The word гөлөмгү “fire place” in the Mongolian language in its figurative meaning is the same as the word шайнырақ “family hearth” in the Kazakh language and contributes to developing the notions,
describing the national cultural and spiritual values, transferred from generation to generation, therefore function as the dominant meaning in many figurative expressions.

From these linguistic data we notice that nomadic Mongolian people, who connect their кіз úй with mythical worldview, where fireplace or fire hearth is “the central spot of the whole world”. Mongolian people marked the spot where the vertical and horizontal lines of the world join with fire made by them and they believe this joint spot links the spirits of their ancestors and them as the symbol of unity. The horizontal lines which come from the joint spot along the circle (space, time) mean people’s actions, and the vertical lines, raising to heaven from the joint spot, are the link between the predecessors and their generation. We can say that such mythical symbols have their place in figurative phraseological units of two languages concerning the кіз úй as semantic units.

Sañýraq (family hearth), symbolizing the generation continuation in Kazakh people’s life and fireplace in the Mongolian language present the difference in the perception and understanding of two nations. We can say that these mythical symbols contain the information about the moments of social mentality emergence.

The fact that ancient people “associates the life with fire” and guarded the fireplace makes the mythical symbolic basis of the notions fire, fireplace, fire hearth (Gaadamba, 1990), and the mythical symbolic basis shäñýraq is connected with the idea of “the sun is the source of life” (Zhubanov, 1999). G. Smagulova explains the occurrence of the Kazakh set expressions like “not to spit to the fire in the hearth”, “not to step on the ash”, “let the fire of your hearth not extinguish!”, “head of the fire” and other expressions of wishes, and the curses is “not with the beliefs of nomads to pray the fire”, but with “dependence of nomadic lifestyle from environment” (Smagulova, 1998). Kazakh people wish the safety of the fireplace and head of the fire, strongness of the shäñýraq (family), being shäñýraq high and smoke from the fireplace straight is for well-being, and extinguishing of fire, breakage of shäñýraq for painful and sad event as in Mongolian “the lack of fireplace successor” (голомт заламжлагч үргүйдэх), “fire stopping” (гооломт тасрах).

Nomads mark their living surrounding with circle kerege (cross racks of кіз úй) like its wall, the “central circle” means the internal space, i.e.”inner world—own family and relatives”, protected from the outer world by esik (the felted mat door). Esik [esik], bosaɣa [bosaga] or tabaldyryq [tabaldyrk] (treshold) are the borders, separating the “inner world” from “outer world”. Esikten sygalaý (to look through the closed door) is an intention to “know about the somebody’s inner world”, i.e. “somebody’s family”, and bosaɣa (tabaldyrq) aṭtaý (lit. to step the treshold) means to “enter the inner world” or “to become a member of the family”.

In the Kazakh language the word esik develops such expressions as esigi ashyq (open door), esigi tar (narrow door), esiginen qaramay (not to look through the door), esik közinde (near the door), kisi esiginde (near somebody's door), esik körgen (lit. seeing someone else’s door — “a woman who has been married”) etc., the word bosaɣa (treshold) develops bosaɣa aṭtaý (to step the treshold), bosaɣada jürý (lit. ‘to be on the treshold’ — “to be a servant”), bosaɣasy cómo (‘empty treshold’), the word tabaldyryq (treshold) develops tabaldyryqyn aṭtamaý (‘not to step through treshold’), tabaldyryqyn tozdyrý (‘to come everyday’) etc. The meaning of the Mongolian word босго: 1) treshold (old); 2) bounderies. There are expressions like bopськэ алхасгүй (lit. ‘not to step the bounderies’) “to stop coming home, to break the relationship”, босго ээээх (lit. ‘to deteriorate the treshold’) “to come everyday, to pester”, босго иригүүний (lit. ‘restrained treshold’) “unfriendly family” etc. Mongolian people believe that to step the treshold or to stumble over the treshold is a bad sign, which means “the happiness leaves the family”, and for Kazakh people to put the feet on the treshold or to stretch the hand along the treshold is also bad luck (Akhmetov, 1995).
There are plenty of phraseological expressions with the word esik in the Kazakh language, but there just a few with word in the Mongolian language like хаахаа “door” (хаахаа мөрөөн – 1. ‘to pray to the door (ceremony)’; 2. lit. ‘to butt the door’ -“to trouble by coming again and again”) (Akim, 1985).

The nomads circle the place of their cattle barn, milk pail etc., i.e. “the microworld of life” as irge [irge] (footing). To be inside this circle means to be closer “to his family”, and to go out of this circle means to be far from the ‘inner world’ (from the family), “to become outsider”. So the word irge is very active in both languages and develops many phraseological units as irgesi berik (lit. ‘to have strong wall’ - “united and friendly village, clan”; irgesi sògîlî (lit. ‘to destroy the footing’- “to lose the friendship”), irge tebî (lit. ‘to put footing’ - “to settle, to live”), irgesin kûterî (lit. ‘to move the footing’ - “to move, to migrate”), irgesin ahsyq alî (lit. ‘to divide the footing’ - “to go apart, to live separately”), irgesin aylaq aylî (lit. ‘to take footing away’ - “not to approach, to live in a distance”) etc. in the Kazakh language, and хаана мүнөх – lit. ‘to support the footing’ - “to live supporting each other”, хаана манах – lit. ‘to guard the footing’ - “to wait for the outcome of something”, хаанаанд буух – lit. ‘to step the footing’ - “to become neighbours”), хаана өрүүлүүч – lit. ‘to be close by footing’ - “to build the house close to neighbour’s” etc. in the Mongolian language.

So we can say that the phraseological units with киз úï contribute to create the linguistic image of the world, the fragments of its manifestation. Not all the parts of киз úï are similar, but the parts, important symbolically in the the nation’s worldview and play great role as an object, can enter the linguistic image system of two languages. B.Akberdieva, the researcher of mythical and perceptive structures of the Kazakh lexical and phraseological system, provides A.F.Losev’s opinion that “myths are the truth of life in primitive society, the symbolic image of the surrounding of people” and that “myths do not live just in the thoughts and fantasy of people, but in their actions. The environment and lifestyle also can be the myths, i.e. the awareness of ancient people make the myths” (Akberdieva, 2000). The mythologems which are considered as the units (structures) which demonstrate the mythical perception are the “values” which survived in the depth of words and mind.

The internal structure of the names and phraseological units pertinent to “кіз úï - microcosmos of nomads” containing the ethnical and cultural information are closely connected with mythologems. “Even though the mythologems in the internal structure cannot control totally the meaning of phraseological units, they can correct the present time functioning of their meanings and direct them” (Maslova, 2001). For example, the facts that denote the values of nomads’ “inner world”, namely, the nomad family, family hearth inheritor, wife, the fire he makes, the smoke of this fire, relatives, children in the house, that unite the figurative expressions and show their common ethnical and cultural environment are the mythologems like “ot – түүтин” (fire-smoke), ot–урпаq–jan (fire-generation-person) in their internal structure. They are mythical and perceptual structures common for Turkic-Mongolian languages and put in one line the Kazakh phraseological units as otbasy (‘family’), ошаа qasy (‘fireplace’), түүн түүтй (‘to let the smoke out’), түүні түүн ушуы (‘straight smoke’) and Mongolian phraseological units as гал гөлөөм саахч (lit. ‘fireplace guardian’) “the youngest son, family hearth inheriter”, өрүүлүү умалг үзөө (lit. ‘to see smoke at home’) “to be a separate family”, having the common ethnical and cultural background and creating the similar image.

If we combine the nomadic киз úï with the ancient perception of mythical model of the world, we can notice that the number of киз úï parts (three, four and seven) is similar to the number of mythical layers of the world. For example, the main parts of киз úï, containing three parts: shaqyraq (hearth), ýyq (the arcs on the top of киз úï) and kerege (the cross lines like the wall of the киз úï), the outer cover of киз úï which contains four parts: түндик, úzik, тыйрлыг, irgelik make seven elements in total. The internal part of киз úï is divided according to the
nomad relationship and also in accordance with the social, sex and age status into three parts like treshold, fireplace and place of honour, and in accordance with the location of objects they are divided into seven: from the left to the place of honour: dish place, bed place of the family head; from the right to the place of honour: place for the new-born cattle, place for the household objects like saddle, stapes, lasso and etc., further if the family has a daughter-in-law, then place of newly-married, if not, then the place of the daughter; from the place of honour to the left: chest place, fire place (in the center).

Basis for recurring of the mythical layers of the world like 3, 4 and 7 parts of kiiz út, also the fact that “these sacred numbers were the basis to make certain chains and combinations is the understanding, perception and worldview of the ancient people” (Kenesbaev, 1977). In other words, ancient people’s mythological understanding of their living environment, i.e. “the nature of the world and people” are shown in the symbolic meaning of those numbers, in the ethnographic meaning of the phraseological units with the numbers.

The numbers three, seven, nine and forty which are used as the symbols of an object or phenomenon are very important in the mythical system of nomads’ worldview. Saying about the mythical image of linguistic units in the Kazakh language B.Akberdieva points that the mythical layers in one of the variants of world horizontal model are marked with number tört (four), and the expressions like tört buryşty ‘four angles’, tört qubylasy túgel ‘all the four angles together’, tört köz tügel ‘all four eyes together’ etc. indicate that the world vertical model is divided into three: the sky, the Earth and the Underground world, all these layers are linked vertically with “world column” or “space tree” (Akberdieva, 2000). N.Ualiyuly draws our attention to the ancient people’s beliefs in the world mythological layers by the Kazakh phraseological units jeti qat kôk (seven-layered skyworld) etc.(Ualiyuly, 1998).

In Mongolian mythical perception number three (гурв(н)) has combinations as értöniçiijn gurav (lit. ‘world’s three’) “three planets”: the Sky, the Earth, the Underground world; gurvan saïн зайа - lit. ‘three good lives’: the God, the Sky, the Man; gurvan муу зайа -lit. ‘three bad lives’: Hell, Devil, Wild animal; értöniçiijn гурван гүүд -lit. ‘the three doors of the world’: Height, Tongue, Mood; értöniçiijn гурван цагаан -lit. ‘the three whites of the world’: the child’s teeth, the old man’s beard, the dead person’s actions; number four (дөрөв (н)) develops дөрөв зовхис (‘four vicinities’) “the four angles of the world”; дөрөв зүг (‘four directions’): the South, North, East, West. Number seven (дөлоо(н)) in the Mongolian language make such set expressions as дөлоо голтой (‘with seven endings’) “very patient”, дөлоо ходоодтой (‘has seven stomachs’) “insatiable”, дөлоо үүлэн цагаан (‘beyond seven mountains’). They are similar to Kazakh phraseological units jemeneðiň jer tûbi, kôs körmes, qulaq estimes jer “very far, remote place”, дороо тыккын дөлоо хамсы ‘(crisis has seven companions), similar to Kazakh phraseological units as jut jeti ağatýndy, kedeıdiŋ qyrýq qursaýy “the misfortune will not come alone”.

Homeros, Cilt / Volume: 2, Sayı / Issue: 2, 2019
3. CONCLUSION

In conclusion, Kazakh people’s symbolically thinking about shaïyräq (family hearth: “microimage of sky”, “symbol of generation procreation and unmeasureable time”), esik (“the boundary which does not allow entering the outerworld negative powers inside”), and Mongolian people about fireplace, fire-pit (“the joing spot of vertical and horizontal lines of the world”, “the central spot of the world which is located along the circle”) and the development of figurative phraseological units on the basis of these thinking demonstrates these nation’s perception and understanding of life etc. The similarity of mythical and symbolic meaning of Kazakh ирге and Mongolian хаана (footing), Kazakh босага and Mongolian босго (treshold) (the boundary dividing “the inner space” from “the outer space”, “the inner world” from “the outer world”, “the inner circle” from “the outer circle”) shows us that the phraseological units with these words refer to one ethnical and cultural background and proves the common worldview of these two ethnoses.
BIBLIOGRAPHY


