Verbal Images Paradigm in Different Lingual Cultures

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This article is aimed at the analysis of the images of consciousness that the representatives of the Kazakh and Russian nations possess. The analysis has been carried on the *man-horse* paradigm. It has been discovered that the ability to associatively connect the objects and phenomena of the world around bring together the Kazakh and Russian writers as well as does the ability to see common features of different objects. At the same time in the Russian literature sometimes a person is identified with a horse, which does physical work, and characterizes people exhausted by hard work which is not typical for the Kazakhs. But the Russians do not compare their child with a foal whereas for the Kazakhs it is the kindest term of endearment. It is supposed that interesting image paradigms with “horse” element can also be discovered in the English language.

Keywords: image paradigm, association, mentality, lingual culture

Introduction

The Kazakh and Russian nations are not only neighbours according to their geographical location but are also tied by politics and economy, thus their community has been reflected in the language, mentality, and communication culture. An attempt has been made to analyze images of consciousness that the representatives of these nations possess. They are these images that are the symbols of actions, facts, and myths, the observances of etiquette habits and rituals. They also convey national spirituality, historical memory, and world perception of the representatives belonging to different lingual cultures.

Main Part

The system of images most clearly manifests itself in the artistic speech. That is why at the beginning the analysis was carried on the works of the Kazakh and Russian writers, since it is the artwork that actualizes all the aspects of speech and thought activity. Auezov's (2007) epic novel and Sholokhov's (1980, 1991, 1995, 2003) short stories have been chosen as the basis for the research where the former is a worldwide known representative of the Kazakh literature and the latter was the Russian national writer. The choice of the material investigated is explained by the rhythmic pulse of life the two nations have in the great steppes, the pulse which is beating in the works of two great artists of the word literary artists. Later the idea appeared to compare the features of associative thinking of modern Kazakhstani people, brought up on the basis of different cultures, including those who are natural bilinguals.

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“By creating an image and appealing to the imagination”, tropes, in particular, the metaphor generates the sense perceived by the mind (Arutyunova, 1990, p. 10).

In consciousness the images immerse into network of connections and ties where this network is fundamentally different if compared with the position that the originals occupy in the real world. Consciousness supplies them with a new context in which the primary role is given to associative relationships that reorganize or rather, organize the picture. (Arutyunova, 1988, p. 121)

The inner world of a person is based on clearly defined means of expression, that may disclose as transcendental truths both external to the person as the order of the universe and internal presented by moral values, family traditions, ideas, destiny of the soul, etc.. The main place of symbols concentration is unconscious sphere of the person, where the symbolic function is expressed most clearly.

The image is a category of consciousness, emerging with certain language features that contribute to the inadequate representation of the perceived world. Images are present in the depths of the human psyche.

What is the mechanism of the creation of artistic image? Undoubtedly, the image is formed by certain language features that contribute to an inadequate representation of the perceived world. In a figurative thinking of everyone who creates a work of art, there is something common. It is the ability to associate objects and phenomena of the world, the ability to see the common features, the quality of the different items as a result of common or similar impressions of them (Fedorov, 1985, p. 54).

Images of animals are carriers of specific projective function, symbols of the human psyche, forming the second feature that explains the possibility of knowledge of human psychology by means of animal images. Animals represent a base which humans select character traits, motivations, and feelings. Creating a certain image of the animal in the imagination or on paper, the person ascribes it to some personal meaning, “personal attitude of the person is shown in any perceptual act, as well as the whole varied life is reflected” (Burlachuk, 1997, p. 25).

Extensive empirical material is accumulated and systematized in science, multifaceted theoretical generalizations are made, however, on the one hand, the individuality of the artist’s personality, on the other hand, a kind of “genetic code allegory... which determines the organization of different types of semantic information in the texts” (Fateyeva, 1995, p. 181) continue to arouse the interest of researchers.

“The genetic code includes multi-valued semantic clusters that have multidimensional structure, and directly correlated with episodic, semantic and verbal memory of the individual” (Fateyeva, 1995, p. 182). We attempted to give a number of nationally-specific semantic images of linguistic consciousness, which are genetic codes, symbols, actions, facts and myths, etiquette habits and rituals that transmit national spirituality, historical memory, to show the picture of the world through the prism, the mentality that reflects the perception of the world and representatives of the Kazakh and Russian nations.

A variety of associations connected with the horse suggests respect which a person feels toward the animal. In both steppes, Kazakh and Russian, graceful, fast, and tireless horses were highly thought of, alongside with the unpretentious ones with great stamina.

It is well known that the Kazakhs, giving the name to the horse, use rich paradigmatic series of words describing the animal not only according to its suit (sauran—hardy light-brown horse with black mane and tale, argamak—tall blood breed horse), purpose (aygyr—stallion maker, tulpar—fairy-footed racer horse), but also by

age (tye—one-year-old colt, kunan—three-year-old horse, and donen—five-year-old horse) with all this allowing to take into account the importance of the species-age Kazakh nominations (Tuksaitova, 2007, p. 197).

In an embodiment of the image of the horse in the Kazakh and Russian language consciousness the associative relationship “a person- a horse” is revealed. In both linguistic cultures a person as the carrier of the state, feelings, and mental qualities becomes the associate of the horse. In this case the particular aspect of characteristics is reached by actualizing the image of the horse concerning its psycho-physiological features in the semantic structure. Within this basic association, we can observe a fairly wide range of continuously updated meanings of symbols that characterize the person from the point of view of the conditions, feelings, psycho-physiological properties (character, temperament, motivation, behavior, etc.). Information can be presented explicitly and implicitly, the latter requires in-depth analysis of the meaning of the text.

The analysis of factual material allows us to make certain observations. The identity of the association in the language consciousness of the Kazakhs and Russians is evident when it comes to:

(1) A person who is impatient and cannot control the emotions:

A dark, like cast iron, plump face with twisted flaring nostrils exposed the nature which was raw, rough and irritable (about Bozhey's wife). (Auezov, 2007, p. 216)

-You do not get angry, do you know, where they go? He is as hot-tempered (about Gregory), as an unbroken horse (Sholokhov, 2003, V. 1, p. 460);

(2) A person who does not accept subordination, and shows resistance:

He (Kunanbai-Zh.Y.) punished the stubborn by depriving them of their share in the aggressive loots and the unruly were tamed by his power. (Auezov, 2007, p. 86); Recently for some reason he (Abay-Zh.Y.) wanted to argue with the elderly as if a kind of latent obstinacy was hidden lurking in his heart. (Auezov, 2007, p. 336); Then Ospan ran and jumped on his brother Smagul's back so suddenly that the latter barely kept on his feet... You dare throw me down? Are you serious? Even the white yearling couldn't throw him down in the morning! Do not kick! (Auezov, 2007, p. 236)

(3) A person who is threatened by restrictions:

This name (Dildy-Zh.Y.) was associated by him (by Abai-Zh.Y.) with a foreign imposed will and hateful marriage bonds. (Auezov, 2007, p. 131)

We would rather stay away from old days, otherwise we will be so yoked even worse than by the Tsar's one. And who will rule us? We will! On our own!—Podtyolkov bucked up. We take the power—that's the rule. Wish the saddle-girth were a bit but loosened, and we then can throw down the Kaledins! (Sholokhov, 1980, p. 197)

(4) A person who is tired physically, exhausted taken over by the will of the strong:

(Jumping on the back of his brother...) Smagul, suppressed by the will of the rider, rushed towards Abai, galloped past him and together with Ospan plopped into the water. A bit later Kunanbay who was unusually sad as if he got tamed, continued half-voice “A person is a weak and sinful creature”... (Auezov, 2007, p. 237)

Pain in the heart grew heavier. The sweat appeared on his forehead. He came down the steps, anxiously clutching his hand to the left side of the chest and thought “So the grey horse, are you worn out by steep hills?” (Sholokhov, 1995, p. 197); “Hello there, you ataman-the gang leader!—It is a great jolt! It should carry the four-inched ones!” (Sholokhov, 2003, p. 428); “It is so exhausted tell me how it could carry the cart”? “In two-week time he got exhausted like a horse that made a back-breaking run”. (Sholokhov, 1995, p. 546)

(5) A person who protests and loves freedom:

But Dunyashka took the bit between her teeth: she, too, turned pale with indignation and anger already practically bursting into shout she continued... (Sholokhov, 1991, p. 131)

(6) A person who is patient and humble:

Previous expression of a submissive beat-up horse remained holistic on the face. (Sholokhov, 1995, p. 68)

(7) A person who feels the sense of solidarity with others:

He looked around and saw more than a hundred of dismounted fighters scattered on a snowy slope of a gully and felt more confident and stronger. The herd feeling always strongly possessed him as well as anyone else in the battle. (Sholokhov, 2003, p. 448)

(8) A person who is the competent authority, an owner:

They (the opponents—Zh.Y.) all do not believe that the place of Agha-Sultan has been lost for them forever, no! They hope to get it again. And on every path now they will not cease to be in the watch for you (Kunanbay-Zh.Y.) and will try of course to pull you off your horse! (speaking of the land ownership—Zh.Y.). (Auezov, 2007, p. 139)

Well, this means that the owner of the horse is Akberdy now. Will he want—you are seated behind him, he will not—you get it in the neck! “If you’re anything to think, you will understand—this mosque for our myrza (lord) will bring a lot of benefits. And along with it, and we’ll be on a horse. (Auezov, 2007, p. 179)

In linguistic consciousness of a nomad semantic structure of the image of the animal, in particular a horse, is quite often associated with implication of space-time relations, which determines the peculiarity of the ideological installations that the Kazakh nomads have.

For example, “Time when mares were tied for milking preceded the hour when all sat down to drink kymyz (fermented mare’s milk)” (Auezov, 2007, p. 74).

On the basis of the given examples it is possible to make the assumption that Kazakhs do not associate with a horse a person who protests and loves freedom, patient, and humble, feels the sense of solidarity with others, and Russians do not draw associative parallels with a horse a person who does not accept subordination, and shows resistance, who is the competent authority, an owner.

However, the limited material does not allow us to make deeper conclusions within the article.

The ability to associatively connect the objects and phenomena of the world around bring together the Kazakh and Russian writers as well as does the ability to see common features of different objects resulted from the generality or closeness of the impression they produce. Thus the *man-horse* paradigm being most productive is the invariant of the explicit lexical chain which includes the words *a horse*, *a mare*, *a foal* and *a trimmed mane year-old colt*. And the implicit one includes such words as *obstinate*, *rebellious*, *raise the horse on its hind legs*, *bridle*, *ride away in a gallop*.

In the Russian literature a person who does weary work is identified with a horse, which does physical work, in such a case the person is honest, down to earth, and often consider themselves to be the bread-winner of the family at the same time used by others to their own advantages, e.g., “in two-week time he got exhausted like a horse that made a back-breaking run”. The Kazakh literature has no such identifications.

At the same time the language of the Kazakh writer encodes and transmits the specific native culture into the

text where the national consciousness and original interpretation of the reality are traces. “Umay, my Goddess, as a mother I pray to you to bless the every step of my foal” (speaking of a child). Time-horse paradigm is a characteristic feature of a nomadic society, e.g., “Time when mares were tied for milking preceded the hour when all sat down to drink kymyz (fermented mare’s milk)”.

Model of translating the image of the horse is being implemented in the exteriorization of various psychological components (emotions, thoughts, feelings etc.), i.e., their substantive nomination and, as a consequence, views being independent entities. Arutyunova (1988) thinks we:

tend to externalize the components—feelings, passions, desires, will, mind, soul, heart, conscience, shame, dreams, beliefs, experiences, memories, hopes, defects, virtues, remorse, suffering, and others, representing them not only as something separate from us, but as something which gets with our inner world into certain friendly or hostile relations... (p. 94)

For example, exterior components of personality can be directly associates with the image of a horse:

Hardly had he loosened the bridle off his complaisant memory, Natalya alive and smiling appeared before his eyes (memory-horse). (Sholokhov, 1995, p. 420)

The pride which did not allow her being the outcast, stay in Yagodnoye reared and pranced and resisted. The will beyond her control directed her words and actions (pride-horse). (Sholokhov, 2003, V. 2, p. 53)

Analysis of the literature has shown that the semantic potential of the image of the horse in linguistic consciousness of the Kazakh and Russian authors is implemented in an associative operation and is determined not only by the amount of human knowledge about the relevant circumstances but also by peculiarities of the historical roots of the socio-cultural paradigm.

These specific phenomena were confirmed by the results of the associative experiment, conducted in the leading universities of Kazakhstan, namely, Nazarbayev University and the L.N. Gumilyov Eurasian National University in Astana. Among other things, the emblem of the latter University is a proud rider on the warhorse galloping into the future.

Most of the students were poly- and bilinguals grown up in a multicultural environment. According to the results of the survey, 40% of respondents associate the horse with the wind, horse-races, mane waving in the wind, freedom, baiga and kokpar (national traditional games on the horses), riding a horse, that is, with speed and movement, whereas 40% of the respondents identify horse with food: salty meat, horse meat, kazy and karta (horse meat sausages), besbarmak, (boiled horse or mutton meat with a boiled pasta sheet), kymyz (fermented milk drink), 15%—with hard work, a woman with shopping bags, 5%—other.

It should be noted that university students surprised us with a rich creative imagination (horse—wind, horse—waving mane, horse—freedom). What generated this in children who have never in their lives ridden a horse? Is that a genetic code? Or is it the result of aesthetic education? After all, the capital of Kazakhstan is richly decorated with sculptural images of fabulous horses, Batyrs (warriors) on warhorses, and the apartments and houses of many Kazakhs, as well as offices are decorated with pictures of racing horses, but not the Dutch still life painting.

Thus, there are no negative connotations carried by a horse in the language consciousness of a modern Kazakh.

Conclusion

The variety of meanings that can be explicated in a specific way in its associative use cannot be absolutely represented as they are entirely determined by properties of the reality in the perception of the person in different situations this trend provides the breadth of the range of semantic variation of the image.

It is necessary to note that a horse is also significant in the British culture and in everyday life on the level of consciousness, since from the ancient time this animal has been depicted in the architecture, folklore and literature and involved in various customs and traditions. It is supposed that comparative analysis of verbal associations with the horse produced by the Kazakh, Russian, and British creators can be the subject of further investigation.

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