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(E-mail: rai_bah@mail.ru, kalbike_65@mail.ru)**Relationship between the concepts «businesswoman» and «successful woman»**

The article discusses the relationship, similarities and main differences between *businesswoman* and *tabysty ayel* which are formed through media texts. Many variants of translation of the concept *successful* were analyzed. The lexeme *tabysty* in the Kazakh language is used in the work. In the article, as supporting features of the main concept, such meanings of the concept were considered as *kolyan is keletin adam*, *tabysty ayel*. *Tabysty ayel* was determined according to such main criteria as *zhenisti*, *zhetistikti*, *tanyamal*. The authors conclude that the overwhelming majority of media texts with the meaning of the concept *isker ayel* published on the pages of newspapers, and media texts with the meaning of the concept *tabysty ayel* are published in glossy magazines for women. They have high competition due to imagery, aesthetics, content and thematic versatility, etc. and belong to one of the most popular and attractive types of media texts.

Keywords: businesswoman, media text, concept, media discourse, successful woman, media.

Introduction

Currently, the intensive and global transformations taking place in the mass information and communication space have led to the need to consider the relevance of scientific and socio-cultural studies of language and media styles in close contact with extralinguistic factors of the creation and perception of general cultural texts [1; 6]. Due to its accessibility and mass nature, media texts are «considered one of the most common forms of modern language consumption» [2; 5]. Therefore, it can serve as a culturally relevant source for the study of concepts.

Methodology

It is known that the concept of «woman» itself has become the main object of some linguistic and philosophical research, but the expression of the specifics of the concept of a businesswoman in the media context is not specifically considered. Lexicographic analysis of the business representative-lexeme of the concept «businesswoman» revealed the following supporting semas: 1. Business capable, skilled, knows the source of the case; resourceful. 2. econ: a significant symbol of organizational culture, rationally organized activity, clearly focused on the interests of the business; the ability of an employee to use his/her work effectively, organize and mobilize the activities of his/her subordinates [3; 732].

In this definition, the main features of the studied concept are clearly expressed, such as a person who is able to work, has a high organizational ability, and is businesslike. The versatility and multiplicity of this concept indicates that it intersects with other concepts: *Қазақстан іскер әйелдер қауымдастығы өз қанатының астына еліміздегі ең мықты, ең үздік, ең әдемі қыздарды жинап отыр. Жұдырықтай жұмылсақ, қашанда оңай, қауіпсіз әрі сенімді. Біз ерекше кезеңде, еркін елде өмір сүріп жатырмыз. Біз — жоғары білімді қазақстандық қоғамның бір бөлігіміз.* (The Association of businesswomen of Kazakhstan brings under its wing the strongest, the best, the most beautiful women in the country. When we unite, it is always easy, safe and reliable. We live in a special period, in a free country. We are part of the Kazakh society with higher education) [4]: *Әйелдер — отбасының тірегі, яғни мемлекет тірегі. Қыз, әйел — әрдайым біздің қоғамның тең құқылы мүшесі, ал анасы оның ең құрметті адамы. Көптеген әйел кәсіпкерлер жетістігінің рецепті қарапайым: жұмыс істеу және өз жұмысын жақсы көру. Мәселен, өзінің жеке косметикалық империясын құрған Эсте Лаудер: “Ешкім мені тоқтата алмады, мен сатқан нәрсеге сендім» деген екен. Қазіргі таңда республика бойынша кәсіпкер нәзік жандылардың үлесі 50 процент. Бұл көрсеткіш әйелдер кәсіпкерлігінің даму әлеуетінің жоғары екенін білдіреді.* (Women are the backbone of the family, that is, the backbone of the state. A girl, a woman is always an equal member of our society, and the mother is the most respected person in it. The recipe for the success of many female entrepreneurs is simple: to work and love your work. For example, Este Lauder,

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who founded her own cosmetics empire, said: “No one could stop me, I believed what I was selling”. Currently, the share of women entrepreneurs in the Republic is 50 %. This indicator shows a high potential for the development of women's entrepreneurship) [5]: *Түркістан облысының бизнес ханымдары Түркістан қаласында бас қосып, әйелдер бизнесін дамыту жайында сөз қозғады. Өңіріміздің бірқатар іскер қыз-келіншектері “Бизнес мақтанышы”, “Үздік кәсіпкер”, “Әйел кәсіпкерлігіне қолдау көрсеткені үшін” номинациялары бойынша марапатталды.* (Businesswomen of Turkestan region gathered in Turkestan to talk about the development of women's business. A number of businesswomen of the region were awarded with the nominations “Pride of Business”, “Best Entrepreneur”, “For Supporting Women's Entrepreneurship”) [6], etc.

In French: *En 15ans, Julie Gnuva a su faire évoluer son entreprise. Elle l'a modernisée et l'a fait rentrer dans l'air du numérique. Pouvoir livrer dans les délais avec des process extrêmement complexes nécessite un grand savoir-faire, qui est inscrit dans l'ADN de cette région. Son leitmotiv? Le partage avec ses équipes. C'est cette relation avec ses collaborateurs qui lui permet de faire progresser son entreprise. Rencontre avec une entrepreneuse amoureuse de sa région, de son métier et de son entreprise...* (For 15 years, Julie Gnuva managed to develop her own company. She modernized it and brought it to the digital age. In order to carry out very complex processes on time, a lot of know-how is included in the DNA in this area. Her leitmotif? She shares it with her teams. It is these relationships with employees that allow her to promote the company. Meet an entrepreneur who loves her region, her work and her company...) [7]: *Si je n'atteins pas deux étoiles, je serai déçue. Mais je ne rêve pas d'arracher la troisième. Je ne pense même pas en être capable»* Hélène Darroze. *C'est pourtant le choix qu'a fait Hélène Darroze quand elle a rouvert après onze mois de travaux son emblématique restaurant de la rue d'Assas à Paris. «Je ne sais pas si je suis à contretemps», soupire-t-elle quand on la questionne à ce sujet. («If I don't have two stars, I'll be disappointed. But I don't dream of getting a third. I don't even think I can».* Said Helen Darroze. However, Helen Darroze made the same choice when, after eleven months of work, she reopened her emblematic restaurant on the Assassin's highway in Paris. When she was asked about it, she replied, «I don't know, I don't have time». [8]. *Le débit est si rapide que les phrases s'accrochent les unes aux autres presque sans ponctuation. Anne-Laure Kiechel, conseillère économique d'une dizaine de chefs d'État ou de gouvernement, dont le premier ministre grec, Alexis Tsipras, n'a pas de temps à perdre. Sa vie ressemble à un tourbillon permanent de réunions, visioconférences, déplacements et nuits blanches, deux portables toujours à portée de main, dont les écrans clignotent sans cesse, signalant l'afflux de messages. Ses employeurs se l'arrachent pour cela: en sus d'un cerveau de compétition, la jeune femme de 44 ans, silhouette gracile et regard clair perçant, sait se rendre toujours disponible, prête à faire exploser son emploi du temps pour sauter dans un avion et traverser les continents. Elle ne dort que trois ou quatre heures par nuit et jure que ça lui suffit. Elle trouve son équilibre en nageant dès qu'elle le peut, en lisant, en écoutant de l'opéra et en partageant son peu de temps libre avec ses amis. Son moteur, l'«adrénaline»: «C'est très fort de se retrouver au cœur de décisions historiques». Derrière cette effervescence se cache «une forme d'angoisse: je ne peux pas ne rien faire», reconnaît-elle volontiers.* (The flow is so fast that there are no punctuation marks in their sentences. Ann-Lor Kishel, economic adviser to dozens of heads of state and government, including Greek Prime Minister Alexis Tsipras, does not waste time. Her life is like a constant storm of meetings, video conferences, travel and sleepless nights, always with two mobile phones in hand, their screens constantly flashing, reflecting a stream of messages. That's why her employers need her: in addition to a competitive mind, a 44-year-old woman with a slender figure and sharp eyes knows how to make herself available at any time, planning her schedule, ready to travel continents on a plane. She only sleeps three or four hours a day, and she says that's enough. She tries to keep her balance as much as possible by swimming, reading, listening to the opera, and meeting friends for a short time in her spare time. Her driving force is “adrenaline”: “being in the middle of historical decisions gives strength. “Behind this”, there is a concern that I can't do anything”, she says.) [9].

Results and their discussion

As we have seen in the study, there are several levels of basic semantic-cognitive prediction of the concept we have studied in the field of media text: a) levels common to both languages: higher education; the strongest, the best, the most beautiful; delicate souls; loves her job; supports her family; combines work and housework; cleaning the house, cooking, washing dishes, etc. working person; economically independent woman; who consider themselves superior to other women and think that if they are successful, any other woman can be successful, etc.; b) found only in French magazines: to be popular in society through maga-

zines and etc.; a woman whose success is due to chance, birth environment, comfort of life, or financial means, etc.

The analysis of Kazakh and French media texts shows that in general, the language features are somewhat similar in terms of usability: pragmatic, content and stylistic speech. For example, the language of French media texts is also quite emotional, expressive, in which many artistic and evaluative means are observed. It is also characterized by openness to various other means of speech (jargon, spoken vocabulary, phraseology, professional words, etc.). French journalism, as well as Kazakh journalism, is characterized by the following characteristics: polemic, emotionality and pronounced evaluativeness. In addition, the course of structural and content analysis of Kazakh and French newspapers allowed us to identify many other common features: similar headings, genres, themes, one character of a businesswoman, stylistically close language, etc. [10].

From this point of view, one of the most important points is to differentiate our concept of research with the image of another woman, which is formed through media texts. In itself, she is also a concept — a successful woman (victory, success — a successful woman). Of the many translation options in the article, we decided to use the success chart. After all, in the big «Russian-Kazakh dictionary» the translation of this word is as follows: “SUCCESS 1. (lucky) income; full fortune, significant income; to achieve success; 2. Success, achievement of lessons; the student made a great success; 3. (public approval) to please, praise; the book was a success, the book was popular; with success, fun; with the same success” [11; 1063]; “SUCCESSFUL, fruitful; fruitful work” [11; 1063].

The main difference is in the place where media texts are published when it comes to concepts (businesswoman and successful woman). If the vast majority of media texts about the concept of a businesswoman appear on the pages of newspapers, it is known that glossy magazines are published aimed at the concept of a successful woman, mainly at the women's community as a whole. They are visual, aesthetic, have content and thematic versatility, etc.; owing to this, they are highly competitive and are considered one of the most popular and attractive types of media texts, and as a result of the image they create the concept of a successful woman is formed in the minds of modern people.

For example: *Успешная, красивая и всегда на позитиве — телеведущая Динара Сатжан входит в комнату в кэжуал-образе, освещая ее ослепительной улыбкой. Пару минут она отвечает на сообщения, а потом убирает свой телефон, чтобы не отвлекаться во время беседы — (Successful, beautiful and always positive TV presenter Dinara Satzhan came into the room with a bright smile and casual clothes. After answering the messages for a minute or two, she turned off the phone so as not to interrupt the conversation) [12]; «Я адекватно отношусь к критике. Жизнь медийной личности всегда предполагает негатив. Не нравятся людям успешные, красивые, умные, стильные и уверенные в себе женщины. У меня выработался стойкий иммунитет к негативу, он не делает меня сильнее, но я отношусь к нему, как к части жизни. Несколько месяцев я не читаю комментарии в свой адрес, они мне не интересны. Мне комфортно без обратной связи. В моей жизни сейчас наступила гармония, и мне гораздо интереснее мнение моего любимого человека. Соучредитель глянцевого журнала «Мир влюбленных» Баян Есентаева рассказала о своем секрете красоты. Кремом от морщин она начала пользоваться в 20 лет» (“I can accept criticism. The life of a media person always contains negativity. People do not like successful, beautiful, smart, fashionable and confident women. I have a stable immunity to negativity. Of course, it does not make me stronger, but I do. I see it only as a part of my life. It's been a few months, I don't read comments about myself, I'm not interested in them. Without feedback, I feel good. There is harmony in my current life. Therefore, the opinion of my loved one is more important to me now”. Bayan Yessentayeva, co-owner of the glossy magazine «World of Lovers», told about the secret of her beauty. She started using anti-wrinkle ointment at the age of 20) [13].*

The main features of the linguistic and content features of media texts aimed at creating a generalized image of a successful woman: beautiful, popular, often in public, wealthy, etc., and it does not matter to the reader how, in what way, or by what means she achieved such success. Although the language of such media texts is closely related to the norms of speech as a manifestation of the traditions of linguistic culture of the nation, it often achieves the goal of creating a certain expression by violating the standards of speech.

One of the results of the interaction between culture and the media is the popularization of culture. As a result, experts have recently expressed the opinion that the language of mass communication is too simple, inconsistent and rude. However, we see that this language is gradually becoming a mass language, displacing the communicative ethnic style, which is a benchmark from the media space, due to the widespread popularity of media texts. Russian journalists are alarmed by the phenomenon, noting that the language of

media texts has moved away from the national character and has become a global pop style as a means of global communication [14–15].

It is known that similar stylistic unification processes take place in the Kazakh media discourse. However, they are not yet as active as in Russian. Despite the censorship, the language of the Kazakh media does not take into account national differences and shows signs of orientation to the international style: *Дресс-код — іскер әйел затының ең басты атрибуты. Бірыңғай тегіс, қымбат, тығыз матадан тігілген классикалық үлгідегі костюмнің (жакет-белдемше, жакет-шалбар-жилет, жакет-көйлек) кемінде төрт-бесеуі болғаны абзал. Әрі олар пішім, түс және фактурасымен өзара үйлесім табуы қажет. Зергерлік бұйымдар. Зергерлік бұйымдар бикеінің әлеуметтік жағдайынан хабар береді. Құдайға шүкір, біздің қыздарымыз, ана, аналарымыз қымбат әшекейден кенде емес. Алайда күнделікті жұмысты былай қойғанда іскерлік кездесулер мен шараларға іскерлік этикет бойынша зергерлік бұйымдарды тағудың өз қағидалары бар. Жарқ-жұрқ еткізіп, үйіндегі барды тағып келу «міне, менің осындай әшекейлерім көп» деп мақтанатын балабақша бүлдіршіндерін елестетуі мүмкін. Мысалы, екіншісінің біріншісі қолы жете бермейтін өте қымбат тұратын сауһар сақина не сырғаның ең кішкенеңін тағу — талғамы өте жоғары, нағыз іскер әйелдің ғана қолынан келеді. Коко Шанель үйден шығарда айнаға қарап, әшекей бұйымдарының біреуін шешіп, қалдырып кеткенді жөн санаған екен. Талғамға талас жоқ. Дегенмен орта жастағы әйелдерге көбіне алтын сағат, ал жас іскер ханымдарға күміс сағат таққан жарасымды* (Dress code is the main attribute of a business woman. It is better to have at least four or five classic suits (jackets-skirts, jackets-pants-vests, jackets-shirts) made of a single smooth, expensive, dense fabric, and jewelry. Jewelry reflects the social status of the woman. Thank God, our daughters, sisters and mothers are not without expensive jewelry. However, there are rules for wearing business etiquette at business meetings and events, let alone everyday work. Wearing a shiny bar can be likened to a kindergartener who brags, «Here I have a lot of jewelry like this». For example, wearing a very expensive diamond ring or earrings that neither of them can afford is a very elegant, real business woman. When Coco Chanel leaves the house, she should look in the mirror, take off one of her jewelry and leave it. That's it. There is no dispute about taste. However, it is more appropriate for middle-aged women to wear gold watches, and for young businesswomen to wear silver watches) [16].

However, in our opinion, topics focused on fashion, cosmetics, jewelry, fitness, health and men are especially devoted to successful women in society. After all, we believe that glamour ideology is more typical of successful women than businesswomen. For example, the ideology of glamour is hedonism, because the concept of glamour is based on the principle of pleasure, enjoyment and avoidance of suffering and hardship, avoidance of difficulties. In this regard, the main goal of glamour is to paint the face of reality, depict the successful lives of celebrities, show a bright, romantic lifestyle and promote it as an accessible illusion. That is why the main aesthetics of glamour is beauty, beauty and light, problem-free life.

Undoubtedly, this standard in modern media discourse has an emotional and aesthetic impact on the vast majority of modern women, influencing their behavior, thinking stereotypes, life principles. It is known that even in language culture new views on life are formed. For example: *Même si son père, vétérinaire, l'imaginait docteur, Aïssata Diakité est restée fidèle à ses amours enfantines. Et à son désir de valoriser la flore du centre Mali. Une envie devenue encore plus pressante depuis que l'insécurité s'est installée sur ces terres, obligeant sa famille à les quitter pour se replier à Bamako, et à abandonner tout ce qui a fait l'enfance d'Aïssata. «Mon bac en poche, je suis venue en France dans un lycée agricole pour étudier l'agrobusiness sans trop savoir ce que je ferai après», rapporte la jeune femme d'affaires. Une fois ce diplôme obtenu, Aïssata file en Grande-Bretagne compléter ses compétences par du marketing. On est en 2012, elle a 22 ans, et dans le fog londonien son horizon s'éclaircit soudain. Il lui devient évident qu'elle va lancer une marque de jus aux saveurs du Sahel. Un business qu'elle imagine d'emblée inscrit dans un écosystème de développement permettant aux petits paysans de Mopti de mieux vivre. Aujourd'hui, ils sont quelque 5000 à être partenaires de sa start-up, Zabbaan. Elle les a intégrés dans l'association baptisée Zabbaan Equity & Development, afin d'accompagner les femmes de la zone rurale vers plus d'autonomie et d'indépendance et de favoriser l'éducation des enfant.* (Although her father was a vet, Dr. Aisata Diakite remained true to her desire to improve the flora in central Mali as a child. As the danger in these places increased, it forced her family to return to Bamako and give up Aisata's childhood. «When I graduated from high school, I came to France to study agribusiness, and I did not know what to do next», says the young entrepreneur. After graduation, Aisata went to the UK to improve her marketing skills. In 2012, a ray of hope shone on the London horizon from a 22-year-old girl. It was clear to her that the Sahel was going to release a brand of flavored juice. She registered the business as part of the development ecosystem, which allows

small farmers of Mopti to live well. Today, about 5,000 of them are partners of her startup Zabbaan. She founded the Zabbaan Equity & Development Association to help women in rural areas become more confident and independent and promote children's education.); *A l'origine, il y a un petit scandale. En 2015, Kylie Jenner est une adolescente de 17 ans qui vit dans le comté de Los Angeles, en Californie. Depuis 2007, son quotidien est scruté par les caméras de télé-réalité «L'Incroyable Famille Kardashian». Autour d'elle gravitent les très médiatisés Kim Kardashian, sa demi-sœur, Kris Jenner, sa mère et son père, l'athlète olympique Bruce Jenner, qui, l'année suivante, affirmera son identité trans et prend le nom de Caitly... La jeune fille ne fait pas grand-chose de ses journées, si ce n'est pas partager ses rituels beauté avec ses quelque vingt millions d'abonnés sur Instagram. Quatre ans plus tard, Kylie Jenner à 132 millions d'abonnés sur Instagram. Sa marque, Kylie Cosmetics, s'est bien développée. Elle propose en ligne toute une gamme de produits, pour les lèvres, le teint ou les yeux. En juillet 2018, elle faisait même, à 21 ans, la couverture du magazine économique Forbes, qui la sacrifie, en se fondant sur la valeur estimée de son entreprise, «plus jeune self-made-milliardaire de tous les temps», dépassant le record établi à son époque par Mark Zuckerberg à l'âge de 23 ans avec Facebook.* (Initially, a small quarrel broke out. In 2015, Kylie Jenner is a 17-year-old teenager who lives in Los Angeles County, California. Since 2007, her daily life has been under the control of the cameras of the incredible Kardashian family. She is surrounded by the famous Kim Kardashian, her sister Chris Jenner, her mother and father, Olympic athlete Bruce Jenner, who will announce her transgender status next year and take the name of Caitlin Jenner. The young girl did nothing special except share her beauty routine with her twenty million followers on Instagram. Four years later, Kylie Jenner has 132 million followers on Instagram. Her brand Kylie Cosmetics works well. It offers a range of products online, for lips, face or eyes. In July 2018, at the age of 21, based on the estimated value of the company, broke the record of 23-year-old Mark Zuckerberg «a young billionaire who did everything himself», hitting herself on the cover of the Forbes Business magazine, wearing a crown) is quoted [17]. That is, it is easy, without any difficulties, to promote a model of life that is rolling in wealth.

As you can see, success is also reflected in the Kazakh and French universe images. The common meaning of this concept in the Kazakh and French concepts is that it means success in a particular activity. As common semas, we can cite the following: female person, capable of bearing children, and important for Kazakh cognition, on the contrary, not important sema in French: in the relationship of marriage, that is, the presence of a family.

Conclusion

Thus, the concepts of businesswoman and successful woman are not registered in Kazakh and French dictionaries. However, in the minds of ordinary native speakers of both languages, certain views on these concepts have developed. It can be concluded that these concepts and views were formed primarily under the influence of newspapers, various magazines (especially those that promote the values of glamour in relation to a successful woman).

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«Іскер (деловая) әйел» мен «Табысты (успешная) әйел» концептілерінің арақатынасы

Мақалада медиамәтіндер арқылы қалыптастырылатын *іскер әйел* және *табысты әйел* концептілерінің арақатынасы, ұқсас тұстары мен басты айырмашылықтары қарастырылған. Авторлар мақалада *успешная* ұғымының көптеген қазақ тіліндегі аударма нұсқаларының ішінен беделді аударма сөздіктеріне сүйене отырып, *табысты* лексемасын пайдаланған. Сонымен қатар мақалада алғашқы концептінің тірек белгілері ретінде *қолынан іс келетін адам, ұйымдастыру қабілеті жоғары, іскерлік* секілді өлшем шарттары талдауға алынса, ал *табысты әйел* — *жеңісті, жетістікті, танымал* сияқты басты критерийлер бойынша айқындалды. Егер *іскер әйел* концептісіне қатысты медиамәтіндердің басым көпшілігі газет беттерінде орын алатын болса, *табысты әйел* концептісіне, негізінен жалпы әйел қауымына арналған *жылтыр журналдар* шығарылатыны белгілі. Олар бейнелілік, эстетикалық, мазмұндық көпқырлылық пен тақырыптық және жан-жақтылық т.б. белгілерімен жоғары бәсекелестікке ие болып, медиамәтіндердің ең бір танымал әрі тартымды түріне жатқызылады. Сондай-ақ, мақалада олар жасап көрсеткен бейне нәтижесінде қазіргі заманауи адамдардың санасында *табысты әйел* концептісі қалай қалыптасатыны қарастырылды.

Кілт сөздер: іскер әйел, медиамәтін, концепт, медиадискурс, табысты әйел, бұқаралық ақпарат құралдары.

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Соотношение концептов «іскер (деловая) әйел» и «табысты (успешная) әйел»

В статье рассмотрены взаимосвязь, сходство и основные различия между понятиями *деловая женщина* и *табысты әйел*, которые формируются посредством медиатекстов. Было проанализировано множество вариантов перевода понятия *удачная*. В работе использована лексема *табысты* на казахском языке. Авторами в качестве опорных признаков основного концепта были рассмотрены такие смыслы концепта, как *қолынан іс келетін адам, табысты әйел*. *Табысты әйел* определяется по таким главным критериям, как *жеңісті, жетістікті, танымал*. Сделан вывод о том, что подавляющее большинство медиатекстов со смыслом концепта *іскер әйел* публикуются на страницах газет, а медиатексты со смыслом концепта *табысты әйел* — в глянцево-журналах для женщин. Они имеют высокую конкуренцию за счет образности, эстетичности, содержательной и тематической многогранности и т.д. и относятся к одному из самых популярных и привлекательных видов медиатекстов.

Ключевые слова: деловая женщина, медиатекст, концепт, медиадискурс, средства массовой информации.

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