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The Use of Folklore Precedent Names in the Kazakh Media Discourse

The article examines the use of folklore precedent names in the pages of Kazakh periodical press. It explores how folklore texts and precedent names are used in modern journalism, the methods of their presentation, and their functions within the text, while also defining the author's position. The subject of the article is the folklore precedent names in the headlines of articles in contemporary Kazakh language official newspapers. The study employed methods of linguocultural analysis, interpretation, contextual analysis, summarization, and comparison. A descriptive method was used to demonstrate national-cultural characteristics through precedent phenomena and to reveal their semantic content. The theoretical foundation was based on the works and theoretical positions of V. Krasnykh, D.B. Gudkov, I.V. Zakharenko, T. Zhanuzak, A.S. Adilova, G.B. Madiyeva, S.K. Imanberdiyeva, and B.A. Abdykhanova. The works of these scholars were reviewed, and their views on precedent names were analyzed. The novelty of our research lies in the examination of the use of folklore precedent names in the headlines of articles on the pages of contemporary Kazakh language publications. As a result, the functions and pragmatic potential of folklore precedent names in newspaper texts were demonstrated, and their informational and expressive functions were clarified. For the first time in Kazakh linguistics, the manifestation of folklore precedent names, which have become a national symbol and depict the national image, in mass media was identified.

Keywords: precedent phenomenon, folklore precedent name, folklore, Kazakh media, linguistic analysis, national identity, newspaper language.

Introduction

The term “precedent” is one of the most extensively studied issues in Kazakh linguistics. This concept, which dates back to Y.N. Karaulov, was adopted by V.V. Krasnykh, D.B. Gudkov, and I.V. Zakharenko as one of the phenomena of cognitive linguistics. It was analyzed as an object of psycholinguistic analysis by some scientists, including Y.N. Karaulov and Y.A. Sorokin, while several groups of scholars have considered precedent within the framework of value linguoculturology (E.M. Vereshchagin, V.G. Kostomorov, N.D. Burvikova, Y.E. Prokhorov, Z.K. Akhmetzhanova, G.B. Madiyeva, E.A. Zhuravleva, N.A. Tairova) [1]. Precedent phenomena are structurally and semantically classified into four categories: precedent names, precedent texts, precedent cases, and precedent utterances (A.D. Vasilyev, D.B. Gudkov, I.V. Zakharenko, V.V. Krasnykh, D.V. Bagaeva). These phenomena, divided into social-precedent, national-precedent, and universal-precedent, are known to the entire society, remain relevant, and are continually updated over time. The reflection of precedent phenomena in works of art, especially in modern Kazakh literature, has been studied by many domestic researchers (Adilova A.S, Madiyeva G.B, Imanberdiyeva S.K, Abdykhanova B.A.). The issue of precedent phenomena in journalistic styles still requires extensive research. However, sporadic studies have been conducted on the use and functions of precedent in media texts (Velykoroda, Y., Moiseenko L., Bolotina K.E., Ozyumenko V.) [20–24]. These phenomena are widely utilized in headlines and throughout the content of periodical press articles. Throughout these works, they encapsulate national information, cultural identity, fundamental values, and national consciousness. Based on the framework developed by Russian scientist V. Krasnykh, the differential character of folklore precedent names was determined (V. Krasnykh). That is, the structure of precedent names consists of a differential core (center) and a peripheral layer. Differentiation is the primary property that distinguishes a precedent name from all others. The individual features of a precedent name include appearance, clothing, and other additional characteristics. These characteristics were collected from folklore precedent names found in the pages of periodical press. A proper name must be recognized by the entire society to become a precedent name. A

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precedent name must also serve as a symbol of a precedent text or precedent situation. Examples of such names, common to Turkic peoples, include: Alpamys Batyr — a symbol of courage and heroism; Atymtai Jomart — a symbol of generosity and mercy; Shygaibay — a symbol of greed and miserliness; Kyz Zhibek, Bayan Sulu — symbols of love, loyalty, purity, beauty; Korqut Ata — seeker of eternal life; Asan Qaygy — rider on Zhelmay in search of Zheruyiq. These folklore precedent names are actively used in newspaper language. They serve as article themes, undergo transformation, transition from the specific to the general, and are used in interrogative sentences. In journalistic discourse, folklore precedent names often appear as themes because journalists choose them to ensure the topic is quickly remembered, easily memorized, instantly provokes thought, rapidly attracts attention, and arouses interest. Additionally, journalists sometimes alter precedent phenomena, at times using them in their original form. The content of articles sometimes corresponds to the semantics of precedent phenomena and sometimes is interpreted in the opposite direction. These issues are considered and analyzed in the content of the article.

Literature Review

Precedent names, which are considered symbols of precedent phenomena, are the main purpose of our research. Including the use of folklore precedent names in the media will be one of the first researches. Precedent names are well-known proper names used in the text. They can be called a cultural sign, a symbol based on certain events. The Russian scientist V. Krasnykh points out that the structure of precedent names consists of a core and a periphery forming a differential character. Differentiability is the main characteristic that distinguishes a precedent pronoun from all others. He points out that a particular person or object includes such traits (set) as behavior, human qualities or appearance, form (for example, Alpamys is a hero, Kyz Zhibek is a real beauty), and also emphasizes that a precedent name is also actualized through a precedent situation. And as defining characteristics of the precedent name, the scientist gains a unique specificity typical of the denotate, along with additional attributes such as clothing (e.g., Stalin's mouthpiece, Asan Kaiga's camel). In addition, in our case, an instrument held by a separate precedent noun denotate may also enter the peripheral layer of the name and represent a particular identity or situation. While the perception invariant of each precedent name relies on differential features, its periphery, along with well-known attributes, covers the individual cognition of each person or people and underlies the perception variant (Tolagai has a short lifespan).

Similarly, V. Krasnykh articulates that a precedent name can function as both a proper and a precedent name. For a name to be recognized as a precedent, it must: 1) be perceived uniformly by most people; 2) be associated with precedent texts that symbolize the precedent situation [2].

Researcher E. Nakhimova, who authored the voluminous monograph "Precedent Names in Mass Communication", developed a typology of precedent names [3]. G. Madiyeva, having extensively explored the issue of onomastics in Kazakhstan, claims in his research work "Proper Name in the Context of Knowledge" that precedent names have not been specifically studied in Kazakh linguistics. The researcher categorizes precedent names into universal (such as Hamlet, Napoleon, Hitler), which belong to the cognitive realm of humanity, and real national (like Karabay, Plyushkin) that are based on national cognitive elements [4].

Researcher S. Imanberdieva analyzes the onomastic system of medieval monuments, such as "Kutadgu Bilig", "Diwani Hikmat", "Mukhabbat-nameh", and "Gift of Truth", examining the structure of onyms and their functional and pragmatic orientation [5].

Scientist Ashimkhanova F.M. has studied the linguocultural system, the ethnocultural character, and the social essence of anthroponyms in the Kazakh language. Her work also addresses pseudonyms, precedent anthroponyms, sacred anthroponyms, anthroponyms derived from the Arabic-Persian languages, and the names of characters from Kazakh epics [6].

In the twentieth century, the term "precedent name" was not commonly used in Kazakh linguistics but was regarded as a proper name. This is documented by the works of scholars such as T. Zhanuzak, I. Kenesbaev, and T. Konyrov. T. Zhanuzak, a Kazakh scholar, conducted an analytical review of onomastic studies, including the transition of household names to proper names and vice versa [7].

The first dissertation in Kazakh linguistics to be written on the topic of precedent names, including folklore precedent names, was by B.A. Abdykhanova. The dissertation considered folklore precedent names derived from literary works. It was the first time folklore precedent texts became the subject of study in Kazakh linguistics, with intertextual relations viewed as a foundational aspect of precedent study. The work examined how folklore texts are transmitted in modern literary works as precedent texts and outlined their roles [8].

Methods and materials

Research Materials

The research utilized materials from mass media and internet networks published in the Republic of Kazakhstan. Articles published between 2017 and 2019 were reviewed. The sources included internet portals such as **qazaqadebieti.kz**, **adebiportal.kz**, and **massaget.kz**, as well as newspapers like “**Jas Alash**” and “**Qazaq adebieti**”. These materials were chosen for their relevance in showcasing the use of precedent phenomena in contemporary Kazakh media discourse.

Procedure

The research methodology was grounded in the works of Russian and Kazakh linguists who specialize in the study of precedent phenomena in texts. The study was conducted in accordance with the following principles:

- **Linguocultural Analysis:** To understand the cultural and linguistic interplay within the texts.
- **Literary Text Interpretation:** To identify the symbolic and contextual relevance of precedent phenomena.
- **Contextual Analysis:** To explore how precedent phenomena are applied in specific contexts.
- **Compilation and Comparison:** To consolidate findings from various sources and draw comparisons across texts.
- A descriptive method was employed to reveal the national-cultural characteristics embedded in precedent phenomena and their semantic content.

Data Analysis

The data analysis focused on identifying and categorizing the precedent phenomena within the reviewed materials. The analysis aimed to:

- Highlight the linguistic and cultural significance of precedent phenomena in Kazakh media texts.
- Examine the semantic and functional roles of these phenomena in conveying national identity and values.
- Compare the use of precedent phenomena across different media formats to determine patterns and trends.

The findings were synthesized to demonstrate how precedent phenomena contribute to the informational and expressive functions of media texts.

Results and discussion

Folklore precedent names have been used in the media we considered as headlines, through transformation, transitioning from a proper name to a household name, and in interrogative sentences. Each method used has its own specificity. While one method has a unique informational character, another serves as a language tool that instantly attracts the reader’s attention. If one aims to impress and reflect the reader, another aims to further reveal the hero’s character. For this reason, journalists use folklore precedent names to make their articles relevant, accurate, and convincingly convey information to the reader.

If you attribute ancient legends, myths, and folk songs to precedent texts, then the names of the heroes from this folklore will be considered precedent names. Folklore precedent names compile the national linguistic picture of the world. Through folklore and folklore precedent names, the essence and value of each nation are manifested. Journalists generally use folklore precedent texts with a clear purpose, so they increasingly appear in the headlines of magazines, newspapers, television programs, and even in the world of advertising. Later, we can say that the level of intertextuality in the press pages is high because journalists often use this method to draw attention to their work, to attract the reader’s attention, and to give it an expressive-emotional color. The main type of folklore genre makes the issue raised by quoting proverbs and sayings, as well as heroes of folklore, relevant, touching, and significant.

It is believed that in the world scientific circulation, there is a version of the “Konyrat”, combining variants in Kazakh, Uzbek, Karakalpak languages, as well as versions of Oguz, Kipchak, Altai “Alpamys Batyr”, an epic song-work common to Turkic peoples [9, 10]. Turkish literature has research works by scholars such as Halilov Penah, Ergun Metin, Doğan Kaya, who have dedicated their works to this saga. This song is called “Alpamysh-batyr” in Uzbek, “Alpamsh and Barsyn khyldu” in Bashkir, “Alpamsha” in Tatar, and “Alyp Manash” in Altai [11]. In this regard, scientists are exploring the etymology of the word “Alpamys” in connection with the phrases “Alyp Manash”, “Bamsa”, “Alpamysh”. Researchers R.S. Amrenova and I.S. Kairbekova summarized the precedent text, precedent speech (pronunciation), and precedent names in

the linguoculturological dictionary “Cultural Space of the Kazakh People”. Considering the folklore precedent name “Alpamys”, a historian refers to the work of academician A. Margulan: “According to Abylgazy, the extant version of the Alpamys Oguz epic, Mamash (Bamysh, Bamys, Bamsa, Alyp Mamysh, Alpamys) is one of the Oguzes, his wife Barshi Sulu (Gulbarshyn in the song “Alpamys”) — has the name of one of the seven glorious girls glorified among the Oguzes”. Of course, this opinion still requires deeper study from a historical and etymological point of view. It can be considered along with Kalмыш (from the chronicle of Rashid ad Din), Togurмыш, Karmysh, Ugdulмыш, Ogdurмыш (“Kututgu Bilik”), and Alpamys in a system of single-word models. And in the linguocultural aspect, it can be defined as the ethno-anthroponym “Alyp Mamysh” [12, 14].

“Many articles about the epic “Alpamys Batyr”, including about the main character Alpamys, have been published on the pages of the Kazakh newspaper. “Have we been able to honor the memory of Alpamys Batyr?” In the article, journalist B. Ongarbayev is looking for an answer to the question of how much in the 21st century we glorify the name of Alpamys, which is a symbol of courage and bravery. In order to leave the name of the batyr in the minds of future generations as spiritual food, he discusses the monuments erected in the cities of our country and the school bearing the hero’s name”.

“In the same way, an article published on the site <https://oinet.kz> “I want every son of a Kazakh to be like Alpamys, and a daughter to be like Zhibek”, raised the issue of one of the youngest industries in the country — animation. Here, national TV channels were suggested to show our works such as “Alpamys Batyr”, “Kyz Zhibek”, “Munlyk-Zarlyk”, “The Legend of Winged Barys”, which arouse the patriotic feelings of schoolchildren, educate about nationality, and not to show foreign cartoons like “Spider-Man”, “Shrek”, “Ninja Turtles”. “I want every son to be brought up fond of Alpamys, and every daughter to be fond of Zhibek”, was a significant suggestion” [13].

“The newspaper “Kazakh Literature” published a literary article by Bakhyt Sarbalauly “Assalaumagaleikum, Alpamys Batyr!”. In the article, which begins with the words: “...without looking for a new topic, I first greeted our respected ancestor, who lived 1200–1300 years ago, and put this greeting as a topic for my articles”, the scholar makes a historical and literary analysis of Alpamys Batyr” [14].

Folklore precedent names, with their high imagery, become nationwide symbols. Such folklore precedent names become popular for the nation as a whole, giving a basic character to the national culture. This is evidenced by the precedent name of Alpamys Batyr (Fig. 1).

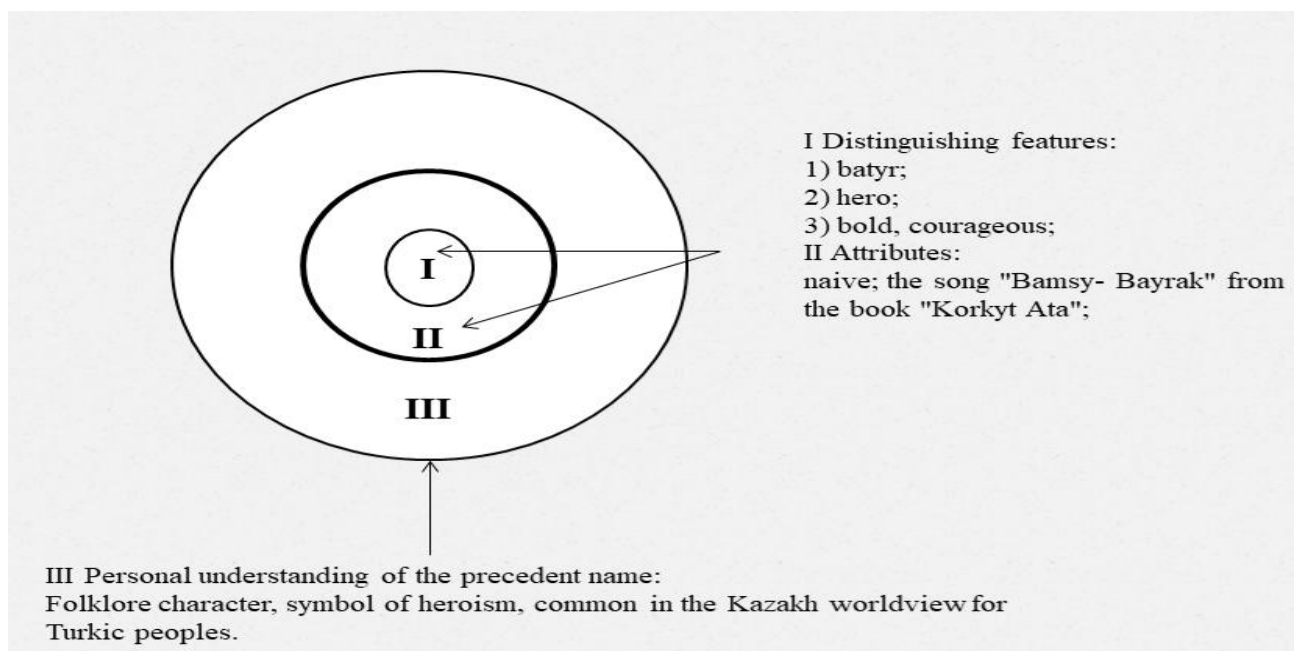


Figure 1. The structure of the folklore precedent name Alpamys batyr

Another folkloric precedent name is Er Tostik. The main character of the folk tale “Er Tostik” is smart, brave, bold, a skilled marksman, and a real hero. His father, Yernazar bai, appreciating these qualities, de-

scribes him with the phrase: “My eight sons are one roof; my Tostik is another roof”. This usage, significant in our folk knowledge, holds value. Parents often cite this when talking about their child who has succeeded, become the pride of his country, defended the honor of his people, pinned special hopes, and justified the trust placed in him. As evidence, we can reference an interview by journalist Nurbolat Aldibekov with the father of the famous boxer Sagakhana Ibraimov, Sagy Ibraimov. The father, proudly discussing the achievements of his son, summarizes his opinion: “My nine children are one roof; my Yermakhan is another roof”. The phrase “Child Criticism Grandfathers” was used by a journalist as the subject of an interview.

In the tale, this usage is originally given through the mother in relation to Er Tostik’s spouse, Kenjekey Sulu, which implies — though not explicitly stated — that her name indicates she is the youngest daughter of the house and suggests she is a beautiful and intelligent young maiden. The significance of this precedent, namely that the youngest child receives special love from his parents, served as the basis for the title of the literary article by Umtyl Zarykkan, “Kenzhekeyim bir tobe...” The title orients the reader to interpret the semantics of the article not only from the perspective of the “youngest child” in the tales of Turkic peoples but also from the generational issues of Kazakhs, Kyrgyz, and Uyghurs, implying the idea of the “youngest child”, who is the keeper of the black house and the ancestor of the family.

The image of a man is recognized by heroes such as Alpamys, Er Tostik, Kobylandy, Kozy Korpesh, and Tolagai; the image of a beautiful girl in Kazakh society is manifested through Kyz Zhibek, Bayan Sulu, Alpamys’ wife Gulbarshyn, and Kobylandy batyr’s wife Kurtka. They are the ideals for Kazakh girls, embodying all the noble qualities of a Kazakh woman. Journalists necessarily use these precedent names if they want to address themes of love, fidelity, purity, and beauty. For example, the newspaper “Ortalyk Kazakhstan” published an article by J. Shalkar “Kazakh Kyz Zhibek”, dedicated to Meruert Utekesheva, who played the role of Zhibek in the film “Kyz Zhibek”. Additionally, the article “Kyz Zhibek is a symbol of the Kazakh maiden”, written for women on the eve of the March 8 holiday, discusses the virtues and positive attributes of gentle grooms. At the end of the article, the journalist noted that “Kyz Zhibek is a noble beauty from the distant past, who collected not only all the dignity of the Kazakh girl but also all the grief...” [15]

There are also unpleasant characters like Kodar and Bekezhan who disrupt peace and attempt to harm love symbols such as Kozy Korpesh and Bayan Sulu, Kyz Zhibek, and Tolegen. In Kazakh folklore, the names Kodar and Bekezhan are portrayed as nefarious individuals. However, from the cited articles in the newspapers, we see the opposite picture. The content of the article in the newspaper “Ana tili”, “Ashirbek Sygay: Bekazhany is needed so that Tolegens are collected”, discusses bilingual power and the people. The author used the opposition of precedent names to illustrate the controversial situation in the cultural sphere. As observed, in modern journalism, the image of Bekezhan underwent a transformation; in the lyroepos, cinema, and theatrical productions, the negative image of Bekezhan was a constant in perception, and the set of differential features in the structure of the precedent name — pampering, arrogance, which are currently seldom found — gave rise to an individualistic version of perception. In the era of globalization, to preserve national identity, the need for the image of Bekezhan, which embodies these qualities, is articulated. Similarly, in the journalist’s article, Bekezhan and Tolegen used a method of moving folklore precedent names from proper names to narcissistic names, thereby reflecting some positive or negative character qualities. Using folklore precedent names in this manner, the author further enhances the reader’s perception and anticipates the reader’s evaluation and demonstrates his objective and subjective point of view.

One of the most common characters in Eastern folklore is Atymtai Jomart. This image, remembered by the people for its generosity and charity, has historical roots. An informative article by A. Kasym, “Who was Atymtai Jomart?” reveals that in the original, “Hatim Tai”, an Arab poet who lived in the 6th century, is mentioned in some hadiths of the Prophet Muhammad. Known in Kazakh folklore as an example of generosity, Atymtai Jomart was wealthy and valorous in his era. The works of Kazakh folklore about Atymtai Jomart, according to the genre and plot division, are divided into 3 categories: 1) mini-stories about Atymtai Jomart, about his life, about why he was a generous person, 2) fantastic tales illustrating the very rich Atymtai Jomart, and 3) everyday tales about the extremely poor Atymtai Jomart. According to the diagram of the Russian researcher V. Krasnykh, the name Atymtai Jomart can be indicated as follows (Fig. 2).

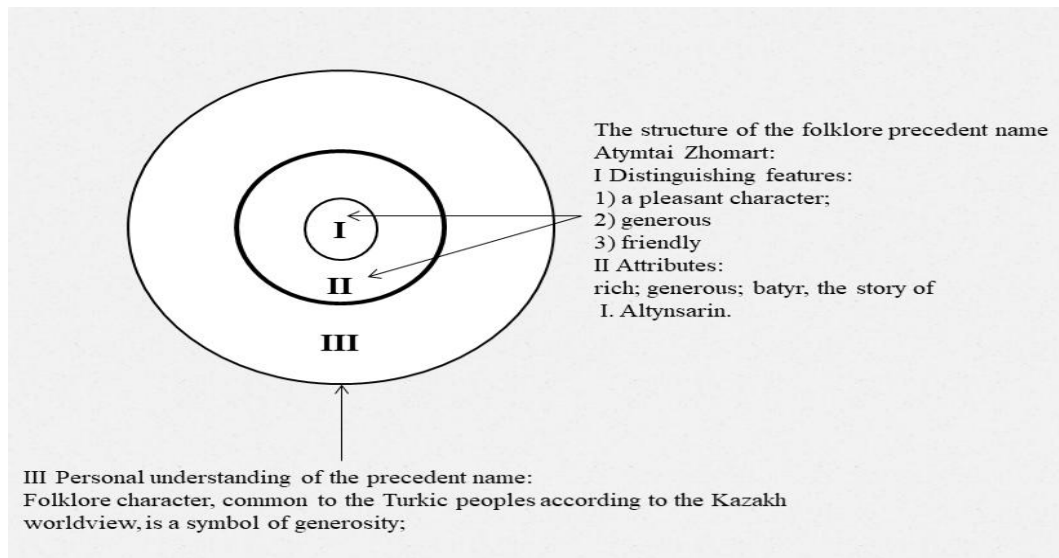


Figure 2. The structure of the folklore precedent name Atymtai Zhomart.

The name Atymtai Zhomart is currently used by journalists in a sense that contrasts with its traditional meaning. This is evidenced by the articles analyzed below.

Kazakh-language media feature many articles related to the precedent name. One of them is an article by J. Maulenuly “Atymtai Zhomart of Our Time”, dedicated to the philanthropist Makhmut Ibraykhanovich Nalibaev. The journalist opts to bestow such a title on a nationalist who developed the country’s oil and gas industry and contributed to the revival of the newspaper “Kazakh”, published by Alash Arystan.

In Kazakh folklore, the precedent name Atymtai Zhomart, symbolizing generosity, mercy, and kindness, contrasts with the precedent name Shygaibai, symbolizing stinginess. In Old Turkic, the word “Shygai” means “poor”. The scientist A. Kaydar, widely studying the field of ethnolinguistics in Kazakh linguistics, refers to the etymology of this word as follows: “The word Shygai-chygai was preserved in the Kazakh language in two forms: shygai — as part of the name of his own Shygaibai (i.e., Kedeybai, Shyk Bermes Shygaibai, “greedy poor, poor bai”), and the other — Shygan: it is found only as part of the phrase «шығаннан шыққан кедей» (“poor from poverty”) of the Kazakh language about poverty, then it means “poor of the poor”. And in the “Ancient Turkic Dictionary”, it is clear that shygai and shygan are two different etymological versions of the same word” [16]. Here, we see the difference in the sounds of i-n, a phonetic coincidence of sounds at the end of a word, characteristic of ancient Turkic languages.

This image, recognized in folk oral literature based on the legend “Aldar kose and Shykbermes Shygaibay”, we use in our language only in a negative sense. For example, the article “Head of State at the Congress” refers to the criticism by President K. Tokayev of “Shykbermes Shygaibay” for the fact that the country’s wealthy citizens did not contribute money to the “People of Kazakhstan” fund. Another article, “The Number of Shygaibai Who Are Rich in Cattle but Lack Land, Has Increased”, discusses issues of land disputes, cattle breeding, and pastures. K. Zarykkanovna’s article “The Behavior of Shygaibai Deputies in Parliament Greatly Worries the People” is devoted to our deputies who are indifferent to the people’s situation and the country’s problems.

Similarly, our journalists even use the precedent name Shygaibai in the sports arena: the battle between Liverpool and Chelsea, or “Robin Hood” vs. “Shygaibai”. The journalist, assessing several football teams to determine the league’s best team for the 2016-17 season, refers to Chelsea using the phrase: “British publications now jokingly call Liverpool “Robin Hood”, having taken points from the strongest and given points to middle-tier clubs. And Chelsea I call “Shyk Bermes Shygaibai”, having, after all, achieved 18 victories, 1 draw, and only 3 defeats in 22 rounds” [17]. The journalist prefers to liken the team that does not know how to lose and does not share victories to Shygaibai, using it as a symbol of a precedent situation where one gives nothing away.

For humanity as a whole, stinginess is a very unpleasant trait. Historical scholars have often discussed this. When the Uzbek thinker Alisher Navoi said, “The prophet’s stingy nephew will not go to heaven”, the author of “Divani lukat at Turk”, Mahmud Kashgari, ridiculed such mindsets: “Having gathered wealth, they

will not become stingy; then the days will be dark for him”. Ahmet Iguneki from Turkestan said, “The stingy is a slave to wealth”, and “The miser has strong hands”, implying that stinginess leads a person not to morality but to ignorance, not to good but to evil, not to satisfaction but to greed” [18]. Nevertheless, the Kazakh people embody this concept in the name Shygaibai. This precedent name is often found in poetry, prose, and journalism in our country as a symbol of the precedent situation. According to the diagram by the Russian researcher V. Krasnykh, the name Shygaibai can be indicated as follows (Fig. 3).

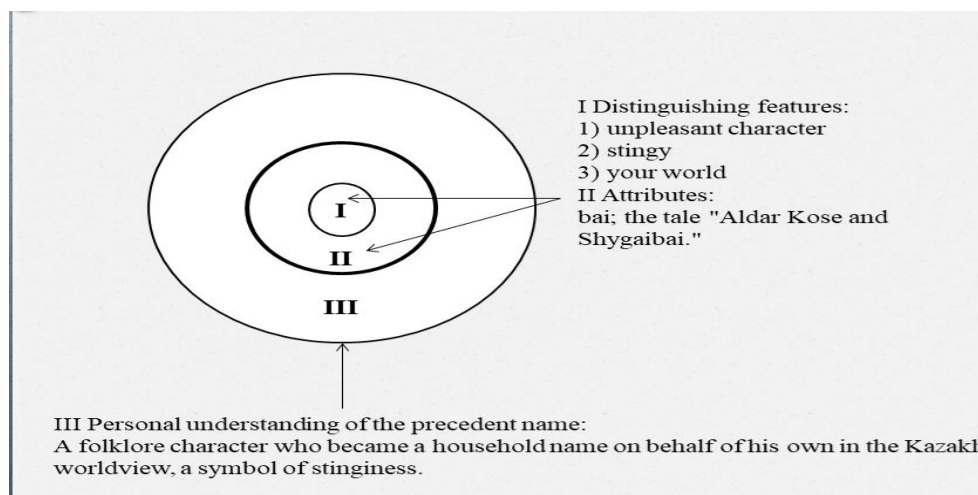


Figure 3. The structure of the folklore precedent name Shygaibai.

Conclusion

As we have observed precedent phenomena in literary works, particularly in modern Kazakh literature, are widely used in the headlines of periodicals and newspaper texts, where they encapsulate national information, culture, core values, and national consciousness [19].

The article analyzed precedent phenomena manifested through intertextual tools such as quotations, reminiscences, epithets, and allusions in literary works and newspaper texts.

It was found that folklore precedent names often appear in the titles of press articles, commonly including names like Alpamys, Yer Tostik, Tolagai Batyr, Qyz Zhibek, Asan Qaygy, Qorqyt Ata, Atymtai Jomart, and Shygaibai, which are frequently used by journalists.

The article clarified the differential characteristics of these folklore precedent names based on the schema by the scholar V. Krasnykh. Based on this, their functional-pragmatic roles were described.

As observed, a folklore precedent name serves as a unit conveying the national identity of the world. This image reveals the values preserved by the nation over centuries. Precedent names are actively used not only in literary works but also in press pages. We noticed that journalists widely use precedent names in their creativity, aiming to impact the reader, demonstrating their ingenuity, wit, and novelty, and showcasing their potential in language usage.

In the current press, proper names are used metaphorically to reveal human images. Through this, the author expresses his or her perspective and evaluation of the person’s actions, image, and personal qualities. This issue was also observed when analyzing newspaper texts.

Generally, the precedent phenomena initially reviewed in relation to literary texts, including precedent names, are frequently used in the journalistic style. This can be seen as evidence of the vitality of any nation’s language and folklore and an indicator of the linguistic and cultural competence of the language personality.

Precedent texts in journalism play a crucial role in shaping national identity. These texts not only reflect the cultural, historical, and social aspects of a nation but also actively participate in creating a national discourse. The use of precedent texts in media allows journalists to tap into the collective knowledge and cultural memory of the audience, which helps to strengthen national identity. Precedent texts often include references to significant historical events, notable figures, or symbols that are key elements of national identity. They can act as catalysts for public discussions and contribute to the preservation of cultural heritage. In contemporary journalism, precedent texts are also used to discuss current events in the context of national history and culture, enabling the audience to better understand contemporary processes and see their connection

to the past. This is particularly important during periods of social change or crises, when society seeks self-definition and stability. Thus, precedent texts in journalism are a powerful tool in shaping and maintaining national identity, helping citizens reflect on their past, present, and future through the lens of shared values and aspirations.

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Қазақ медиа дискурсында фольклорлық прецедентті есімдерді қолдану

Мақалада қазақ мерзімді баспасөз беттеріндегі фольклорлық прецедентті есімдердің қолданысы қарастырылған. Қазіргі заманғы публицистика жанрындағы фольклорлық мәтіндердің, фольклорлық прецедентті есімдердің прецедент ретінде қолдану ерекшеліктері, олардың берілу жолдары, мәтіндегі атқаратын функциялары зерттелді және авторлық позиция анықталды. Мақаланың зерттеу нысаны — қазіргі қазақтілді ресми газеттердегі мақала тақырыптарындағы фольклорлық прецеденттік есімдер. Сонымен қатар көркем мәтінді лингвомәдени талдау, интерпретация, контекстік талдау, жинақтау, салыстыру әдістерінің ұстанымдары басшылыққа алынды. Прецедентті феномендер арқылы ұлттық-мәдени ерекшеліктерді көрсету үшін, бұл құбылыстардың семантикалық мазмұнын ашу үшін сипаттамалық әдіс қолданылды. Мақаланың теориялық базасы ретінде В. Красных, Д.Б. Гудков, И.В. Захаренко, Т. Жанұзақов, А.С. Адилова, Г.Б. Мадиева, С.Қ. Иманбердиева, Б.А. Абдыханова еңбектеріндегі теориялық тұжырымдар басшылыққа алынды. Аталған ғалымдардың зерттеу жұмыстарына шолу жасалып, прецедентті есімдер жайлы айтқан пікірлері сараланды. Зерттеу мақаламыздың жаңалығы — қазіргі қазақтілді басылым беттеріндегі мақала тақырып аттарында кездесетін фольклорлық прецедентті есімдер қолданылуын қарастыруы. Нәтижесінде фольклорлық прецеденттік есімдердің сипаттамалары негізінде олардың газет мәтіндегі қызметі, прагматикалық әлеуеті көрсетілді. Қазақ тіл білімінде алғаш рет ұлттық символға айналып, ұлт бейнесін сипаттайтын фольклорлық прецедентті есімдердің бұқаралық ақпарат құралдарындағы көрінісі, ақпараттық және экспрессивтік қызметі айқындалды.

Кілт сөздер: прецедентті феномен, фольклорлық прецедентті есім, фольклор, қазақ баспасөзі, тілдік талдау, ұлттық сәйкестік, газет тілі.

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Использование фольклорных прецедентных имен в казахском медиадискурсе

В статье рассматривается использование фольклорных прецедентных имен на страницах казахской периодической печати, особенности использования фольклорных текстов и прецедентных имен в жанре современной публицистики, способы их представления и функции в тексте, а также определена авторская позиция. Объектом исследования являются фольклорные прецедентные имена в заголовках статей современного казахского медиадискурса. В статье применяются методы лингвокультурного и контекстуального анализов, интерпретации, суммирования и сравнения. Для демонстрации национально-культурных особенностей через прецедентные феномены и для раскрытия их семантического содержания использовался дескриптивный метод. В качестве теоретической базы были использованы теоретические положения В. Красных, Д.Б. Гудкова, И.В. Захаренко, Т. Жанұзақова, А.С. Адиловой, Г.Б. Мадиевой, С.К. Иманбердиевой, Б.А. Абдыхановой. Были проанализированы их работы, в которых отразились взгляды, касающиеся прецедентных имен. Актуальность исследования заключается в рассмотрении использования фольклорных прецедентных имен в заголовках статей современного казахского медиадискурса. В результате были показаны функции и прагматический потенциал фольклорных прецедентных имен в тексте газет, их информационная и экспрессивная функции. В казахской лингвистике впервые было выявлено проявление фольклорных прецедентных имен, ставших национальным символом и описывающих национальный образ, в средствах массовой информации.

Ключевые слова: прецедентные имена, фольклорное прецедентное название, фольклор, казахская медиа, лингвистический анализ, национальная идентичность, газетный язык.

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