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The ethnolinguistic nature of bird names

In this article, the vocabulary that arose in the process of training birds of prey in hunting is considered in the ethnolinguistic aspect. Studying this question, makes it possible to identify national values, the richness of the language that arose on their basis. The linguistic units formed during the hunting process express the national and cultural specifics and value in the semantics of the names of hunting activities with hunting birds. They also provide enough information about their lives. The research material includes collections of proverbs and sayings, phraseological and explanatory dictionaries of the Kazakh language, a work of fiction, etc., generalized by the method of selection, comparison, and differentiation of the formed lexical units related to the training of birds of prey. The methodological basis of the research is the works of Kazakhstani scientists involved in ethnolinguistics and lexicology. Using general and special research methods, depending on the peculiarities of the cultural and linguistic picture of the world, the linguistic characteristics of vocabulary are determined when teaching birds of prey to hunt. Based on the semantic analysis, lexico-semantic groups are given that characterize the features of the art of taming birds of prey. The national and cultural specifics of the vocabulary associated with teaching birds of prey to hunt are characterized by extralinguistic factors (national culture, behavioral features, way of life, customs, etc.) and linguistic factors. The information about origin, along with definitions of many words, related to bird and animal names and observation is considered in this work as well as their characteristics, modifications, totemic concept.

Keywords: Kazakh language, literature, ethnography, vocabulary, semantics, culture, spiritual value, hunting, hunting with hunting birds, bird, eagle.

Introduction

Nowadays, the relationship between language and culture has become one of the most relevant issues in linguistics. Because in most cases, «a person is in close contact not with the world itself, but with its cognitive images. A person presents his inner being through culture or language. That is, the formation of language is first recognized by humanity's perception of the world».

Scientist M. Argyn began to consider language not only as a means of communication, a means of storing and accumulating information, but also as a means of transmitting the culture of a particular nation: «Culture, like language, is a self-organizing (semiotic) system, because culture is, first of all, memory, and its main feature is accumulation and the desire for absolute universality» [1]. Culture is reflected in ethnic language. It determines the uniqueness and continuity of ethnic values across many generations.

Since the most important function of culture is the accumulation and processing of information obtained in the process of human activity, culture is directly related to the peculiarities of the national mentality. However, language is not the guardian of culture, but only a mechanism that contributes to the encoding and dissemination of culture. History, national psychology, national behavior, that is, it is preserved as information that makes up the content of culture.

Various ideas and conceptions of the people about the surrounding reality, the world of spiritual values, traditions and folk stereotypes attached to linguistic units are of scientific and cognitive interest not only from the point of view of folklore, ethnography, and archaeology, but also from the point of view of ethnolinguistics.

In recent years, research has shown a tendency to more fully describe the meanings of linguistic units based on semantic characteristics, vocabulary, and extralinguistic factors, which creates the need to describe the meanings (ethnocultural, background, encyclopedic, symbolic, etc.) that arise from the relationship of linguistic data to a particular culture. The semantic description of the ethnocultural component of words and phrases helps to identify the internal connections between all levels of meaning, to reveal the logic of the image attached to the word and existing in the minds of the carriers of culture. In this regard, this article attempts to consider the ethnolinguistic aspect of the vocabulary associated with training birds of prey to hunt. The study of this issue identifies national symbols and methods of oral speech.

The aim of the research is to identify the ethnolinguistic features of the vocabulary associated with training birds of prey to hunt, using general and special research methods.

The theoretical significance of the research lies in the possibility of solving the general theoretical tasks of modern linguistics, in particular, ethnography, semantics, paremiology, and in revealing the national specificity of the lexical material associated with the teaching of hunting birds in the Kazakh linguistic consciousness, and the specific functions of language in society, where it is considered as a dynamic system, taking into account its specific function.

The practical significance of this work is determined by the possibility of using its results in general and specialized courses of higher education institutions on lexicology, phraseology, linguistic and cultural studies, as well as in practical classes on the Kazakh language and translation.

Methods and materials

Kazakh ethnographers have separately focused on the dignity and personality of argamaks, golden eagles, and greyhounds and offer extensive research on their special place in hunting with hunting birds. They are: S. Muqanov, A. Margulan, Zh. Babalyquly, A. Turdybaev, B. Kamalashuly, A. Toqtabay, Kh. Altay, S. Qasimanov, O. Oralbaev, A. Seydimbekov, N. Kazybekov, A. Nurkeev, A. Dospambetov, G. Nurpeisov, B. Muptekeyzy, B. Hinaiat and others. Among the writers the first were the works of M. Auezov, M. Gabdullin, M.S. Silchenko, N.V. Smirnova, S. Seifullin, E. Ismailov and others.

Scientist B. Hinaiat in his work «Baburnama» believes that falconer Hassan Ali Zhalaiyr was the prototype of Shora. In the part «Kabul» of the «Baburnama» the following was written: «Muhammad Buryndyk was wise and great leader. He loved to hunt with a hunting bird. If one of the eagles disappeared or died, Muhammad Buryndyk scolded his sons, saying: «Better you die, than you lose a hunting bird». Myrza Sultan Hussein had an akim, whose name was Hassan Ali Zhalaiyr. His real name is Kussayin Zhalaiyr, but he became better known to people as Hassan Ali. Babyr myrza patronized his father Ali Zhalaiyr and gave him the title of bek (*bek — *The title of nobility among the Turkic peoples*), and when Muhammad conquered Herat, there was no man higher in rank than Ali Zhalaiyr. Hassan Ali Zhalaiyr was a falconer and poet. When writing the poem, he used Takhallus Tufeil method» [2]. This opinion of B. Khinayat, given by reasonable and specific examples, explains the great meaning of falconry.

In A. Margulan's work *Sayat qustary*, he discussed in detail poultry farming and hunting with hunting birds, as well as the subtleties of this art, the tools used in such hunting, and the types of hunting birds. He wrote: «Since hunting with hunting birds has been a favorite pastime of the Kazakh people since time immemorial, Kazakh hunters are very fond of it to this day. The development of the art of hunting with hunting birds should become one of the cultural directions» [3].

Many linguists believe that falconry is reflected in the depiction of characters in folklore and literary texts. Therefore, all aspects of falconry are portrayed across various genres of oral literature: 1. Falconry is one of the primary sources of oral literature. In ancient times, hunting and falconry were fundamental aspects of our ancestors' daily lives, and thus became central themes for poets and akyn and shyrau of that era. 2. It enriches and improves the oral literature collection. The proverbs, prose, legends, stories, epics, etc. that appeared at that time were passed from mouth to mouth and constantly changed, forming new versions that have survived to the present day. 3. It expands and diversifies genres of oral literature. Each genre has developed independently, enriching its content and ensuring its preservation. In Kazakh fairy tales, while main characters are often glorified, daily life and livelihoods are also depicted. These tales reflect the realities of the era, including customs, beliefs, and the way of life. In Kazakh fairy tales, such as «Kerkula Atti Kendebay», «Er Tostik», «The eagle and the fox» [*Burkit pen Tulki*], «The hunter and the crow» [*Anshy men Karga*], «The king and the eagle» [*Patsha men Burkit*], «The hunter young man» [*Anshy Zhigit*], heroes often embark on hunting expeditions, during which they are portrayed as possessing extraordinary, mystical powers.

Scientist T. Qonyrov in chapter «Parables related to the names of animals and birds» of his work «*Qobylandy batyr jyrnyń leksikasy (tarihi-etnolingvistikalyq zertteý)*» [Vocabulary of Kobylandy batyr song (historical and ethnolinguistic study) — in Kazakh] analyzed parables arose in relation with falconry. He gives such example: «The lexicon of falconry is a vocabulary and composition developed since ancient times. In this regard, we can fully observe the subtleties of the basic semantics and formation methods of lexicon, which are particularly evident in the author's language. In oral literature, the vast «golden chest» begins with falconry» [4].

In her dissertation on the theme «*Guryptyq fólklor leksikasy: idioetnikalyq semantika*» [Vocabulary of ritual folklore: idioethnic semantics — in Kazakh], A.A. Aitmukasheva analyzed the etymology and specifics of the use of professional vocabulary words related to common hunting and hunting with hunting birds. A. Hazimova in the chapter «Phraseological units related to hunting and hunting with hunting birds» of the scientific work «*Qazaq frazeologizmderinini ulttyq-mádeni derekteri*» [National and cultural data of Kazakh phraseological units — in Kazakh] shows that the motive for the formation of such stable phrases related to hunting as the *First powder*, *Ice trapping*, *Tomaga-tuyyk* — in the meaning of avoidant person, etc., are associated with the hunting traditions of the Kazakh people.

The theoretical and methodological basis of the study was the works of Russian and Kazakh scientists in the field of ethnolinguistics and lexicology: V.V. Vorobyev, A.E. Karlinskiy, A. Qaidar, R. Syzdyq, M.M. Kopylenko, E. Zhanpeisov, N. Ualiuly, Zh. Mankeeva, T. Zhanuzakov, B. Kaliyev, B. Sagyndyquly, G. Smagulova, B. Momynova, S. Satenova, R. Shoybekov, G. Sagidoldakyz, A. Zhylybaeva, A. Islam, D. Kerimbaev, A. Hazimova, G. Aubakirova.

When writing the work, semantic and statistical analysis methods were used.

Results and Discussion

Hunting has held a significant place in the lives of the Kazakh people from ancient times to the present day. Exploring and understanding the meanings and content of terms related to hunting has become a contemporary necessity, as language and cognition, as well as language and culture, are closely interconnected.

In his work, Kh. Dosmuhameduly states: «Since falconry has its origins in ancient times, the hundreds of related stable expressions and terms found in both the oral and written literature of the modern Kazakh language constitute the oldest and most substantial part of the Kazakh language's vocabulary. For the Kazakh people, who have experienced a nomadic lifestyle, and for the lexicon of the Kazakh language, this linguistic richness holds a special place. It is also evident in everyday linguistic units» [5].

As the scientist points out, linguistic indicators clearly and precisely convey the described subject matter in both spoken and written language. This is evident in the following examples. The term «*tomaga tyyk*» (*tomaga* — *falcon's hood*, *tyyk* — *translates to closed or avoidant person*) describes a reserved and calm person. This expression is closely linked to the practice of falconry. The phrase «*bidayiktai kuyru*» translates literally to «roast like a saker falcon». Metaphorically, it means to pressure or reprimand someone sternly. This expression originates from the hunting behavior of the saker falcon, which, upon spotting a flock of birds, skillfully isolates and drives its prey into a confined space, ensuring none escape. Similarly, the idiom conveys the act of cornering someone and subjecting them to intense scrutiny or criticism; The phrase «*it júgirtip, qus saldy*» literally translates to «set the dog running and released the bird». Metaphorically, it refers to engaging in hunting activities using trained dogs and birds of prey; the phrase «*itelgidei jutyný*» literally translates to «swallowing like a saker falcon». Metaphorically, it describes someone who is eagerly eyeing or coveting something. This expression reflects the keen and focused nature of the falcon during hunting, symbolizing intense desire or longing in human behavior.; the phrase «*qanjyǵasy mailandy*» literally translates to «his saddle strap became greasy». Metaphorically, this expression signifies achieving success or gaining a significant profit in any endeavor; the phrase «*qaqpangá tústi*» literally translates to «fell into a trap». Metaphorically, it means «to be caught» or «to be captured», indicating someone has been ensnared or apprehended, often as a result of deceit or unexpected circumstances; the phrase «*suńqar qarǵa bolmaidy*» translates to «a falcon does not become a crow». Metaphorically, it conveys that a virtuous person remains good despite attempts to belittle or disparage them. This expression emphasizes the inherent qualities of individuals, suggesting that true character remains unchanged regardless of external judgments or criticisms; the phrase «*ulardai shýlay*» literally translates to «crying like a mountain turkey», metaphorically, it describes a situation where people are wailing loudly and chaotically, often in mourning or distress; the phrase «*ish myltyqpen atty*» — literally translates to «shot the inside with a gun». Metaphorically, it means to look at someone with intense disdain or to «shoot daggers» with one's eyes; the phrase «*yrǵaqqá otyrǵanda*» — literally means «as if sitting on a rhythm». This phrase describes the discomfort of being a guest in an unwelcoming or inhospitable home, akin to feeling out of place or unwelcome; the phrase «*shyrǵa tartty*» — translates to «pulled the decoy». Metaphorically, it means to lure or entice someone into a trap or deceitful situation and other examples.

The analysis of proverbs and sayings related to «animals» and «birds» reveals that their underlying structures contain ethnolinguistic information. For instance, the proverb «*qyran qusty baptay qyn, tátti taǵamdy saqtay qyn*» translates to «it's difficult to train a falcon, just as it's difficult to preserve sweet food».

This saying highlights the challenges of taming a bird of prey, emphasizing the patience and skill required for such an endeavor. The proverb «*Er qartaisa, qazanshy bolar, búrkit qartaisa, tyshqanshyl bolar*» translates to «When a man grows old, he becomes a cook; when an eagle grows old, it hunts mice». This saying highlights the decline in abilities that comes with age. This reflects the natural progression of aging and the accompanying shift in responsibilities and skills. Among hunters, the tazy dog holds a special place. The proverb «*Qumai tazy qyǵanyn alady*» translates to «The swift tazy catches its prey» highlighting the breed's agility and swift hunting prowess. The tazy stands out among other dog breeds for its distinctive temperament, courage, and remarkable speed. Observing the world of animals and birds, their positive and negative traits are often depicted through various proverbs and sayings: the proverb «*qarǵamen joldas bolsań, shoqyǵanyń boq bolar; búrkitpen joldas bolsań, tamaǵyń toq bolar*» translates to «If you befriend a crow, what you peck will be filth; if you befriend an eagle, your stomach will be full». This saying emphasizes the importance of choosing one's companions wisely.

The following proverbs all pertain to falconry and hunting practices: «*Qarshyǵa salǵannyń qanyǵasy toq*»: This translates to «That who releases a goshawk will have a full saddlebag». It suggests that utilizing a goshawk in hunting ensures a bountiful catch, leading to prosperity; «*Taýdaǵy túlkini babyndaǵy búrkit qana ala alady*»: This means «Only a well-trained eagle can catch the fox in the mountains». It emphasizes that capturing elusive prey requires a skilled and well-prepared bird, highlighting the importance of proper training in hunting; and «*Saıatshynyń suńqary salǵan jerden iledi*»: this translates to «The falcon of the falconer seizes upon release». It indicates that a falcon, when released by its master, will immediately catch its prey, showcasing the effectiveness of the hunter's training and the bird's prowess. And following proverbs and sayings are a testament to the richness of our language's vocabulary: «*Atbegi attyń tuıaǵyna qarar, qusbegi qustyń qıaǵyna qarar*» is translated as «The horseman looks at the horse's hooves; the falconer looks at the bird's feathers», and means that experts pay attention to the critical details; «*İtelginiń qyzyǵyna qyzsań, qarshyǵańdy qamshy etersiń*» is translated as «If you become enamored with the excitement of the sparrowhawk, you'll end up using your goshawk as a whip» and warns against being overly enthusiastic about one aspect (the sparrowhawk's thrill) at the expense of another valuable asset (the goshawk), which might then be neglected or misused; «*Qıandaǵy qyzıl túlkini, qıannan soqqan búrkit alady*» is translated as «The red fox in the distance is caught by the eagle that strikes from afar» and highlights that achieving difficult goals requires exceptional skill and effort, much like a distant fox can only be captured by a keen and capable eagle; «*Qusbegi kelisse, Kúıkentai qus qaz alar*» is translated as «If the falconer is skilled, even a Kuyikentai bird can catch a goose» and suggests that with proper training and expertise, even a less formidable bird can accomplish significant feats, underscoring the importance of the falconer's proficiency; «*Qıandaǵyny qyran ǵana alady*» is translated as «Only the eagle can seize what is distant» and conveys that only those with exceptional abilities and vision can achieve far-reaching goals or tackle challenging tasks. By examining the linguistic materials -such as phraseological units, proverbs, and general language elements -related to falconry and the training of birds of prey for hunting, the lexicon of hunting and falconry can be categorized into several groups:

1. Vocabulary denoting behavior: Ashkózdik ushqan qusty da torǵa túsiredi [Greed traps even a flying bird in a cage]; Aqymaqtyń oǵy ańǵa timeidi [The fool's arrow never hits the animal]; Ań tappaǵan atynan kóredi, ata almaǵan myltyǵynan kóredi [Man who can't find the animal blames his horse, and man who can't shoot blames his gun]; Shyn ańshynyń aldına ańnyń ózi keledi [A true hunter has the game come to him]; Synshy syryn aıtpady, búrkitshi shynyn aıtpady [Both critic and the falconer never reveal their secrets];
2. Vocabulary denoting age characteristics: Aljyǵan búrkit tyshqanshyl [Crazy eagle hunts mice]; Kári qyran — ańshynyń bastaǵyshysy [An old eagle is the hunter's guide]; Aqıyq qyran qartaisa, jas jaǵaltaıdan tepki kóredi [When a noble eagle grows old, it gets kicked by a young hawk];
3. Vocabulary denoting actions: Búrkit ash bolsa alady, tazy toq bolsa alady [A hungry eagle hunts, but a well-fed hound still catches]; Búrkit babyna kelgende qasqyr alady, qarshyǵa babyna kelgende túlki alady [When an eagle is at its peak, it catches a wolf; when a hawk is at its peak, it catches a fox].
4. Vocabulary related to patriotism and heroism: Qyrandaryn qınaǵan — dalasyn da sılamas, ulandaryn qınaǵan — danasyn da sılamas [He who mistreats his eagles does not respect his land; he who oppresses his youth does not honor his wise men]; Qyran qus — er joldasy [The eagle is man's friend]; Aspandaǵy búrkitti jerdegi jem uatqa qaldıradı [The eagle in the sky is shamed by the bait on the ground]; Qyran qus shashyp jeidi, qara qus basyp jeidi [A noble eagle eats with generosity, while a vulture devours greedily]; Qus tamaǵy úshin qolǵa túsedi, balapany úshin torǵa túsedi [A bird is caught for its food, but it is trapped for its chicks].

Comparing the behavior of birds with human behavior is a common phenomenon in traditional folk worldview. In the Kazakh perception of the world, birds are regarded not only as creatures of nature but also as symbols that reflect a person's character, nature, and both positive and negative qualities. The golden eagle symbolizes freedom, courage, and resilience. It soars high in the sky and can spot its prey from a great distance. Likewise, such human qualities as sharp perception, bravery, and determination are associated with the golden eagle. Expressions like «as sharp-eyed as an eagle» or «having the character of an eagle» describe a person who is courageous, proud, and possesses a strong sense of honor. The swan symbolizes purity, beauty, and fidelity. The widespread belief that swans remain faithful to their partners has become deeply rooted in popular consciousness. Therefore, the image of the swan is associated with such human qualities as loyalty, tenderness, love, and spiritual purity. Comparisons such as «beautiful as a swan» or «faithful as a swan» originate from this symbolism. The behavior of a chicken is often associated with cowardice, pettiness, and a life occupied with trivial concerns. The expression «chicken-hearted» is used to describe a timid and indecisive person. In this way, the characteristics of the bird are used to portray weakness in human character. The nightingale is a symbol of a beautiful voice, artistic talent, and eloquence. Its singing is compared to graceful speech, vocal ability, and mastery of language. The expression «to sing like a nightingale» means that a person speaks beautifully, expressively, and captivatingly [6].

In his work titled «Halyq murasy» (The Heritage of the People — in Kazakh), S. Muqanov emphasizes the ethnographic nuances of falconry terminology. He expresses the following view: «Falconry is an excellent example of hardening and tempering. Through falconry, one not only strolls amidst beautiful nature but also absorbs the national mentality. The more we communicate with the steppe and its splendid nature, the more our language, religion, and nation are formed, revealing unique characteristics that stand out in our language» [7]. We can fully agree with the author. These traditional practices are deeply intertwined with our cultural heritage, reflecting the unique identity and ethos of our people.

Ethnographic works and literary creations describe the art of hunting with birds of prey and caring for them. Through artistic expression, poets and writers have vividly portrayed the lifestyle and daily struggles of different peoples. The great Abai often used phrases such as «*restless heart*», «*bird of the soul*» and «*bird of happiness*» in his works. The combination of the word «*happiness*» with «*bird*» creates a vivid and expressive meaning in literary works. These phrases, derived from universal linguistic foundations — «*fortune landed on one's head*» (or «*the bird of fortune landed on one's head*») and «*fortune flew away*» (or «*the bird of fortune flew away*») — are actively used in the text in a figurative sense. Another common literary expression is the depiction of «*soul*» (or «*mood*») as a symbolic image. Many authors describe it in connection with birds. The conceptual world is represented through «*Soul as existence*» and «*Soul as a bird*». This means that from the following semantic groups, we reveal not only the association of birds with falconry, hunting, and game but also their deep connection with *human inner* emotions and spiritual life since ancient times.

The use of colors in relation to both people and birds is particularly rich in the Kazakh language. Colors such as white, black, blue, red, yellow, and varied not only describe outward appearance but also convey human character, emotional state, and social status, while in relation to birds they symbolize coloration, distinctive features, sacredness, or, conversely, negative associations.

1. White in relation to humans:

In Kazakh, the color white most often symbolizes purity, honesty, innocence, and goodness. For example:

aq köñil (white-hearted — word-for-word translation) — a person with a pure and kind heart;

aq niyet (white or good intention — word-for-word translation) — good intentions and sincere thoughts;

aq jauyqty ana (mother with a white headscarf — word-for-word translation) — the image of a respected mother.

In relation to birds:

Among birds, white is likewise associated with sacredness, beauty, and purity.

For example:

the swan — a symbol of beauty, fidelity, and love;

the white falcon — a symbol of courage, nobility, and greatness;

the white dove — a symbol of peace and tranquility.

Thus, for both humans and birds, the white color carries positive connotations.

2. Black in relation to humans:

The color black has two different meanings. On the one hand, it symbolizes grief, hardship, and evil. For example:

qara niyet (black or bad intention — word-for-word translation) — a person with malicious intentions;

qara jürek (black or wicked heart — word-for-word translation) — a cruel or heartless person;

qara bet (black or discredited person — word-for-word translation) — someone who has brought shame upon themselves;

qaraly күн (black, sorrowed days — word-for-word translation) — a day of mourning or sorrow.

On the other hand, black can also symbolize strength, the common people, or tradition. For example:

qara halyq (black people — word-for-word translation) — the ordinary people;

qara shañyraq (black home — word-for-word translation) — the ancestral home or the main family household;

qara nardai (black camel — word-for-word translation) — an exceptionally strong and enduring person.

In relation to birds: For birds, the color black is often associated with anxiety, bad news, and ominous symbolism. For example:

black crow — sometimes regarded as a sign of misfortune or troubling news;

black bird — in certain fixed expressions, represents a stern or gloomy image;

qarğadai qarqyldau (to caw like a raven — word-for-word translation) — to speak harshly or in an unpleasant, cawing manner.

Nevertheless, black does not always carry a negative meaning. For instance, the crow is also recognized as an intelligent and cautious bird [8].

In his work «Sayat» (Hunting — in Kazakh), Zh. Babalyquly presents several examples within the semantic field of «Qus» (Bird). He notes that many of these terms are found in the works of Khorezmi. [9]. Let's consider some examples of using semantic field of «Qus» (Bird):

Meniñ kónlüm qyshybazyn fidasy

Translation: *May the bird of my soul be sacrificed to your hawk...*

[The «bird of my soul» symbolizes one's heart, emotions, or inner self, while the «hawk» represents the beloved or a powerful force]

Kýs konul zhavryn elin jáne keldi//

Translation: *My bird-like soul has just been freed from the claws of suffering...*

Vali konul qutulmas damynyndin//

B. Kamalashuly: «Our people have held the golden eagle in special esteem, intertwining it deeply with traditions, customs, and elevating it to a place of honor in our national heritage. In linguistics, there is a profound concept called «*kónil aitý*» (expressing condolences). The Kazakh people have conveyed news of someone's passing to their relatives and loved ones in an artful, indirect manner while also offering words of comfort. We often hear expressions like «*A swan has flown away to the lake*», symbolizing someone's passing. Many condolence or consolatory phrases in our language are closely tied to birds. For example:

Аққу ұшып көлге кетті

A swan has flown away to the lake,

Сұңқар ұшып шөлге кетті

A falcon has flown away to the desert.

Ол адасып кеткен жоқ,

They have not lost their way,

Әркім барар жерге кетті

But have gone where everyone must go [10],

- from these lines, we can see that the image of the «bird» is closely connected to both human life and death. Or, the saying «*At óledi, qus ushady, eki qanat bir quryq tabylar, ajaly jetse bári óledi*» [A horse dies, a bird flies away; two wings and one tail will be found, but when fate arrives, all will perish] enriches our vocabulary with words of comfort and wisdom.

Аққу ұшып көлге кетті,

A swan has flown away to the lake,

Ақсұңқар ұшып шөлге кетті

A noble falcon has flown to the desert.

Ол адасып кеткен жоқ,

They have not lost their way,

Бәріміз баратын жерге кетті

But have gone where we all must go.

Тұлпардың тұяғы кетіледі

The steed's hooves wear down,

Қыранның қанаты сетіледі

The eagle's wings grow frail,

Бүтін тұратын дүние жоқ

Nothing in this world remains whole

From these lines, of course, we do not see the literal migration of birds to warmer lands, but rather a metaphor for a person's passing from this world. In K. Argynbayev's work «*Qazaq otbasy*» [Kazakh Family]:

... Арғымақ тұлпар жайлаған,

A noble steed tamed,

Ақ сұңқар құс байлаған

A white falcon trained [11].

— we can see this as a form of lament. That is, the semantics of «*kónil*» (heart, soul, sentiment) and «*qus*» (bird) in our language are most clearly reflected in Kazakh folklore.

Our people have used the «*bird*» cult not only in sorrowful situations but also to express joy and love. For example, if we look at the following poetic lines, which have become a well-known linguistic expression of love for a young girl:

*Құс болсаң жібектен бау тағар едім,
Күмістен тұғырыңды жабар едім,
Мойныңа сары алтыннан алқа тағып,
Қолға алып, сылап-сипап бағар едім*

If you were a bird, I would tie a silk string for you,
I would cover your perch with silver.
I would place a golden necklace around your neck,
Hold you in my hands, and cherish you with care [11]

That is, through these poetic lines, we can fully understand a person's emotions, inner world, heartfelt cry, or deep feelings of love.

Using the ancient words found in our lexical treasury, the well-known scientist A. Baitursynuly developed the Kazakh «*Qustaný*» (ornithology) science. Drawing on the above examples, he classified birds into groups and types, forming specific lexical units [12].

The ancient origins of the art of falconry can be traced back to the Old Turkic era, as evidenced by the following excerpt from Mahmud al-Kashgari's *Diwani lurat-at-Tyrik*:

... Құлан киік аулатып,
тамаша қылып қуансам»
асауды мініп тулатып,
итке (тазыға) киік қайырып,
ұстап соны бір тынысам,
аңға барып құс салсам

...If I hunt wild donkeys and deer,
And rejoice in the thrill,
If I tame a wild horse and ride it fiercely,
Let my hound chase the deer,
And once caught, I find my rest,
If I go hunting with my bird of prey... [13]

In Kazakh linguistics, phrases like «*dáulet qusy ushty*» (the bird of fortune has flown away), «*bagy ushty*» (luck has flown away), and «*baqyttyñ qusy basynan taidy*» (the bird of happiness has left one's head) symbolize misfortune, hardship, or an unfavorable turn in a person's life. These expressions depict the concept of lost fortune. The author also discusses cultural beliefs such as not hunting swans, not destroying a swallow's nest, and not separating swans, wild geese, or nightingales from their mates.

Furthermore, through the depiction of the eagle, Mahmud al-Kashgari reaches the conclusion that the eagle is a totem, a manifestation of the spirit, and a messenger of the deities.

Additionally, S. Seifullin, in his writings, emphasized that the term «*құс*» (bird) has always been sacred and has been used in blessings and well-wishes since ancient times:

...Асың-асың асыңа,
Берекет берсін басыңа.
**Бөденедей жорғалап,
Қырғауылдай қорғалап**
«Қыдыр» келсін қасына...

...May your table always be abundant,
May blessings be upon you.
Like a quail, may you move with ease,
Like a pheasant, may you be protected,
May Kydyr (a benevolent spirit) come to your side...

[14]

The poet S. Seyitman conveys the sharpness, grandeur, pride, and keen vision characteristic of the eagle in his poem «*Qyrandy qairay*» (Sharpening the Eagle) through a deep longing for this mythical transformation, as expressed in the following lines:

Қанатты жәндік көп ұзамас төбеден,
Қашыққа самғау да өлшенер өремен.
Мен егер құс болсам,
Шоқ күннен от көсеп,
Күлімді қалдырмай өртеніп өлер ем..

There are many winged creatures that do not stray far from above,
Even soaring far is measured by skill.
If I were a bird,
I would draw fire from the blazing sun,
And burn entirely, leaving behind only [15]

The image of a bird is also associated with concepts such as swiftness, freedom, the agility of imagination, elevated feelings, and a soaring spirit. While the underworld is depicted through snakes and dragons, the sky is envisioned through birds. The idea of ascending to the heavens and conquering heights is embodied through winged birds, which is clearly reflected in folklore, particularly in fairy tales and legends. That is why birds are considered sacred. One of the seven treasures revered by our people. This folkloric understanding has led to the formation of the fixed expression «*kónil qusy kókke kóteriledi*» (the bird of the soul rises to the sky) in our language. Additionally, the phrase «*qusqa ainaldy*» (turned into a bird) also exists in our vocabulary. In Kazakh mythology, there is a belief that the soul does not perish but continues its existence in another life by transforming into an animal, bird, or plant. The origin of the phrase «*qusqa ainaldy*» is directly connected to the concept of the soul. While passing on to the final journey is an unchanging law of

existence, the idea of the soul's eternity does not accept complete disappearance. The poet Toqtarali Tanzharyk expresses this idea in his poem *Дала* (Steppe) as follows:

...Мен Сенің осындай әуеніңмен ояңғам,
Айғай мен ұранға тұншықтым және де.
...Қап-қара табыттың ішінде жатсам да,
Көкірегім өзіңнің шұғылаңа боянар...
Рухым құс болып қалықтап әуеде

...I awakened to your very melody,
Strangled by shouts and battle cries.
...Even if I lie in a pitch-black coffin,
My heart will be colored by your radiance...
My spirit will soar as a bird in the sky [16].

In this regard, we compared the behavior of birds with that of humans. The comparison can be seen in the table below.

Table 1

Bird's name	Bird's behavior	Comparison with humans	Examples
Golden eagle	Flies high, keen-eyed, brave, and keenly catches its quarry	A brave, honorable, perceptive, and freedom-loving person	A person as keen-eyed as an eagle. A young man with the character of an eagle (brave, strong)
Falcon	Fast, swift, noble, and a bird of prey	A courageous, noble, and goal-oriented person	A man who soars like a falcon. A young man with the character of a white falcon (noble and distinguished).
Eagle	Flies freely, strong, and soars high in the sky	A high-spirited, independent, and bold person	He aspired to soar to great heights like an eagle. A man with the spirit and character of an eagle.
Swan	Gentle, beautiful, and faithful to its mate	An honest, pure, graceful, and sensitive person	A girl as beautiful as a swan. A spouse as faithful as a swan.
Swallow	Builds a nest, cares for its chicks, and is close to humans	A kind, compassionate, and family-oriented person	A caring mother like a swallow. A house where swallows build their nest is a blessed and prosperous home.
Nightingale	Sings beautifully and has a pleasant voice	A talented singer, eloquent speaker, and person with beautiful speech	He/She sang like a nightingale. A singer with the voice of a nightingale
Dove	Gentle, peaceful, and friendly toward humans	A kind-hearted, gentle, and peace-loving person	As gentle as a dove. Peaceful in nature like a white dove.
Goose	Flies in flocks and never leaves its companions behind	An organized, sociable, and community-oriented person who values unity	They lined up like geese. They walked in a row like geese.

In the linguistic systems of any nation, established and refined materials are often closely linked to perception and cognition. Consequently, words and vocabulary develop unique characteristics specific to the nation. These features manifest in the language of authors, characters, and the general populace. The use of linguistic units related to birds is manifested through the interconnectedness of «language — human — nature» and «language — bird — human». In general, bird-related terms reflect the nation's deep connection with nature, close association with birds, lifestyle and daily practices, geographical conditions, and unique worldview. Regarding this, E. Qonysbaiuly states: «Our wise people, who have closely connected their daily life with Mother Nature, have been able to predict the usefulness, productivity, and quality of these birds based on daily life experiences without modern scientific research. The uniqueness of Kazakh hunting lies in testing the captured eagle like a swift horse, grooming the selected falcon by straightening its wing and tail feathers, caressing and protecting it, feeding it on time, caring for it like a child, training and nurturing it for their needs» [17]. By domesticating and nurturing birds, various concepts and understandings have been established in our language. Through these linguistic units, daily life has been described. The bird-related terms in our language reflect the nation's deep connection with nature, close association with birds, lifestyle and daily practices, geographical conditions, and unique worldview.

In the Kazakh language, lexical units related to the behavior of birds reflect their natural life activities, movement, feeding, vocalization, reproduction, defense mechanisms, and seasonal migration. Such words

reveal the distinctive characteristics of the avian world and describe birds' behavior in nature. To denote actions associated with bird flight, the language uses terms such as *samġau* (to soar high), *qalıqtau* (to glide or hover gracefully), *şüyilu* (to swoop or dive rapidly on prey), *qanat qaġu* (to flap one's wings), *pyr etu* (to flutter or take wing suddenly), *qonu* (to land or perch), *uşıp ötu* (to fly past), *tömen quldilau* (to descend steeply or dive downward). For example, eagles and falcons soar high and glide gracefully in the sky, but when they spot their prey, they swoop down rapidly. Sparrows and pigeons, on the other hand, flutter away suddenly when frightened. Lexical units related to birds' feeding behavior include expressions such as forage for food, pecking at food, picking up grains, pecking at grass, watching for prey, carrying food. For instance, a hen pecks at food on the ground, a sparrow picks up grains, a crow searches for food, while birds of prey watch for their prey. Words associated with birds' vocalizations include singing, chirping, cawing, honking, chattering, crowing, and calling out. A nightingale sings, a sparrow chirps, a crow caws, a goose honks, a magpie chatters, and a rooster crows in the morning. These lexical items highlight the distinctive vocal characteristics of each bird species. To describe birds' reproduction and the raising of their young, expressions such as **building a nest, incubating eggs, brooding eggs, hatching chicks, feeding chicks, and protecting chicks** are commonly used. For example, **a swallow builds its nest under the roof of a house, a bird incubates its eggs, and later hatches its chicks, feeds them, and protects them from danger**. Birds' hunting behavior is reflected in the ways they search for food, observe their prey, capture it, and consume it. Hunting instincts are especially well developed in birds of prey. These include predatory birds such as the **golden eagle, hawk, peregrin, saker falcon, gyrfalcon, sparrow hawk, eagle owl, and owl**. The main lexical units related to birds' hunting behavior include **watching for prey, searching for prey, diving on prey, soaring, lying in wait (ambushing), snatching prey, grasping firmly, seizing with its talons, pecking with its beak, carrying away its catch, hunting, hunting with birds of prey, hunting with a golden eagle, hunting with a hawk, and hunting with a falcon**.

Ye. Kosbasarov notes in his work: «names related to birds not only synchronously integrate into the national-cultural worldview, but also serve as transmitters of its fragments from generation to generation» [18]. Few peoples preserve the art of falconry to the same extent as the Kazakhs do. It highlights the uniqueness and reveals the essence of our nation. It should be noted that catching and training a hunting bird is a difficult and sacred craft that not everyone can master. Moreover, those who keep and train birds do not readily share the intricacies of this practice with outsiders. Our ancestors had special farms for keeping and training birds, known as «*quskhana*» [*homestead for birds]. Furthermore, some khans possessed up to 80–100 birds. Just as Kazakh noblemen deeply valued and loved horses, they showed the same affection toward birds. Every eagle hunter dreams of having a swift, skillful, and keen bird. This largely depends on the trainer himself — the falconer who trains birds of prey. The evaluation of a bird's qualities, much like the assessment of a horse, holds a special place in Kazakh national literature.

According to Uakhatov, the names of birds originate from ancient Turkic written monuments. As an example, one can mention a monument considered a common heritage of modern Turkic peoples, known in the academic community as «*Tarjuman*,» where bird names are extensively represented. This work was written on January 28, 1245 (according to some written sources, in 1343) [19].

In Kazakh linguistics, the study of bird names from a linguistic perspective has been relatively well established. Bird names are lexical units that occupy a distinct place in the language system, characterized by their large number, high qualitative capacity, and usage in both literal and figurative meanings [20].

Kazakh ethnographic scholars have extensively examined the value, nature, and characteristics of the *argymak* (*racing horse*), the golden eagle, and the *tazi* (*greyhound dog*), presenting substantial research on their special role in the hunting tradition: S. Mukanov, A. Margulan, Zh. Babalykuly, A. Turdybayev, B. Kamalashuly, A. Toktabay, Khalifa Altai, S. Kassimanov, O. Oralbayev, A. Seidimbekov, N. Kazybekov, A. Nurkeyev, A. Dospambetov, G. Nurpeyisov, N. Kazybekov, B. Muptetkyzy, B. Khinayat, and others. Among literary scholars, some of the first to address this topic were M.O. Auezov, A.Kh. Margulan, M. Gabdullin, M.S. Silchenko, N.V. Smirnova, S. Seifullin, Ye.S. Ysmayilov, and others [21].

An art that reflects the life of the Kazakh people, reveals their essence, and expresses their worldview is falconry (hunting with hunting birds). The art of falconry originates from folk traditions. Kazakh oral literature has been passed down from generation to generation. In the 18th century, the collection, publication, and study of Kazakh folklore began. However, at that time, it was mainly used as a source of information about the Kazakh people. Only from the second half of the 19th century did it begin to be collected for scientific purposes.

The study of falconry in folklore can be divided as follows:

in the second half of the 19th century — V.V. Radlov, Sh.Sh. Ualikhanov, G.N. Potanin, A.I. Levshin, A. Divayev.

Russian researchers provide information about the favorable environmental conditions for hunting, the richness of flora and fauna, and the use of hunting birds, sighthounds, and firearms. Most of them — I.P. Falk, I.G. Georgiy, L. Meyer, and others — believed that hunting, including falconry, constituted an important economic activity for the Kazakhs. Meanwhile, A. Yevreinov, G.S. Zagryazhsky, and V.V. Radlov argued that for wealthy people it was more a form of leisure and enjoyment in nature.

Russians not only described the Kazakh tradition of falconry but also depicted it in visual art. For example, paintings by Russian artists V.V. Vereshchagin, N.N. Karazin, A.E. Martynov, and others were included in a publication released in 2018 under the supervision of A.Sh. Bimendiyev [22].

According to R. Alimbayev, the essence of hunting with birds of prey lies in the fact that the hawker does not hunt an animal himself but instead relies on a specially trained, conditioned, and well-prepared bird of prey to capture it. Hunting with a trained bird is considered more effective than hunting with a firearm or by other methods. The practice of falconry varied across different regions, which, according to the researcher, can be explained by geographical conditions [23]. Works devoted to the art of falconry represent one of the oldest and most archaic forms of folk literature. They reflect the way of life, labor activities, and means of subsistence of people in ancient times. A significant place in these works is occupied by beliefs and concepts that arose from people's awe of the surrounding animate and inanimate world, with its mysterious and extraordinary nature. They preserve totemic perceptions of wild animals and birds, as well as customs and traditions rooted in the hunting practices of early human societies. A profound scholarly analysis of works concerning the animal world was provided by A. Kaidar, who wrote: «Apart from human beings themselves, the closest sphere of interaction since ancient times has been the world of animals — countless friends and foes alike. It is a remarkable world, full of innumerable mysteries, peculiarities, and extraordinary phenomena. From time immemorial, through continuous contact with animals, humans have come to understand their nature, seasonal habits, ways of life, and distinctive characteristics». In this way, the scholar highlights the inseparable connection between the animal world and human life [24].

The Kazakhs are an eloquent and linguistically skilled people. The Kazakh language has a very rich terminology related to hunting with hunting birds and, in particular, the art of falconry. Therefore, the study of the ethnolinguistic characteristics of bird names makes it possible to gain a deeper understanding of the spiritual heritage, national worldview, and linguistic culture of the Kazakh people. Bird names provide vivid evidence of the nation's respect for nature, its reverence for living creatures, and its tradition of transmitting life experience and cultural values through language.

Conclusions

Thus, the names of «falconry» in Kazakh linguistics reflect the history of an ethnic group, nature, culture, mentality of a person, his attitude to the world, etc. The relationship between humans, nature, and society is continuously reflected in linguistic studies. Birds, with their diverse characteristics and benefits to humans, have been categorized based on their utility and qualities into those closely associated with daily life and neutral birds. In the ethnocultural worldview, birds are often grouped as favorable, neutral, or unfavorable. Despite these classifications, the majority, if not all, ornithonyms hold a significant place in the material and spiritual culture of the ethnic group. These bird names serve as the basis for linguistic units, influencing phraseological expressions, proverbs, precedent texts, folklore, anthroponyms, toponyms, and poetic creations, deeply rooted in the worldview, traditions, customs, and beliefs of the people.

The topic of birds as a shared heritage of the Turkic peoples is highly relevant today. This issue remains one of the most controversial and insufficiently studied subjects both in the Turkic world and, in particular, in Kazakh linguistics. The terminology associated with birds and «qúsbegilik» (the art of falconry) in Kazakh linguistics provides valuable insight into the worldview and cultural identity of the Kazakh people. These linguistic units not only preserve the nation's spiritual and cultural heritage but also make a significant contribution to linguistic studies. Closely intertwined with the life of the people, the art of falconry reflects the essence of Kazakh culture, its level of development, beliefs, and traditional perceptions. The language contains a rich variety of words and expressions related to this practice, some of which remain in active use today, while others have become obsolete or are used only within a limited context. These linguistic units are widely employed in both spoken and written language and frequently appear in scientific and literary works. Moreover, they serve as an important bridge between cultural phenomena and the linguistic identity of their speakers. Through the names of birds, one can observe the people's beliefs, taboos, proverbs, hunting tradi-

tions, and aesthetic values. For example, the swan symbolizes beauty and fidelity, the swallow represents prosperity and goodness, while the golden eagle and the falcon embody courage, vigilance, and strength. Thus, bird names function not merely as designations of natural objects but also as symbolic concepts carrying profound cultural significance.

CRedit authorship contribution statement

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Құс атауларының этнолингвистикалық сипаты

Мақалада жыртқыш құстарды аңшылыққа үйрету жолында пайда болған лексика этнолингвистикалық аспектіде қарастырылған. Бұл мәселені зерттеу арқылы ұлттық құндылықтарды, соның негізінде пайда болған тілдің байлығын аңғаруға болады. Аң аулауда қалыптасқан тілдік бірліктер жалпы аңшылық, саятшылық атауларының семантикасындағы ұлттық-мәдени ерекшелік пен құндылықты білдіреді. Сонымен қатар олардың тіршілігі туралы жеткілікті мағлұмат береді. Зерттеу материалы ретінде мақал-мәтелдер жинағы, қазақ тілінің фразеологиялық, түсіндірме сөздіктері, көркем шығарма т.б. іріктеу, салыстыру, салғастыру әдісімен жинақталып, жыртқыш құстарды үйретуге қатысты қалыптасқан лексикалық бірліктер сараланады. Зерттеудің әдіснамалық негізі ретінде этнолингвистика мен лексикология саласын зерттеуші қазақ ғалымдарының еңбектері басшылыққа алынды. Жалпы және арнайы зерттеу әдістерін пайдалана отырып, дүниенің мәдени-тілдік суретінің ерекшеліктеріне байланысты жыртқыш құстарды аңшылыққа үйретудегі сөздік құрамның тілдік сипаттамалары анықталады. Семантикалық талдау негізінде жыртқыш құстарды қолға үйрету өнерінің тұлғалық қасиеттерін сипаттайтын лексика-семантикалық топтар беріледі. Жыртқыш құстарды аңға үйретуге байланысты лексиканың ұлттық-мәдени ерекшелігі экстралингвистикалық факторлар (ұлттық мәдениет, мінез-құлық ерекшеліктері, тұрмыс-тіршілік, салт-дәстүр т.б.) және тілдік факторлармен сипатталады. Бұл жұмыста құстардың атауларына қатысты көптеген сөздердің шығу тегі, қолданысы туралы ақпарат берілді. Сондай-ақ олардың сипаттамалары, тотемдік ұғымдары қарастырылады. Мақаланы жазу барысында отандық және шетелдік ғалымдардың тұжырымдамаларын салыстырдық. Тақырыпқа қатысты материалдар мысалдар арқылы нақтыланды.

Кілт сөздер: қазақ тілі, әдебиет, этнография, лексика, семантика, мәдениет, рухани құндылық, аңшылық, саятшылық, құс, бүркіт.

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Этнолингвистический характер названий птиц

В данной статье рассматривается лексика, возникающая в процессе обучения хищных птиц охоте, в этнолингвистическом аспекте. Изучая этот вопрос, можно выявить национальные ценности, богатство языка, возникшего на их основе. Языковые единицы, образованные в процессе охоты, выражают национально-культурную специфику и ценность в семантике названий занятий охотой с ловчими птицами, а также предоставляют достаточно информации об их жизни. Материалом исследования служат сборники пословиц и поговорок, фразеологические и толковые словари казахского языка, художественное произведение и др., обобщенные с помощью методов отбора, сравнения и сопоставления; дифференцируются сформированные лексические единицы, относящиеся к обучению хищных птиц. Методологической основой исследования являются труды казахстанских ученых, занимающихся этнолингвистикой и лексикологией. Используя общие и специальные методы исследования, в зависимости от особенностей культурно-языковой картины мира определяются языковые характеристики словарного состава при обучении хищных птиц охоте. На основе семантического анализа выделяются лексико-семантические группы, характеризующие особенности искусства приручения хищных птиц. Национально-культурная специфика лексики, связанная с обучением хищных птиц охоте, характеризуется экстралингвистическими факторами (национальная культура, особенности поведения, быт, обычаи и др.) и языковыми факторами. В данной работе всесторонне рассмотрены происхождение, особенности употребления и этнокультурное значение лексических единиц, связанных с названиями птиц. Кроме того, проанализированы характерные признаки птиц, а также их символическое и тотемическое значение в народном мировоззрении. В ходе написания статьи были сопоставлены концепции отечественных и зарубежных ученых, что позволило расширить теоретическую основу исследования. Материалы по теме были уточнены и подтверждены конкретными примерами.

Ключевые слова: казахский язык, литература, этнография, лексика, семантика, культура, духовная ценность, охота, занятие охотой с ловчими птицами, птица, орел.

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