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**КОНЦЕПЦИЯ “ЖЕНЩИНА” В КЫРГЫЗСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ (НА  
ОСНОВЕ ПОВЕСТИ Ч.АЙТМАТОВА “ДЖАМИЛЯ” И “ГАМЛЕТ” У.ШЕКСПИРА)**

**КЫРГЫЗ ЖАНА АНГЛИС ТИЛДЕРИНДЕГИ «АЯЛ» КОНЦЕПЦИЯСЫ  
(Ч.АЙТМАТОВДУН «ЖАМИЛЯ» БАЯНЫНАН ЖАНА В. ШЕКСПИРДИН «ГАМЛЕТ»  
ТРАГЕДИЯСЫНАН АЛЫНГАН МИСАЛДАР )**

**REALIZATION OF THE CONCEPT “WOMAN” IN THE ENGLISH AND KYRGYZ VIEW  
OF THE WORLD (BASED ON CHINGIZ AITMATOV’S «JAMILA» AND WILLIAM  
SHAKESPEARE’S «HAMLET»)**

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**Аннотациясы:** Макалада «аял» концепти жана анын кыргыз жана англис тилдик дүйнө сүрөтүндөгү универсалдуу жана спецификалык мүнөздөмөлөрүнүн берилиши изилденет. Ч.Айтматовдун «Жамийла» жана У.Шекспирдин «Гамлет» чыгармасынын негизинде.

**Негизги сөздөр:** концепт, аял, маданият, лингвомаданий ыкма.

**Аннотация:** В статье исследуется реализация концепта “женщина” и его универсальных и специфических характеристик в английской и кыргызской языковых картинах мира (ЯКМ) на основе повести «Джамияля» Ч.Айтматова и «Гамлет» У.Шекспира.

**Ключевые слова:** концепт, женщина, культура, лингвокультурологический подход.

**Abstract:** The paper studies the realization of the concept “woman” and its universal and peculiar features in the English and Kyrgyz View of the World based on Chingiz Aitmatov’s «Jamila» and William Shakespeare’s «Hamlet».

**Key words:** concept, woman, culture, lingua-cultural approach.

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The paper studies the realization of the concept “woman” in the English and Kyrgyz View of the World based on Chingiz Aitmatov’s Jamila and William Shakespeare’s Hamlet.

The language is the mirror of the culture and at the same time, it is the tool of culture that forms human personality.

The term “concept”, which came in applied linguistic from logics and mathematics becomes more widespread. The analysis of conceptual

framework was conducted in philosophical, lingua-cognitive and lingua-cultural works: G. Deleuze[3], F. Guattari [2], S.G. M.V. Nikitin [7], B.A. Serebrennikov[10], V.G. Zussman [8] and others.

The notion of “concept” has been borrowed by linguists from mathematical logic. The meaning of “concept” is explored in cognitive science, metaphysics, and philosophy of mind. The term “concept” is traced back to Aristotle’s “The classical

theory of concepts” definition of terms [2].

The next scholar worth mentioning is a language philosopher Gottlob Frege. In 1892 he defined distinction between the concept and object in the language philosophy. According to Frege, any sentence that expresses a singular thought consists of an expression that signifies an object together with a predicate that signifies a concept [4].

”*Concept*” in linguistics is both an old and a new term. The word “conceptus” is a Latin medieval formation, derived from the verb “*concupere-concapere*” which means “*conceive*”. In classical Latin the word *conceptus* had the meaning “pond”, “inflammation”, “impregnation” and “germ”. The word concept together with its derivatives entered all the Romanic and Germanic languages (French *concept-concevoir*, Italian *concetto-concepire*, Spanish *concepto-concebir*, English *concept-conceive*). Today, the term “concept” is widely used in various fields of linguistics. It has entered into the notional system of cognitive, semantic and cultural linguistics [7].

Concept represents thinking activity objectified in language and speech. The speech reflects more interesting features for linguistic and cultural research of concept, which is called the science of cultural linguistics. The treatment to the language as the cultural phenomenon and defining it from these positions demands the attention to the national mentality and their verbal reflection.

According to the Russian scientist J. Stepanov, “concepts are just phrases, fragments of conversation but they are subtle phrases that force our minds create such content, as if it has been familiar for us for a long time”. Concept can be understood as bunch of culture in the consciousness of people; it is something in the form of which the culture enters the mental world. Moreover, people through the concept enter the culture and affect it. Concepts are not only contemplated, they are also experienced. They are the subjects of emotions, likes and dislikes, and sometimes collisions [8].

M. Nikitin points out that there is the correlation between the concept and meaning: «When we speak about the concepts and values, we are essentially dealing with the same object – conceptual level of abstracting summarizing units of consciousness... Meanings save all that refers to the concepts: content, structure, system ties,

the character of the reflective nature etc., because the meanings are concepts» [7, p. 42]. Ideas and concepts are so related with each other, that «it is prohibited to deny their significant intersections and overlay, as well as their constant interaction and mutual enrichment» [11, p. 144].

Lingua-cultural approach focuses on the study of cultural concepts.

According to lingua-cultural approach developed by V. Karasik the concept is considered as the basic unit of culture. V. Zussman suggests that «the concept is always part of the whole, which is influenced by the system as a whole... Concept is micro-model of culture, and culture is the macro-model concept. The concept creates a culture and it is generated by culture» [4, p. 41].

According to the analysis based on the dictionaries (Oxford, Websters, Cambridge) there are several definitions of the concept “*woman*”.

1. An adult female human being
2. A female person associated with a particular place, activity, or occupation
3. An adult human female

Many poems, works, songs were devoted to women. We have chosen two works by Kyrgyz and English writers. The analysis of the concept “*woman*” has been made on the basis of Chingiz Aitmatov’s *Jamila* and William Shakespeare’s *Hamlet* that best represents both Kyrgyz and English view of the world.

We found out that both in Chingiz Aitmatov’s *Jamila* and William Shakespeare’s *Hamlet* woman is a very beautiful human being of nature. Everybody loves woman, everybody respects women - women is mother, women is sister, woman is flower.

**Жамийлам, жаным – калкатайым, кызыл гүлүм, Жамалтай!**- деп Данияр кыргыз менен казакта болгон эң назик аттарды сүйгөнүнө арноодо. – Мен дагы сени алда качан сүйгөм, өмүрүмдө көрбөсөм да, окопто жатып сени ойлогом! Көрсө, менин сүйгөнүм туулган жеримде тура! Көрсө, ал сен экенсиң, **Жамийлам, кызыл гүлүм!** (1, С.250)

**“*Jamila, my beloved Jamila!*” Daniyar whispered, calling her by every loving Kazakh and Kirghiz name. “I, too, have loved you for a long time. I dreamed of you in the trenches and I knew that my love was in my native land. It was you,**

*my Jamila! Turn round and let me look into your eyes!” The storm was upon us. (1, C.51)*

As we know flower is the symbol and the image of a beautiful woman. Beauty is associated with intelligence, ability, kindness, worthiness and morality.

*O dear Ofelia, I am ill at these numbers. I have not art to reckon my groans; but that I love thee best, O most best, believe it, Adieu. Thine evermore, most dear lady, whilst this machine (body) is to him, Hamlet. (11, C. 44).*

*О, асылым Офелия, ыр жазууга чор-кокмун. Ченем менен үшкүрө албайм. Бирок, сени анык сүйөрүмө, о менин татынакайым, ишене бергин. Кайыр кош. Кымбаттуум, ушул лакыйган денем барында түбөлүк сендиктим. Гамлет. (12,С.44)*

*“To the celestial, and my soul’s idol, the most beautified Opfelia”- (11, C.43)*

*“Көктөгү периштем, жан жыргалым, кымбаттуум Офелияга» жазылган.(12, 62)*

Thus, resuming, we would like to state that the concept of women is universal in two works by Chingiz Aitmatov’s Jamila and William Shakespeare’s Hamlet. Woman is a very beautiful human being of nature. Everybody loves woman, everybody respects women - women is mother, women is sister, woman is flower. The concept of woman is connected with other concepts, for example, with such concepts as “love” and “beauty”. However at the same time the concept of woman has some peculiarities in both cultures.

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