



National and Cognitive Characteristics of Comparisons

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KEYWORDS Description. Emotional Sensations. Language. National Educational

ABSTRACT It is widely accepted that national language is developed by increasing its artistic qualities that are the result of creative thinking. In their creations, they use imaging techniques and based on which reach the originality of the realities' reflection. Of course, one of these common methods is a comparison, without which imagining any piece of prose or poetry would be impossible. Therefore, this paper focuses on the study of national educational characteristics of comparisons of Kazakh, Turkish, and English languages. Thus, the main research method was monitoring language material. This method includes studying the actual material, synthesis, interpretation, and classification. However, comparisons were chosen by considering the emotional sensations of the person. Practical material was classified based on structural and semantic analysis. Also, the comparative-historical approach showed the peculiarities of the interaction of the Kazakh language with the Turkish and English languages.

INTRODUCTION

It is necessary to accept that all bodies and phenomena in the surrounding world, which are common to all mankind, occupy a leading position in each national culture. Correspondingly, the scope of their application differs in each language. For example, if beauty in the Kazakh language is compared with heavenly bodies, then celestial bodies are the symbol of accuracy and the light source in the English language. It should be noted that the beauty of the sun, the moon, or stars is rarely compared in the present Kazakh language. The main foundation of these comparisons could be found in the artistic literature of the 1990s. However, we can monitor the dynamics of national history and culture by studying the linguistic signs (Kulikova 2016; Akhunzhanova et al. 2017; Husnutdinov et al. 2017).

Analyzing national colors in the comparisons can be traced clearly in prose. In fact, as a linguistic category, comparison can be the topic of a study of new directions of modern linguistics. It is especially important in the field of cultural linguistics and cognitive linguistics, the study of which is the subject of the linguistic picture of the world and peoples' cognitive activity in the dynamics (Beaty et al. 2018). In general, deep enough information about the comparisons is derived from the phraseological system of a lan-

guage because national outlook, the perspective of life, and the world, traditions, customs, and sentiments are reflected in the figurative language of every nation, especially in idiomatic comparisons. However, phraseological comparisons - this folk heritage, has accumulated fascinating facts from the life of every nation, giving a specific estimate of the individual phenomenon of life for centuries passed on from generation to generation (Kulikova 2015; Tengberg 2017).

For example, Kulikova (2016) said, "The single word comes to life in a new way when it finds its place and time. And when the time reaches, the revived word appears the breath, and it glows brightly. This is not often used as the dead word, but as an interesting hot spring."

It should be mentioned that comparisons narrating the events and phenomena deeply touch the reader and help us to understand the mystery, and afflict the soul of heroes (Wyse and Ferrari 2014).

Comparisons transmitting the state of the characters, their feelings of regret, compassion, anger, disgust, and experienced violence demonstrate the skill of the writer and show him as a writer and psychologist, who was able to understand the human soul and bring all the spirals of inner feelings of humanity. Thus, the activity of the comparisons in prose is classified as follows:

- A special role in comparisons in describing feelings, mood, and psychological state of the person and
- Comparisons are used to describe the portrait of heroes.

These comparisons are also found in folklore. Therefore, it could be concluded that comparisons on the author's language originate from the folk samples and are characterized by their singularity and style. Then, pictures of nature through the characters' eyes are described as the members of a particular field of activity, who are aware of all the nuances of the trade, and result in making similarities and parallels between natural phenomena of production and the outside world (Kulikova 2015; Yusupova et al. 2018).

Also, comparisons are taken from self-consciousness, connected with the people's customs and traditions. New phrases, national comparisons, expressions used by the writer are the units, which determine the national perception of the world (Cole and Packer 2019).

However, comparisons used by the authors do not differ by drawing out the samples. They all are made up according to the forms and patterns prevailing in folklore. Thus, it is necessary to pay special attention to what words are used in the comparison. Hence, it should be recalled that the writer's language, including epithets and comparisons, is directly related to its environment. The writer, who grew up in the village, uses a language, epithets, as well as comparisons made from this environment (Kuznetsova et al. 2016; Maliakkal 2017).

Objectives

This paper focuses on the study of national educational characteristics of comparisons of Kazakh, Turkish, and English languages.

METHODOLOGY

The main methodology of the research was monitoring language material. This method includes the study of actual material, synthesis, interpretation, and classification. Comparisons are selected by taking into account the person's emotional sensations. Thus, practical material was classified based on structural and semantic

analysis. Moreover, a descriptive method was used, which involves material collection and systematization, which results in the manifestation of different types of general and specific characteristics (Kuznetsova 2014; Carter 2015).

Finally, the comparative-historical approach showed the peculiarities of the interaction of the Kazakh language with the Turkish and English languages. Furthermore, special linguistic methods such as the semantic analysis method and linguistic description method were used (Kuznetsova 2015).

1. According to ancient ideas of the Kazakh people, every natural phenomenon had its lord (the owner), they ruled all the events and changes taking place in nature, ruled the will of man, and affected his fate. Therefore, they worshiped the earth, water, fire, sun, moon, stars, and so forth, and recognized them as the signs of beauty, grace, and speed, and made comparative parallels not only between objects (people, animals, and correlated, natural phenomena) but also their movements.
2. For the Kazakh people, the "sun" is a symbol of beauty and grace; however, the British people see it as a source of light and compare shiny objects to the sun. Also, in Turkish literature, the "sun" is a symbol of light, but spiritual wealth and insight are also included in the meaning.
3. Moreover, the Kazakhs in antiquity specifically honored all phases of the new moon and full moon. Also, in the Kazakh and Turkish languages, the "moon" is considered as a symbol of beauty. In English fiction, there is no division of the "moon" into four phases as a means of comparisons. However, in most languages, the "moon" is used in the meaning of light and radiance.
4. The Turkic people compared their talented compatriots with the stars. In English culture, there is a relationship between the concept of "star" and accuracy and brightness.

RESULTS AND DISCUSSION

The words used in the comparative image of any national artistic literature are the source of

information about the history and culture of particular people, which affect the reinforcement of the impression of the read literature.

However, all the above symptoms, as well as their meanings in other languages, are inherent to comparison in the Kazakh language. It is seen that the Kazakh artistic comparisons play a special role in the folklore and written literature. The Kazakhs pay more attention to the beauty of the thought expression due to permanent diplomatic relations between the clans in external relations with the neighboring nations; therefore, they were able to operate different techniques of subtexts and hints and mitigate the essence of the spoken language. Thus, there are several ways to make comparisons in the Kazakh language. In this regard, the well-known Kazakh scientist-linguist revealed the importance of comparisons in artistic literature and examined them in linguistics as a stylistic technique and in philosophy as a tool for learning. However, the definition given by well-known Kazakh scientist-linguist could be considered as a concept: "Comparison is a gain of figurative, artistic, emotional, and expressive quality of the described subject by comparing two objects with similar, common features, style way, and instrument of knowledge, which presents the subject of a new poetic side" (Zagidullina et al. 2017; Tambunan 2018).

Based on the content of the comparison associated with the sun, it could be seen in the artistic literature that the Kazakh people worshiped the sun. In ancient times, our ancestors observed that without light and heat coming from the sun, every living thing could not exist on the Earth in their daily life. Therefore, they particularly respected the sun as a mysterious celestial body, which provides daily light and heat. Significant examples of sun worship, which have found a place in the culture of the Kazakh people, could be seen in the comparisons used in our language. The bulk of the comparisons related to the sun is a characteristic of people and their destiny. Since the sun is the embodiment of all positive signs of beauty, the source of heat and light, the condition for the favorable existence, and so forth, most of the traditional Kazakh comparisons characterized girls and women; for example, *Kundei zhuz* (face as the sun), *kundei tus* (facial expression as the sun),

kundei kor³k (beauty as the sun), *kundei korkem* (beautiful as the sun), *kundei balkin* (carrying heat as the sun), *kun koz³ndei suyu* (love as the sun ray), *kundei nurli* (radiant as the sun), *kundei kuatti* (energetic as the sun) and so on. In comparisons, the sun is not merely a symbol of warmth and beauty but also the object of special veneration.

Notably, the Turkish people have "the sun" and "the star" concepts as the symbols of light. However, in the deeper meaning of the word, not only the real manifestation of light has been included in the object, but a spiritual light and the light of the inner world has been embedded in it. For example, *Kandilin yana yagi biter dola-yisiyla isigi da biter, mumun da ayný. Ogretmenin isigi surekli olur, gunes gibi, yildiz gibidir* (Sabahattin Gencal). Here, the author *gunes gibi* (like the sun) *yildiz gibidir* (like a star) compares a teacher with a star and the sun. It is not an extinguished lamp, but the sun and the star, which emit continuous light.

In the second example, the well-known poet of the Turkish people Mehmet Akif Ersoy described the loss of dear people in the struggle for truth and used the word "the sun" in the plural form: "what suns eclipsed": *Yaralanmýs temiz al-nýndan uzanmýs yatýyor, Bir hilal ugruna ya Rab ne gunesler batýyor!* (Mehmet Akif Ersoy).

Since the natural environment is common to all, the sun has a special place in British culture. For the British, whose ancestors have been engaged in fishing, this celestial body is of great importance. When they want to go on a long journey, they navigate in space and can determine the time of the day with the help of the sun. If the Kazakh people have "the sun" as a symbol of beauty and well-being, the British people regard it as a light source and compare shining things and objects with the sun. The above situation can be seen from these epithets: As bright as the sun, to shine like the sun, and so forth. Notably, the English writers in artistic literature use the comparisons related to "the sun" as follows: They sleep like the moon, and the sun sleeps, and even the ocean sometimes sleeps on certain days when there is no current and a flat calm (Ernest Hemingway). I have one cent, he said. It is an American coin. In the evening, I shall polish it until it glows like the sun, and I shall study the words (William Saroyan).

In the first example, it is said that the dream of fishermen on a certain day is compared to the state of the rest of the sun and moon in the sky, and the steppe is covered by the silence. In the second example, the color of the coin is compared with the blazing sun.

As the case with the sun, the moon is also considered sacred to worship, a notion that is one of the world views of the Kazakh people, which has existed since ancient times. Moon dates are traditionally divided into four phases: the first phase is the full moon after it is the half, then the off-season, and finally, the last phase is called the new moon.

As seen, the full moon and new moon were mentioned in the above sentence. For example, comparing the infants, young, beauty with a new or full moon is a very frequent phenomenon. If we sometimes say so: *tugan aidai* (the ascended moon), *tugan aidai i³lyu* (to tilt as the ascended moon), *tugan aidai balku* (to enjoy as the ascended moon), *tugan aidai tolku* (to hesitate as the ascended moon), *on beste tugan aidai* (as the moon beautiful in her fifteen), then the second time compares differently: *tolhan aidai didar* (the face as the ascended moon), *tolhan aidai toliksu* (overweight as the ascended moon).

However, the Turkish people perceive the "moon" as a way of beauty and grace. An example of this is the phrase "*ai yuzlum*," "*ay misli guzelim*," used by them when spoiling their daughters. As seen in the following example, transparent drops of water with the olive tree are compared with the Moon.

Nevertheless, we do not encounter examples of the division of "the moon" into four phases and comparison of a certain phase of the moon with the beauty in the English artistic literature. Still, the moon has a special place in the national culture of the English descendants of fishermen. Most comparisons of artistic literature use "the moon" in the sense of light and shining. The only times I had ever heard my little dog bawl like that were when she was baying at a bright Ozark moon, or when someone played a French harp or fiddle close to her ear. I had never seen a night so peaceful and still. All around me, tall sycamores gleamed like white steamers in the moonlight (William Saroyan). As shown in these examples, as a part of the images in comparisons, the moonlight is used as the main character.

Importantly, the Kazakh culture admits the worship of the stars as the sacred phenomena because all stars movements corresponded primarily to the actions and states of people. For example, in the ancient faith of the Kazakhs, the stars fall means the man leaving for another world. Actually, in their minds, there are stars in the sky, and the same number of people also live on the earth. In this regard, the first Kazakh scientist Sh. Ualihanov wrote: "The Kazakhs believe in the influence of the stars on the direction on the globe. Thus, among the people, the stories of the dome existed. In addition, according to some, every star has a connection with the soul of a particular person, and in fact, it pales and falls to the ground when a person dies. Moreover, when people saw a falling star from heaven, they said, "my star is above." Of course, about happy people, it was said that "his star lit." According to this notion in the Kazakh language, the comparison appeared "*ahip tusken zhuldizdai*." Accordingly, glow and beautiful motions, objects, and things were compared with the stars: *zharkirahan zhuldizdai* (to shine like the star), *zhuldizdai kulpiru* (to sparkle like the star), *zhuldizdai zhuutku* (to rush like the star).

In general, the Kazakh people compared their talented, wise descendants with stars.

If you pay attention to the concept of "star" in the English culture, you see that they predicted the weather on the position of the stars. Due to the fact that some stars shone clearly and openly, the English people compared accuracy, brightness, and sharpness in fiction with stars. For example, I am as clear as the stars that my brothers. The highly polished surface gleamed and glistened with a golden sheen. The other was smaller and made up of silver. It was neat and trim and sparkled like a white star in the heavens (Ernest Hemingway).

In sum, it is believed that all bodies and phenomena in the outside world that are common to all mankind, occupy a leading place in each national culture. However, they are differently used in each language. For example, if beauty is compared to celestial bodies in the Kazakh language, then in English, celestial bodies are a symbol of accuracy and a source of light. It should be noted that the beauty of the sun, the moon, or stars is rarely compared in the present Kazakh language. In fact, the main foundation

of these comparisons could be found in the artistic literature of the 1990s. However, we can track the dynamics of the development of national history and culture by studying the linguistic signs (Akhunzhanova et al. 2017; Husnutdinov et al. 2017).

CONCLUSION

In sum, it is believed that all bodies and phenomena in the outside world that are common to all mankind, occupy a leading place in each national culture. However, they are differently used in each language. The emergence of the emotional-expressive comparisons is subordinated to one definite pattern and follows one definite stylistic objective. Thus, writers use all kinds of language effects and designs with the aim of the highest expressive and vivid expression of thought. In fact, the artistic techniques used by the author not only give a special shade but also represent his skill and individuality in the use of the word.

RECOMMENDATIONS

In order to comprehend and complement the shortcomings of the present study for future studies it is suggested to compare structural and linguistic comparisons and other linguistic and comparative aspects of Kazakh, Turkish, English and Russian languages.

ACKNOWLEDGEMENT

This study was performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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Paper received for publication in October, 2019
Paper accepted for publication in December, 2019