

Semantic Features of the Word *Qonyr* (Brown): Conceptual Analysis of Two Separate Works

Aidana Baltabayeva*

Buketov Karaganda University, Karaganda, Kazakhstan

Aigul Bakenova

Buketov Karaganda University, Karaganda, Kazakhstan

Aigul Amirbekova

The Lexicology Department, Institute of Linguistics Named After A. Baitursynov, Almaty, Kazakhstan

Zhanakul Sametova

Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

Kalamkas Kalybekova

Karaganda Technical University Named After Abylkas Saginov, Karaganda, Kazakhstan

Ulpan Samenkyzy

M. Kh. Dulaty Taraz Regional University, Taraz, Kazakhstan

Aizat Umirbekova

Zhezkazgan Baikonurov University, Zhezkazgan, Kazakhstan

Zhansaya Zharylgapov

Buketov Karaganda University, Karaganda, Kazakhstan

Bolat Khassenov

Buketov Karaganda University, Karaganda, Kazakhstan

Abstract—It is known that the Aesopian language was used in the works of many writers to convey the parable. This article shows how and why Kazakh writers used the Aesopian language during the Soviet era. The study analyzes the contextual and symbolic meanings of the word *qonyr*, one of the most important concepts of Kazakh cognition. The research material was taken from O. Bokey's novel *Kajdasyn, Kaska Kulynym?* (*Where Are You, My Foal with a Star on His Forehead?*), and a poem by Zhumeken Nazhimedenov titled "Kyran-Kiya" ("Mountain Eagle"). A conceptual research method in modern linguistics was chosen for data analysis. As a result, new implicit meanings of the word *qonyr* ("brown") were revealed, such as "longing", "sadness", and "nobility". The juxtaposition of these meanings with Soviet ideology is presented. The results and conclusions of the study are a kind of contribution to studies in cognitive linguistics and decolonization.

Index Terms—semantic features, conceptual analysis, symbolic meanings, color vocabulary, color space

I. INTRODUCTION

One of the most important episodes in the history of the Kazakh people is the establishment of Bolshevik power throughout all of the Russian Empire, starting with the October Revolution of 1917 and the creation of the Union of Soviet Socialist Republics on December 30, 1922. The USSR, which possessed the existing power and authority, became the largest country in size and a great power, equivalent to the United States. The Bolsheviks, who now held all four branches of government in their hands, considered it a clear manifestation of the revolution, which led to radical changes in the system of power. Accordingly, they explained the new system of power to the world using all spheres for its formation (i.e., literature, art, education, science, film, radio, the army, and so on). It may have taken centuries to form a model of the world, but the Soviets took only twenty years to create their idea of the world. During that allotted time, propaganda developed rapidly as society committed itself to forming a new point of view. While propaganda covered up unpleasant incidents, censorship forbade talking about them at all, and in Soviet times, propaganda and censorship were at all-time highs as the totalitarian system oppressed freedom of speech and freedom of thought (Pocepov, 2019).

* Email: aidanbaltabai@mail.ru

However, popular poets, writers, scientists, and public figures of the time immediately began to openly oppose censorship. On November 26, 1917, Soyuz Russian citizens published a special one-day protest newspaper, "In the Protection of the Fatherland". The delegates of the first All-Russian Congress of Soviet Journalists, held in November 1918 in Moscow, also expressed their dissatisfaction (Zhirkov, 2001). After such initiatives, the number of people who resisted censorship continued to grow day by day. At a time when the Marxist-Leninist doctrine was mandated not to exceed the norm, those who openly opposed censorship were severely punished by emigration or expulsion from the country for good.

The researchers of the current study note that objections to politics and arbitrariness on the part of the authorities were expressed in different ways. Some, like those noted above, openly joined the battle. Others expressed their dissatisfaction anonymously, bypassing censorship through methods like the Aesopian language (allegory, irony, periphrasis, and allusion), *samizdat*, contraband, and foreign publication (*tamizdat*). In addition, this list can include literary hoaxes, examples, underlining, and conveying thought through humor (Zhirkov, 2001). In the midst of censorship, some Kazakh writers were able to express their thoughts and objections only through a work of fiction. Through certain characters (for example, Yesenberlin's image of Baytursinuly in *Malignant Crossing*) and through certain concepts (for example, "brown"), they opposed Soviet politics and ideology. The current researchers believe that the opposition to ideology through the concept of "qonyr" is represented in the works of Z. Nazhimedenov and O. Bokey in a hidden, gestural form. Such gestures and parables are observed in the conceptual analysis in the frames (semantic branches) of the concept "qonyr" (or, in English, "brown").

According to this idea, the main purpose of the present research is to reveal the subtext of the word "brown" in works of art. That is, to determine the subtext reflected in the semantic branches of the word *qonyr* or "brown" in relation to some ideological principles in the Soviet government and to present "brown" as a subtext of resistance to Red politics and decolonization. For this reason, this article attempts to reveal the cognitively symbolic nature of the word *qonyr*, or "brown". The works of Kazakh poets and writers consider the subtext of *qonyr*, or "brown", the opposition of censorship and propaganda, and in particular, the concept of *qonyr*, or "brown", from a new perspective.

II. LITERATURE REVIEW

The symbolism of colors and their meaning, including the semantics and cognitive nature of the word "brown", have been studied by many scientists and researchers. In the works of Kaydar (1992), there are many descriptions of the literal and translational meanings of the word *qonyr*, or "brown". In Akhmetov's (2015) study of taboos and euphemisms, the color brown is associated with clothing. For example, the Mongolian Kazakhs called the mountain goat of the genus *Argali kulzha*, meaning "sacred animal" or "brown animal".

In their work "Stable Phrases Related to Color", Akhmetzhanova and Kairbayeva (2000) specifically focused on several colors, among which is brown. In the section "Stable Expressions Related to the Color", the meaning of the brown color is a natural phenomenon and period. However, brown is also associated with singing and the degree of human condition and life, and the researchers provide various examples from works of art. They reveal the secret behind the sound of the word *qonyr*/"brown" and quote a scientific source about the word *qonyr*/"brown", which is found in geographical names. Also in their research, the authors collected additional phraseologisms related to the word *qonyr*/"brown".

Furthermore, the scientist Kondybay (2008) focused on two caves in Bayanaul and Chingistau, which are called "Qonyr Aulie", and studied the reasons why the caves are called *qonyr*/"brown". Additionally, the second name of the large Aulie caves located in the latitude of Saryarka is *qonyr*/"brown". According to Kondybay, the name *qonyr*/"brown" in the name of the cave is associated with the pro-form *qonyr*; that is, if we look at the etymology of *qonyr*, it can mean "cave" or an "isolated, closed space". In Turkic mythology, the cave is the abode of the "lonely sun". It also turns out that the names of the legends Ergenekon and Utuken also contain the name of the "Kong-Ken" pro-form. What is more, according to the first versions of these two legends, "the place of origin of the ancestral people is the Abak-cave." In addition, the researcher also considered the names of places and waters located in the Kazakh lands that feature the word *qonyr* in the name.

In Nazhimedenov's work "Qonyr Dombra" (Brown Dombra) (2008), he writes that the brown sound is made by a string that is made of sheep's intestines and horse mane, and this is a sound close to nature. He also believes that the Buri tone contains all the Kazakh musical instruments that possess the most beautiful sounds, and when the Kazakh predecessors living in the Buri house heard it, they called it "the Buri tone". At the same time, it is noted that if such an unfriendly sound can kill people, then in a cordial tone it can kill people. The main result of the scientific work is the opening of the acoustic range of national singing of the Kazakh dombra "Konyr".

An article by Mankeeva (2015) examines the association of the color brown in accordance with the Kazakh worldview, how this color manifests itself in Kazakh culture in the context of nomadism, and the spatial perception of the world of the Kazakh people.

Additionally, in an article by Kasym, Zhunusova, and Bakbergenova titled "Semantic and Structural Meaning of the Word Qonyr in the National Worldview" (2019), we can find information about the history of the origin of the word *qonyr* and its semantics, as well as various semantic features in the poems of Abai Kunanbayuly.

Khassenov (2021), who defended his doctoral dissertation on the topic “Archetypal Character of the Sounds of the Kazakh Language” in the chapter titled “Mythical-Linguistic Reading Model of a Symbol With a Dot Inside a Circle” (Khassenov et al., 2020) based on the idea of Kondybay's (2008) “abak” symbol (a circle with a dot in the middle), defines the relationship of the word *qonyr* with the concepts of “navel” and “middle” (Khassenov et al., 2022a; Khassenov et al., 2022b). The basis of the word *qonyr* provides for the abstinence and development of the form of *qonyr*. The Scientist reports that its original meaning meant the concepts of navel and middle, and over time, it acquired its colorful meaning.

In the end, what distinguishes the current study from these studies is that the researchers present the concept of *qonyr* as a sign of opposition to Soviet ideology.

III. METHODOLOGY

One of the main categories of cognitive linguistics is “concept” (translated from the Latin *conceptus*, or “thought”). The relationship between language and human thought takes place through this “concept”. One of the first to introduce the term “concept” was Askoldov-Alekseev (1986). According to him, the concept is the link between the word “concept” and its essence. Kubryakova (2008) points out that “concept is a term that serves to explain the units of the mental or mental resources of our consciousness and the information structure reflecting the knowledge and experience of a person, while Frumkina (1992) notes that concept is the culturally defined ideas of a person about the world. However, a concept is more of a representation than an idea. In fact, Islam (2004) states that “a concept is a structure that is preserved in the ethno-cultural consciousness and expresses a centuries-old understanding of the essence and national cultural values of a particular nation, a compact and deeply meaningful reality transmitted from generation to generation. The main function of the concept is to name the main elements of the linguistic picture of the world”.

Concepts in language directly depend on the culture of the nation, its people, their past history, their religion, their literature, their science, and their general life experience. It is also clear that it changes in time and space on the basis of the culture of the nation.

That is, the concept has the function of collecting information about the world that appeared in the mind in the process of cognition of the world, conceptualizing it, grouping it into a single system, and determining the nature of the reflection of the world in the mind and its transmission in the language. Additionally, the image of the language world reflects the main elements of the image of the conceptual world and reveals the image of the conceptual world through language tools.

For the purpose of this study, the researchers used the method of “conceptual analysis”. According to Kubryakova (2008), “conceptual analysis is the search for common concepts that are collected along a single character and determine the existence of a character as a well-known cognitive structure”. One of its main roles is to describe a particular concept by identifying its conceptual features. Through the method of description, we get information about the ethnospecificity of the reflection of the knowledge and experience of language owners in the culture of a particular nation. The main goal of this conceptual analysis was to identify and analyze the additional values of the concept of *qonyr* arising from the main, derivative meanings associated with the association.

Exploring Zhumeken Nazhmedenov's poem “Kyran-Kiya”, first published in the magazine “Zhalyn” in 1984, the researchers considered the new sema/concept of “nobility” given to the word *qonyr* in Kazakh and Oralkhan Bokey's work *Kajdasyn, Kaska Kulynym? (Where are You, My Foal with a Star on His Forehead?)* published in 1973 by the writer's publishing house in Almaty, where Bokey used *qonyr* “brown” to convey melancholy and sadness and to explain the semantic features of the word *qonyr* through conceptual analysis.

IV. RESULT AND DISCUSSION

Modern linguists often encounter the idea of a concept as a formative element of the linguistic picture of the world. Language connects people through the concept of a nation (Maslova, 2008). A native speaker is a native speaker, a distributor of a certain conceptual system. Moreover, a concept is a mental complex. In each concept, human knowledge and understanding of the world merge into one channel, then recognizable and understandable things become the norm, begin to understand each other, and, thus, are formed as a nation. The concepts include national knowledge and rational cognition in shaping the image of the world, or at least the concept of it. It belongs only to this nation. Indeed, the culture of a nation cannot be imagined without a concept (Adilova et al., 2023).

The word *qonyr* has a special place in the Kazakh people's knowledge. The word *qonyr* in the Kazakh language, in addition to the expression of color, has such meanings as “medium” and “simple”. At the same time, from the combination of this word with other words, concepts related to music (*qonyr* “brown” tone, *qonyr* “brown” state), life (*qonyr* “brown” life), and the seasons arose. In the course of this study, it was found that the associative values of the word *qonyr* reflected new values in the context, and in these values, it was emphasized that the music, origin, and traditions of the Kazakh nation were abused. In this way, the writers' opposition to the politics of the period in which they lived was observed.

TABLE 1
THE TRADITIONAL MEANING AND SYMBOLISM OF THE COLOR BROWN (*QONYR*) IN KAZAKH CULTURE

№	Word	Traditional Meaning	In the Works
1	qonyr topyraq ("brown soil")	Color	The color symbolizes the origin of mankind, and the subtext refers to its emergence from the soil.
2	qonyr un ("brown tone")	Pleasant Tone	A sign of sadness. The end of the music and the last tone. This illustrates the tragedy of the traditional <i>kuy</i> (music) of the Kazakh people.
3	qonyr un ("brown tone")	Pleasant Tone	Another meaning was defined in Bokei's work. Nostalgia for the image of a woman in a traditional Kazakh society because the image of a woman in Soviet times and a woman in traditional Kazakh society are two different images.

A. *Qonyr Topyraq (Brown Soil) – Nobility (of Origin)*

As soon as the Soviet Union was formed, the Bolsheviks intended to create a "new man". Gorky (1917) wrote, "The Bolsheviks, with Lenin at their head, will produce a strong scientific experience that will live in Russia, the Russian people, and the Russian proletariat. The purpose of the "experience" is to remake living human matter". This "new man" was first called homo socialisticus by Bulgakov (1918) in his book "At the Feast of the Gods", and the widespread use of this term was facilitated by the work of Zinoviev, who called the new man "Homo soveticus" (1982).

As Kalchakhtyan (1976) explained, "'Soviet people' and 'Soviet man' had a negative meaning in the West (drinking, not appreciating his work), while in the Soviet Union this man expressed positive meanings, such as strength and resilience." He goes on to explain, "The Soviet people... a historical, social, and international community of people with a single territory, economy, socialist culture, a union state, and a common goal of building communism; it arose... as a result of socialist transformations and the rapprochement of working classes and strata, and all nations and nationalities".

That said, the "Soviet man" is a group of people with a common territory and a common nation. All these common values belonged to the Russian nation because everyone had a common language – Russian. The assimilation of many peoples and the changes in surnames were facilitated by the Russian language. Many people have forgotten their last names because they were discriminated against because of them. For example, in the USSR, it was mandatory to write the nationality of a citizen, usually taken from the mother or father, in the passport. However, if their surname was of German or Jewish ancestry, for example, they could not take the surname of their parents because the authorities treated the persecuted and deported from nations other than Russia with distrust. Since their nationality greatly hindered their employment and admission to study, representatives of other nationalities within the USSR were forced to write their nationality as "Russian". The authorities themselves did the same. Because of such political and social conditions, the ironic name of a representative of an "unfit" nation "disabled a person of the fifth group" (Kudryac, 1999).

The policy of Russification, which originated in the Tsarist Russian Empire and took place intensively even in the days of the multinational USSR, was aimed at destroying national identity, and various actions were carried out for this purpose. It was obvious that such circumstances were artificial – the Soviet Union wanted to destroy the nations under its control and become a single world. It can even be clearly seen from the results of the population census. According to the census, the decline of the Russian population is because of the Bolsheviks who considered it necessary to effectively reduce the number of "promising" nations, such as the Kazakhs. Mekemtas Myrzakhmetuly (1991) stated this in his article in the newspaper *Zhalyn* with clear arguments: "If, in 1926, there were 194 nationalities in the Soviet Union, then in 1991 there were only 101 nationalities; 93 nationalities were absorbed and assimilated - this is the continuation of the traditional cruel colonial policy of Russia with a thick neck".

Therefore, it is about this abuse of the policy of the USSR against the peoples under its control that Nazhimedonov writes in his saga in the form of an allegory as follows:

*Buikpin dep maqtanbasa taý uly,
maqtanbasa myqtymyn dep daýyly,
Ún qatpaudy qyran tapqan topyraq,
al kórshiniń qyt-qyttaidy taýyǵy.
Sodan bizde qustar ósti jetim kil –
bárin týǵan inkýbator sekildi,
minezi joq, qus uisi joq, joq tegi.*

A mountain son who is not proud of being tall,
Does not brag about the storm that is strong,
Does not brag about the soil in which the eagle gave
birth,
And the neighbor has chickens.
Then we grew birds.
Everything is like a native incubator.
Without character. Without the smell of a bird. Without
a surname.

These verses describe the lack of character of the Soviet man and his immunity to birds born in an incubator. However, this was not openly said; rather, it was brought to attention. An incubator is an apparatus for artificially hatching birds. While this same incubator was Soviet, the birds that emerged from it were Soviet people. That is, such a person does not have any human, much less national, qualities. The text reads, "Without character. Without smell. Without origin." Still, one person remained, although not disjointed by his human nature but by national origin. This man is the main character of the poem "Kyran-Kiya" by Bauyrzhan Momyshuly. During the Soviet era, B. Momyshuly was the only person who called his surname Momyshuly in Kazakh. The text below symbolizes the nobility of Momyshuly through the "brown soil":

*Baýyrjandy tapqan ana kóp onsha
maqanbasa ne áielshe, adamsha,
bolǵandyǵy onyń naǵyz uly ana,
topyraqtyn ózi-syndy ǵulama:
Emendi de týǵan topyraq qop-qonyr,
ebelekti týǵan jer de qop-qonyr;
qonyr muńmen, qonyr oimen ótti ómir,
analayn, halqym meniń, aq kóńil!*

The mother who gave birth to Bauyrzhan
Does not brag a lot,
So she is a really great mother.
Like the soil (earth).
The oak also emerged from the brown soil.
And grass (*ebelek*), it also appeared from the cinnamon soil.
The lives of the people passed
With brown sadness,
With a brown thought,
My good people.

Here, the hero's mother is depicted as calm, intolerant of boasting, and modest as *brown soil*. Further, the parallelism depicts both oak, considered a strong tree for Kazakhs, and *ebelek*, a plant with deep roots, as well as a native brown earth. "Earth" and "Mother" are both creators, bringing life to life. In the text of Zhumeken, the phrase "premature" is also a symbol of a Soviet person from the same incubator, and Bauyrzhan Momyshuly is a symbol of a national person, that is, a person who has not abandoned his nation.

The Kazakh people have the phrase "similar to the soil". The meaning of this phrase can be understood as a similarity to the ancestors. Since their ancestors first settled in the area, the Kazakh people have always been stable, and there, in the soil where cattle grazed and seeds germinated, customs related to the climate, flora, and fauna of the native land developed. For this reason, soil is a sign of the ancestors.

In addition, races that do not resemble each other live in terrestrial geographical zones with their own racial characteristics. In general, the differences between the three large groups of races are noticeable in appearance. The differences are related to the geographical location of the population. Even if we single out the region, district, or village, then the people of one village differ from another in appearance, in words, and in character. This means that a person is singled out and divided depending on their living area. A person who ate this plant separately, a person who drank milk and ate animal meat, also has its own nature. Therefore, attraction to the soil means attraction to nature. The Kazakh word *topyragyña tartu* means "a real Kazakh", or moreover, "a real Kazakh who has not departed from the Kazakhs". This, of course, took into account the properties of the soil. Indeed, Kazakh nobility, national identity, and national nature can be traced through the "brown soil".

B. *Qonyr Un (Brown Tone) is a Sign of Sadness*

For the Kazakh nation, *kui* is a sacred concept. In the country, the history, the traditions, the culture, the values, the character, the customs, and even the music, the Kazakh people valued both the nation and the nationality. Speaking about the philosophical meaning of the word *qonyr*, which is the sacred field of the Kazakh people, it is impossible not to mention *qonyr un*, or the "brown tone". The sound is always very pleasant to the ear and makes one feel closer to nature. It is a feature of the sound of all Kazakh clay instruments, including the *dombra*, *sybyzgy*, and *kylkobyz*.

In the twentieth century, the Kazakh people were threatened with the loss of two national factors: language and voice. In Soviet times, for those who viewed it from the point of view of Marxist-Leninist ideology and literature, there were not so many shortcomings in the field of music. In those periods, the beautiful songs and melodies of the Kazakh people were included on the "Black List", and they were categorically forbidden to listen to, sing, or play them. This is exactly how the manifestation of national chauvinism took place. Soviet censorship in the second half of the 20th century is considered in the work of Musagulova (2010). The scientist dwells on the conditions from 1956 to 1991, providing evidence from historical documents: "In 1951-1953, many folk songs and songs of composers were removed from the repertoire on charges of 'old, due to ideological instability.'" He emphasizes the need to create a commission to revise some of these songs and include them in the repertoire. Thus, a commission of nine people was created to review the lyrics of 102 banned songs, and they were instructed to change the lyrics of even more. Then there were folk songs that were forbidden because of the danger of words in the texts, poor artistic taste, and lack of ideas: "*Zheldirme*" (the words are folk), "*Ahau tender*" ("half a month"), "*Balymsha*", "*Hararau Kalkhash*", "*AI Kerim*", "*Alai Kok*", "*Kamshat Burik*", and "*Sumbil Kash*" by Akimerei, "*Aidem Land*" by Kokbai, "*Sixteen Daughters*" by Kurmanov Ali, and so on" (p. 56).

In Oralkhan Bokey's *Kajdasyn, Kaska Kulynym? (Where are You, My Foal with a Star on His Forehead?)*, such a difficult situation and picture of Kazakh national art are described. The author conveyed the problems that could not be said in the Times of the USSR in the "brown tone" (*qonyr un*) but came from the flute. Using this passage, the writer skillfully circumvented Soviet censorship, and "the murder of music" is decoded in this passage. The character of Sarqyndy Shal is a descendant of Korkut and Ketbuga, the founding fathers of music (*kui*). Through the image of Sarqyndy Shal, the author hinted that he was the last representative of the Kazakh national singing *kui* during the time of the Soviets in the 20th century.

Zamanalar kýágeri kári sybyzǵy Sarqyndy aqsaqaldyń ernine tigende, bebeylep qoia berdi. Shal qai kúdi tartatynyn aitqan joq, sol jaq ústińgi ernin kere tisine tiredi de, yildete jóneldi. Sybyzǵydan eń áyeli qonyr un shyǵyp, talaǵa deiin maida, alańsyz, mamyra halden habar berip, óñeshten bolar-bolmas gújildep turatyn jýan un sybyzǵynyń ózinen shyǵatyn ádemi áyenge qosylyp, beibit te jomart ómirdiń jaisań beinesin aldymyzǵa jatyp saldy. (Bokey, 1973, p. 15)

The Witness of the Ages continued to perform when the old flute touched the elder's lips. The old man did not say what kind of music he would play, put his left upper lip to the flute, and began to perform. First of all, a brown sound came from the flute; this sound conveyed a message of carefree farewell, then he added a beautiful melody coming from the flute itself, sounding from the chest, and spread before us an alarming image of a peaceful and generous life. (Bokey, 1973, p. 15)

Here, the “brown tone is a pathetic tone” is a sign of sadness, the end, and the tragedy of Kazakh brown art. Together with *Shal* (the old man) and the *dombra* and *sybyzgy*, they were buried in earthly embraces, which indicates that the Kazakh *kuj* art, which had developed over many centuries, became a victim of Soviet policy, and the end of traditional music came.

It was also not for nothing that the hero was called “Exhaust”. In the Explanatory Dictionary of the Kazakh language, the following definition is given to the word *Sarqyndy* (“exhaust”): “1. depleted liquid substance; 2. finite residue of something, final exhaust” (2010). As we have already mentioned, *Sarqyndy Shal* is the last representative of the sacred *Kui* art of the Kazakh nation. It is now known that this art would be absorbed by the Soviet Union. Oralkhan Bokey made this hero unpleasant, which is apparent by the name he gave the protagonist, *Sarıştır*.

It should be understood that one of the ways Kazakh writers bypassed censorship was through a negative image. The author, through the exhausted old man, hinted that the national brown tone was disappearing. When the yolk dies, the whole “brown tone”, “brown voice”, and “brown state” disappear. Here, too, it seems correct to understand that brown tone refers to the writer's opposition to the penetration of the sound and voice of Soviet singers of that time into the Kazakh consciousness at the unconscious or conscious level.

C. *Qonyr* / “Brown” – Longing

In connection with the change of times, Soviet policy also influenced the change in the nature of female humanity. The historical and political conditions that have taken place in the Kazakh steppe over the past century—the transformation from a free nomadic life without worries to a colonial state, world wars, famine, virgin lands, and stagnation—all this caused a change in the nature of human existence, and especially in the nature of Kazakh women. During difficult winters, men went to war one after another. The families of one received the “black paper” from the front, and the other returned from the front, losing their health and becoming incapacitated. During this period, it was women who kept the country's economy afloat and took on the role of guardians. The ideological policy of the Soviet Union was also working in accordance with such changes, conducting various propaganda campaigns for women. Even in the years after the end of the war, this posture continued. A woman who obeyed the laws of such a life lost not only her fragility but also the image of a Kazakh woman in general. In such situations, neither the personality nor the manners of Kazakh beauties were the same. The new way of life created a new society.

Professor Kundakbaeva's monograph, “Modernization of the Soviet Era in the History of Women in Kazakhstan, 1920-1930” (2017), shows the ultimate goal of the political project “Female Inequality”, established by the Bolsheviks in Kazakh society, in what ways it was implemented, and how effective the image of the “new Soviet woman” was for the authorities. The formation of a new female identity was part of an integral project of social modeling by the Bolsheviks. This project was based on the struggle against customs and traditions, as well as the values and stereotypes of behavior of people of the pre-Soviet period, and the formation of new attitudes in accordance with the new ideology.

First of all, through the press, agitation, and propaganda, the stereotypical image of a Kazakh woman as the mother of a large family, whose household she skillfully managed, breaks down. The woman of the past is now shown humiliated, disenfranchised, and crushed by everyday life. She is contrasted with the image of a new one—a free, liberated, working, educated woman. By breaking the symbols and rituals of marriage and family, which were regulated by customary law and the norms of Islam, the Soviet government forcibly imposed Soviet rituals, which it used as an excuse to promote a new ideology. By changing the reproductive behavior of women, the Bolsheviks tried to establish their right to control the fertile potential of women. Using the discourses of hygiene and culture, as well as the discourse of state care for motherhood, the Soviet government introduced the collective ideals of a new life and used this discourse as an introduction of the mother to the ‘Soviet’ view of the world. By introducing new institutions for the socialization of children other than the family, the Bolsheviks transformed the values and lifestyle of a significant group of the population, not just mothers. The Soviet emancipation project destroyed the very essence of relations between men and women in Kazakh society. That is, the introduction of the concept of “female inequality” is part of the insidious policy established by the Bolsheviks. The establishment of a favorable communist order for such power not only changed the Kazakh way of life but also led to a complete rejection of the Kazakh nation's ideas about traditions, customs, family values, and female tenderness.

When the policy achieved its goal and the “Menta woman” became the “new Soviet woman”, the people missed their mothers, who raised unbroken Kazakh women who went on to be great scientists and heroines. In O. Bokey's *Kajdasyn, Kaska Kulynym?* (*Where are You, My Foal with a Star on His Forehead?*), the researchers formulate the idea that with the help of the image of the *qonyr un* (brown voice), *Analyk*, the writer wanted to show his own nostalgia as well as the nostalgia of his people:

As the latest, sweetest sarcasm of Kazakh girls, described in fairy tales and folk songs, and demonstrated the most noble manners of Kazakh girls, reflecting today's life, today's generation. My conclusion was interrupted

by the brown voice of Analyk, who invited us home. That voice was so warm and nostalgic; maybe it was just me. (Bokey, 1973, p. 38)

Jung (1991), while talking about science with one of his students, passes by a farm. At some point, he starts talking about his hometown. It was the smell that caused this. That is, it was probably the smell of the farm that influenced him to start talking about his childhood and the environment in which he grew up. The images and emotions in his unconscious were released into the consciousness of only one smell. *The Brown Sound of Analyk* was recreated in the unconscious of Oralkhan as the “old, illegitimate, out of state” in his mind, just as the smell of the farm in Jung’s case. The brown tone of motherhood did not mean sadness; it was the color of the clay of longing. That is, we can also consider the feeling of “longing” as one of the associative meanings of the concept of *qonyr*.

V. CONCLUSION

In short, *qonyr* for our Kazakh nation is considered a color that has ethnic identity and ethnorelevance; that is, *qonyr* is the color of the Kazakh people. It fully describes the character and personality of our nation. In psychology, the color brown symbolizes peace of mind, the desire for harmony, and the avoidance of disagreements and misadventures. The meaning of this word is broad in our knowledge; brown is color, tone, calmness, simplicity, Kazakh character, sadness, security, love, *mayazhai* vitality, holiness, kindness and breadth, beauty and nobility, time, poetry, and writing. Moreover, in Soviet times, the word *qonyr* acquired a completely new meaning and was reflected in the works of Zhumeken and Oralkhan as a sign of nobility, nostalgia, and sadness. Within the framework of one word, the writers skillfully conveyed all the life and national character of the Kazakhs formed from the time of their ancestors.

ACKNOWLEDGEMENTS

The article was researched within the framework of the project BR 21882249 "Improving the tool of intercultural communication – the national corpus of the Kazakh language (nckl) – and expanding its subcorpora". We express our gratitude to the Institute of Linguistics which supports the implementation of the project. We express our gratitude to the A. Baitursynov Institute of Linguistics, which supports the implementation of the project. Also, this research has been/was/is funded by the Science Committee of the Ministry of Education and Science of the Republic of Kazakhstan (Grant No. AP15473235).

REFERENCES

- [1] Adilova, A., Balabekova, M., Tuite, Y., Samenova, S., Kazanbayeva, A., Tursunova, M., Rahymberlina, S., & Khassenov, B. (2023). Lexico-Semantic Change in the Kazakh Language of the COVID Era. *Theory and Practice in Language Studies*, 13(5), 1172-1181.
- [2] Akhmetov, A. (2015). *Taboo and euphemisms in Turkic languages*. Astana.
- [3] Ahmetzhanova, F.R. (2000). *Stable phrases related to colour*. Oskemen.
- [4] Askoldov, S.A. (1986). *The concept and the word*. Leningrad.
- [5] Bokey, O. (1973). *Where are you, kaska kulynym*. Almaty.
- [6] Bulgakov, M. (1918). *At the feast of the gods*. Kyiv.
- [7] Frumkina, R.M. (1992). *Conceptual analysis from the point of view of a linguist and psychologist*. Moscow.
- [8] Gorky, M. (1917). *Untimely thoughts*. Saint-Petersburg.
- [9] Islam, A. (2004). *Linguistic picture of the world in the context of national culture*. Almaty.
- [10] Jung, C.G. (1991). *Archetype and symbol*. Moscow.
- [11] Kalchakhtyan, S.T. (1976). *The Soviet people*. Moscow.
- [12] Kaydar, A. (1992). *Species-linguistic representation of colors*. Almaty.
- [13] Kasym, B., Zhunusova, M., Bakbergenova, R. (2019). *Semantic and structural meaning of the word "qonyr" in the national worldview*. Samarkand.
- [14] Khassenov, B. R., Nefedova, L. A., & Adilova, A. S. (2020). Mythical and linguistic interpretation of the sign point inside the circle. *Bulletin of the Karaganda university. Philology series*, 100(4), 34-39.
- [15] Khassenov, B.R. (2021). *Archetypal character of the sounds of the Kazakh language*. Karaganda.
- [16] Khassenov, B., Adilova, A., & Rapisheva, Z. (2022a). Colour Symbolism in Turkic Culture: A New Look in the Reconstruction of Colour Designation. *Pertanika Journal of Social Sciences & Humanities*, 30(4), 175-176.
- [17] Khassenov, B. R., Adilova, A. S., Tuite, E. E., & Ibrayeva, A. G. (2022b). A new approach in linguistics. *Bulletin of the Karaganda university. Philology series*, 106(2), 34-42.
- [18] Khassenov, B. R. (2024). Mytholinguistic interpretation of the 12+1 model. *Bulletin of the Karaganda university. Philology series*, 113(1), 6-15.
- [19] Kondybay, S. (2008). *Hyperborea: a chronicle of the time of dreaming*. Almaty.
- [20] Kubryakova, E.S. (2008). *About one fragment of the conceptual analysis of the word memory*. Moscow.
- [21] Kudryac, E. (1999). *People with disabilities of the fifth group*. Moscow.
- [22] Kundakbaeva, Zh. (2017). *Modernization of the Soviet era in the history of women in Kazakhstan, 1920-1930 years*. Almaty.
- [23] Mankeeva, A.K. (2015). *Linguistic cultural characteristics of the association qonyr*. Almaty.
- [24] Maslova, V.A. (2008). *Cognitive linguistics*. Minsk.
- [25] Musagulova, A.B. (2010). *History of ideological censorship in Kazakhstan (1956-1991)*. Almaty.
- [26] Myrzakhmetuly, M. (1991). *Population census: growth and extinction*. Almaty.

- [27] Nazhimedonov, Zh. (1984). *Kyran-Kiya* [Eagle Mountain]. Almaty.
 [28] Nazhimedonov, Zh. (2008). *Qonyr dombra* [Brown dombra]. Astana.
 [29] Pocepov, G. (2019). *The USSR: A country created by propaganda*. Kharkov.
 [30] Uderbayev, A., Nakysbekov, O., Konyratbaeva, Zh. (2010). *Dictionary of the Kazakh language*. Almaty.
 [31] Zhirkov, G.V. (2001). *The history of censorship in Russia in the XIX-XX centuries*. Moscow.
 [32] Zinovev, A.A. (1982). *Homo sovieticus*. Lausanne.

Aidana Baltabayeva is currently engaged in cognitive linguistics. She conducts research at the intersection of linguistics and psychology and has published several works on the color vocabulary of the Kazakh language.

Aigul Bakenova is master of philology, Faculty of Philology, Karaganda Buketov University, Karaganda, Kazakhstan. Her research is linguistic convergence, comparative-historical linguistic, lexicology.

Aigul Amirbekova is Candidate of philological sciences. Head of the lexicology department Institute of Linguistics named after A. Baitursynov in Almaty, Kazakhstan. Explores lexicology, lexicography, semasiology, protologisms. Studies the problem of registration and automation of neologisms in a lexicographic database.

Zhanakul Sametova is PhD. Her research interests are the analysis of the past and present of Kazakh prose and the identification of methods and techniques used by prominent Kazakh writers in their characteristic prose.

Kalamkas Kalybekova is a Candidate of Philological Sciences and an Associate Professor currently undergoing an internship under the Bolashak program. Kalamkas' field of research is Kazakh literary criticism of the 1960s. Kalamkas' other research interests include modern changes in literary criticism and assessment methods and approaches in the analysis of complex literary structures in the works of famous literary critics.

Ulpan Samenkyzy is a master of philological sciences, conducting research on the topic of the concept of personality in a work of art. Ulpan's scientific interests include independent Kazakh literature and the hero image. Currently, he is a researcher for the journal bulletin of the Dulary University of Taraz.

Aizat Umirbekova works as the Head of Department at Zhezkazgan Baikonurov University in the field of inclusive education. Aizat also handles future teachers' training and improving teaching methods and approaches.

Zhansaya Zharylgapov is a Doctor of Sciences, professor of the Department of Kazakh Literature. His field of activity is related to modern literature, postmodernism, and literary theory.

Bolat Khassenov is PhD, Professor of the Department of Kazakh Linguistics.