ABSTRACT

of the dissertation submitted by Zhetpisbayeva Kaluash Berikovna
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General Characteristics of the Study. In modern linguistics, language is viewed as more than just a means of communication. Language is a cognitive system, representing a body of cultural knowledge. This is evidenced by the rapid development of such fields within the anthropocentric paradigm of linguistics as linguoculturology, cultural linguistics, and cognitive linguistics, which examine language and culture in their interrelationships.

In modern local linguistics, the metatheory of linguoculturology, which considers language in the context of culture, dominates. When studying cultural concepts in Persian, an alternative methodology can be proposed, based on research models different from linguoculturology (for example, cultural linguistics). This is consistent with one of the main principles of modern linguistics – the concept of methodological pluralism (Feyerabend, 2007).

A review of international research conducted in the last decade shows the relevance of the topic. Cultural concepts in Persian have been studied extensively. It has been determined that the conceptual metaphor theory and Cultural Linguistics constitute the main research model in determining the expression of cultural concepts in Persian language. For example, the phenomenon of *taʿārof*, which is considered a sociolinguistic phenomenon in Persian, is recognized as a cultural model, and its representation in language is considered from a pragmatic and cognitive perspective (Ghaderi, 2025). Similarly, the conceptualization of emotional and social concepts such as *hayâ* (Bakhtiar, 2018), *xejâlat* (Ghazi, 2021) is being systematically studied through their functional use in language. Studies in this area based on Persian language materials prove that language plays an important role in the formation of cultural knowledge. It is worth noting that there are also studies aimed at revealing the conceptual meaning of metaphors formed as a result of cultural conceptualization. For example, Forghani Fard (2025) analyzed how the concept of "marriage" in Persian expresses cultural understandings of family in society through metaphors such as *struggle*, *agreement*, and *path*.

Relevance of the research topic is directly related to the objectives of Oriental Studies. The Kazakh vocabulary consists of loanwords that have penetrated classical Persian literary texts and form the "oriental layer" (R. Syzdykova's term). Arabic and Persian loanwords and phraseological units, as well as images in their internal form, have been studied in detail by orientalists such as L. Rustemov (1982) and B. Jubatova (2014). Currently, determining the genesis of these Persian images and studying their use and cultural significance in the original language is a pressing task for Iranian scholars. This research may provide new material for Kazakh semasiology.

Although the topic of this study is devoted to cultural concepts in the Persian language, the concepts of flower and gemstone were chosen as the object of study. This established clear boundaries for the research. Selection criteria included parameters

such as the frequency of use of flower and gemstone names, their verbal and nonverbal expression in culture, their meaning in language and culture, and the level of linguistic research.

The frequency of use of flower and gemstone names in language was determined based on Persian language corpora. The consideration of flowers and gemstones as objects of study is linked to their significance in Iranian culture. The peculiarities of Iranian perception of the world, their axiological world, have been extensively examined in the works of linguists (G. Goleva), literary critics (A. Schimmel, N. Chalisova), mineralogists (M. Yazdi, A. Fersman), and historians (A. S. Melikyan-Shirvani, A. Khazeni). In other words, the process of choosing the concepts of flower and gemstone is closely linked to the logic of the structure of Iranian cultural knowledge. Our previous research allows us to consider flowers and gemstones as core concepts in the Iranian conceptual system.

The analysis of the names of flowers and gemstones as objects of cultural conceptualization was based on the following theories:

1. According to the theory of metaphorical substitution in literary studies (N.Yu. Chalisova, M.N. Osmanov, A. Schimmel, and others), the world in Iranian literature is often described through vocabulary related to flowers and gemstones.
2. According to G. Gachev's (2002) concept of "National Images of the World" (NIW), each national culture represents a unique way of perceiving existence. Culturally significant images are based on the unity of the "Cosmo-Psycho-Logos" triad: Cosmo-Space (nature, landscape), Psycho – the character and soul of the people, Logos – the cognitive identity of the people, language, and culture. Based on this concept, there is reason to believe that the Iranian national image of the world is characterized by poetic thinking, the predominance of feelings and spiritual worlds, and the dominant role of aesthetics.
3. The origin of the names of gemstones in world languages is Persian. Therefore, they represent a "mineralogical document of the nation" (Fersman, 2003). The colors called *Persian blue, Persian pink, Persian red, Persian green, Persian plum, Persian orange, and Persian rose* in the global color nomenclature (Kelly & Judd, 1955) are also associated with Iranian culture. Considering that the origins of some colors are linked to flowers (rose, saffron) and gemstones (turquoise, lapis lazuli) (MelalePersian, n.d.), we understand that the concepts of flowers and gemstones hold special significance in the Iranian national worldview.

In conclusion, all researchers come to one common conclusion: flowers and gemstones, represented in verbal and nonverbal forms in the Iranian worldview, are the foundation of Iranian culture, the support of the Iranian Logos. The justifications presented demonstrate the topic's relevance. The motivation for the study's relevance encompasses issues of language, culture, and meaning, allowing us to delve deeper into the linguistic consciousness of Iranians and better recognize and understand their cultural and national uniqueness.

Degree of Elaboration of the Research Topic. One of the important categories encompassing life, worldview, and spiritual experience for Iranians is nature. In Iranian

culture, nature is the world. This is reflected as one of the primary means of recognition and interpretation. Symbolic images associated with nature are widely represented in Iranian culture not only verbally but also through nonverbal cultural codes. In particular, flowers and gemstones have significant cultural significance in Iranian architecture, crafts, carpet-weaving traditions, and literary texts.

Some of the most significant studies include the works of scholars A. Schimmel, M. N. Osmanov, N. Chalisova, V. Rooyani, M. Agamohammadi, B. Gerami, A.S. Melikyan-Shirvani, M. Abrishami, A. Afshar, J. Meysami, and others, devoted to the study of the names of gemstones and flowers in Iranian culture. Researchers provide explanations regarding gemstones and flowers in their works on the system of artistic images in Persian poetry. Art historian A. S. Melikyan-Shirvani (2001) explores the role of spinel in Iranian culture. Drawing on lexicographic data, the author describes the origin of this name, the symbolic function of spinel in poetry and science, and analyzes the use of this gemstone in the palaces of Iranian rulers. This work is important in that it provides valuable information, but it is limited to historical analysis. Similarly, the works of N. Farmani (2009), A. Afshar (2016), and N. Mohammad (2021) examine the use of gemstones in the work of a specific poet, in a specific historical period, or the healing properties of minerals and stones.

The names of gemstones and flowers in Persian are considered primarily in a historical and descriptive context. Flowers and gemstones have been studied as poetic symbols and metaphors, and dictionaries have been compiled on the topic. Despite this, precious stones and flowers in Persian have not yet been considered as objects of cultural conceptualization. Their conceptualization mechanisms, structure, and cognitive basis have not been systematically analyzed.

Research Aim. The aim of this study is to identify the national-cultural characteristics of the verbal representation of cultural concepts in Persian by analyzing the conceptualisation of flower and precious stone names in Persian discourse.

Research Objectives. To achieve this goal, the following objectives were set:

- to identify theoretical and methodological differences and similarities between the fields of Cultural Linguistics and linguoculturology;
- to establish the relationship between cultural concept and cultural conceptualisation;
- to determine the verbal forms of cultural concepts and analytical tools for their analysis;
- to analyze cultural information in the verbal representation of the concepts "flower" and "precious stone" in Persian discourses using cognitive tools.

Object of the Study is concepts formed through the process of cultural conceptualization in Persian discourses.

Subject of the Study is the verbal representations of cultural concepts formed by flowers and precious stones in Persian texts.

The Theoretical and Methodological Framework of the study was formed by the works of Iranian and foreign scholars in the field of Cultural Linguistics (F. Sharifian, A. Dabbagh, M. Keshavarz, N. Noushadi; A. Glaz, E. Bartminsky), studies that form the theoretical basis for the relationship between language and culture (A. Wierzbicka, N. Ualiuly, A. Islam, A. Kiklevich, E. Berezovich, O. Dubrovskaya,

and others), as well as the works of Kazakhstan orientalists devoted to the study of the Persian language and literature (L. Rustemov, B. Jubatova, G. Kambarbekova).

Research Methods. A combination of integrative methods was used in the study, including conceptual analysis, cognitive interpretation, metaphorical modeling, and content analysis. Statistical data processing and corpus analysis were used to analyze linguistic units in Persian language corpora and literary texts. Bibliometric analysis was conducted using scientific database analysis tools and the Vosviewer program.

Scientific novelty of the study:

- a syncretic research model based on Cultural Linguistics and linguoculturology is proposed, ensuring methodological pluralism in Kazakhstan oriental studies;
- The verbal representation of cultural concepts in Persian is analyzed through the mechanisms of conceptualization of flower and gemstone names;
- Tools of linguistic analysis, such as cultural metaphor, cultural schema, and cultural category, are supplemented by additional semiotic tool;
- The empirical base of Cultural Linguistics is expanded with materials from the Persian language;
- The meaning of the concepts "flower" and "gemstone" as representatives of the national-cultural identity of Iranians is determined.

Provisions Submitted for Defense:

1. A cultural concept is understood as a mental structure formed as a result of the process of conceptualization, which is activated in the course of cognition and interpretation of the surrounding world by individuals belonging to a particular culture; it is shared by members of that culture and may change over time or lose its relevance.
2. A cultural concept is characterized by the following features: its functioning within fixed expressions; its presence across various types of discourse; the existence of non-verbal forms of representation; a broad semantic field; involvement in cognitive processes; a dynamic structure; symbolic nature and the ability to reflect cultural reality.
3. A concept is not only abstract. In the result of the conceptualization process, nominative units also have the potential to become part of a system of concepts and form concepts with cultural significance.
4. Cultural concepts are verbalized in the form of cultural schemas, cultural categories, cultural metaphors, and cultural symbols. Their analysis is closely linked to cognitive processes such as schematization, categorization, and figurative thinking.
5. The representative potential of the concepts "flower" and "gemstone" in Persian varies: the level of verbalization of the concept "flower" is higher than that of the concept "gemstone," which is associated with the manifestation of denotations in nature.
6. Flower and gemstone in Persian are recognized as key cultural concepts representing the axiological, aesthetic, emotional, ethical, and philosophical values of Iranians.

Approbation and Publication of Research Results. The main theoretical provisions and results of the dissertation were discussed at a meeting of the Department of the Middle East and South Asia. The principal findings of the study have been published in three articles in journals recommended by the Science and Higher Education Quality Assurance Committee of the Ministry of Science and Higher Education of the Republic of Kazakhstan, one article in a journal indexed in the Scopus database, and one article in the proceedings of an international conference.

Structure of the Dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references.