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SCIENTIFIC KNOWLEDGE AND LINGUISTIC IMAGE OF THE WORLD IN KAZAKH FAIRY TALES

The scientific comprehension of Kazakh fairy tales is highlighted in this paper; and along with it, the national education and its components in the linguistic image of the world are examined. The integrity of the original content of the Kazakh fairy tales, the story line's foundation in the national worldview and the accuracy and clarity of the marks of virtue are analysed. There are often cases born from believing in goodness and virtue, from the fantasy that victory in life is only on the good side. In some fairy tales we can often encounter images of creatures and people who are considered to have mystical powers (devil, baksy (Kazakh shaman), dead, evil spirits, spirits of ancestors, wolves, etc.), or images of miraculous actions (apparitions of the dead, talking to animals, meeting with saints, spirits etc., miraculous understanding, heroic deeds) are also confronted.

The peculiarity of the Kazakh fairy tale's structure, its originality as a linguistic image of the world, its mental character is defined. The main peculiarity of the fairy tale is poorly studied and insufficiently described in linguistics, especially in Kazakh linguistics. A fairy tale itself has a complex structure, its prose form can be often found. Accurate data is used to analyse the uniqueness of the structure of truthful fairy tales based on scientific knowledge, which thoroughly examines the nature of the world and acknowledges its linguistic image.

Keywords: literature, fairy tale, national peculiarity, culture, folklore, opposition, concept.

Introduction

Linguistic image of the world is a specific people's perception, feeling, understanding, reasoning of all surrounding objects and phenomena, consisted

in the mental level of language. The world of knowledge formed through that. The linguistic image of the world is a type of perfect reality formed in human consciousness. The linguistic image of the world includes everything that is a product of artistic thought, starting with names as expression of everyday thinking of people, historically formed. The knowledge that builds the image of the world is implicitly absorbed into the meanings of words, thus an individual considers them to be indisputable truths that define the meaning of things in the world. On the contrary, the scientific image of the world contains scientific information confirmed by the authority of science. Humanity receives scientific knowledge from the study of the world, which forms the foundation for the concepts referred to as the scientific image of the world. It in its turn is based on the scientific research collected by scientists.

The appearance of the term «Image of the World» in science was established at the beginning the 20th century after the researches of physicists H. Hertz and M. Planck. It has been analysed that the term «Image of the World» was first used by scientists in relation to physical nature. However, scientist later developed such a strong interest in this subject that they started to apply it to the psyche, to all living creations, and to other spheres of spiritual culture.

Materials and methods

Russian scientist V. Radlov, G. Potanin, I. Berezin, A. Alektronov, P. Melioransky, Sh. Ualikhanov («Dala ualayaty», «Turkistan ualayaty») collected samples of Kazakh fairy tales that are told among the people. Y. Altynsarin paid a lot of attention to collecting Kazakh fairy tales and included them in his work «Chestomatiya». O. Alzhanov, R. Duisenbayev, M. Zhusip Kopeev also carefully collected them. The work of A. Divayev, who collected Kazakh fairy tales, is worth mentioning. There are opinions that Aubakir Divayev started collecting Kazakh fairy tales in the 90s of the 19th centuries. He published his collected fairy tales to the mass media of that time. Later, he published it as a separate book. Some of the manuscripts were submitted to the Institute of Language and Literature of the Academy of Science of the Kazakh SSR. Many of the data, according to some, are stored in the Uzbekistan Scientific Library in Tashkent and museum funds.

Kazakh fairy tales collected by A. Baitursynuly, Zh. Aimauytov, M. Zhumabayev, S. Seifullin, M. Auezov were published in numerous publications, on the pages of mass media such as «Aikap», «Kazakh». Many researchers, including M. Auezov, M. Gabdullin, E. Ysmaïlov, made a significant contribution to the in-depth examination of Kazakh fairy tales in the field of Kazakh literary studies.

Kazakh fairy tales are known as the most interesting and popular among folklore genres. At first glance, fairy tales appears to be extensively researched and widely considered, however in fact, the linguistic features, cognitive meaning

and significance of fairy tales, as well as their nature as a linguistic image of the world have not yet become an object of research in Kazakh linguistics. Generally speaking, Kazakh fairy tales has not yet fully investigated as an object of study in terms of linguistics.

Considering the general nature of modern fairy tales, there is a valid reason to distinguish them into two:

1 Fairy tales of pure folklore genre, evolved orally, developed in colloquial language;

2 Written fairy tales that have a real author and have already formed as a new genre in written language.

When we think of fairy tales, we typically conjure up an assortment of captivating narratives that are told orally to the human mind and occasionally centre around fantasy and adventure. Fairy tales are easy for children to listen to and accept, are interesting, have unique compositional and stylistic structure through their content, which aims to promote human virtue and dignity, humane nature, the reality encountered in everyday life, as well as unusual events.

Academician S. A. Kaskabasov's monographic work «Kazakh Folk Prose» deeply analyses the problem of the genre nature of Kazakh fairy tales in the system of folk prose. As a result of this study, the field of Kazakh folktales was established as a distinctive field, the field of national folklore was developed, and therefore it became a major branch of science [1, p. 2].

Fantasy fairy tales have been extensively studied within both global linguistics and Kazakh linguistics respectively. In Kazakh linguistics Kasymbekova's dissertation, titled «Conceptual Image of the World in Fairy Tales (based on Kazakh and English)» was defended. This dissertation delves into the analysis of fantasy fairy tales in both Kazakh and English languages, examining their depiction of the conceptual world through a comparative lens. It distinguishes the distinct national characteristics and primary cultural identifiers within fantasy fairy tales. The dissertation also establishes clear definitions for the differences and characteristics between the linguistic image of the world and the conceptual image of the world. Furthermore, it defines some basic concepts present in fairy tales and elucidates their character.

In recent years, scientific articles have been published considering the fairy tale as a discourse and analyzing its linguistic and cultural space.

For instance, in the article «Folklore consciousness and the integrity of language» PhD A. A. Mamyt it is mentioned that fairy tales are not only the original worldview of the people of ancient times, but also reflect various periods of the life of clans and tribes, ancient ancestors, which determine the ethnogenesis of the Kazakh people. In the fairy tales, the suffixes of the first community building, signs of the times are preserved, and in the myths and legends, the life of the

nomads is usually depicted. Nomads have never considered themselves separate from nature. It is emphasized that fairy tales present their existing concepts and ideas about the image of the world and nature of the world [2, p. 21].

N. K. Kultanbayeva examines the genre space of fairy tale discourse in her article «Fairy tale discourse as an element of the artistic image of the world» based on the opinions of researchers. The fairy tale is known as» a folkloric and literary work in its content, which has adopted the dimensions of a fairy tale category (epic, build on simplicity, wonderful, aesthetic, cheerful) and can be considered as a reworked literary-artistic fairy tale discourse. It analyses that the artistic taste of our nation is mirrored in the fairy tale discourse. Considering the discourse significance of the fairy tale in direction of literary studies, the author pays attention to the appearance of the form of feeling with aesthetic beauty in the fairy tale [3, p. 4].

B. K. Aubakirova and Zh. T. Kadyrov, in their article on the linguo-mental space of folklore texts, make an extensive analysis of the researchers of Russian scientists in the branch of linguistic culture. The authors emphasise that the image of the world in the public mind depends on the social environment, education, and upbringing of people who speak the same language, and analyse the concept of ingenuity in Kazakh fairy tales with several examples. It examines the semantic of the anthroponym Zhelayak in the fairy tale «Totan Batyr», peculiarities of zoomorphic characters such as Zhalmauыз, Zheztyrnak.

Results and discussions

The linguistic nature of Kazakh fairy tales due to the way of life, which is becoming the object of research has not yet fully become the object research, except for some comparative studies in Kazakh linguistics. In order to raise a conscious generation and work in the direction of forming a complete individual of the Great Steppe it is crucial to study the particularities of Kazakh fairy tales as a linguistic image of the world, linguistic-cognitive character. The significance of Kazakh fairy tales, which have been passed down from generation to generation as a form of education, will never diminish and will continue to educate future generations. It has a special influence on the expansion of the thinking of a young child, on the development of their imagination, and on the improving their vocabulary resource based on the national traditional way of thinking. Thus, a fairy tale has a positive effect on a child's all-round development.

A fairy tale is considered one of the oldest genres in the folklore of any nation, a rich heritage passed down from generation to generation. Fairy tales show us our people's faith in the future, dreams, imagination, wisdom, centuries-old life experience. Whatever form of fairy tale we choose will encourage a child's imagination. Creates behaviour, will power, speaking skills, advances the language, and forms the vocabulary resource.

In sophisticated spheres of social sciences, special attention is paid to folklore works, including fairy tales, and their cognitive character. The release of the 100-volume «Words of Ancestors» collection, which was seen as a novelty in Kazakh culture, is also linked to the significance of examining Kazakh fairy tales from a cognitive perspective.

Any of the Kazakh fairy tales begins with «Once upon a time» (literal translation from Kazakh: «Once upon a time, when the goat's fluff turns grey»). The philosophical meaning of fairy tales starts to be determined from the very first sentence. This very phrase is also valuable for its conceptual meaning – defining the breadth of a quarter of time.

Time is an abstract concept and phenomenon underlying the linguistic and scientific image of the world. The concept of time as a complex philosophical category is widely studied in science. Number of scientists and philosophers followed Plato's conclusion in studying this phenomenon. The well-known philosopher Plato understood time as an image of a moving eternity that exists independently of material bodies and processes. Aristotle believes that the existence of time is possible only through consciousness [4, p. 54].

Newton wrote that «time is an independent flow from the past to the future» and Leibniz wrote in his writings that «time is a subjective way of perceiving the surrounding reality». The complexity of the phenomenon of time and its important role in the image of the world caused the emergence of many explanations of it and other sciences. The course of time and its properties studied in physics are reflected in human language. In modern science there is a term «linguistic time». Linguistic time researchers interpret this phenomenon as a linguistic sign of a person's complex of knowledge from everyday life to scientific knowledge. For example, candidates of philological sciences A.Gilmutdinova and N.Samarkina in their article called «Time. Linguistic aspect» write that the problem of time has been one of the most important problems in human thinking since ancient times [5, p. 32].

Thorough definition of the nature of time has been recognised through an extensive analysis of linguistic time. Language time is a semantic category that «represents the time perception and understanding of certain situations and there are elements in relation to the moment of the speakers speech», according to a study by Russian academics.

The concept of time is broad and considered in terms of various aspects. Linguistic time involves the ways in which temporal content is conveyed through language. Linguistic time is complex and multidimensional. To understand time as a system, what happened, what is happening is based on the nature of the action and its relationship to reality. That action:

- Taking place at the same time;

- Continuation;
- Has happened before.

The concept of time in the casa world view is represented and fairytales by the lines of the poem (literal translation from Kazakh: «Once upon a time, when the goat's fluff turns grey, pheasant's fluff is red and the tail's fluff is long») and tell that the event happened long time ago. In this way, the original meaning of long transmission is revealed.

Linguistic image of the world is a method of illuminating the image of the historically formed existence in the ordinary mind of the people through linguistic symbols, and showing the nature of reality formulated in cognition. Reality can be a different way of marking the cognitive features of life. It is possible for human beings to express their thoughts and feelings through music, painting, dance or architecture. The main thing among them is to convey the image of the world with linguistic symbols, and thus the main means of communication remains linguistic symbols itself.

In modern world linguistics, research on the linguistic image of the world is considered in abundance. Approximately all of them have their main theoretical origins in the ideas of the German scientists W.von Humboldt and the neohumboldtists (Weisgerber, etc.), which are considered the first scientific study written about the internal form of language, and on the other hand, in connection with the ideas of American ethnolinguistics, or the hypothesis of linguistic relativity by Eduard Sepir and Benjamin Warf.

The approaches to the perception of the image of the world in subsequent years and its marking in language, that is, the definition of the linguistic image of the world, where analyse in depth from the scientific side by the research of academician Yu.D.Apresyan. According to the scientist, the meaning transmitted in the linguistic sign is formed as a unity of various systems of use and opinions, and is recognised as a common philosophy of a particular collective (folk language, national language). If we take this scientific opinion as a basis, we will be able to deeply understand the inner philosophy of Kazakh fairy tales.

For instance, let's analyse this short fairy tale:

One old man had four sons. One day he gathered his sons and said:

– I have grown old. The time for one of you to become the homeowner has come. Whose wit will match their wealth will become my heir. Each of you should show me your wealth and wit.

The eldest son showed the ring with a precious stone:

– Here is my wealth. And whoever is rich, that person is wit, – he says.

The second son comes dressed up in beautiful, fancy clothes and says:

– Those who see me in this clothing bow before my wit and wealth, – he speaks up.

The third son pointed at his belt covered with silver and gold and said:

– No one has ever worn such belt.

The father looks at his older children, shakes his head, and turns to his youngest son:

– Why are you silent? What kind of wealth are you proud of?

Then the youngest one says:

– I do not have a ring with a precious stone, fancy clothes, or a belt covered with silver and gold. I only have two hands that are suitable for hard work, I have a hearth full of courage.

The old man admires the witty and thoughtful words of his youngest son.

– A person who knows how to work does not suffer at all, – he says, naming his youngest son to inherit the household.

He instructs his older children to obey the youngest one's demands.

This fairytale has a deep meaning. It does not enumerate the big and small actions and human qualities that happen in life, but create a collective worldview. To begin with, Shal is a wise old man who has tasted the bitter and the sweet of life. Among the four children, the main goal is to recognize the child who will have a family and the heir. For parents there is no a bad child, and the child's advantage is only in acquired knowledge and intelligence. In the world view of the cast of people, «wealth is not the ideal, poverty is not a shame». We understand that this worldview is reflected again in the story. *Two hard-working hands and a heart full of energy are more valuable than jeweled ring, precious clothes, and a belt studded with silver and gold* for an old man. This is the main message of steppe philosophy to the child listening to the fairytale as well as a general listener and reader. The meaning of the fairy tale defines the national identity, the national worldview, and thus formulate the truth in life and presents it in the national prism through language units. The linguistic image of the world presented in the fairytale is «simple», there is no beautiful landscape, artistic description, portrait. Most of the listeners of fairy tales are children. Therefore, to the listener, it is important for fairy tale to be interesting and understandable, not boring. This is a reason why there is a short version of the fairy tale. The meaning conveyed by the thought and linguistic symbol in the spoken fairy tale is a unity of the system of different views and opinions, the common philosophy of the people conveyed by the national language. This is a simple linguistic image of the world that exists in any national language, because the nature of the text shown in the fairy tales is different in scientific evaluation and artistic literary description.

According to the scientist, (Yu. D. Apresyan, N. D. Arutyunova, A. Vezhbitskaya, A. Zaliznyak, I. B. Levontina, E. V. Rakhilina, E. V. Uryson, A. D. Shmelev, E. S. Yakovleva) linguistic image of the world is a perception an understanding of the world in natural language.

Linguistic analysis of the text and the method of word meaning analysis can be used as research methods for distinguishing the meaning of word in fairy tales. Mastering the linguistic image of the world requires attention to the subtlety and depth of the meaning of words.

The fairy tale «Wonderful Garden», which belongs to folk tales, is different in terms of its plot and composition. The story is about the life of two poor people, two friends named Asan and Kasen. Even facing the difficulty of life they don't sell their friendship, help each other, and give each other a hand by allocating half of their land for planting crops. Later on, Asan's beautiful daughter and Kasen's brave son fall for each other and get together. The main point of the fairytale begins with Kasen finding a pot of gold in the land that Asan gave him. He brings the gold to Asan. Asan does not want to take it; though Kasen gives it by saying «at least our children will not depend on anyone» and showing the intention for their newly married children to live a happy life. However, their children also reject taking the gold saying: «we are rich without gold. Is there more treasure in the world than two hearts in love? [6, p. 12]. The Kazakh worldview is clearly understood and the content of this given sentence. The Kazakh child, who is not interested in gold and great wealth, is encouraged by the phrase «at least our children will not depend on anyone». At least let my child read, let my child drink, let my child eat» is the language characteristic of the steppe people. Even children who have been instilled in this tradition and education have a treasure of love and happiness more than a pot full of gold. Educating, teaching and upbringing children we have fixed this educational idea in today's pragmatic mind is of special importance.

Two people who were confused about what to do with a pot full gold came to a wise old man and asked for advice. The youngest disciple of the wise old man offers to grow a flower garden in the field. The wise old man accepted this offer and his apprentice to the city to bring the best seeds. The boy disciple spends all his money to save the birds that are being taken away to prepare food for the king, and he could not get tree seeds to take his teacher and asked: «How dare I spend someone else's treasure for something that I thought of? Wasn't I the one who took care of poor what should I say to my teacher and the good-hearted people who are waiting for me to bring seeds? He closes his eyes and falls asleep. The boy dreams. With a beautiful melody in a dream:

- Oh, generous young man! Do not suffer so bad; Free birds have no gold to give you. Yet, your kindness will be repaid in another way. Wake up and look around! Can't stop the tears in your eyes? [7, p. 28].

As he wakes up looks around and sees the birds in the wide field, digging the ground with their feet, putting the grains in their mouths into the hole, and burying them by sweeping the soil. Therefore, it can be estimated that the appearance of long-term experience in fairy tales has a scientific basis, scientific knowledge.

The scientific understanding here is that birds are seed carriers for tree berries during feasting. The idea that birds carry seeds and bury them in the ground is not ruled out by science. As a result, it can be inferred that the appearance of long-term experience in fairy tales has a basis in science and scientific understanding.

Scientists studying the world animals and birds do not deny that they can respond in their own way to the good deeds done by human beings, There is a number of information about such a mystery.

The deep study of such texts, where the Kazakh meaning in the fairy tale is clearly understood, is of particular importance. The good deed will never be forgotten in the Kazakh steppe where the fables such as «If you do good, it's for yourself, if you do bad, it's for yourself» were formed. For 500 dildas (old gold coins), the scene when the birds are freed to go to the khan (a historic title originating among nomadic tribes in the Central and Eastern Eurasian Steppe to refer to king) slaughter is described in the fairy tale as follows: «The birds released from the shackles rise to the sky in a group. The number of birds brought by the caravan brought happens to be a high. When they fly en-masse, they cover the sun, and the wind turns into a storm from their wings.»

«Feeling on the top of the world, he walks very fast singing along» – this is the true joy of the man who gifted birds the freedom. This is one of the manifestations of describing the linguistic image of the world as close to reality as possible. It is true joy to do good to an acquaintance or a stranger, to achieve happiness, to give freedom. For the great steppe people, freedom is the essence of life, the most important factor. The listener is convinced of the joy of gifting freedom to a free bird in the sky by the description of an apprentice child with the phraseological units such as «Feeling on the top of the world, he walks very fast singing along».

The momentary joy of a child in a romantic mood and his feelings when he remembers that he cannot escape the faith of those who believe that he will bring him seeds are beautifully described in opposition to each other. «But the closer he gets to his village, the more worried he gets, the more he regrets what he did and the sadder he is». The disciple, who was singing of joy, now regrets and grieves. There is a place and a reason for both feelings. It is also appropriate to pay attention to the use of phrases such as «feeling on the top of the world, he walks in shakes singing along» and «the more worried he gets, the more he regrets what he did and the sadder he is» in such parts of the fairy tale that affect the child.

The fairy tale «Wonderful Garden» is based on a humanistic idea. Saving the birds by an apprentice is a great moral deed. In the scientific understanding of the linguistic image of the world, it has been proven that birds carry small fruit seeds and become a link in their distribution. A devastated garden planted by birds turns into a wonderful garden. The interesting thing is that in the plot of the fairy tale, when rich aristocrats come to this garden, a huge fence with an iron gate appears in

front of them, and their hands cannot reach the apples. And for the poor who have reached the garden after them, the way will be opened, the lock of the gate will be released, the door will be opened wide. Even if the elderly and the children, men and women who are unable to fit into the garden, trample the leaves, the leaves do not wither, the branches do not break, they rise again and flourish.

In the world image of the Kazakh language, there are many scientific truths that can be personified in simple words.

The fairy tale «Seek the advice of the sixty-year-old» also has a lot of morals. At the beginning of the fairy tale, «*Once upon a time, a khan preached to his people*» was used to show the uncertainty of time and space. Khan issued a decree that «If anyone's father is over 60 years old, he should be taken to deserted place». All the people get excited, and in order to fulfil the Khan's decree, they take the old men to the deserted place and throw them into the big river. It is said «a father of one of the children is over sixty years old». As we can see, if the above-mentioned fairy tale mentions the names of the people, this fairy tale does not mention the names of the real people. Such uncertainty of time and subject is one of the main characteristics of fairy tales. Even though the boy is 60 years old, he carries his father over the mountain to the bank of the deep river, sits down to breathe, and his father laughs.

Further, in the development of the fairy tale, a kind of evolution begins. Thirty years ago, the elder brought his father directly to the stone left him crying. Now, thirty years later, the father calmly tells his son that the same incident may happen to him. And the conclusion of this fairy tale, which corresponds to the myth of the Kazakh worldview, «whatever you do to your father, the same will come to you», the meaning of the proverb «Seek the advice of the sixty-year-old» is revealed.

In the fairy tale, the idea of asking an elder for advice arose from the needs of the struggle for survival. The marching army runs out of water and gets thirsty. Ultimately the Khan is forced to say: «I will give out a thousand pieces of gold to the one who finds water». When the boy listens to the advice of the old man and releases the ex, it feels the water and digs the ground, as it digs, water springs up. The old man also tells how to get two diamonds that glitter at the bottom of the sea. A diamond cannot be seen from the bottom of the sea. He also discovers with his sharp mind that the shadow of a stone standing in a bird's nest in a tree growing by the water. It is crucial to recognize the importance of the mentor role of the old man in the fairy tale and learn from it.

Even if we change the unknown time factor in the fairy tale and change it to the character of today, we could recognize that such a problem exists. It is as if the mind of a child who is sending his parents to a state-run nursing home does not have enough information in such fairy tale, as if he did not listen to the fairy tale. Fairy tales should become the main teacher of human beings today. Because

it contains the essence of historical, cultural and social experience. Fairy tales contain folk wisdom about the environment, the difference and value of human existence and consciousness. In Kazakh fairy tales, there are many basic values that prevail for a Kazakh child.

These values are not only concepts related to tradition and customs, but also the main features defining the national language.

In the fairy tale «Seek the advice of the sixty-year-old» there is an oppositional relationship between the Khan who sows death to the elderly and the wise old age. Intelligence and wisdom cannot stand against the dark power. Only in the actual action in the struggle for existence, its place and necessity become lucid. In other words, the knowledge gained by knowing the world and thereby gaining experience – the linguistic image of the world – is abundant in the elders who have reached sixty, they have seen and been through a lot.

The scientific truth of the fairy tale can be seen in several places: the fact that any cow, horse, or camel can quickly find the nearest place of water is a lesson born from years of experience. Or the possibility that a stone lying under the sea cannot be seen on the surface of the water, only a gem above it reflected in the water. The instructive traces of the recognition of such existence are widely preserved in the Kazakh people, in proverbs, superstitions and taboos. The simple or naïve linguistic image of the world and the scientific linguistic image of the world is their originality, the fact that they are based on the maximum experience, freedom and openness of thought.

The fairy tale «The old man's will to his son» is similar to the fairy tale «Seek the advice of the sixty-year-old». Although it is short, the beginning of the fairy tale, which can be a variant does not start with «Once upon a time» as usual. We believe this also has its own significance. Because spoken will is significant and important, chronotopical characteristic (translation-equivalent of M. Bakhtin's term «chronotope» made by B. Maitanova) is meaningless. Linguistic consciousness and the linguistic image of the world conduct and systemise all processes in the cultural and historical development of human advancement. Language which is recognised as a result of thinking, bases and organises the information gathered through experience in the human mind. Here's why a will - it is always a will. Perhaps, the fairy tale begins like this: «A rich man called his son at the time of death and spoke: My son, after my death, marry a girl every Friday and build a house in every city. If you eat food, eat honey.»

The son tries to fulfil the will of his father, who has passed away, begins to trifle away all his cattle, marries a new girl every week, builds a house in every and eats honey. After a while, he runs out of all his cattle and money. Sitting not knowing what to do another old man comes up to him to greet him, asks about his well-being, and handle the problem of the will. The old man who has been

through a lot interpreted the rich man's will as follows: «Marrying a girl every Friday – it means to respect your wife, don't lose your dignity, thereafter you will live in peace for the rest of your life.» «If you build a city – it means you should have friends in every city so you can stay there», «if you work hard, when you eat food, it will be sweeter than honey» and continues his journey.

What is the young man who could not get to learn the roughness of the will, and what is the old man who was able to enquire the simple and clear meaning of the will? The linguistic image of the world is expressed through lexemes and phrases, phraseological units. For instance, in this fairy tale, the son of a rich man blames his dead father and says: «My grandfather was rich, I became poor because wishing to fulfil my grandfather's last will before the death.» Let's pay attention to the lexemes used in this sentence.

My grandfather was rich – it is a simple sentence in the past tense. The main predicate is «was rich». The second sentence is in the transitive past tense meaning «wishing to fulfil my grandfather's last will before the death». Blaming the dead grandfather prevails in this part. I became poor – a sentence in the immediate past tense (grammatical form in Kazakh language) forms an opposition to the first simple sentence. My grandfather was rich – I became poor. And he looks for the reason for his poverty not in himself, but in the will – “to fulfil the will grandfather's last will before the death”.

The old man looks for the meaning of the word not from its external form, but from its inner content, deep meaning. It is well hinted in the fairy tale that you need to have breadth scope to recognize the importance of the rich man's will. If you respect your spouse as if you have just met, you need to understand and recognize the soul of a human being in order to know that your value will increase. The steppe wisdom, acknowledged over the centuries, has developed its own phenomenal model of looking at the world from a unique perspective. It has its own character, knowledge and religion. It is explicit that the national image of the world is formed through the linguistic image of the world expressed in such fairy tales.

Then the old man's will and his decision – appreciate good ones beside you and be aware of its value. More friends you have in every city, more places you can go. That is, the common meaning of the two fairy tales is knowledge and skill as deep as a river in the heart of an old man who has been through a lot. To value a treasured old man. The old man's treasure is what he has seen and gained from a lot of experience.

G. D. Gachev, who studied the national mindset, introduced the concept of «national wholeness» in his work «National images of the world». Here the author makes a connection that the unity and integrity of the nation depends on

the national character of the people. He believes the unity of the people is linked with the uniqueness of their thinking and consciousness [8, p. 18].

A. B. Salkhynbay introduced the term «national integrity» in his research work «Cognitive image of the world: national codes in the Kazakh language» and explained it as follows:

«On the basis of national integrity, the mane of the state is given, people grow up knowing what nationality they belong to. The main parameters of national integrity's assessment could be systematized as follows:

- 1) biological or ancestral integrity;
- 2) linguistic integrity;
- 3) integrity of tradition;
- 4) socio-cultural cognitive integrity;
- 5) political-legal integrity» [9, p. 21].

A sign of national integrity can be seen through the linguistic image of the world found in fairy tales. As national integrity consists of national character, national language and thinking reflected in fairy tales.

In the Kazakh worldview, there is a saying (direct translation from Kazakh): «intelligence is in youth, preciousness is in stone». Evidence of the correctness of this proverb can be clearly seen in many Kazakh folk tales.

Famous philosopher M.Heidegger proposed the definition of the image of the world in his research. There, the philosopher analyses that the word «image» is, first of all, a picture of a certain thing or phenomenon in human cognition, and when he mentions the image of the world, he makes it distinct that we understand its concept in human cognition in the form of a picture [10, p. 20]. ***A whole and a half friend***

Khan gives a treasure to his son. Tells him to make friends. The son says he has made hundreds of friends. Being the khan for forty years I have only a whole and a half friend. How is it so you made hundred friends at one journey of yours? – the father asks.

Then he tells the history of a whole and a half friend.

His whole friend was rich, and the half friend was poor. The khan attempts to test these two friends. Pretending to be ill, he tells his whole friend: Sacrifice your life for me, then I will survive. He says: Take my cattle, not my life, I have many children left behind. Then the khan calls for his poor friend. He tells him the same thing.

– I will sacrifice, – he says.

– Why? – asks the khan.

– If my life is good enough to save the people's khan, I do not need more than that, - answers the poor.

After that the khan starts to call the poor one a whole, and the rich one a half friend.

The concept of friendship, which is glorified in a short text, informs about the linguistic image of the world, and shows one of the characteristics of our national language. Being a friend is not a noble gift that everyone can handle. Any person with money, authority, and a boss with position may have many friends. But is this the friendship of a man or the friendship of a man and money, man and job, man and reputation? It is complicated to distinguish. In order to find out, one will need intelligence, and sharp-witted test.

Let's take a closer look at the repetition of the word «friend» in the text: Tells him to make friends. The son says he has made hundreds of friends. Being the khan for forty years I have only a whole and a half friend. How is it so you made hundred friends at one journey of yours? Then he tells the history of a whole and a half friend. His whole friend was rich, and the half one was poor. The khan attempts to test these two friends. Pretending to be ill, he tells his whole friend: Sacrifice your life for me, then I will survive. Then the khan calls for his poor friend. After that the khan starts to call the poor friend a whole, and the rich one a half friend.

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The fairy tale has 16 sentences in total, and the word «friend» is repeated 11 times in 10 sentences. The cognitive concept friendship is represented by the linguistic unit «friend». The way to choose a friend illustrated through a fairy tale. Two types of friends are offered: a whole friend, a half friend. Such phrases are not used in modern Kazakh literary language.

Surveys were conducted using electronic resources connected to the word «friend».

Survey questions:

Do you read fairy tales?

Do you read the fairy tale to your child or sibling?

Are you interested in the fairy-tale friendship model?

Do you like the example of friendship in a fairy tale?

Do you believe in friendship in life?

According to the results of the survey:

It shows, those who read and watch fairy-tales on TV make up 91 %, and the rest 9 % of the participants do not read them. The number of people who read fairy tales to their children and siblings make up 86 %, and 14 % have not read them respectively. The reason was not mentioned. Those who pay attention to the friendship model in fairy tale make up 91 %, the rest 9 % does not pay attention.

Percentage of people who like the friendship model in the fairy tale: 95 % answered «yes, I do like», 5 % answered «No, I do not like».

The answer on the question «Do you believe in friendship in life?» was: 45,5 % answered «Yes, I do», 54.5 % answered «No, I do not».

According to the survey method, the number of those who believe in friendship was relatively small. The majority of them were discovered to watch fairy tales on TV.

We considered the effectiveness of this research method to be:

- high efficiency affirmation acquisition;
- the possibility of organising mass polls;
- relatively low labour intensity of procedures for preparing and conducting research, processing their results;
- lack of influence of interviewer's personality and behaviour and respondent's work;
- lack of expression of subjective inclination relationship between the interview and the respondent.

That is, since the interview was conducted online, the lack of personal contact does not allow changing the order and working the questions depending on the answers or behaviour of respondents.

A fairytale is a good technological method of forming the cognitive interest little children, so it can not only create positive emotions in a child, but also serve to develop the personal point of view as an individual. It is crucial that the child has an interest in fairy tales not only by watching them on TV, but as well as by reading them in books.

As we learned from the survey above, the child's cognitive skills are formed by listening, reading and watching fairy tales.

According to research scientists, there are several types of reflection:

- personal reflection;
- pair reflection;
- group reflection.

Also, regarding the content of the text it is divided into:

- mood reflection;
- emotion-causing reflection;
- action reflection.

The main need in teaching such reflection is to influence the proper upbringing of a child from a psychological point of view, especially to train them to be confident, to find good friends, to be able to recognize a good friend correctly.

Action reflection is also formed through the fairy tale. Thus, individual characteristics are shaped and matured. There are many lessons of fairy tales in distinguishing the most necessary and significant things for human beings in life.

Conclusion

It is evident that every single nation perceives the image of the in its own way. For this reason, the language of Kazakh fairy tales distinctly reflects the national worldview of the globe. Folk tales are linguistic markers of the world that represent historical knowledge and depict our people's views about place and time, as well as the good, evil, and positive and negative aspects of human nature. These notions are demonstrated via the actions, deeds and words of real character. Kazakh proverbs and sayings, words of wisdom develop conceptual ideas found in fairy tales, making them recognizable to the populace.

Examining the methodological arrangement and purpose electrical units in the fairy tale – which are made possible by the cognitive-discursive stance in the Kazakh languages – is crucial. Reflective qualities are readily apparent in the way the language portrays the world, particularly in fairy tales with intricate narratives. It demonstrates how crucial a role the linguistic image of the various realms contained in fairy tales has in the linguistic image of the world. Since it expresses the people's national identity and culture. Every fairy tale illustrates ideas that have cultural significance in a certain country. The examined fairy tales demonstrate how this kind of discourse establishes a broad backdrop, draws from the concepts of the most important national knowledge, and defined the fairy tale in terms of particular universe that is shared by the student or the person interpreting it.

Mythical quality is one of the characteristics of Kazakh fairytales the nature of the straightforward linguistic representation of the world. Linguistic myth is characterized by a number of signs: simplification, stereotyping, absolutization of other features («selectivity of the myth»).

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ҚАЗАҚ ЕРТЕГІЛЕРІНДЕГІ ҒЫЛЫМИ ТАНЫМ МЕН ӘЛЕМНІҢ ТІЛДІК БЕЙНЕСІ

Мақалада қазақ ертегілеріндегі ғылыми таным сараланып, сол арқылы әлемнің тілдік бейнесіндегі ұлттық тағылым мен оның ерекшелігі зерттеледі. Қазақ ертегісінің өзіндік мазмұн бүтіндігі, оқиға желісінің ұлттық дүниетанымға негізделуі мен ізгілік белгілерінің нақтылығы мен айқындығы зерделенеді. Жақсылық пен ізгілікке сенуден туған, өмірдегі жеңіс тек жақсылық жақта болса екен деген қиялдан туған жасайдайлар жиі кездеседі. Кей ертегілерде халықтың күнделікті ырым-тыйымдарына айналған тіршілік иелері мен тылсым күш иелері саналатын бейнелер де жиі кездеседі (шайтан, бақсылар, өлілер, зұлым рухтар, аруақтар, қасқырлар және т.б.), немесе гажайып әрекеттер (өлгендердің көрінісі, жануарлармен әңгімелесу, әулиелермен, рухтармен кездесулер және т.б., гажайып түсінік, ерлік істер) де ұшырасады.

Қазақ ертегінің құрылымының ерекшелігі мен әлемнің тілдік бейнесі ретіндегі өзіндік ерекшелігі, менталдық сипаты айқындалады. Ертегінің бұл негізгі ерекшелігі тіл білімінде, соның ішінде қазақ тіл білімінде де аз зерттелген және жеткіліксіз сипатталған. Ертегі күрделі құрылымға ие, оның прозалық түрі жиі кездеседі. Дүние болмысын терең зерделейтін, әлемнің тілдік болмысын тануда ғылыми танымға негізделген шынышыл ертегілердің құрылымының өзіндік ерекшелігі болатыны нақты деректер арқылы талданады.

Кілтіті сөздер: әдебиет, ертегі, ұлттық сипат, мәдениет, фольклор, оппозиция, ұғым.

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НАУЧНОЕ ПОЗНАНИЕ И ЯЗЫКОВАЯ КАРТИНА МИРА В КАЗАХСКИХ СКАЗКАХ

В статье анализируется научное познание в казахских сказках, тем самым исследуются национальное познание и его специфика в языковой картине мира. Изучаются своеобразие содержания казахской сказки, основанность сюжетной линии на национальном мировоззрении, конкретность и ясность черт добродетели. Часто встречаются люди, рожденные верой в добро, воображением, что победа в жизни – это только добро. В некоторых сказках также часто встречаются образы существ и мистических сил, которые стали повседневными ритуалами народа (Сатана, ведьмы, мертвецы, злые духи, призраки, волки и т. д.), или чудесные действия (видения мертвых, беседы с животными, встречи со святыми, духами и т.д., чудо понятия, героические поступки). Определяется специфика структуры казахской сказки и ее своеобразие как языковой картины мира, ментальный характер.

Эта основная особенность сказки мало изучена и недостаточно описана в языкознании, в том числе казахском. Сказка имеет сложную структуру, часто встречается ее прозаическая форма. Анализируется с помощью конкретных данных, в познании языковой действительности мира происходит своеобразие структуры правдивых сказок, основанных на научном познании.

Ключевые слова: литература, сказка, национальная особенность, культура, фольклор, оппозиция, понятие.

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