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THE LINGUISTIC PICTURE OF THE WORLD IN THE KAZAKH FAIRY TALE: THE CONCEPT OF GOOD AND EVIL

The article considers the concept of «good» in Kazakh fairy tales. Revealing the worldview, behavior, and general character of a people means identifying the most important socio-psychological characteristics that have historically developed from the socio-economic system, way of life, existence, living conditions, etc. The formation of people's national way of life is influenced by natural conditions, the world of plants and animals, which, in turn, determines the type of work they do, the system of traditions and customs. The linguistic picture of the world is a holistic, systematic reflection of reality, carried out using various linguistic means.

The article examines the reflection of the fable «Good follows good, evil follows evil» in fairy tales, which was formed in the Kazakh worldview. It is studied as the basis of knowledge accumulated from the life experience of the people, and is subjected to scientific analysis based on the data of the fairy tale. When we study good and evil together, no matter what folk tale we take, there is no hero who gets his way by doing bad things. There will never be such a hero. It is believed that the opposition of good and evil is present in every language, in the linguistic image of every world.

In the texts of folk tales there are sometimes multiple variations. This is natural, since folk tales have many different versions. In this case, one of the most important factors is that the fairy tale is easy to read and easily perceived.

The difference between good and evil, which is still considered relevant today in the linguistic picture of the world in Kazakh fairy tales, and its definition through simple reflections of everyday life is easily illustrated with visual and specific data.

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

Introduction

Concepts such as «culture», «cognition», «conceptualization», «cognitive basis», «concept», «conceptual image of the world», «mindset», «mentality», etc., which arose as a result of further scientific research by A. Potebnya, V. von Humboldt, E. Sapir, B. Whorf within anthropological paradigms are important. The knowledge system created by a person's understanding and mastery of the surrounding world forms a cognitive basis. The linguistic picture of the world is formed as a result of cognition of the world, built through the categories and stereotypes of a particular language, certain models, as well as the interpretation and processing of skills accumulated in the process of cognition of true existence and the accumulation of this knowledge [1, p. 2].

There is every reason to understand the essence of describing ideas about good and evil in Kazakh fairy tales as a linguistic picture of the world. The nature and essence of the plot of the fairy tale «Zhaksylyk pen Zhamandyk» (Good and Evil) can be recognized as the linguistic formula of a cumulative text. Because the development of events and the main meaning of the plot provide a lot of information for universal analysis from a linguistic point of view. The basic rules for constructing speech discourse are also based on Kazakh identity. The recognition of good and evil makes it possible to identify many requirements for evaluating its actions.

We can distinguish several stages in the manifestation of the steppe worldview of Kazakh fairy tales in the linguistic picture of the world. Firstly, it began to introduce modern youth to the national color from a new perspective of folk tales. Secondly, not only the storyline of fairy tales, but also the power of language has become an important part of science. Thirdly, edifying examples have been introduced into popular use, which can become the basis of Kazakh education. Fourthly, the centuries-old wealth of the Kazakhs has become a great heritage among world fairy tales.

The novelty of our research work will be the clarification of such searches in Kazakh fairy tales from a scientific point of view.

Materials and methods

The research work used comparative and historical, comprehensive, descriptive, systematic analysis, and compilation methods.

In the process of studying political reflection in fairy tales, the peculiarities of the use of poetic elements and identifying their figurative nature, the historical-comparative method, intertextual, structural, semiotic, and hermeneutic methods of analysis were used. We will also focus on methods of interpretation.

The main task of the historical and comparative method is to compare a work with a previous work or event.

When studying the features and novelty of a fairy tale, as necessary, we use systemically complex, comparative and typological, analytical, descriptive and objective and analytical methods.

The subject and theoretical and methodological basis of this research work were taken from other methods and theoretical principles used in the study of the essence of folklore, structural, artistic, aesthetic, stylistic and figurative features and achievements.

Theoretical analysis of scientific psychological, pedagogical and special literature on the research problem, linguistic common features identified at the text level reveal the linguistic image of the world as a product of the linguistic environment and speech activity.

Results and discussion

In the fairy tale, the fable «Good follows good, evil follows evil» that has developed in the Kazakh worldview becomes clearer. It is the basis of background knowledge accumulated by people from life experiences.

As usual, the fairy tale begins with the words «Once upon a time...». The fact that it all begins this way also shows that the story is the result of a vast life experience spanning many centuries. In those early times there were two people: Zhaksylyk (Good) and Zhamandyk (Evil). It also matters why they have these names. Because any element in any language reflects the uniqueness of a people in displaying the picture of the world. As A. Baitursynuly said, language is a tool. Anthroponyms, which make up a large onomastic space, also create a unique model of the image of the world and manifest their mental specificity [2, p. 102].

Based on onomastic studies conducted in Kazakh linguistics, there are good reasons to analyze why people's names are called Zhaksylyk (Good) and Zhamandyk (Evil). According to the anthropocentric paradigm, the mental nature, grammatical, semantic features of folk names are considered in modern research in a comparison and collation aspect. Among these studies, one can highlight the work of Professor T. Zhanuzakuly. The scientist's studies and dictionaries are the first systematic work written on the names of people.

To understand the national character of displaying the picture of the world, it is important to study personal names in onomasiological, motivational and cognitive directions. In this context, we are guided by the main theoretical issues in the studies of A. Baitursynuly, K. Zhubanov, I. Kenesbayev, T. Zhanuzakov, A. B. Salkynbay, G. Madiyeva.

A. Kasymbekova in her dissertation work titled «The conceptual image of the universe in fairy tales (based on the Kazakh and English languages)» writes that «the linguistic image of the universe is considered as a way of conceptualizing and categorizing the surrounding world, historically formed in the everyday consciousness of a certain linguistic community» [3, p. 10].

As a result of the conceptualization process, the researcher specifies the following conditions:

- comprehension of the information received;
- formation of significant meanings about the objects of cognition;
- structuring the acquired knowledge (concepts);

And considers language as:

- code (symbolic) organizer;
- unifier of the inner and outer world of a person;
- a person records the results of cognition in language [3, p. 21].

The article by scientist D. S. Ryspayeva «Linguistic representation of the concept «mind» in the worldview of the Kazakh people» analyzes mind as a concept and studies the features of its various meanings in the dictionary. In the article, the author analyzes the text of the legend about Karashash and Zhirenshe Sheshen, expressing good scientific thoughts about the core and periphery of the concept sphere. The author examines the legend of Karashash and Zhirenshe Sheshen as a fairy tale. However, since these characters are real people in history, it is appropriate to remember that in scientific research they are considered as legends [4, p. 2].

In the Kazakh fairy tale «Ayaz bi» the word «Zhaman» (Evil) is given as a personal name. Despite the fact that his personality and inner soul as a person correspond to his name, and the external characteristics are unpleasant, he had a clear conscience and a good mind, so the hero became an example of striving for good. Whether a person is good or bad depends primarily on his actions and deeds. Let's give an excerpt from another fairy tale:

In the fairy tale, a man on a horse catches up with a man named Zhamandyk (Evil) walking along the road. There they both ask each other questions and get to know each other. The man sitting on the horse is called Zhaksylyk (Good).

Zhamandyk (Evil) asks Zhaksylyk (Good) to let him get on a horse and ride together. Zhaksylyk then responds:

«Then you now get on this horse, go somewhere, stop and tie the horse. I will walk to the place where you are staying and ride the horse, so let's take turns riding and reach your destination without getting tired. «If we both ride the same horse, we might tire the horse». Zhamandyk mounts his friend's horse and, having ridden for some time, continues on his way, not thinking of leaving the horse to Zhaksylyk.

Zhaksylyk was tired and hungry because he gave his horse to Zhamandyk, during a walk he came across a hut. There was no one inside the hut, but in the middle there was a pot of food on the fire. Although he was hungry, he only touched and tasted it with his finger, and went to lie down on the roof of the hut [5, p. 32].

First of all, from this story it is clear that Zhaksylyk, being on a long journey, wanted to give his horse to Zhamandyk and help him too. He wanted to reach his destination without getting tired on horseback. But Zhamandyk did not stop and rode on. Secondly, he came to the hut and saw delicious food. Although he was hungry, he did not eat, but only tasted it with the tip of his finger.

Even if you're hungry for six days,
Don't forget how your elders raised you.
He who is hungry looks at the cauldron.
It is better to stay with an invitation

Than to sit at the table without an invitation. (Translated by authors).

It is obvious that the basis of conscious thinking in these proverbs is made up of similar fairy tales [6, p. 11]. Scientific research proves that the linguistic picture of the world is based on the system of thinking in fairy tales.

When a good-natured person visits someone's house, he does not go there to eat, and if he does enter, he does not immediately sit down to eat without an invitation. Even if he is hungry for six days, a good person does not go beyond the customs inherited from his ancestors. We can say that a child, listening to the fairy tales «Zhaksylyk and Zhamandyk», learns to distinguish between good and bad deeds.

Two good deeds of a man named Zhaksylyk stand out here:

1 Without being greedy, he agreed to ride in turn and gave his horse to a friend who made the request;

2 Despite the fact that he is hungry, he only tasted and touched the delicious food with his finger.

After some time, a fox, a wolf and a lion came to the hut where Zhaksylyk lay. Although the fox noticed that someone else had touched the food, the wolf and lion did not pay any attention to it, thinking that «it is too far, a person cannot come here», then began to eat and continued talking.

The lion, wolf and fox talk about what they saw and found today. The fox said that he found a hidden pot full of gold, and she watches and guards it every day. Then the wolf told the neighbors that some rich man's daughter was sick, and he was protecting a large spotted sheep among the rich man's sheep, because his lungs would cure her. When the lion's turn came, he said that every night he went and boasted that he was eating the rich man's horse, but none of the riders could catch up with him. The horse has only one foal. Only he could catch up with him. But, according to him, no one knows about this [5, p. 48].

Every animal or creature in every tale has educational value. The story of these three tells about life in the steppe. Each image of an animal in Kazakh folk tales has its own meaning and significance. The image of a fox also has its own characteristics. The fox is one of the most beautiful animals. She has orange fur,

a long and bushy tail, and a long and thin muzzle. These qualities of the fox are also mentioned in fairy tales in other languages. The main characteristic of a fox in fairy tales is its trick and cunning.

There are two sides to the trick:

Firstly, sometimes people need tricks in life.

Secondly, when the trick turns into deceit and malice, it will cause trouble to others and will result in punishment.

The images of a wolf, a lion and a fox were used in the fairy tale «Zhaksylyk and Zhamandyk» as informers, and ultimately as punishers of the villain.

Through the linguistic picture of the world, people's thoughts and opinions about the world, their perception, and the study of reality are determined and represented by linguistic units. And among them, good and evil are always in opposition and are expressed through the linguistic picture of the world as a certain requirement that determines the social nature of human behavior and actions.

The main credo of fairy tales is that good and evil always collide with each other, evil loses and good wins. From a linguocultural point of view, the opposition of good and evil shows the main meaning of value assessment in each fairy tale.

One can also see the semantic development of the meaning of the word «ala tokty» (spotted sheep). The story of the wolf in the fairy tale begins like this: «Every day I see a large spotted sheep among the sheep of some rich man. The rich man has a sick daughter, no matter what treatment he gives, she will not be cured, and no one knows how to cure her. But I know that the lungs of sheep can cure a girl. «If you kill a «ala tokty» (spotted sheep) and eat its lungs, you will recover.» According to this text, if you eat the lungs of a «ala tokty», you will be cured of your illness [7, p. 102].

Many methods of treatment developed by the Kazakh people have their own way of treating. For example, sheep's lungs are used to treat pulmonary diseases and suppress coughs. It is used to treat urinary tract diseases and to reduce cancer. In general, sheep occupies a special place in the Kazakh tradition. There is a tradition of using different treatments depending on the type, color and age of the sheep. The black sheep is often mentioned here. Therefore, the meaning of the word «ala koi» in the fairy tale is recognized as a special seme. This shows the dynamic nature of the meaning of a word [7, p. 41].

The fairy tale says that there is some kind of hill. The exact name of the hill is not reported. This is typical for many fairy tales. Many researchers have analyzed that the fact that the onomastic name is not named and is unknown is a sign that the tale has been told since ancient times [8, p. 12].

There are few toponymic names in Kazakh fairy tales. Often it is given by unknown concepts: in a field, in a forest, in a village, on a hill, on the seashore, in the palace of a khan. The spatial specificity in the fairy tale is conveyed by

such well-known names. And in some fairy tales, toponymic names appear, for example, the city of Baghdad (the fairy tale «The Art of Egelman»), the Kingdom of Crimea. That is, in the linguistic picture of the world only an unknown space, a supposed place, is mentioned.

If we pay attention to the verb forms in the above examples, we will notice that, firstly, they are formed in the singular, and secondly, they are called phonetically similar verbs:

bar – bar; (go – present);

zhet – zhat; (reach – lie);

batyr – kor; (dip in – see);

bar – ber; (go – give);

istesen – bolasyn; (if you do – you will become).

This use of verbs is a structural-semantic approach used to attract the listener's attention. These verbs are used in their literal sense. There is reason to believe that pronunciation and listening are facilitated only by repetitions and sound proximity.

Another phrase that catches our attention in this story is «*to make a man out of someone*». We also have the phrase «*to become a man*» in our language. The figurative meaning of the phrases «*to make a person out of someone*» and «*to become a man*» is in oppositional relations. To make a person out of someone is to influence a child, to make him a person, to set on foot. Becoming a man means growing up, human development, standing on your own feet. Zhamandyk will not become kind and will not become a man after he asked Zhaksylyk to «make a man out of me». Because the word «making a person out of someone» should lead to positive changes associated with raising a child from an early age. You might think that a person can only become human when he completely changes and chooses the right path. Thirst in Zhamandyk's formed inner self, ignorance in his world of the concepts that one cannot steal, one cannot eat someone's food without asking, ultimately leads to his death.

The proximity of the phrasemes «to become a man», «to make a man out of someone» is associated with the word «man» in the phrase. These phrases reveal the strongest energetic meaning of the word «man», or the semantic nature of the word «man» and the concept of «be kind and smart» are similar and close in meaning.

Good and doing good are one of the most virtuous qualities of a person. This is clearly reflected in the fairy tale «Three Maidens». The tale begins with the words «In the distant past, there lived a stingy, disgusting rich man» [5, p. 211].

In many typical fairy tales, the definition of a character is not immediately given. A character's good or bad qualities are reflected in his actions. This can be considered the main feature of folk tales. And from the following lines it is clear that the fairy tale «Three Maidens» begins with the definition of a rich man with

the words «stingy» and «disgusting». The meaning of the word «stingy» (silimtik) in the dictionary of the Kazakh literary language is given as follows:

Adj.

A person who simply does not give anything to anyone; miserly, picky.

The **stingy** one who gives nothing when asked

The one who is dishonest

who misappropriated someone else's property [9, p. 21.].

The one who did not help, even living in abundance,

In difficult situations, he does not let you get close to him,

If you ask a **stingy** rich man for just a little butter,

He will talk about his misfortune but will not give anything [9, p. 11].

I find out you're my enemy by the look on your face

I find out that you are **stingy** by looking at your dastarkhan [9, p. 12].

After such lines, one can understand that the definition given at the beginning of the fairy tale is addressed specifically to the rich man. The listener immediately understands that only a depraved, immoral, vile person can hate his own child because he eats a lot. There are no unnecessary descriptions in the fairy tale. Every single word is used appropriately. Some fairy tales are about the greed of a rich man. But not feeding your children, abandoning them and leaving is an unforgivable sin according to the rules of the steppe. The nature and laws of the steppe are harsh. The issue of leaving a child on the street is not typical for Kazakhs, but if this happens, it is strictly punishable by the laws of the steppe. The laws of the steppe, which consider the correct upbringing of a child to be the key to his good future, attach special importance to this.

A stingy father is a father who abandons his child. It is recognized that the word «stingy» in the fairy tale is used in a specific and clear sense. It is clear that such tales are also relevant to issues of the modern family. This is why the idea and conclusion in fairy tales never grow old, because it is a folk conclusion, deep problems determined by time and experience.

The girls, abandoned by their father, find *a mirror, a comb and a needle*. It is also necessary to answer the question of why these three things. Such designations are often found in fairy tales.

In linguistics, there is a scientific principle based on the theory of F. de Saussure that any word is a symbol. The Geneva scientist F. de Saussure, who recognized language as a system of symbols, formed a new branch of science in linguistics. The scientist developed the basic theory of semiology, recognizing the word as a system of symbols [10, p. 15].

Conclusion

In conclusion, we can say that the opposition of «good» and «evil» in Kazakh fairy tales is not only used to increase interest in the story, but also includes a

philosophical understanding of life, difficulties in determining the boundary between good and evil. Thus, Kazakh fairy tales call for deep thinking about the meaning of life, the inner world of a person and his role in society.

Kazakh fairy tales are the best collection that has accumulated a great worldview. They are a folklore treasure, inextricably intertwined with the knowledge of the people. Among them are many works that explain educational value to the public through the concepts of good and evil. This is a heritage that corresponds to the national code in the depths of the soul of the people.

The words «goal» and «aim» are highly appreciated in the world language picture of the steppe people. The idea that one of the main ways to achieve a goal is to do good; this is an important credo of any fairy tale.

When we study good and evil together, no matter what folk tale we take, there is no hero who achieves his goal by doing bad things. There will never be such a hero. The opposition between good and evil is present in the linguistic picture of any world in every language.

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ҚАЗАҚ ЕРТЕГІСІНДЕГІ ӘЛЕМНІҢ ТІЛДІК БЕЙНЕСІ: ЖАҚСЫЛЫҚ ПЕН ЖАМАНДЫҚ ҰҒЫМЫ

Мақалада қазақ ертегілеріндегі «жақсылық» ұғымы зерделенді. Халықтың дүниетанымын, мінез-құлқын, жалпы сипатын ашу дегеніміз – әлеуметтік-экономикалық құрылым, өмір сүру салты, болмыс-тіршілігі, өмір сүру жағдаяттарының т.б. жиынтығынан тарихи тұрғыда қалыптасқан ең маңызды әлеуметтік-психологиялық белгілерін айқындау. Халықтың ұлттық тұрмыс-тіршілігінің қалыптасуына табиғи жағдайлар, өсімдік және жан-жануарлар әлемі әсер етіп, өз кезегінде олар айналысатын еңбек түрін, салт-дәстүр мен әдеп-ғұрыптар жүйесін айқындайды. Әлемнің тілдік бейнесі – түрлі тілдік құралдар көмегімен жүзеге асырылатын ақиқат болмыстың тұтас, жүйелі бейнеленуі.

Мақалада қазақ дүниетанымында қалыптасқан «жақсылық қылсаң - өзің үшін, жамандық қылсаң - өзің үшін» деген тәмсілдің ертегілердегі көрінісі зерттеледі. Бұл халықтың ғұмырлық тәжірибесінен жинақтаған білімінің негізі екені ертегідегі деректер арқылы ғылыми талдауға түседі. Жақсылық пен жамандықты қатар қойып зерделегенде, қай халықтың ертегісін алсақ та жамандық жасап мұратқа жеткен кейіпкер болмайды. Болмақ емес те. Жақсылық пен жамандық оппозициясы кез келген әлемнің тілдік бейнесінде әр тілде де болатындығы қарастырылады.

Тұрмыс-салт ертегілердің мәтіндерінде кейде көп нұсқалық та кездеседі. Бұл заңды да, өйткені ауызша айтылатын ертегілердің әр алуан нұсқада келуі заңды. Сонымен бірге сөйлеуде, айтуда икемді болуы, оңай қабылдануы да маңызды фактордың бірі.

Қазақ ертегілеріндегі әлемнің тілдік бейнесінде бүгінде де өзекті саналатын жақсылық пен жамандықтың айырмашылығы мен оның тұрмыстағы қарапайым көріністер арқылы айқындалатыны түсінікті де нақты деректер арқылы оңай суреттеледі.

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

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ЯЗЫКОВАЯ КАРТИНА МИРА В КАЗАХСКОЙ СКАЗКЕ: ПОНЯТИЕ ДОБРА И ЗЛА

В статье рассматривается понятие «добро» в казахских сказках. Выявление мировоззрения, поведения и общего характера народа означает определение важнейших социально-психологических особенностей, исторически сложившихся из общественно-экономического строя, образа жизни, существования, условий жизни и т.д. На формирование национального образа жизни народа влияют природные условия, мир растений и животных, что, в свою очередь, определяет вид труда, систему традиций и обычаев. Языковая картина мира – это целостное, систематическое отражение действительности, осуществляемое с помощью различных языковых средств.

В статье рассматривается отражение басни «Добро следует за добром, зло за злом» в сказках, сформировавшееся в казахском мировоззрении. Она изучается как основа знаний, накопленных из жизненного опыта народа, и подвергается научному анализу на основе данных сказки. Когда мы вместе изучаем добро и зло, какую бы народную сказку мы ни взяли, не найдется героя, который добился бы своего, совершая плохие поступки. Такого героя и не будет. Считается, что оппозиция добра и зла присутствует в каждом языке, в языковом образе каждого мира.

В текстах народных сказок иногда встречается многовариантность. Это естественно, поскольку народные сказки имеют множество различных версий. При этом одним из важнейших факторов является то, что сказка легко читается и легко воспринимается.

Различие между добром и злом, которое и сегодня считается актуальным в языковой картине мира в казахских сказках, и его определение через простые отражения повседневной жизни легко иллюстрируются наглядными и конкретными данными.

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

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