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Cultural And Cognitive Phenomenon In Kazakh Fairy Tales: A Reflexive Essence

Kazak Masallarında Kültürel-Bilişsel Olgu: Yansıtıcı Önem

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Abstract

This study evaluates the characteristics of Kazakh fairy tales as a cultural phenomenon from a scientific perspective. Fairy tales are important in determining the worldview of the Kazakh people and recognizing their conceptual orientation. The Kazakh worldview as a linguistic picture of the world in Kazakh fairy tales has been studied according to the theory of reflection. In the 21st century, the global importance of quality education and training has increased significantly. Future generations' ability to find their place in society depends on their level of education, competence and cognition. In the article, in accordance with the principles of reflection, the role of fairy tales in instilling positive qualities in a child - from an early age - is analyzed. Another important concept is the "self" of the individual. The ways in which fairy tales provide knowledge, creativity,

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application of established skills, social reflection, the ability of an intellectual individual to think about the meaning of life and existentialism are reviewed with specific examples. In this study, the image of Kazakh fairy tales as a cognitive and cultural phenomenon was tried to be determined cognitively. At the basis of the study of the linguistic image of the world are philosophical problems that examine the general problems of the image of the world. In world science, this concept was put forward by M. Heidegger. It is the meaning of the word “image (picture, video)” regarding the image of something that first comes to our mind. But the meaning of the concept of “world image” is deep and comprehensive. Where the world becomes a picture, general entities are seen as things that man aims at and therefore wants to present to himself, things that he opposes and literally wants to present to himself.

Keywords: *folklore, Kazakh folk tales, and cultural-cognitive phenomena.*

Öz

Bu çalışma, Kazak masallarının özelliklerini bilimsel bir perspektiften kültürel bir fenomen olarak değerlendirmektedir. Peri masallarının, Kazak halkının dünya görüşünü belirlemede ve kavramsal yönelimini tanımada önemi vardır. Kazak dünya görüşü, Kazak peri masallarında dünyanın dilsel bir resmi olarak yansıma teorisine göre incelenmiştir. 21. yüzyılda, kaliteli eğitimin ve eğitimin küresel önemi önemli ölçüde artmıştır. Gelecek nesillerin toplumdaki yerlerini bulmaları, eğitim, yetkinlik ve biliş düzeyine bağlıdır. Makalede, yansıma ilkelerine uygun olarak, masalların -küçük yaşlardan itibaren- bir çocuğa olumlu nitelikler aşılamadaki rolü analiz edilmiştir. Başka bir önemli kavram, bireyin “benliği” dir. Masalların bilgi, yaratıcılık, oluşturulmuş becerileri uygulama, sosyal yansıma, entelektüel bir bireyin yaşamın anlamını ve varoluşçuluğunu düşünme yeteneği... kazandırması, belirli örneklerle gözden geçirilmiştir. Bu çalışmada, Kazak masallarının bilişsel ve kültürel fenomen olarak imajı, bilişsel yönde belirlenmeye çalışılmıştır. Dünyanın dilsel imajının incelenmesinin temelinde, dünya imajının genel sorunlarını inceleyen felsefi problemler vardır. Dünya biliminde bu kavram M. Heidegger tarafından öne sürülmüştür. Aklımıza ilk gelen bir şeyin görüntüsü ile ilgili olarak “imge(resim, video)” kelimesinin anlamıdır. Ancak “dünya imajı” kavramının anlamı derin ve kapsamlıdır. Dünyanın bir resim haline geldiği yerde genel varlıklar, insanın hedeflediği ve dolayısıyla kendine sunmak istediği, karşı çıktığı ve tam anlamıyla kendine sunmak istediği şeyler olarak görülür.

Anahtar kelimeler: *folklor; Kazak halk masalları, kültürel-bilişsel olgu*

Introduction

The main purpose of this study is to determine the specifics of Kazakh fairy tales in the image of the world; therefore, we refer to the following two bases:

1) perception and understanding of the image of the world (which serves for Kazakh people as a basis of their day-to-day activities of knowing the world) and conceptualizing the

newly learnt object or phenomenon as a reality.

2) Redefining learnt phenomenon through reflection; give it an emotional character in accordance with the conscious perception; and instil behaviour and self-values in people.

Reflection as a concept was first introduced by Pierre Teilhard de Chardin. The term *reflexio* – in Latin literary means turning away and back. According to Pierre Teilhard de Chardin, being able to reflect as human beings is the main feature that distinguishes humans from animals and through which humans not only discover and learn something unknown, but also explain this “knowledge” (Gutner, 2010: 25).

E.G. Tikhomirov in his article “Fairy Tale: reflection of a cultural experience and an enculturation model» state that “the specificity of the story lies in its plainness, the simplicity of the plot and the simplicity of linguistic ideas; the text should be intellectually accessible to all” (Kaskabasov, 1984: 271). That is, each word used in a fairy tale should be simple, understandable to any listener who speaks the same language.

Today, in 21st centuries, the social importance of national education and more specifically the quality education is growing around the globe. Integration of the future generation to life, determining their place in society and their assessment depends on the quality of the education received, their competence and their thinking systems. Hence, the role of fairy tales in educating a child from an early age is important.

Reflection as a tool is used to determine the purpose of education for students, to determine the manner on how education is presented to children. The main purpose of the fairy tale is to instil in child the traditional information, or to render the religious and traditional, spiritual values that come from ancestors or transferred from generation to generation. Therefore, in the process of defining the fairy tale through reflection, we strive to study, analyse and define national customs and traditions, characters, spiritual values; recall the forgotten; and evaluate axiological aspects.

Literature Review:

Kazakh fairy tales with the collection of A. Baitursynov, J. Aimautov, M. Zhumabaev, S. Seifullin, M. Auezov are published in various editions, in the pages of such media as «Aikap», «Kazakh».

Many scholars led by M. Auezov, M. Gabdullin, and E. Ismailov contributed to the in-depth study of Kazakh fairy tales in Kazakh literary studies.

Kazakh fairy tales are the fun and the most listened-to genre of folklore. At first glance, it may seem that fairy tales are studied and widely considered, but linguistic ways, cognitive significance, and the meaning of fairy tales as a language picture of the world are not studied in Kazakh linguistics. In general, Kazakh fairy tales have not yet become a full-fledged object of study from a linguistic point of view.

Considering the general nature of modern fairy tales, there is every reason to divide them into two parts:

1. fairy tales in a pure folklore genre, achieved orally, developing in a spoken language;
2. fairy tales in written form, which have already formed a new genre in literature, in written language, and now with a real author.

When we say «fairy tale» stories, they are based on exciting plots of various scales, sometimes fantastic, adventures played out verbally in a person's mind. Fairy tales differ in that they are easy to listen to, perceived by children with interest, have a compositional and stylistic structure, are linked to the content of reality by special events occurring in everyday life, and offer an advocacy of virtue and moral existence.

We identify and analyze the existence of three important qualities of the fairy tale:

- The first attribute is the purpose of entertaining the listener; for example, if the tale is told for a didactic, illustrative purpose, it becomes instructive and the author's narrative takes on a new structural character.
- The second characteristic of a modern fairy tale is the integrity of its content. Every fairy tale has a beginning, a climax, and an end to the story. A fairy tale can be a fantasy tale or a true story, or a zoo tale. The characteristic feature of a fairy tale will be the fantastic creatures that fulfill any wish of the hero or harm the hero (Baba Yaga, witch, wolf, swallow, milkmaid, Samruk-Bird, Baiterek, etc.); the fantastic objects (the wolf, the zookeeper, etc.); fantastical things (tablecloth, baton, magic carpet, apple, tree, invisible hat, etc.) fantastical situations (flying in the air, turning into fish, birds, shredding and resurrection, etc.).

More often than not, they are people born of a belief in goodness and kindness, born of the fantasy that victory in life is only on the side of good. Some tales also contain images of creatures and supernatural forces that have become everyday rituals of the people (devils, witches, dead, evil spirits, ghosts, wolves, etc.), or tell of miraculous acts (appearances of the dead, conversations with animals, with saints, meetings with spirits, etc., miraculous understanding, heroic deeds).

The reality in fairy tales is content with the purely mundane; the character is human, and there is no fantasy or miracle. In fairy tales, all hidden adventures and actions between people unfold through the confrontation of reason and ignorance, good and evil, wit and stupidity, and friendship and enmity. In real fairy tales, the plot is built on the relationship between the clever and the foolish, the wives cheating on their husbands, or, on the contrary, the cunning and cunning thief. Whether one believes in the tale or not is an exception. However, we believe that originality is an inherent feature of any fairy tale, the poignancy and relevance of the plot are reflected in its content. For in every fairy tale, there is a concept. In Kazakh fairy tales this concept does not detract from the goals of virtue and humanity. Victory remains in the hands of the hero for goodness and virtue.

- The third important feature of the Kazakh fairy tale is the peculiarity of its structure, both the linguistic picture of the world and its mental character. This peculiarity of the fairy tale is little studied and insufficiently described in linguistics, including Kazakh linguistics. The fairy tale has a complex structure, and its prose form is often encountered. The structure of fantastic and real fairy tales has its peculiarities. Scientist Gabdullin, who was the first to investigate Kazakh fairy tales from the point of view of genre and expressed the scientific opinion, in his scientific work «Oral literature of Kazakh people» shows the scientific and methodological bases of scientific analysis of Kazakh oral folk literature. He describes the educational essence of fairy tales. The monographic work «Kazakh national prose» by academician S.A. Kaskabasov analyses the issue

of the genre nature of Kazakh fairy tales in the whole system of the national prose. Thanks to this research specifically formed the branch of Kazakh folk tales, developed a national folklore branch, and thereby became a major branch of science (Kaskabasov, 1984: 272).

In her article «plot structure of fantasy fairy tales,» P.T.Auesbaeva writes: «compositional peculiarity of fantasy tales is that the world where the hero lives and acts consists of the concept of real life and mythical concept of «own and other». The other world is characterized as a bottomless ocean, vast steppes, fiery mountains, etc». (Auesbayev, 2018: 251-257).

Whichever type of tale is oral, it is told with a melody, and the tone of voice changes to interest the listener. A lively connection, a mental relationship, is established between the listener and the narrator. Because the tale must be as moving to the listener as possible, realities are usually concrete, union words are more abundant, figurative words are pleasing and appealing to the ear, and dialogues are more expressive.

Speaking about the form of a fairy tale, it will be necessary to define three categories: plot pattern, composition, and style of the fairy tale. In general, scientists believe that is a commonality in the cultural life of different peoples, and there is a community of various international plots in the works of folklore.

Research methods and discussion

As shown by scientific research, it is known that there are several types of reflection. In her work “Types and forms, main functions of reflection”, L.V. Tarakanova singles out the following types:

- Personality-access to the self - “ I “ and self-consciousness;
- Communicative-analysis of relationships with other people;
- Cooperative-understanding joint activities to achieve a common goal;
- Intellectual-about the knowledge, skills, and abilities of a person, areas, and methods of their application;
- Social reflection-the idea of how other people perceive it, the state of a person;
- Professional control of promotion on the career ladder;
- Education that allows better mastering the material obtained in the lesson;
- Scientific-understanding the knowledge and skills of a person related to science;
- Existential, thinking about the meaning of life;

Gynogenic control over the emotional state of the individual (Tarakanova, 2019: 1).

Some of the types of reflection shown by the researcher affect the consciousness of both children and adults’ process of listening to a fairy tale daily.

“A lesson that arouses children’s enthusiasm motivates and encourages, that is interesting for children to understand in their native language, with the correct use of stories and fairy tales, examples and poems increases their interest in acquiring knowledge”, wrote a well-known educator Y. Altynsarin (Altynsarin, 2003: 47).

Listening to fairy tales from an early age hides an educational meaning. It is well known that from kindergarten onwards, there is a continuous improvement in the child's learning, education, and all-around development. This is also stipulated in legislation on preschool education.

Fairy tales also contribute to the formation and development of a child as an individual. Various positive changes and innovations have taken place in modern pre-schools in the Republic of Kazakhstan. It is also important to study from a scientific point of view the specific features of the development of the child as an individual, using various scientific and practical discoveries in World educational practices. There is no doubt that the importance of education from a national point of view through fairy tales is growing every day.

The law of the Republic of Kazakhstan on education defines the key principles preschool education stating that "the intellectual development should correspond to each child's according abilities and individual talent". Since the future of our state is determined by the level of education of our nation, children, students, and their aspirations for science, the need for effective development of education system remains an urgent problem.

In this context, the reflection types proposed by Tarakanova, specifically – individuality (reaching to one's own "I" and self-consciousness); intellectual (a person's knowledge, entrepreneurship and skills, areas, and methods of their application); social reflection (a thought about how other people perceive him/her, human condition); and existential (thinking about the meaning of life) are of particular importance.

The main significance of the famous Kazakh fairy tale "Male Breast (YerTostik)" is that it is a clear reflection of Kazakh life, that is, it gives a clear image of material and spiritual culture. The distinctive feature of the fairy tale is also characterized by the abundance of information transmitted through its content. In this fairy tale, one also observes how Kazakh values are reflected. For example, one of the main values in the Kazakh worldview is the family, the creation of a family, and the preservation of a family. This fairy tale narrates the story of a large family and its members Yernazar, his wife, and their eight sons. Secondly, the tale renders how the main hero needs to find his lost brothers. Having learned the truth from his mother, the youngest son, the main hero leaves home in search of his brothers. Respect and empathy for the family are demonstrated throughout the story. Specifically, empathy for parents is demonstrated in the episode where Male Breast (YerTostik) before leaving home involves in humanistic deeds. He prepares food supplies for his elderly parents before leaving home.

We believe that through a single sentence in a story the whole meaning of values should be expressed, which is creatively demonstrated in this tale. Meeting the needs of parents is a manifestation of the law of the Kazakh steppe, which is considered to be the main duty of the child. Another such manifestation is observed when the story tells how a child from a young age shoots a bow through the nine layers of a hole. He hunts and takes care of his elderly mother and crippled father.

The secret of the fairy tale as cultural phenomenon lies in that that it conveys a lot of meaning with the help of such a small number of words. One sentence has more informative power. The meaning of family upbringing in the fairy tale is expressed by a single phrase.

The functional feature of the sentence “The old woman piles up the meat of animals and birds and goes on her way” in the fairy tale is special. The word “old woman” here is a word that has been actively used in conversation since ancient times. Simplicity is the main characteristic of fairy tales. The information given by the phrase “gathered meat of animals and birds” renders the cultural life of the Kazakh steppe.

The main plot in the fairy tale is all about the preservation of the family and family values, which is considered the meaning of life. Since family values are important cultural core of the Kazakh identity, we believe that the word also shows a reflective essence that determines the attitude of a person to the world.

“He ties a bow around his waist and takes an iron rod in his hands. He wears iron boots on his feet. Months pass, years pass, and many countries and places are visited. His companion is his bow, his food is his bow, and he shoots and eats animals in his way (Tarakanova, 2019: 2).

Analysing these lines in the reflexive aspect, the actions of the character, clearly reflect his personality. The information provided in the following sentence: “He ties a bow to his belt and takes an iron bow in his hand” is very important and significant for understanding the Kazakh worldview and life. Despite the fantastic nature of the tale, there is truth here. Historically, in Kazakh culture, a Kazakh man, especially a young man, takes a bow in his hand when travelling. The bow is one of the five male weapons in the Kazakh worldview. If one delves into the phrase that he has an iron staff in his hand, it becomes clear that it was in the field culture that people first mastered iron and knew its properties of iron.

In the following text: “He travels for months and years, visiting many countries and places. His companion is his bow, and the bow is his food; he hunts and eats animals on his way.”the concept of space and time is beautifully expressed. Months and years lasting travel shows the length of timewhile the phrases visiting many countries, many places - shows the concept of space. The scope of the concept of time and space is infinite. In the fairy tale, these two are reflected in an inseparable unity. The simultaneous presentation of related and bordering concepts shows a unique model of the concepts of time and space. This dimension, which is defined by the chronotope concept in scientific literature, deepens the content structure of the tale and character reflection.

Though the meaning of the sentence *His companion is his bow andthe bow is his food; he hunts and eats animals on his way* may not to be incomprehensible to a modern child. However, this sentence renders reality of cultural life of the steppe. Carrying bow by the sons of steppe implies protecting themselves from the enemy they meet. And the phrase *his bow is his food* means that he finds his food by shooting animals and eats during his journey.

His long and exhausting journey is metaphorically expressed in description of his belongings. For instance, in the sentence *When his iron boot worn out turning into a size of an iron coin and his iron stick turning into a sole, he notices silhouette from afar* the phrases *iron boot worn out turning into a size of an iron coin and his iron stick turning into a sole* are examples of litotes and hyperbole, which have been analysed a lot in Kazakh language studies. Such simple examples are of great value as a reflective activity. Because

the concept of reflection is not only the person's self-awareness and self-control, but also how the reader or listener understands the character's actions, his life situation, emotional features and mood, character, worldview, special abilities as a person. This cognition and awareness are a special form of reflection, that is, the development of deliberative reflection relations.

During the process of formation of a child as a person, it is necessary to pay close attention to how a man should treat his parents and being the protector of his family, looking for and finding his brothers, being supportive for his wife. Today, every listener needs to have the opportunity to put themselves in the shoes of YerTostik and evaluate YerTostik's actions. This way the listener of the fairy tale will learn to appreciate his own reflection. That is:

- Love for parents
- Love for siblings
- Being accountable for his actions
- Valuing himself/herself and others

The human being strives to achieve the goal that he sets for himself. And to achieve the goal, you need to improve and develop yourself. Such a path of maturity and development is given in fairy tales more rationally and confidently. For example, a young man from the fairy tale "YerTostik" has a lot of trouble finding his siblings.

First, YerTostik could not find his brothers; he was "completely exhausted, worn out, his clothes torn and tattered. And YerTostik endures all this to reach his goal of finding his brothers. His clothes are torn, he is hungry and no one even hangs an eye. However, the man's inner self must not have been measured by the clothes he wore or the food he ate. Most importantly, Tostik knows and appreciates himself. So, "beggar or not yet satiated?" - unable to bear the insult, he banged his fist on one of the plates and knocked him down. This is a response to his insults. The people are assembled; Tostik talks about himself and finds his brothers here. Tostik's inability to bear an insulting word is his psychological reaction at this point. The character educates his disciple through his actions. Tostik develops reflection by scrolling through his mind to his parents, brothers, and sisters, assessing himself, examining his mind, and identifying and recognizing the essence, nature, type, and actual problems of the action committed.

Another fairy tale "Abundance- Yrys" which connotes happiness and blissfulness also contains more meaningful message.

A long time ago, a stranger came to a small village while traveling. He went right to the house of an honourable man of the village, and the host welcomed his guest without hesitation. The guest had a special hidden magic talent. He was the man who mastered the language of animals.

Late at night, the guest was woken up by the howling of a dog.

- I will eat the horse of the guest! - the wolf said howling from outside the village. The owner's dog:

-If you eat the horse of my guest, I will hand you over to the people of the village, -the dog replied. In its turn the wolf stammered:

-This village will be attacked by the enemy in the morning.

Being informed of the situation the guest woke up the owner and asked him to leave the village immediately. Exactly what the owner did. After settling in another place, sometime later, the owner returned to the village to see what happened with the village. He witnessed the scene where the houses of people who did not want to move been destroyed by the enemy.

A guest staying in a newly settled place contemplated and came to conclusion, "The dog of this owner brings happiness, so I will ask for this dog as a present". At that moment, the dog smelled the felt of the yurt. Guest then changed his mind:

"The happiness has been passed over the felt; I want to that felt as a present" he kept on thinking. While sitting with that thought, a lamb that was grazing in the neighbourhood came and passed by gently touching with its fur the felt. Then again, the guest changed his mind

- Slaughter that black lamb and give me all the meat. But I have one wish: no one should eat the meat before I do- he said.

A young man of the village slaughters the lamb instantly. Then the lady put the whole meat in a pot and boiled. When it was ready and the lady wanted to take it to the guest alas on her way, the son of the owner of the house ran by and managed to tear off the piece of meat and ate it.

During the meal, the owner of the village said:

"Dear guest, you saved the village from misfortune yesterday, tell me your secret". Then the guest replied:

"You are blissful, and this supports and protects your village. I felt that your dog is the owner of the bliss, and therefore I wanted the dog, then your dog smelled the felt of the yurt and then I witnessed how the bliss passed over that felt. Then I saw how the lamb approached and gently touched with its fur the felt and I decided to eat, the lamb to be blissful. And when I was going to eat the meat of that lamb, your son managed to eat it first. Now your little son has become blissful. You are a person who has received God's bliss," the guest concluded.

The meaning and significance of this tale is special. It is true that today the concepts of bliss, happiness and good have become an incomprehensible mystery to young and old as well. In Kazakh, there is a word 'yrys-jugys' which means the bliss and goodness passes over from one to another. The meaning of this word is that the bliss and goodness is gifted in particular human being, in particular thing, in a particular animal. The cognitive concept of 'Yrys' that is bliss, has deep meaning and significance as a linguistic image of the world in the Kazakh worldview. It is better to learn such fairy tales from the cognitive perspective and to trigger the child's interest. Cognitive interest is one of the most urgent and relevant problems of education nowadays. In this regard, the analysis of the concept of 'yrys' and the analysis of teaching have a reflexive significance. We believe that a child or a student should know such concepts with special characteristics that exist in the worldview of our nation.

Yrys is a concept that shows the quality and value of material wealth in the traditional Kazakh worldview. In the minds of the people, being blissful and having luck means an

increase in wealth, an increase in honour and reputation, the advancement of work prospective. These are realized through being gifted with a bliss.

In addition, the presence of the ‘ırıs’ is explained by the presence of prosperity and unity. The importance of the concept of ‘ırıs’ is determined by the abundance of proverbs found in Kazakh culture

“Yrys” connotating happiness and blissfulness is considered to bring unity, abundance.

For instance, the proverb “Where there is water – there is prosperity (*Su bar jerde – yrys bar*)” means where the water there is a happiness and blissfulness. Similarly, the proverb “There is no well-being in a house without solidarity- *Yntymaq joq üyde yrys joq*” means without unity you cannot live happily and blissfully.

Teaching which involves cognitive interest of the child, finding and recognizing the linguistic image of the world from any fairy tale is an important aspect. Kazakh scientist Baitursynuly had also emphasised on the need of developing cognitive interest of a child. According to the researchers, reflection is of particular importance in systematizing the actions of young children and students, forming the Self, and increasing their responsibilities (Altynsarin, 2003: 125). Reflective activity allows the child to realize his individuality, uniqueness and purpose. Organization of reflective activity is a conscious preparation for the development of very important qualities of a contemporary individual: independence, entrepreneurship and competitiveness.

Consider the short story “A Piece of bread: A startling thought-reality. A demonstration of the virtue of ‘great food is bread’.

Once upon a time, there was a rich man and a poor man. They were enemies and did not want to see each other. The rich man’s house was big and beautiful. It was full of gold and silver. The poor man’s house was wooden, with a makeshift roof. He could barely earn his bread, let alone gold and silver. He sowed the grain, watered it, and reaped it when the time came. That was how he earned his bread.

One warm spring was trouble - a flood. The rich man took his gold and climbed to the top of a tree. The poor man put a piece of bread in his chest and climbed up the tree. The flood lasted for fifteen days. One day the hungry rich man asked the poor man:

- Poor man, take this piece of gold and give me a piece of bread.
- “No, keep your gold, couldn’t give you bread,” replied the poor man.

On the second day, the rich man again asks the poor man for bread.

- “I will give you half my gold,” he says this time.
- “No, I can’t give you that,” replies the poor man.

The saying “stones are silver and gold, wheat is food” is at the heart of this short story. Emphasizing the value of bread as a meal, this story accurately conveys the idea.

There are a lot of such fairy tales in Kazakh, and this fairy tale contains both an educational value and at the same time demonstrates universal cognitive stereotype. In many

nations, the value of food and bread is special. As part of the linguistic image of the world, which determines the formation of people's consciousness over the centuries, the fairy tale clearly depicts the peoples' experience, traditions, national code, and attitude towards the world. It shows how the value of bread increases only in a struggle between life and death. It is clear that the man hanging on the tree needs food, not gold. In such a situation, it is not a person's wealth or poverty, but the necessity of life that matters.

The main concept in the story is tied to notion of bread. This word is repeated more times than gold. The cognitive concept of "food" is represented by the linguistic unit "bread".

The nature of fairy tale is not distinguished by the abundance of lexical units or the abundance of creative tools such as metaphors, epithets and similes. The main thought and idea in the text itself does not need such a range of stylistic devices. In this story the thought and the idea are clear. If you don't care your neighbour and don't let people in your neighbourhood, you will have your answer ready when the day comes. That is why the conceptual core, the basis, is bread. Some simple truths of life are simply described in this way in fairy tales.

Even the theme of the fairy tale "A Piece of Bread" means more to the Kazakhs. The Kazakhs, who have historically seen so much hunger and darkness in their lifetime, have every reason to believe that showing a child the value of a piece of bread is the most important and meaningful thing. The following Kazakh proverbs: "One jumps from satiety, the other from cold" and "A hungry child does not play with a well-fed child, a well-fed child does not think that one day he will be hungry" note that the price of a piece of bread is too high for the Kazakh people.

Another tale that enriches the value of the subject matter is presented in the following passages.

One and a half friend.

The king gives the treasure to his son and asks him to find his friends. The son returns and says he found 100 friends. The king is surprised at how quickly his son has found friends and asks: "I've been king for forty years and only had a hundred and fifty friends. How did you manage to find 100 friends in one search".

The king then tells his son the story of one and a half friends.

One of his friends was rich, and half of his friends were poor. The king decided to test these one-and-a-half friends: "Sacrifice your life for me, and will stay alive," the king asks his friend as if he were ill. "Oh, my king, please take my cattle and not my life, have many children," pleads the friend. The king beckons the poor friend to him and asks for the same.

"Take, I sacrifice," says the poor man.

- Why?" - The king asks.

"If my soul is good enough to save the khan of the people, I need no more," replies the poor man.

The king then tells his son the story of one and a half friends.

The concept of friendship, which is glorified in this short text, demonstrates the linguistic picture of the world and shows one of the features of our national mentality. Being a friend is not a noble gift that everyone can afford. A man with money and power, and a leader with a position can have many friends. But is this friendship a friendship of man or a friendship of man and money, man and service, man and reputation? It is difficult to distinguish. It takes a mind to understand it, to test it competently.

In this tale of fourteen sentences, the word friend is often used. The cognitive concept 'friendship' is represented by the linguistic unit 'friend'. The idea of how to choose a friend is shown through the tale. Two types of friends are suggested: whole friends and half friends. Such word combinations are not used in the modern Kazakh literary language.

In this study, a survey related to the word friend was conducted as a supplement to the analysis of the fairy tale.

The survey questions are as follows:

Do you read fairy tales?

Do you read fairy tales to your child or siblings?

Do you pay attention to the concept of friendship in the story?

Do you like examples of friendship in the story?

Do you believe in friendship in life?

According to the results of the survey:

The survey showed that the number of people who read a fairy tale and watch it on TV channels is 91%, respectively, 9% do not. The number of people who read fairy tales to their children and brothers is 86%, and 14% have not read them. The reasons for not reading were not voiced. Of those who pay attention to the fairy-tale friendship model-91 percent, 9 percent do not pay attention.

Lovers of the fabulous friendship model: 95% said "Yes", 5% - "No".

Do you believe in friendship in life? 45.5% answered "yes" and 54.5% "no".

Judging by the survey method, the number of those who believe in friendship was small. It turned out that many people watch fairy tales on television.

We felt that the effectiveness of this survey method:

- high efficiency in obtaining information;
- the possibility of organizing mass surveys;
- relatively low labor-intensive procedures for preparing and conducting surveys and processing the results;
- no influence of the interviewer's personality and behavior on the respondents' performance;
- No expression of subjective-adaptive attitudes between interviewer and interviewee.

That is, since the interview was obtained through an electronic network, the lack of face-to-face communication does not allow the order and wording of questions to be changed depending on the responses or behavior of respondents.

A fairy tale is an excellent technique for developing a cognitive interest in young children, it can evoke positive emotions in a child but also serves to shape the child's attitude as an individual. The child must take an interest in fairy tales not by watching them on TV but also by reading them in books.

As we found out from the above study, the cognitive and cognitive skills of the child are shaped by listening to, reading, and watching fairy tales.

According to the study, there are several types of reflection:

- personal reflection;
- paired reflection;
- group reflection.

Also, according to the content of the text, reflection is divided into:

- mood reflection;
- a reflection of emotions;
- a reflection of action (Pavlenis, 2018:12).

An important necessity for teaching such reflection is to influence the psychologically correct education of the child, especially the habit of being confident, having good friends, and being able to recognize a loyal friend correctly.

Through storytelling, one also develops a reflection on actions. In this way, a person develops and improves qualities. A man also learns a lot in life by highlighting what he needs.

Let us analyze the fairy tale "The Humanity of Yelemes" as an example:

Once upon a time, a poor man had three children. All three had three different characters. The eldest grew up to be a cruel, cunning, and selfish man. The middle one grew up an unmotivated and powerless man. The younger son was kinder, honest, and more hardworking than his brothers. His name was Yelemes. One day their father died of illness. The sons squandered all their savings to bury their father and were homeless. They had no choice but to go to work to earn a living. They set out to find work for hire. On the way, they saw two different roads and a stone with words carved on it. The text was as follows: If you choose the first road, you will never come back to life, but if you choose the second road, you will come back. After reading this, the brothers send their younger brother to take the first road. On the way, Yelemes meets a blue wolf and an old man who has lost his purse. These two characters determine his future fate.

An old man who has lost his wallet brings Yelemes home and treats him as his son. Yelemes is so hard-working and his work involves digging the earth. One day while digging he finds gold in the ground and decides to share it with the old man who cared for him. Yelemes marries and lives happily with his family.

Later, he finds his lost brothers. However, his jealous brothers kill him. The blue wolf telling the crows to bring the death-healing herb rescues Yelemes. Yelemes again searches for his brothers, reunites, and forgives them.

The story is captivating to read and immediately engages the listener.

The story is easy to listen to because it is built mainly on dialogue. Now let's move on to the specifics of the story.

As Yelemes was walking through the fair, his eye fell on a purse lying in front of him. Picking up the purse from the ground, Eleme shouts:

- Whose wallet, is it? Who lost it?

Hearing these words, the people at the fair looked at Yelemes in surprise. At that moment, an old man came out among the people surrounding Yelemes:

- I have lost it. In it are the gold coins that I have collected all my life. I tied them in a flower-embroidered shawl that my wife had sewn. "Open the wallet to prove me right," he asks.

Yelemes opens the purse in front of everyone. It turns out that it contains gold coins wrapped in a floral handkerchief. The old man, having found the purse, rejoices and expresses his gratitude to Yelemes.

- Who are you? Where have you come from? Where are you going? - he asks.

Yelemes tells the whole story.

- You are a kind and honest man. Stay in this town if you want. I have three sons, be my fourth son," says the old man.

This episode of the story contains moral values for the listeners. With the help of modern interactive methods and various technologies, many reflective activities using fairy tales can be conducted that will contribute to the listener's self-esteem, knowledge, and self-assessment.

There are many such Kazakh fairy tales with attractive plots. In any of the Kazakh fairy tales, life positions are indicated through the linguistic image of the world. The values of the national worldview are reflected through these attitudes.

This fairy tale, which tells about the dignity of Yelemes, clearly demonstrates the value of harmony with nature; understanding the mystery of life and death; respect for elders; the value of work; the value of honesty, and the importance of rejecting easy earnings for a living. In Kazakh fairy tales, the meaning of life always develops around the expression of these values and is intertwined with cultural dominants. The attitude to the living and inanimate world around us, to be close to people and to one's self is reflected through the verbalization of reflexive meanings.

We can say Yelemes is a wolf:

- What do I do now? Both life and death are one. There's no getting away from it. Is there any way not to give up if that's what's written in the oven? Bon appétit! - There you go. And the wolf to him:

- Oh shit, that's the first warm word that has touched my ears. Those who have come across me before have said, 'Don't eat, don't eat'. And I was killing them. That's why this

road became known as ‘You won’t come back’. I liked what you said. I can’t eat you. Well, let’s be friends. - I’ll help you,”. The wolf says goodbye and walks off down the road.

From this passage we can extract the idea that “A good word fattens not only the body but also the soul”, and “Just eat the food” warms the wolf’s heart. Thus, the plot of the tale always develops around the meaning of life. It awakens and forms a firm understanding that the meaning of life is to preserve and not lose one’s humanity. It would not be an exaggeration to say that the image of the world in a fairy tale is an elucidation of the hero’s relationship with nature. If the fable “The wolf does not hate its friend” is to be believed, then surely the active dialogue between the wolf and nature has a great impact on a child’s cognition. The fable provides much to clarify the “me - the other” relationship in the images of Yelemes and the old man, in the reflection of the character’s feelings. The beginning of respect between Yelemes and the old man is a positive act of Yelemes. It is the return of the purse to the owner.

Respect born of honesty later achieves brotherhood. The idea of the “self” in the foothills is a description of the characters’ experiences as the story unfolds a manifestation of the hero’s humanity. Despite the cruel treatment of his brothers, the self does not give up on life. One sees the warmth of good souls. The tale is more about an approach to the self, which gives special meaning to the drawing of the individual character. The representational meanings of the subject’s relationship with others and with himself, expressed by artistic means, are also reflexive.

Now we turn the further discussion to the extract where Ylemes finds gold in the ground.

As a sign of gratitude, Yelemes gives some of the gold found to the old man and sells the remaining gold, and marries a beautiful lady. He never gives up doing menial work. He collects money and property working day and night. One day coming home tired from work falls asleep and has a dream. He wakes up in shock. He has dreamed that his brothers are in poor condition.

He recalls the saying “A dog longs the place where it is well fed, and a man longs the place of his birth.” He contemplates more about his birthplace and brothers. How are my brothers? They might be struggling.

He decides to move back to his home place to share the wealth he has with his brothers. Having decided this Yelemes goes to the old man to obtain his blessing and sets off.

Symbols in language come in different forms and express human actions. The expression “menial work” “does not give up doing any menial”, and “works day and night” plays an important role in revealing the character of Yelemes in the fairy tale. The meaning of the word “menial work” is deep.

This story brings into our mind a poem by Asylbekov “I didn’t do menial work yesterday” which goes as follows:

Yesterday, when I wasn’t doing chores at home,
my hands refused to take a spoon and fork,
I got out of bed sluggishly,

catching my breath as if I were about to die.
I hadn't done a single chore yesterday.
Didn't I even dare to force myself to work?
For so long the sun had rested in its nest,
and boredom was my companion.
Today, when I had done the work,
my body was washed with sweet and salty sweat.
My stomach reminded me of my missed portion,
allowing itself to digest imaginary bread.
Today, as I performed my duties,
I indulged in more drudgery.
Out of nothing, the world became rich and wide,
Deep feelings overwhelmed me and I couldn't hide them.
So, I sing this song of routine work day and night.
Routine work that lit up the extinguished light in me.

Such poems improve and develop the worldview of a Kazakh child. We believe that conveying such important information in one word in a fairy tale is the main feature of Kazakh fairy tales.

As to dreaming in Yelemes's fairy tale, interpretation of dreams and belief in them are not alien to the Kazakh worldview, on the contrary, they have their place in the national worldview. Dreams are always present in fairy tales as a linguistic image of the world. One should pay close attention to it. Dreaming is a complex psychological phenomenon that arises out of a person's relationship and connection to the environment. Dreaming is a complex process that takes place in the human brain. M. I. Sechenov understood the process of dreaming as "an impracticable logic of habitual impressions," and I. P. Pavlov believed that "dreams are often born from traces left by old irritations."

According to Carl Jung, dreams are remnants of everyday mental activity (impressions and moods of the last day experienced by a person). Dreams are marked in the linguistic representation of the world. Yelemes, sensing the state of his brothers in the dream, decides to return to the house. It is evident from such storylines that the nature of brotherhood plays an important role in the Kazakh worldview.

In conclusion, it should be noted that language is not only anthropocentric but also the main indicator of national peculiarities. The language reflects both the peculiarities of a natural situation or culture, and the authenticity of the national character of the narrator. Language as a cultural phenomenon not only confirms the mood and values in a certain society but also analyses the uniqueness of a nation. In this way, it affirms the national and eternal values of a people. Therefore, it can be assumed that folklore.

The fairy tale is one of the oldest genres in the folklore of any nation and has a rich heritage passed down from generation to generation. In fairy tales, we see people's faith in the future, dreams, imagination, wisdom, and centuries-old life experience. No matter what type of fairy tale we take, it will stimulate the child's imagination. It develops behavior, ability to speak, language skills, and vocabulary.

In the field of modern social sciences, special attention is paid to folklore works, including fairy tales, and their cognitive nature. The importance of studying Kazakh fairy tales from a cognitive point of view is also connected with the publication of the 100-volume collection "Words of Ancestors", which was considered a novelty in Kazakh culture. The extensive coverage of Kazakh fairy tales in the collection increases the importance of their cognitive and semantic research.

Research and Publication Ethics Statement: This is a research article, containing original data, and it has not been previously published or submitted to any other outlet for publication. The author followed ethical principles and rules during the research process. In the study, informed consent was obtained from the volunteer participants and the privacy of the participants was protected.

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