

## THE CONCEPTUAL PICTURE OF THE WORLD IN ENGLISH AND KAZAKH MYTHOLOGEMES

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**Abstract.** The conceptual picture of the world is a set of concepts, knowledge about the universe, historically formed in the minds of a particular linguistic collective, embodied in the language and constantly updated. Mythological works have a special place in the comprehensive consideration of the conceptual picture of the world. «Myth» is the oldest type of spiritual culture of human beings. The first manifestations of human knowledge are mythical and folklore works. Although there are scientific works related to myth in world and Kazakh folklore, the study of English and Kazakh mythical images is considered for the first time. This article investigates the spiritual, cultural continuity and features of the knowledge of the two countries through a comparative analysis of Kazakh and English mythologemes, as well as the nature, use, and semantic changes of linguistic phenomena. It will also be discussed how these myths shape the linguistic picture of the world in each culture. The results of this study contribute to such fields of science as psychology, neuroscience, linguistics and philosophy, religious studies and cultural anthropology.

**Key words:** mythologemes, conceptual picture, world, mythology, cultural identity, comparative analysis.

### *Introduction*

Myth is the oldest form of human spiritual culture and mythology is the first manifestation of human cognition of the environment and the world. The study of mythologies in these works is one of the main problems of modern linguistics. Mythological works occupy a special place in the comprehensive consideration of the conceptual picture of the world. The conceptual picture of the world is a set, a system of ideas, knowledge about the world, historically formed in the everyday consciousness of a certain language collective, embodied in language and constantly updated. It can be shared by different people, because humanity has a common mindset.

The relevance of the topic is the study of Kazakh and English mythology from a linguistic and cultural point of view, identifying similarities and peculiarities in the cognition of each nation.

The first manifestation of human cognition is mythical, folklore works. The idea of V. von Humboldt about the internal form of language, which perceived language as a mirror of the universe, currently has priority in the study of national mentality and its various forms of transmission in linguistics. From this point of view, the importance of studying the linguistic forms of the “Mythological picture of the world” in the national language is determined by several reasons, firstly, by the fact that “myth” has been a closed system for language research for many years. Because a few years ago the terms myth, mythologeme, mythological picture of the world were not used in language literature, they were mentioned only in the works of cultural studies, philosophy. Ethno-cultural, cognitive analysis of mythologems in mythological works is of particular importance in the comprehensive consideration of the image of the universe in language. Mythologems, like other linguistic units, are also understood as symbols forming a cognitive model, objects that denote a reflection of reality.

It is known that the existence, culture, cognition and thinking of any nation are reflected in the language, etc. In this regard, a part of human creation, as well as national culture, cognition-cognitive analysis of fairy tales allows us to reveal its deep scientific nature. The study of language from a cognitive point of view is one of the urgent problems of modern Kazakh linguistics, the solution of such issues as how humanity describes the picture of the world of true being, how mental cognition arises based on ideas about the national world, is the main goal and task of the science of cognitive linguistics.

### ***Research Method***

Scientific studies of many notable scientists are dedicated to myth. The study uses mixed-methods, combining descriptive, comparative, interpretive methods, as well as various conceptual and discursive methods of analysis and mass sorting, systematization, comparison, frame analysis of language data. In addition to traditional methods and techniques, such as systematization, generalization, component analysis, as well as models of cognitive and linguocultural analysis, approaches and principles of studying language units have been used. Myth was a subject of researches in the most different areas and can be an example of general-disciplinary knowledge (history, religion, ethnology, ethnography, folkloristics, philology, linguistics, etc.).

As a scientific and theoretical basis of the work, we considered works related to myths, symbols, concepts in the Kazakh and English languages in general and cognitive linguistics and the fundamental researches in the field of the theory of general linguistics, philology, linguistics, lexicology, ethnolinguistics, linguoculturology, cognitive linguistics, etymology and mythological works.

This research aims to explore the mythologems present in the religious contexts of the Kazakh and English cultures, with the objective of constructing a conceptual picture of the world as perceived through these mythological narratives.

The study will employ a qualitative research methodology, combining literature review, comparative analysis. The findings will contribute to our understanding of the diverse ways in which mythologems shape religious beliefs, cultural identities, and worldviews in these two distinct societies.

### *The Role of Mythologems in Shaping Cultural Identity*

Myth has thus been the topic of studies in a variety of fields. English and Kazakh mythologems are two distinct cultural belief systems that have developed over centuries in their respective regions. Numerous eminent scientists have dedicated their scientific research to myth. Additionally, mythology is a subject which materializes in other anthropological disciplines (such as philology, history, religion, ethnology, ethnography, folkloristics, etc.). The phenomenon known as myth can serve as an illustration of cross-disciplinary knowledge. According to Mircea Eliade, a scholar of mythology and historian of religions, myth is created by history of supernatural creatures, it stands for pure truth, has sacral wholeness, and always refers to the beginning of something new in the world. Mircea Eliade, a Romanian historian of religion, was interested in the ways in which myths and symbols shape religious beliefs and practices [9, p. 86]. He believed that myths were more than just stories; they were fundamental to the human experience of the sacred.

In qualification from mythology of, for illustration, old Greece, Kazakhs aside from a number of cosmogonic, astronomical and etiologic myths have no such a marvel that can be alluded to as to mythology. Their legendary pictures, plots and ideas are included into legends writings, ceremonies, decoration, music, and require carving-out, composition, folklore texts, ornament, sacral explication [1, p. 258].

According to the Russian scientist B.A. Serebrennikov: «the image of the world is a sample, an image, on the one hand, an interpretation of the superhuman world, and on the other – a part of this world... This is an image created by a person, which describes not only the Universe, but also the person who creates this image» [2, p. 101]. That is, the image of the Universe is not just a copy of a true being, it is a figurative representation of the environment, and in this case, undoubtedly, only those that are considered significant will be marked, and some features of the object usually remain unnoticed. A person who «reflects and shapes» the universe creates a general picture of the world, which, in turn, expresses the cognitive impact of experience [3, p. 68]. The world should be understood as: «a person and the environment of their interaction; the universe is the result of processing

information about the person and his environment. At the same time, very often «human» structures and schemes affect the nature of the environment, they are realized in language through anthropolanguage concepts, and it is the totality of these concepts that forms the conceptual picture of the world» [4, p. 119].

The conceptual image of the universe is an ideal, mental structure, and it manifests itself only as a result of a deep analysis of linguistic meanings and structures. In turn, this linguistic analysis should take into account that the language corresponds to a certain system of concepts. The linguistic picture of the universe is considered a trick of conceptualization and categorization of the environment, historically formed in the ordinary consciousness of a particular language collective. It is known that the concept of a linguistic picture of the universe, in general, originates from the idea of the well-known scientist V. von Humboldt. According to this idea, the linguistic picture of the universe is the totality of the entire linguistic content, which is represented by the internal form of a specific national language. The language of each people is influenced by a uniform subjective beginning, that is, each language has its own point of view, worldview, system of World reflection; therefore, any language characterizes itself only within the framework of the people corresponding to it, and it is possible to get out of this circle only if it is transferred to a different environment. In the process of perceiving the concept of the linguistic image of the Universe, in our opinion, it is necessary to recognize such a principle: language dominates over individual consciousness and by its form obliges all speakers of this language to impose common signs of building an objective world. That is, language through its form imposes on the consciousness of speakers a portrait of the world in which they live (Nikitin V.M., Karaulov Yu.N., Pocheptsev G.G., Losev A., Makovsky M.M., etc.) [5, p. 108]. Speech through language illustrates many other universes besides true being. But they are evaluated and identified in relation to the world of the true being. The tendency towards the fantastic mentality of a certain people (myths, legends, fairy tales) is determined by the formal structure of a particular language, and not by the culture and environment of that country. However, in our opinion, spiritual and physical services of a person cannot be expressed in a distinction, since it is impossible to consider a person's life from one side to the other.

In general, until the beginning of the 20th century the dominant role in the history of culture was played with the idea that myth is a peculiar type of worldview mainly common to archaic cultures. Myth had been studied as a product of human's imagination at the initial stages of culture evolution. Muller M., Coon A., Wundt W., Tailor E., Frazer J. considered myth a pre-scientific and naive mean of explaining of the outside world by primitive man that was later surmounted with occurrence of scientific cognition. Researches of myth as a universal phenomenon started to a major extent due to the aesthetic interest of romanticists. Meletinsky E.M. in his articles and books analyzed ancient classical forms of myth. He states that "myth is a mean of world's conceptualization - those things, which are around

us and inside us. To some extent, myth is a product of primitive thinking.” [2, p. 178].

The Kazakh mythology had not been studied separately from folkloristics until the beginning of the 20th century. And those researches, who dealt with it, paid little attention to interpretation and analysis of mythical stories. Such an outlook on the world, which was actively promulgated by national ideology, was a source for the sense of novelty, prospect of “promising future”, while mythology was directly linked to ancient folk beliefs. The spiritual treasures of ancestors are preserved and delivered in stories, retellings, legends and proverbs. The significant place in the cultural life of Kazakhs was taken by historical and mythological works, such as “Book of Korkyt-Ata”, “Er Tostik”, “Zhayik and Edil”, etc. which promulgate customs and traditions of our nation [8, p. 86].

Mythologems can be found in the stories, beliefs, and practices of various religions. Mythology is a collection of stories and beliefs that people use to explain the world around them, including natural phenomena, social norms, and the human experience.

English mythologems are a collection of myths, legends, and folktales that originate from England and its surrounding areas. These stories are often associated with the Anglo-Saxon, Celtic, and Norse cultures, and they are passed down orally from generation to generation. Some of the well-known English mythologems include the legend of King Arthur, the tale of Beowulf, and the stories of Robin Hood.

Kazakh mythologems are the traditional beliefs and stories of the Kazakh people, who are a Turkic ethnic group from Central Asia. Kazakh mythologems are an integral part of their culture and heritage, and they are often associated with Islamic traditions. These mythologems are also passed down orally from generation to generation and are rich in symbolism and metaphor. Some of the well-known Kazakh mythologems include the story of Korkyt Ata, the legend of the Golden Man, and the myth of the creation of the world, “Er Tostik”, “Zhayik and Edil”. Both English and Kazakh mythologems have played an important role in shaping the cultural identity of their respective societies, and they continue to be a source of inspiration and fascination for people around the world. English and Kazakh cultures have different conceptual pictures of the world, which are shaped by their respective histories, religions, and social norms. Here are some key common features and differences of Kazakh and English mythological systems:

**Language:** The English language is rooted in Germanic and Romance languages, while Kazakh is a Turkic language. This difference in linguistic roots can influence the way people think and perceive the world.

**Religion:** Christianity is the dominant religion in English-speaking countries, while Islam is the predominant religion in Kazakhstan. These religious differences can shape people’s values, beliefs, and worldviews.

Social norms: English culture tends to value individualism and independence, while Kazakh culture values collectivism and interdependence. This can influence the way people see themselves in relation to others and their place in society.

History: English culture has been heavily influenced by the Industrial Revolution and the rise of capitalism, while Kazakh culture has been shaped by a nomadic lifestyle and traditional subsistence agriculture. These historical factors can shape people's attitudes towards work, family, and community [11, p. 178].

The Kazakh mythology also includes various mythical creatures and supernatural beings, such as spirits and demons, that inhabit the world alongside humans.

Both English and Kazakh mythologies incorporate various mythical creatures and supernatural beings. However, the specific details and cultural context of these mythologies differ, reflecting the unique perspectives and experiences of the people who created them.

In English culture, there is a strong emphasis on individualism, independence, and personal achievement. English speakers tend to value autonomy and self-reliance, and they often prioritize personal success over collective goals. This worldview is reflected in the English language, where there are many words that emphasize individuality and self-expression.

On the other hand, in Kazakh culture, there is a greater emphasis on collectivism and community. Kazakhs tend to prioritize the needs of the group over the needs of the individual, and they place a high value on social harmony and cooperation. This worldview is reflected in the Kazakh language, where there are many words that emphasize social relationships and obligations to the group.

Another important aspect of Kazakh culture is its strong ties to nature and the environment. The traditional Kazakh nomadic lifestyle was intimately connected to the natural world, and this relationship is reflected in the Kazakh worldview. Kazakhs have a deep respect for nature, and they believe that all living things are interconnected and interdependent. This perspective is reflected in the Kazakh language, where there are many words that describe the natural world and its processes.

When we think about the world in terms of mythology, we can see it as a vast interconnected web of stories and symbols. Each culture has its own unique myths, but many of them share common themes and archetypes that reflect universal human experiences and emotions.

Mythologems can also be used to convey ethical and moral values in religious contexts. For example, the motif of the serpent is often associated with deception and temptation in many religious traditions, such as the story of Adam and Eve in Christianity and the story of the Buddha and the serpent in Buddhism [10, p. 178]. Similarly, the motif of the flood is often used to symbolize divine judgment and the need for repentance and renewal, as in the story of Noah and the Great Flood in Judaism, Christianity, and Islam.



The story of Noah and the Great Flood is a well-known and significant story in Christianity, and Islam. It is a story about a man named Noah who was chosen by God to build an ark and save himself, his family, and a pair of every animal from a catastrophic flood that would destroy all life on Earth.

In all three religions, the story of Noah and the flood is seen as a reminder and the importance of obedience to God and righteousness.

The concept of the afterlife is another important mythologeme in religious context. The afterlife is often depicted as a place of reward or punishment, depending on one's actions in life. This is exemplified in the concepts of heaven and hell, where the righteous are rewarded with eternal bliss and the wicked are punished.

### *Conclusion*

In conclusion, this article has explored the presence and significance of mythologems in the Kazakh and English religious contexts, aiming to construct a conceptual picture of the world. By examining the rich mythological narratives and symbolic frameworks found within these cultures, this study has shed light on the profound influence that mythology holds over human belief systems and the construction of cultural identities.

Mythologems are recurring symbols or motifs in myths and folklore that carry a specific cultural or religious significance. The Kazakh and English religious contexts have their own unique mythologems that reflect their cultural beliefs and values. The conceptual picture of the world in English and Kazakh mythologies can differ due to their unique cultural and linguistic backgrounds. However, both mythologies share some commonalities in their understanding of the world and its origin.

While there may be some similarities between English and Kazakh conceptual pictures of the world, there are also significant differences due to their unique cultural, linguistic, religious, and historical contexts. English and Kazakh cultures have different historical and social backgrounds, which have influenced their conceptual pictures of the world. While there may be some similarities in the way they view the world, there are also notable differences.

Firstly, both cultures exhibit a deep reverence for the natural world, perceiving it as a realm infused with spiritual and divine energies. Nature serves as a source of inspiration, guidance, and connection to higher realms, shaping the cosmological understanding of both societies.

Secondly, the article highlights the role of mythical figures and heroic archetypes in shaping the moral and ethical frameworks of Kazakh and English cultures. These figures embody values such as bravery, justice, and wisdom, providing exemplars for individuals and communities to emulate. Mythological narratives serve as a

guide for navigating life's challenges and dilemmas, reinforcing cultural norms and moral principles.

Furthermore, this research emphasizes the importance of mythologems in establishing and maintaining a sense of collective identity. The myths and legends of Kazakh and English cultures anchor individuals within a broader historical and cultural context, fostering a shared narrative and a sense of belonging. They provide a source of cultural pride, perpetuating traditions and preserving heritage across generations.

Moreover, the dynamic nature of mythologems, as they continue to evolve and adapt in response to social, cultural, and historical changes. Mythology acts as a living reservoir of cultural knowledge, embodying the collective wisdom and experiences of a people. By exploring the transformation and reinterpretation of mythologems over time, this dissertation underscores the resilience and relevance of mythology in contemporary contexts.

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**Ағылшын және қазақ мифологемаларындағы ғаламның концептуалдық бейнесі**

**Аңдатпа.** Әлемнің концептуалды бейнесі – белгілі бір тілдік ұжымның санасында тарихи түрде қалыптасқан, тілде бейнеленген және әрдайым жаңарып тұратын ғалам туралы түсініктердің, білімнің жиынтығы болып табылады. Әлемнің концептуалды бейнесін жан-жақты қарастыруда мифологиялық шығармалардың орны ерекше. «Миф» – адам баласының рухани мәдениетінің ең көне түрі. Адам танымының алғашқы көрінісі болып мифтік, фольклорлық шығармалар табылады. Әлемдік және қазақ фольклортану ғылымында мифке қатысты ғылыми еңбектер болса да, ағылшын және қазақ мифтік образдарын салыстыра зерттеу алғаш қарастырылып отыр. Мақалада қазақ және ағылшын мифологемаларының салыстырмалы талдау арқылы екі елдің танымындағы рухани, мәдени сабақтастықтар мен ерекшеліктер және тілдік құбылыстардың табиғаты, қолданылуы, семантикалық жағынан өзгеріске ұшырауы анықталмақшы. Сондай-ақ осы мифтердің әр мәдениеттегі әлемнің тілдік бейнесін қалай қалыптастыратыны туралы талқыланады. Бұл зерттеудің нәтижелері психология, нейроғылым, лингвистика және философия, дінтану және мәдени антропология секілді ғылым салаларына үлес қосады.

**Түйін сөздер:** мифологемалар, ғаламның концептуалдық бейнесі, мифология, мәдени ерекшелік, салыстырмалы талдау.

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**Концептуальная картина мира в английских и казахских мифологемах**

**Аннотация.** Концептуальная картина мира представляет собой совокупность представлений, знаний о мире, исторически сложившихся в сознании определенного языкового коллектива, воплощенных в языке и постоянно обновляющихся. Особое место в всестороннем рассмотрении концептуальной картины мира занимают мифологические произведения. «Миф» – древнейшая форма духовной культуры человека. Первым проявлением человеческого познания являются мифические, фольклорные произведения. Несмотря на то, что в мировой и казахской фольклористике имеются научные труды, связанные с мифом, впервые рассматривается сравнительное исследование английских и казахских мифических образов. В данной статье посредством сравнительного анализа казахских и английских мифологем будут выявлены духовные, культурные преемственности и особенности в познании двух стран, а также изменения в использовании, семантике языковых явлений. Также обсуждается, как эти мифы формируют языковую картину мира в каждой культуре. Анализ основан на всестороннем обзоре литературы существующих исследований этих концепций, включая исследования в области психологии, нейронауки, лингвистики и философии.

**Ключевые слова:** мифологемы, концептуальная картина мира, мифология, культурная идентичность, сравнительный анализ.