

CONCEPT AS A WAY OF CODE PERCEPTION OF THE WORLD

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Abstract: The surrounding world is modeled with the help of concepts that form the national code of a people. The cultural code refers to a set of signs (symbols) and a system of certain rules by which information about the objects and phenomena of the surrounding reality is expressed, human properties are characterized and value related to the objects of reality are determined. Concepts form a conceptual model of the world. This model is individual and specific to each native speaker, that is, it represents a unique phenomenon, which is called the spirit of the people. This explains the relevance and validity of the topic of this study. This article is devoted to the study of the concept phenomenon and its deep structure. The deep structure of the concept is represented by gestalts as units of the code expression of the world. This scientific work reveals gestalts in the structure of the concept of Destiny (Sudba in Russian / Tagdyr in Kazakh) in the Kazakh and Russian language pictures of the world, their universal features and national-specific features are determined. Based on the identified gestalt, a model of the code perception of the world is represented by a carrier of a certain language.

Keywords: Concept, Conceptual model of the world, Gestalt, Cultural code, Natural code, Subject code, Code expression of the world.

1 Introduction

Today, Kazakhstan as a multicultural state is on the path of evolutionary development. So-called spiritual modernization of the country ("rukhani zhangyru") proposed by the Leader of the nation N. Nazarbayev (1), is being realized. The growth of the spiritual culture of the whole society is seen only in the love of the native land, in the knowledge of its history, language, customs, and traditions. Therefore, the preservation of the language, national culture, the cultural and genetic code of the people is an important condition for the spiritual modernization of the country, a platform on the way to the modernization of the state as a whole. In this context, the preparation of this scientific work is timely and necessary.

The content of culture is represented by different areas: morals, traditions, and customs, language and writing, clothing, education and training, economics, social and political structure, law, science, art, religion, manifestations of the spiritual development of the people. In language, all these areas are implemented in the form of a system of culture codes. A cultural code is a kind of conceptual grid using which the native speaker categorizes, structures and evaluates the world around him and his/her own inner world.

Cultural codes are manifested in the processes of categorization of the world. The categories themselves are not given to us "from above", but "are formed in our minds in accordance with the specific requirements of the environment and surroundings. At the same time, any language adequately serves its culture, providing at the disposal of the speakers the means for expressing culturally significant concepts and relationships." (2, p233) The basis of categorization, viewed as a process, is the similarity and difference in the objects of the external world or the phenomena of the inner world.

The ability of a person to correlate phenomena from different areas, singling out common signs in them, forms the basis of the existing system of codes in each culture, among which are anthropic, somatic, zoomorphic, phytomorphic, objective, natural, temporal, spatial, spiritual, etc.

The study of linguistic consciousness of the representatives of different ethnic groups has been widely practiced in the last

decades in the West and in Russia, but no one has specifically dealt with the problems of linguistic consciousness of the Kazakh people. Some works by E.D. Suleymenova (21, 22), N.Z. Shaymerdenova (23, 24, 25), A.E. Karlinsky (26), G.G. Gizdatov (27), N.V. Dmitryuk (28, 29, 30), Z. Dzhambayeva (31) and others have the character of either pioneer or pilot prognostic studies.

2 Materials and Methods

Destiny is an important element of culture, which, despite the development of history and changes in a person's ideas about the world, does not disappear from mental and semantic space. The security from the influence of time is a characteristic feature of keywords in culture and universal concepts.

There are various interpretations of the phenomenon of destiny as an abstract concept, which were characteristic and remain relevant to a representative of any culture. There are three interpretations of destiny as a linguistic and cultural phenomenon.

The first position is mythological fatalism, which incorporates predestination as an irrational action, the unknown as an image of the dark principle. The second position is rationalistic, which interprets predestination as a linkage of causes and effects. Here some lack of freedom does not appear as a myth or an image but as a result of the system of human actions. The third position is the theological, i.e. the doctrine of absolute predestination, which is identified with the almighty will of God (14, p. 225).

Depending on the era and historical development of humankind, destiny was interpreted through the prism of these positions. The rationalist position was considered by many philosophers of the Renaissance and representatives of German philosophy (such as G. Simmel and O. Spengler). In the opinion of O. Spengler, destiny is "the inner logic of life itself, its deep regularity that flows from life itself" (15, p. 156).

Theological teaching is associated with the religions of different nations (Orthodoxy, Islam, Catholicism etc.). In this position, a person's life is controlled by divine power. In this position there is no understanding of destiny as a predetermined entity, there is only a divine principle, which predetermines life. In religious texts, destiny is understood not as a certain force that governs but as a synonym for the word "life", which depends on God.

The most interesting from the point of view of cultural knowledge is the transformation of the position of mythological fatalism. This interpretation of the category of lack of freedom was developed long before the emergence of religion and of the ability of humanity to have a rational vision of the surrounding world. This idea was formed during the period of paganism, the characteristic feature of which was the worship of the gods, each of which performed a certain function and required its ritual. The functions of destiny as a mythologem are found in myths that tell us about deities. S.S. Averintsev (16) describes fate as "a mythologem expressing the idea of determination as non-freedom."

In the Slavic mythology, the destiny was controlled by the goddess Mokosh, who spun the threads of destiny and, among other things, patronized female handicrafts on the Earth. She was assisted by two sisters whose names were Dolya and Nedolya. They were celestial spinners who spun the thread of each person's life. Dolya embodied happiness and luck, whereas Nedolya (Likho) embodied grief, misfortune, and trouble.

In the ancient cultural tradition, destiny appears primarily as the expression of the will of an individualized deity. Nevertheless, over time, the worldview of ancient people changes, the consciousness gets less mythologized and gradually an individual comes to the definition of destiny as an impersonal force; the fatalistic tendency sharply increases. The power of

destiny is universal; it applies to everyone without exception. The core of the conceptual content of the mythologem "destiny" is the idea of predestination.

What is important here is that the concept of destiny emphasizes the moment of the fundamental independence of a person's will from his/her position in relation to life circumstances and the unknowability of the deterministic forces of a person's destiny that generate fear and its consequences. Destiny is insurmountable, so it was often perceived by our ancestors as a "villain."

Belief in destiny as the supreme force is connected with the ancient, archaic ideas of humankind about the existence of gods that controlled the life of people. Senses of destiny as mythologems are found in myths narrating about spirits and deities personifying the forces influencing human life.

In the X century, the adoption of Christianity in East Slavic lands took place, which was reflected in the transformation of the concept of destiny by the people. Christianity counterposed the idea of destiny to faith in one God. Destiny was already understood as the "providence" of the one supreme God. In Soviet times, in connection with the abdication of the church, interest in destiny as some inexplicable force was lost. At present, there is an increasing interest in the concept of destiny as an irrational entity.

Destiny is identified with the actions of God, with his providence. "Providence is the participation of God in people's lives directing them to a specific goal." (17, p. 120) It is interesting to oppose this understanding of destiny as the supreme will of God to an understanding of destiny from an atheistic point of view. In the atheistic dictionary, there is another interpretation of the essence of destiny: "destiny, fate, or lot is an antiscientific idea of the supernatural predetermination, the inevitability of events and actions of a person." (18, p. 215)

According to etymology, the word "fate" goes back to the Latin word "fatum", from "fari", which means "spoken." This is very close to the Russian word "rok", which, by analogy, comes from the Slavonic root "rok", which means "speech." (19) In the semantics of words, the significance of the activity of some categorical and irreparable force is present. Perhaps this is due to the category of gender in the lexemes presented. The lexeme "fortune", close to the word "fate", is borrowed and is also associated with a mythological idea. Fortune in Roman mythology was the goddess of the harvest, then the word

"fortune" acquired the meaning "luck", which occurs at the behest of the gods. As a result, the lexeme has retained positive semantics and is used when it comes to some kind of happy event.

When considering the synonymic series of the lexeme "destiny," we find the variability of use, which is associated with stylistic differentiation, a semantic dependence on the situation at which an unconscious, intuitive choice of a suitable word between all presented similar words occurs; which is also characteristic of synonyms in the English language.

The concept of destiny is present not only in mythological, religious, philosophical and ethical systems. It is the core of national and individual consciousness. This concept belongs to the number of "active principles of life, which are mysterious and inevitable." (20, p137)

In modern linguistics, there is no single classification of cultural codes. However, at the heart of each proposed classification is one basic coding system based on the laws of objective reality.

Units of the code representation of the world cannot be observed in "pure form", they are amenable to certain analysis only in deep, "folded" structures – gestalts. Gestalts form the inner form of the concept.

The object of our research is the concept of Destiny (Sudba in Russian / Tagdyr in Kazakh) in the Russian and Kazakh mentality.

The choice of this concept is due to the fact that it is one of the key and unique concepts of the Russian and Kazakh mentality. The key concepts are the basic units of the worldview that have significance both for the individual linguistic personality and for the linguistic community as a whole. The peculiarity of the analyzed language phenomenon is the complexity of its deep content, which includes both general mental principles and attitudes, and personal and individual worldview. This is what determines the relevance of the conceptual phenomenon.

Knowledge of the world is carried out from the known to the unknown. In this case, the subject is guided by the principle of meeting their needs. Needs act as a force that motivates a person for development, creativity. The structure of needs in psychology was classified by A. Maslow on the principle of hierarchy of values (3):

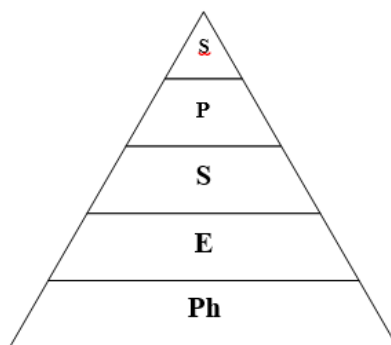


Figure 1. Figure 1. The Pyramid of A. Maslow

Notes: Spiritual needs (S) = self-affirmation, self-expression, self-development through creativity; prestigious needs (P) = respect, self-respect, recognition, status; social needs (S) = belonging to a team, communication, spiritual closeness; existential needs (E) = security, safety, freedom, sense of ownership, stability of living conditions, awareness, etc.; physiological needs (F) = hunger, thirst, rest, etc.

In the gestalt approach, a person operates in three modes: "id", "ego" and "personality".

The "id" function is related to the fact that the subject compares the previously obtained information through sensory, perceptual channels with the information necessary for the organization of

actions to meet this need; it looks for opportunities to meet or interprets the impossibility of satisfying the need.

The "Ego" function is an active function of choice or conscious refusal: the subject chooses one of all hypotheses based on his own needs.

The function of “personality” is the development of a person through creativity, the formation of personality. Man manifests himself not just as a living (animate being), but as a socially active, thinking person; he does not just see, listen, remember, but thinks, believes, considers. The characteristic of the subject, you can add a sign of creativity, as “it performs, creates, determines action.” (4, p235) The sign of creativity is inherent in the semantic subject, which is reflected in the concept of “agents” in the language representation.

One of the needs that most acutely requires satisfaction, dominates at a given time, becoming a figure. Others temporarily recede and become a background influencing figure.

In linguistics, the term “gestalt” was introduced by J. Lacoff. “Gestalt is a deep meaningful unit of language, manifested at different levels and realized as different meanings. It is beyond the scope of express but directly associated with it.” (5, p78) Therefore, between consciousness and reality, there is a “yawning gap of meaning”.

Gestalt as a holistic structure is similar, we would say, to the search for a person by fingerprint (italics – N. Sh.). Gestalt is an experience “you will not leave me” (italics – N. Sh.).

Language, therefore, as a whole, is nothing more than the satisfaction of certain human needs or it is in connection with certain challenges that nature and society pose to man.

Thus, gestalts form the basis of the human perception of reality, determine the specifics and nature of motor acts and direct cognitive processes on the activity. Gestalts have all the same characteristics as the concept. They form the cognitive model of the concept.

3 Results and Discussion

The objects and phenomena of reality are one of the components of the conceptual picture of the world in which they acquire a certain value as a result of their involvement in one way or another in the spiritual and practical activities of man. Subject-object attitude implies the presence of the subject's attitude to the object, which occurs only in the process of human activity in the cognitive-practical development of reality.

The world in which a person lives consists of inanimate and living nature. Inanimate nature is represented by signs of elements, matter, products, and objects. Living nature is represented by plants, animals, birds, insects, and humans:

a) the object-person: slave / bondwoman – Out of the sea of tears, the sea of anguish / your Fate is pure and clear (A. Belyi); Eccentric Eugene, poverty ashamed / Petrol inhales and the fate of the curse! (O. Mandelstam); It is perceptible the fate of the autocracy, / We give all his hopes and desires; I scheduled the lonely path / He is strictly cursed by fate; Learn, what is destined to fate / Wither silently in a tight circle / Jealous rudeness slave / Among the cowardly and cold / fake Friends and enemies / Fear and hope is barren, / Empty and painful labors; I hear-and I submit to the fate of the terrible, / Long time I said to myself: do not contradict (A. Fet); He is like a shot bird / wants to rise – and can not do it (F. Tyutchev); Curse of the century – it's a hurry, / and the man, washing sweat, / life rushes like a pawn / having got hunted in time trouble (Ye. Yevtushenko); slave – in this room – there are three destinies, three People, / Like sparrows sitting in a cage. / Three people are not different but one illness, One trap had confused six feet; the Way my long does not assemble, that's why I worried about the fate. / The future of life pulling and pushing past, / Pushes to the edge; Daily hectic life... / Hectic life, hectic life/ work hectic life too bad!; What would you have done if it hadn't been born, / Believe... / What would you do if you didn't believe? No grams will not get even with the lake; That would make native? / Having been a slave to his fate, / If he walked tiredly to get to me. / Like the horse escaped from the pole / Inspired by the young portions (M. Makataev); Burning with frost, burning with heat, / one joy, the second sorrow. What will give birth to the unknown like a pregnant

woman / who knows what will be fate! When the gut itself on fire, / Turning and scraping yourself / I'm like jaundice suffering person / Waiting for hope from today and tomorrow; to be afraid of a quick lift on top of that / Patterned decorating patterns: though still twitching on the ground / Who did not agree with the government's harsh environment; Entered into life, then became brutalized (F. Ongarsynova); if you agree the mood is normal, / Quit, the trouble is, / whether the dog will be an insulted man / Poor man, in this mortal world; Not finding soul you can rely on, / it ought to be heart of a dog. / Unable to get enough of life once, It's that kind of tramp (Abay).

It is important to note that from the point of view of the problem of interest to us, the process of forming the category of animation in Russian occupies a special place. So, for example, in Ancient Russia in XI century a slave, a lackey was called a free adult man. Perhaps this explains the presence of the word *rok* (fate in Russian) in the sense of “age” in the Dictionary of ancient languages. (6, p165) Moreover, the words *slave* and *lackey* were used in the form of dative and genitive.

Thus, apparently, the concepts of “intelligent being” and “free adult man”, if not covered each other, were in that period in a different ratio, which led to the possibility of the above-mentioned meanings of the word “man”.

The outstanding scientist-linguist V. V. Vinogradov in his work “History of words” writes about this the following: “In the old language until the XVII century, there was no need for a word that would correspond, although remotely, to modern ideas and concepts about personality and individuality. In the system of the old worldview, the signs of an individual were determined by his attitude to God, community or world, to different layers of society, to power, state, and homeland, native land from other points of view and expressed in other terms and concepts. Of course, some characteristics of the individual (e.g., singleness, isolation or separateness, the sequence of nature, which are recognized on the basis of certain signs, concentration, or motivation of actions, etc.) was alive, obvious to the consciousness of ancient man. But they were scattered by different designations and characteristics of man, human species (man, people; servants, face, soul, being, etc.), and in General the social and artistic consciousness of the Russian people until the XVII century was alien to the concept of a separate human “I” as a carrier of social and subjective characteristics and properties” (for example the lack of such genres autobiography and portrait techniques in ancient literature). (7, p271–272)

In the XII and XIV centuries the forms of dative and genitive are obtained by nouns that denote adult men, especially in those contexts where their personal character is emphasized, that is, first of all, their own names: “A sy posada v Novgorod Vsevoloda” (in Old East Slavic) (Novgorod Synodal chronicle).

Since the end of XV and XVI century forms of dative and genitive start to include the names of persons of the female gender (the appearance of the noun is feminine bondwoman).

Since the end of the XVII century, the new form has been extended to the names of animals and small children. In short, at the same time, each individual, regardless of gender, age and social status is endowed, according to the grammatical rules of language, the property of “animacy”. Moreover, the spread of the sign (+ animacy) to the designations of any person was the result of evolution both in the language and in the worldview, which was represented by the Russian people.

The formation of the gestalt of slave (*kul* in Kazakh) in the Russian and Kazakh mentality is determined by the attitude of man to freedom: man is completely dependent on someone for something, limited in their actions and behavior.

The state of a person who is dependent on someone for something in the language is expressed by comparative turnover. Therefore, the cognitive basis for the explication of the object-person is a comparison.

In the structure of linguistic comparison there are the following elements:

- 1) what is compared, or the subject of comparison (A);
- 2) what is compared, the image, the standard of comparison (B);
- 3) on the basis of what is compared, the basis of comparison (tertium comparationis – C);
- 4) what is compared, the comparison index (m) (in Russian – comparative conjunctions as, if, exactly, as if, grammatical forms – the degree of comparison of adjective, noun in the form of ablative case; in the Kazakh language – postpositions are analogous, alike, similar, like, affixes - dai/-dei, -tai/-tei -, sha/-she-, -daiyn/-taiyn-).

The second element in the structure of linguistic consciousness (B) is called the standard of comparison.

The standard – “the measuring instrument or their complexes, providing storage and playback of legalized units of physical quantities and their size means in other dimensions.” (8 p28).

The standard at the socio–psychological level is a manifestation of normative ideas about the phenomena of nature, society, about the person, his qualities and property.

The standard is the result of national-typical world measurements. This is what figuratively measured the world in the human mind.

Standards of comparison form the basis of the formation of cognitive structures in our study, *gestalts*, reflecting the national specificity of culture and especially the thinking of a people. For example, the standards of a man-servant in the language picture of the world stands for birdshot, bondage – wilting flower, plants, close range, in Kazakh picture of the world – the sick, the pregnant woman, the dog; the subjects of economic activities – seine net, pole with a running noose.

The imprisonment of man is like the withering of a plant, a flower. It is the gradual dying of man. Before us is an example of an implicitly expressed comparison, more precisely, a phyto-morphic metaphor: Learn, what is destined to fate / Wither silently in a tight circle / Jealous rudeness slave / Among the cowardly and cold / fake Friends and enemies / Fear and hope is barren, / Empty and painful labors (A. Fet).

A bird is primarily a vertebrate animal with a beak, limbs and, of course, wings. The wings serve as the aircraft for a bird, they bird freely hover in the air. This means that the shot bird loses the ability to fly, therefore, is in captivity. It turns out that we have an example of visual comparisons characteristic of Russian self-consciousness.

As our research shows, the source of visual comparisons are the actions of the compared objects. The comparison of the type He is as a shot bird / Wants to rise but can not do it (F. Tyutchev) arose on the basis of a comparison of movements of the standard (B) and the subject of comparison (A), so that the comparative design becomes dynamic, creating a figurative picture of a moving man and animal (birds). Here we are talking about a specific action, the image and the subject of comparison are specific, and this specificity serves as the basis for visual comparisons. On the essence of visual comparisons, D. S. Likhachev writes: “For comparisons of modern times (XIX and XX centuries), it is typical to convey the resemblance of the compared objects, to make the object visual, easily imaginable, to create the illusion of reality. Comparison of the new time based on diverse experiences from the objects that draw attention to the characteristic details and secondary signs, as if removing them to the surface and delivering to the reader the “joy of recognition” and the joy of direct visibility.” (9, p194)

The visual comparison is based on the movement of the element, are verbal, and the item B – adverbial. They, by the nature of comparative semantics, express the meaning of the identity.

In the Kazakh language picture of the world we reveal psychological comparisons of two types: 1) comparisons, in which the image (B) is concrete, and the subject (A) is abstract: What would my soul do? Being a slave to fate, / If I walked panting, tired of reaching me, / Like a horse escaped from the pole, / Inspired by the young portions (M. Makataev). The desire of a man to escape to freedom characterizes his inner world and is compared with the caught colt; 2) comparison, in which the image (B) based on a specific action, with specific actions: Burning with frost, burning with heat, / one joy, the second sorrow. What will give birth to the unknown like a pregnant woman / who knows what will be fate! When the gut itself on fire, / Turning and scraping yourself, / I'm like jaundice suffering person / Waiting for hope from today and tomorrow; (F. Ongarsynova). As can be seen from these examples, the causer of the human condition is doubt, unbelief. Disbelief in a happy fate lives in a person for a long time, then weakening, then intensifying. The second example shows the moment when this feeling is enhanced. It is covered with a new line: disappointing (destiny disappoints), it is vile and disgusting (disgusting from the own fate).

By the nature of comparative semantics, they, like the visual ones, express the meaning of equality.

These comparisons, in our opinion, are truly psychological, as they reflect in the Kazakh language the extreme complexity of the inner world of man.

b) the object-animal (zooonym): bull – Take the fate of the horns; dog – Fate, like a dog – one may lick, another may bite; horse (steed) – The horse was rearing on its hind legs, so that you, a military camp, seeing from the heights of destiny (B. Pasternak); Horse – Recently sat pulling the mane, / Noisy wild horse named life (M. Makataev); snake – Did not let go the remnants of good, / Slander or your left order? / Constricting like a snake saying I'm/ doing everything the opposite (M. Makataev) The world is a once-turned snake. The snake then stings then bites (M. Auezov); fox – Relatives are whole, thoughts are fine, / will miss the joys of fun / Seducing like a Fox / one day of the world will pass; one day of life will pass, / the mood left in the dark, / the world is like a fox (Singing five years).

The spiritual world of any nation is determined by the surrounding nature, which is sometimes more important than many other factors.

When they talk about the difference between the conceptual model of the world and the linguistic model, about the specifics of the national pictures of the world in different ethnic groups, they usually mean first of all the conceptual representation of nature: natural phenomena, landscape, climatic features, flora and fauna reflected in the language. Understanding of the importance and role of nature in his life was carried out by a man in the primitive era, the results of this formed the basis of his archaic ideas about the world as a whole. “People's dependence on nature was felt by them so much that the image of the world created by them included many features that testified to the inability of a person to clearly separate himself from the natural environment.” (10, p. 58)

At the heart of the *gestalt* fate-animal (horse, steed, dog, snake, fox) are ideas about animals. “The cult of animals is the first line that the first man draws between himself and the world of nature. As the role of animals in spiritual culture would later declined, animism remains the semantic background on which linguistic and religious stereotypes, poetic images and so forth are formed.” (11, p. 123)

The horse in the Slavic tradition is one of the mythologized sacred animals. The horse is an attribute of the higher pagan gods and chthonic at the same time, the animal associated with the cult of fertility and death, the world beyond the grave.

In Russian fairy tales familiar to us since childhood, we read: “The horse is running – the earth trembles, the flame breathes from the nostrils”. A. N. Afanasyev draws a horse such way: “As

the embodiment of impetuous winds, storms, and volatile clouds, fairy horses are endowed with wings that spring with mythical birds. The fiery, fire-breathing horse serves as a poetic image of the light-bearing sun, the lightning-shining clouds... In general, the heroic steeds of our folk tales and fairy epic so easily jump across the sea, lakes and rivers, differ in such magnitude and force that are not in the least conceal their mythical origin and affinity with the deified elements.” (12, p. 147) In the expression *sivka-burka* prophetic *kaurka* epithet ‘prophetic’ means that the horse can talk, he is astute and intelligent, gives reasonable advice to his master. Moreover, the things of horses could predict the future, therefore the rite of divination is associated with them. At the time of divination, people blindfolded a horse’s eyes, sat on it backwards and watched where it would go, – there a girl will marry.

The horse was at ancient Slavs also a symbol of stars, a moon. This is evidenced by the following riddles: The guests came, dismissed the horses all over the world (Stars); Sivko sea has jumped, and hooves have not wet (Moon).

Thus, a horse in the Slavic tradition symbolizes life and death, good and evil, fire and water at the same time. The view of the Slavs about the horse is ambivalent, has a dual nature, so to get in touch with him both positive and negative connotations, for example, in idioms to work as a horse (‘about someone or something hard, usually servile work’), dark horse (‘unknown individual representing a particular interest’, ‘objectionable person’).

A horse in the understanding of the Kazakh people is the embodiment of socially valuable, beautiful and moral, the beauty of soul and flesh. The horse in the Kazakh tradition is the symbol of the upper world. A horse leaves the ground (mane = wings) and flies (Qobylandyng Tayburyly, Akhan serinyng Qulageri - in Kazakh). Therefore, it is not accidental that the people have a proverb “At – er qanaty” (in Kazakh) (horse – wings of the hero). It is no accident that the winged horse is an element of the state emblem of our country.

In the life of the Kazakh people, an unwritten law had been living: in the form of parables to prepare kin, family for the sad event. The sad news in poetic form is called “*estirtu*” (in Kazakh). The example of “*Tuyaghy bütin tulpar zhoq, ölgennig songynan ölmek zhoq, ölgen qaytyp kelmek zhoq*” (in Kazakh), horse – tulpar is a symbol of deity. Perhaps, such an interpretation is connected with the idea of the soul in the Kazakh tradition.

In the interpretation of Kazakhs, *argymak* (or *sybatty da zhürdek zhylyqy*) should have fifteen qualities: three qualities from men; three qualities from women; three qualities taken from a fox, a hare and a donkey.

Qualities of men: masculine character, cheerfulness, strength.

Quality of women: lush silky mane, beautiful figure, smooth, flexible movement.

Qualities of a fox: straightforward walking, even ears, conical the position of the tail.

Quality of a hare: wiry head, wide field of view, speed.

Quality of a donkey: cast hooves, dry cheekbones, wide yawn.

Thus, a horse in the understanding of the Kazakh people is the embodiment of the beauty of soul and flesh. The horse is the cosmos of the nomad, its unity, deity, hung all the attributes of existence and the universe. The steed causes the nomad to reverence, is the “body of reference” in the world of moral maxim and abstract concepts.” (13, p. 67) Therefore, in the Kazakh language only positive connotations are connected with a horse, for example, *qulyn-tayday tebisken* (in Kazakh) (“live in friendship, consent”), *kari tarlan* (in Kazakh) (“many experienced in his age”; “very experienced man”) etc.

In the Slavic culture, a dog notifies about the approaching of the impure force, in one word, serves as the conductor with the otherworldly world.

If someone went all the way and met a dog aside – wait for luck in a way.

To see a dog in a dream, not barking, – for profit. To see a dog in a dream, barking, – to a quarrel.

Therefore, on the one hand, a dog is a symbol of a good start, and on the other hand, a dog is the embodiment of evil: a dog’s devotion; a dog’s loyalty; mad like a dog, then lick, then bite etc.

According to the views of the Kazakhs, a dog is included in seven treasures of “*Zheti Kazyna*”. According to a popular belief, “the dog has forty souls”. Therefore, immediately after the birth of a child dressed in “*it köylek*” to protect the baby from the evil eye, damage, from all the troubles that he was hardy. However, at the same time in the Kazakh tradition, a dog is considered an impure being: a pregnant woman sees a dog in a dream – to a disease of a baby.

The nomadic way of life of Kazakhs has formed the knowledge necessary for the comprehension of nature mysteries. Economic life had a seasonal character, and it required good knowledge in determining the time of year, weather and it was associated with the observation of habits and behavior of animals: *bieng bas sauymynda* (in Kazakh) – the first milking mares; *bie sauymday uaqyt* (in Kazakh) – time between regular milkings mares (about 30–40 minutes); if a horse often neighs there will be a blizzard; if a dog howls there will be an imminent danger; if a tied horse combs tail, it will be a long road.

Thus, the cognitive base of the fate-animal gestalt is the idea of animals. The whole philosophy of the collective, own for each language lies in them.

4 Conclusion

The study of language in all its diverse and various relationships with a person, with his intellect and mind, with all the mental and cognitive processes carried out by him/her is necessary, in demand at the present time, as the individual-psychological, socio-situational and national-cultural characteristics of society, person under the influence of the current globalization in general change extremely quickly. This is the relevance of the cognitive approach to language, respectively, a wide interest of linguists in this area.

The variety of aspects of the concept as a basic notion of cognitive linguistics consideration testifies to the variety of definitions of the term “concept”. This leads to the following conclusion: the more definitions of a term, the greater its cognitive potential, provided that these definitions are congruent and not mutually exclusive.

The concept as a unit of culture is the fixation of collective experience, which is reflected in the language; concept as knowledge in the form of images and representations associated with words that have their own specifics in different cultures, there is an exit on the national and cultural specifics; concept as a mental education in the consciousness of the individual is an outlet to the conceptosphere of the native speaker, that is, ultimately to culture.

We define the cognitive concept as a dynamic cognitive model that reflects the structure of meaning in the individual’s consciousness, and the meaning as a mental content correlated with a certain reality, linking cognitive and linguistic consciousness.

The complexity and diversity of the research of the concept phenomenon as a cultural code show that in modern linguistic science all the prerequisites for the formation of an independent scientific direction, i.e. conceptology are created.

The analysis of the Gestalt codes revealed by us as cultural codes in the conceptual model Destiny / Tagdyr allows to reveal their essential features:

- 1) mentality (Gestalt – something ideal, the existing in our psyche);
- 2) integrity (Gestalt – holistic structure, component model concept);
- 3) dynamic nature;
- 4) structure (Gestalt consists of a background and a figure);
- 5) universality and specificity (native speakers of a particular language see the world through the prism of their language);
- 6) intuitiveness (the nature of Gestalt is intuitive);
- 7) value (Gestalt is the unit of value picture of the world).

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Primary Paper Section: A

Secondary Paper Section: AA, AC, AI