








Linguacultural and Cognitive Images of Characters in Mukhtar Auezov's Literary Works

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Abstract

Linguacultural concept, which is a conditional mental unit, is a comprehensive study of language, consciousness and culture. This study examines linguacultural and cognitive image of personages in the works of Mukhtar Omarkhanuli Auezov (1897-1961). This study reveals linguacultural and cognitive mechanisms of word transformation in a literary text, to identify the conceptual and semantic patterns of Auezov's literary works and to identify the conceptual systems characteristic of the writer. Achieving this goal involves solving the following tasks: to conduct a comparative analysis of the terms "linguacultural concept", "conceptual metaphor", "conceptual system"; to identify conceptual metaphors that manifest themselves in the works of Auezov; and describe the conceptual systems involved in the expression of the author's idea of the world. In the course of this qualitative study, data were collected through document searches. The novelty lies in the adaptation of cognitive linguistics methods to the study of Auezov's works and the study of linguistic and cultural mechanisms in the intertextual field. As a result of this research, it is determined that literary text is an irreplaceable bank of information about national culture and national cognition embodied in a linguistic form. The knowledge and ideas about the world fixed in the text of the works combine the author's own thought and the national heritage that he possesses by virtue of belonging to a certain culture. The linguacultural and cognitive image considered on the material of literary works is understood as a personified concept, the content of which is a typical personality of a representative of the national culture of a functional nature.

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Introduction

Mukhtar Omarkhanuli Auezov (1897-1961) was a Kazakh writer, a social activist, and renowned academician, who occupy a worthy, historical and scientific place at a high level (Moldabekov, 2009). The literary, scientific and historical heritage of M. Auezov is recognized and analyzed in accordance with literary requirements of each period. His creativity is characterized by a special emotional intensity, poetry and lyricism, unusual plasticity of the image, contrast of colors, characters, passions. His creative method incorporates a proportionate combination of realism and epic folk traditions. His books are strongly connected with poetic Kazakh folklore and at the same time they are a vivid embodiment of modern forms of world literature. At the present stage of linguistic science development, the study of linguistic, cultural and cognitive features of characters in the works of M. Auezov is an actively developing direction. From in-depth study of Kazakh language consciousness, the most important value is the appeal to outstanding works' texts that had a huge impact on the development of modern Kazakh language, as well as on Kazakh people's culture and spirituality formation.

Like his contemporaries, M. Auezov, too, represents the reality of the 20th century and depicted the changes in his time. His literary works fully adapt to cognitive linguistics in both themes and lexis. His subjects and lexicography are fully within the linguistic, cultural and cognitive characteristics of the time. The characters in his literary works are much akin to characters in interdisciplinary and linguacultural studies. The linguacultural concept in Auezov's literary world exists in consciousness and language (Nurdauletova, 2011). Consciousness, individual or collective, is the domain of the cognitive concept, which is objectified in language, and acquires a verbal "shell". Auezov makes an objective evaluation of the formation of linguacultural concept by determining certain cultural and linguistic traits in the community. He possessed the knowledge about the world which he expressed in the text of his works. His writings combine his thoughts and the national heritage that he possesses by virtue of belonging to a certain culture. The linguacultural and cognitive images embedded in his literary works are understood as a personified concept, the content of which is a typical personality of a representative of the national culture of a functional nature.

The current study examines linguacultural and cognitive images of characters in the literary works of M. Auezov. To understand the linguacultural and cognitive mechanisms in his literary texts, it is necessary to identify the conceptual and semantic patterns in his word transformation and adaptation of cognitive linguistics methods. The data searching focused on finding the origin of the selected linguacultural units. In other words, the primary data was collected to recognize linguacultural units, and to investigate linguistic, cultural and cognitive features in M. Auezov's literary works. This enables us to study Auezov's works and understand the linguistic and cultural mechanisms in the intertextual fields. As a result of this research, it is determined that literary text is an irreplaceable bank of information about national culture and national cognition embodied in a linguistic form.

Theoretical Background

Recently several Kazakh intellectuals and scholars-linguists (Kenesbekova, 2019; Kushkimbayeva et al., 2023; Zhakupova et al., 2023) have given new theoretical directions to the linguistic aspects of M. Auezov's works. These who worked hard in the field of Auezov studies include scholarly researchers, academicians and literary critics, (Abdurakhmanova, 2024; Issayeva & Aitimbetova, 2024; Kenzhebekova et al., 2023; Mashakova, 2022; Omarova et al., 2020; Telgozhayeva et al., 2024). These linguists have increasingly used an interdisciplinary approach to look even deeper into the possibilities of a literary text to convey a whole range of information related to human life in society (Amirbekova, 2011). The anthropocentricity of theoretical research is manifested in the increasing desire of the researcher to comprehend deeper structures of the text and extract information of different levels, to reveal the connection of a person and his thinking with language, culture and traditions. At present, the need for an interdisciplinary approach to the text as a tool and product of cognitive and communicative activity occurring in the process of reflecting reality by the subjects of cognition is becoming increasingly realized (Baranov, 1993).

This is an era of change from a structural paradigm to an anthropocentric paradigm in linguistics, hinting at linguistics becoming an interdisciplinary field of science. On the basis of the anthropocentric paradigm, linguistics began to consider language phenomena together with person and his thinking in the domains like philosophy, psychology, and cultural sciences. From this perspective, two fields of Linguistics and cultural studies also formed the new field of linguoculture. This new subject of linguoculture now represents the synergy of language and culture. Therefore, linguacultural studies reveal national cultural features from the linguistic or dialectical point of view. Linguacultural studies in the Kazakh soil were carried out by intellectuals and scholars like (Jenalayeva, Niyar, & Zhubanyshbayeva, 2021; Kenesbaev, 2007; Kuderinova, 2019; Mankeyeva, 2021; Odanova, Tuleup, & Moldabaeva, 2024; Pirmanova, Tokmyrzayev, & Pirmanova, 2024; Sarsenbay et al., 2023; Terlikbayeva & Menlibekova, 2021; Zhanpeissova, 2015). Gradually, linguacultural studies started reflecting in the national Kazakh culture. Being interdisciplinary, the Kazakh linguacultural studies also represented cognitive linguistics, philosophy, epistemology, and the Kazakh folklore (Zharkynbekova & Agmanova, 2016). Out of all these sciences, the field of cognitive linguistics emerged more strongly (Sabol, 2003).

The concept of cognitive linguistics is defined with respect to not only the theory of cognition (Mankeeva, 2008), but also of the field of Linguistics and cultural studies (Nurdauletova, 2011; Zhanpeissova, 2015). When defining cognitive linguistics, linguists (Broccias, 2021; Wilcox & Martínez, 2021) determine the cultural nature of cognitive linguistics and say that it informs the spiritual culture of mankind. In addition, the function of cognitive linguistics is to reveal information on the mental level of the population. Other researchers such as (Llopis-García, 2024; Pleyer & Hartmann, 2024; Ruzibaeva, 2021) see cognitive linguistics as the world of knowledge formed from the knowledge of the people, spiritual culture, experience of the people and the individual.

Nurdauletova (2011) classify cognitive linguistics at three different levels. The first level includes information that is understandable to all people; the second level is understandable only to representatives of the subculture; while the third level, which is deeper and has larger inner meaning of cognitive linguistics, is incomprehensible to many (Nurdauletova, 2011). Taking this debate further, in literary sciences, the term character is of great importance. Being the main support of the whole literary work, characters define the life and situation of the people; they provide information about people's knowledge. For example, when naming the characters in the masterpieces of authors like Gogol and Chekhov, one can take into account the character traits.

Literature Review

As noted by a number of scientists, linguistic and cultural concepts have national specifics. Arutyunova (1991) believes that the twin concept of linguoculture is formed as a result of the interaction of language, as found in national traditions and folklore, life experience and images of art, and culture seen in religion, ideology, and value systems. According to Apresyan (2006), the language-specific way of conceptualizing reality is universal, partly nationally specific. Vorkachev (2001) believes that the linguoculture as a concept is a unit of collective knowledge, marked by ethnocultural specificity. Krasnykh (2002), too, notes that this concept is a collective meaningful linguistic formation that captures the uniqueness of corresponding culture. The division of linguoculture concept into universal and ethno-specific is one of the most widely used criteria for this classification. Vezhbetskaya (1996) identifies concepts-autochthons (containing common and national components) and proto-concepts (universal concepts), and emphasizes that not only thoughts can be thought out in one language, but feelings can also be experienced inside one linguistic consciousness, and not another (Vezhbetskaya, 1996).

National specificity of linguoculture as a concept is manifested in the differences between the concepts of the same name in different national cultures, as well as presence of unique concepts peculiar to only one language and one culture. The reason for the "untranslatability" of different cultures and the inexpressibility of one culture, through language, is a kind of divergence of values and meanings that are initially fed by different cultural and historical experience. Neroznak (1998) believed that the concept of linguoculture is represented in non-equivalent language, which serves as a material for compiling a list of cultural concepts of national interest.

Islam (2004) argues that linguistic and cultural studies provide a lot of information about the unity of language and culture, as embedded in the concept of linguoculture. The author adds: "The worldview, reflected in the internal form of linguistic signs, formed on the basis of culture influence, being passed down from generation to generation, conveys to the present time the collective understandings of the ethnic group, nation, people formed in the processes of knowing the world through cultural positions" (Islam, 2004). Linguoculturology provides information about linguistic units formed in people's culture and determines the knowledge of people, the author adds. Thus, it is evident that the concept of linguoculture in a literary text is based on cultural context, while the component of language is formed as a result of differentiation of personal and social experiences of people, that combine together to build their identity or personality (Dilnoza, 2023). Tleuberdiev (2019) agrees with this argument and believes that "a person's identity is built with the signs and values recognized as characteristic of people in the society".

Akhmetov (1997) examines the literary texts of M. Auezov and found that the latter wrote most of his works in the genre of stories, and that he showed skill even in a small genre. The size of the story genre may be small, but the impact of words is heavy. It is compact due to the meaning of words. The narration of each event in Auezov's stories reveals the reality of the times and the life around. His stories do not have many characteristics, which reflect upon his skill of telling a story and revealing the behavior of characters through their actions. M. Auezov skillfully mastered the narrative genre and used every possibility of the genre in depicting the bitter realities of life. For instance, in his story "Korgansyzdyn kuni", M. Auezov depicts the violence and abuse of a young girl with a pure soul and innocent feelings. In some other stories, this girl is honest, has honor, but has a short life, suffers from poverty, and the burden of life. Auezov portrays his characters with a feeling of pity and exposes injustice, tyranny, worldliness, and vulgarity" (Tleuberdiev, 2019).

Another feature of Auezov is his skillful depiction of nature pictures. He portrays wind, frost, winter and summer, day and night of fields, describing the whole environment and character. Such images are not just portrayed, but they correspond to the inner world of the protagonist, his sadness and joy.

Tleuberdiev (2019) finds the images of nature as symbolic feelings of joy or fear or danger. These images may also be a reflection of the inner world of character. For example, the writer's description of nature in the story "Korgansyzdyn kuni" describes the inner world of main characters. The frosty winter day with wind blowing without abating shows the sadness of the heroes and three female characters. The frost and wind in winter make the people sad and uncomfortable. Thus, the author used these natural images not only to depict the external environment but as an illusion of the internal consciousness of the characters as well.

Research Methods

Research Design

The study adopted a qualitative research design which focused on such aspects like linguacultural and cognitive features of characters in M. Auezov's literary works. The linguacultural and cognitive units are main forms of linguistic and cultural studies, which provide the anthropological direction in linguistics. These units are also treated as "cultural codes of the nation," and represent national characteristics. These units help in understanding people's lifestyle, culture, history, and tradition as reflected in Auezov's literary works. Moreover, these linguistic and cultural units also strengthen the learning about the themes in Auezov's literary works. For instance, the themes of "wealth" and "poverty" in the story "Karash-karash okigasy" helped to understand the contrast between the rich and the poor. In another story, "Korgansyzdyn kuni," the gender identity of a human being defined characters as a "hero", "shooter", "warrior", "hunter", "guard", or "head of the country." Each of these characters was recognized in his stories based on the concept of "man". If the character were a female, his stories also recognize the linguacultural concept of a "girl", and interpreted his female characters as slender, beautiful, delicate, and tall. It was also easy to make an association analysis of concepts like "wealth" and "poverty", "man" and "woman" through linguistic and cultural units. At the same time, the method of narrative analysis was used to clarify the linguistic and cultural units in the work and to determine the purpose of use.

Data Collection

The study used reading and observation as data searching tools to find the origin of the selected linguacultural units in the literary works of M. Auezov. In other words, reading and observation aimed to recognize linguacultural units, and to investigate linguistic, cultural and cognitive features in M. Auezov's literary works. The reading sessions enabled us to understand the outer and inner aspects of the characters while observation led to assembling of linguacultural and cognitive content from the selected M. Auezov's literary works, particularly to retrieve the images of characters.

Sampling

The samples of the study comprised linguacultural and cognitive units assembled from the personality, behavior and interaction of characters in M. Auezov's literary texts. These texts were sampled keeping the criteria in mind that each text should help in understanding people's lifestyle, culture, history, and tradition; their themes must refer to the identity of the defined characters, and the characters should be symbolic of linguacultural unity. Several works were studied to meet these criteria, such as "Karash-karash okigasy" and "Korgansyzdyn kuni," which show the complex processes that took place at that time in the Kazakh village. These stories depicted critical realism, exposing the essence of the richness-feudal relations, and the tragedy of ordinary people trapped by rapists and exploiters. Other works like "Karash-karash okigasy", or "Korgansyzdyn kuni" contributed vivid images of people who were heroes. Stories like "Karash-karash okigasy" and "Korgansyzdyn kuni" stand out for their ideological sharpness, literary maturity.

Data Analysis

The data obtained in this study was analyzed through the comparative-analytical and binary opposition techniques. For this purpose, the sampled literary works and the images retrieved were generalized, sequentially analyzed, and interpreted in the light of linguacultural units. For instance, the comparison was made of thematic antonym pairs of rich and poor, life and death, good and evil, and so on. For instance, Auezov's story "Karash-karash okigasy" depicted the opposite images of rich and poor, which were analyzed through dialectical relationship and binary opposition. The characters portrayed the contrasting images of wealth and poverty, taking the study at a higher level of morality or spiritualism. Characters like Sat, Salmen, and Zharasbai bolys are perfect examples of spiritual changes that correlate with the contrast between the rich and the poor. Such a contrast between the rich and the poor are aptly expressed through linguistic and cultural units such as *barymta*, *kuniker*, *shabarmen*, *molda*, *bolys*, *zharly*, *kedei*, *atkaminer*, which further strengthened these contrasting binary images opposition between the rich and the poor. This also reveals how a binary opposition of contrasting images like wealth and poverty is determined through linguistic and cultural units in the work.

Results

M. Auezov's literary works sampled for the study contained contrasting images which were analyzed through binary perceptions. The first story in this study is about the narrative "Karash-karash okigasy," which shows that a chain of linguistic and cultural units deepens the conflict between the rich and the poor. The work begins with the story of Baktigul, a slave, and Tektigul, who takes care of rich man's lamb from a young age. The cruelty of Salmen and Sat submerges and strengthens the conflict between the rich and the poor. Sat and Salmen, the rich people of Kozybak village, are described as having "many heads and are tight and cold among themselves. It is said that none of Kazakhs in the region can attack them alone without kneeling down and inflicting violence on their neighbors" (Auezov, 2014). At the same time, Baktigul and Tektigul are the only villagers described against a large number of rich people. In the first version of this work, it is stated that the impossibility of the order is an insult to the person, Baktigul has no brothers to treat, and if he is small and poor, the word is worthless. Baktigul and Tektigul's parents died early, and their young children Sat and Salmen came to the shores of the bay. The saying of these people: "The voice of the loneliness will not be heard" describes the contradiction.

The main conflict in work is reflected in the dichotomy of wealth and poverty. Zharasbai, Sat and the Salmen are symbols of wealth and authority, because they completely dominate the environment with power and violence. Baktigul and Tektigul symbolize poverty, suppression, and subjugation, who are tortured by the rich and the wealthy. The torture of the rich results in the death of Tektigul, which provoked Baktigul to take revenge as his internal resistance emerged out in the form of anger for Sat and Salmen, with anger being a trait of his character. The cause of Tektigul's death is also symbolic of peasants under the control of the rich as Tektigul's death was the result of poverty, desperation, destitution. Baktigul moves away from Kozybak and comes to Shalkar Bolys, where he meets Zharasbai, the more powerful of the rich men. Zharasbai welcomes Baktigul happily and begins to spend his life in the village. Having learned the situation, Baktigul became Zharasbai's confidant.

It so happened that Zharasbai competes with Sat and Salmen in fight for wealth and supremacy for slaves, hostages, and power. Baktigul did not want to get involved in their fight, but Zharasbai convinced him that he would take revenge of Tektigul's death. He assured that this fight will be from the side of Zharasbai, and Baktigul will only steal the slaves of Sat and Salmen and slip away if the situation gets worse. During the fight, Zharasbai decided that he would need no more hostages except Sat and Salmen, but he did not warn Baktigul. The fate overturned and eventually Baktigul was named as the culprit of this whole fight, with Zharasbai disowning him. Baktigul was sent to prison; he could not bear the dishonesty and abuse committed by Zharasbai and the story ends with the poor man's humiliation (Auezov, 1984; Auezov, 2014). This tale is not only a story about the opposition between the rich and the poor, but also the manifestation of the dialectic of wealth and poverty, tyranny and desperation.

The second story is M. Auezov's "Korgansyzsyn kuni" which also describes a pair of binary opposite characters. Among the positive ones, characterized as "hero" akin to the mythical figure of Kushikbai are Gaziza, the grandmother, and the mother; while Akan, Kaltai, Smagul, and Duisen are recognized as negative. The actions of both sets of characters reveal the linguistic and cultural images, symbolic of the time and culture they represent. This is a tale of violence and tyranny. This story revolves around Gaziza, the grandmother and the mother as positive characters; and Akan and Kaltai, as negative ones. There is also an elderly storyteller. Although the number of characters is small, the load that everyone carries is heavy. This is a narrative of Kushikbai batyr, a term culturally stands for a hero of the land. Historically, Kushikbai is portrayed as an ancestral hero of the past, a defender of his country and land from hostages. In this story, the protagonist Gaziza is seen in the image of the hero or "Kushikbai batyr". However, the cruel and tyrant Akan is considered as the hero of today, who follows his own desires. Auezov is trying to convey how much people of two times have changed.

Gaziza, like her ancestor Kushikbai cannot tolerate violence and shows inner courage. Gaziza proves that she belongs to the generation of Kushikbai, the ancestral hero. Gaziza is also a direct heir to Kushikbai, an archetype. Auezov shows that the linguacultural image of the old hero Kushikbai is connected with Gaziza with a thread of pride and ancestral honor. Eventually, when Gaziza dies, her death is tracked with the same heroic pride and honor as that of batyr Kushikbai. Both their deaths are interpreted as events of the same series – as heroic deeds. Girl's memory of her ancestor, of his deed pushes her to an extreme act – she goes to meet death in the blizzard steppe. But at the same time, this connection is also contradictory, polemical in nature: the death of the girl in comparison with the death of batyr Kushikbai and her father (both die of illness) looks like an event of much higher moral and social meaning. Gaziza's death is a kind of challenge to the "dark kingdom". It took a lot of effort for her to force herself to step towards death. Indeed, for Gaziza to return home after the cruelty committed against her is to recognize the right of the master to violence. She goes into the blizzard steppe, and this is an act not only of extreme despair, but also of courage of unchildlike strength.

From this point, the narrative goes in flashback and remembers the life and adventures of the ancestral hero, Kushikbai, who happens to be Gaziza's grandfather. The narrative reflects linguacultural

characteristics of Kushikbai, who is described with courage, fearlessness, despite the pain, not enduring the mockery of the enemy, but riding on a horse, everything is described according to a real hero. In translation, Kushikbai is described thus:

"Kushikbai died young, twenty-one years old. Since his youth, he skillfully mastered soy and shokpar, dreamed of becoming a military commander, leading military men, going on military campaigns. He was resourceful(shokpar), dexterous, tireless (soyil), incredibly strong and knew no equal in fights and skirmishes. He was not afraid of man, beast, or were wolf, nor of a blizzard night, nor of an evil omen. That's why he got the reputation of a batyr" (Daurenbekova, 2015).

In this narrative description of the symbolic hero Kushikbai, words like *shokpar* and *soyil* are recognizable in a series of linguacultural units, and are approximate to the meaning, translated in accordance with the semantics of sentence. For Kazakhs, the meaning of the word *batyr* means a honorary title, which is awarded to people who are distinguished by personal courage and bravery (Akhmetov, 1997). So, in Kushikbai, the title was spread among people, courage and heroism of the hero was clearly visible. The translation accurately depicts this meaning. However, one calamity falls on the Kushikbai's head; he suffers from smallpox. On such a day, the guys from the neighboring village, who were his enemies, take their horses and were ready for conquest. So, Kushikbai batyr, despite his illness, confronted them.

The sad news reached Kushikbai. The batyr became angry, got to his feet, not feeling pain, threw a chekmen, a camel's hair robe over his naked body, and set off in pursuit. With a pike at the ready, terrible, menacing, he galloped into the village of the offender, when he cheerfully boasted of a stolen noble horse and his impunity. Kushikbai's temper was known he was ready to fight to the death, even with a thief, even with the whole gang of his relatives and servants" (Daurenbekova, 2015).

The contrasting image is that Akan, who Auezov describes with great accuracy:

.... You will immediately recognize the gentleman. Over his warm clothes, he wears a gray chekmen with a dapper black velvet collar, and a new fox malachai on his head. He is shod in excellent chevron boots; felt stockings, also trimmed with black velvet, protrude from behind the tops. He's about thirty years old. He is stocky, round-faced and snub-nosed. A well-groomed beard sticks out like a wedge. In his obliquely set, swollen and prickly eyes, in his constantly frowning eyebrows, there is lordly contempt and hidden cruelty. And in the fastidiously loose lips, it is not difficult to guess a womanizer. This is Mirza Akhan, the parish governor. He was returning from the city, having finished his business there. The case was the same – he contributed to the treasury the tax collected in the parish" (Moldabekov, 2009).

Akan is described by his physical appearance, by the clothes he wore, and by the way he behaves. It is immediately clear who the master is. Likewise, Kaltai is also described:

As usual, Kaltai, the beloved servant and henchman, rode with the volost. Mirza kept him strict, but Kaltai was a devoted dog and a broken buffoon; of course, he stole, but he was smart, especially useful in adventures. Mirza used to expect unexpectedly pleasant services from him" (Daurenbekova, 2015).

Next, the description of the three women, a weak and elderly grandmother, a helpless mother, and a young girl, follows who are doomed to loneliness and poverty:

Who lived in this dark, miserable house? Three women... They were sitting by the stove, huddled, furrowed like birds. One of them is a decrepit old woman, she is in her eighties, the second is about forty, the third is a girl of thirteen years old. This is the grandmother, her daughter-in-law and granddaughter" (Daurenbekova, 2015).

Auezov describes images of three generations. Each image stands apart, the loss of power of the grandmother, the blindness of the mother, and the orphanhood of the granddaughter. The description continues:

"The eldest is weak and emaciated, and yet her face is extremely courageous. He [she] has a non-feminine disposition - a high forehead, a large nose. Colorless eyes stared wearily from under sparse gray eyebrows. But in the deep wrinkles on the sagging cheeks there was not only grief, a trace of the torments and resentments of a lifetime, but also the long-term unrequited perseverance of a poor man, capable of moving a mountain of labor and bearing a burden unbearable to another hero. The daughter-in-law's face, on the contrary, is timid and wary. Her bright black eyes are passionately fixed and fixed on one point, as if she were crazy. Her gaze inspired involuntary consternation. But she's not crazy, she's blind. And only the youngest, Gaziza, thin and delicate, with a round, slightly freckled face, is sweet – it's hard to take your eyes off her. She is light, fast and graceful, like a goat. And the unchildlike sadness in her timidly lowered eyes gives her a special appeal. Perhaps there is no sadness in them, but rather a plea, naive and touching, like a beggar's bed made by her hands. The grief of these weak toryokhs is common – they are orphaned. The storm swept over their heads, leaving fresh graves near the house. Gaziza's father and brother are buried there, on a sandy hillock" (Daurenbekova, 2015).

As the plot thickens, the narrative continues. Gaziza, who symbolizes her grandfather's heroism, has many hopes for the future. As a proud descendant of her former Kushikbai, she immediately understands the tricks of Akan and Kaltai and resists: *"Do you think I don't understand? All your machines... Get out of here! We will not allow ourselves to be bullied either."* (Daurenbekova, 2015). Gaziza's image is clearly visible in this expression.

Besides Akan and Kaltai, there are two other negative characters with villainous images, Smagul and Duisen. Smagul is describes as: “*He covered up the bad, praised the good, and brought him out into the world. And he looked at his son, wagging his tail, waiting for a handout. And as soon as his son died, Smagul took away the only cow sheep from the yard. You see, he slaughtered a ram on the day of the funeral, and so as not to suffer a loss...*” (Daurenbekova, 2015). The second character is Duisen, who is described as: “*... a chatterbox. He has one addiction – women's gossip. He hasn't said a good word in his life; he hasn't done a good deed. Besides, he's a miser like the world has never seen. He'll strangle himself, but he won't treat you. When there is a guest in the house, the Chatterbox is in mourning. A wife will be wiped out of the world if, God forbid, she cooks meat on such a day. He whines and cries that she is ruining him*” (Daurenbekova, 2015). In the depiction of the characters, Auezov thus depicts a picture of a society that has changed due to such characters. Table 1 presents a summary of the characters of the story “Korgansyzsyn kuni.”

Table 1. Character images in Auezov's Work “Korgansyzsyn Kuni”.

Character	Linguacultural image	Cognitive image
Gaziza	Hero, pride	Ambition does not allow himself to be mocked. In the work: “ <i>We will not allow ourselves to be mocked either!</i> ”
Grandmother	Brave Adamant	No matter what difficulties she faced in life, she did not give up. In the work: “ <i>Many years of unrequited persistence...</i> ”
Mother	Weak, helpless	She lost her husband, support, and lost her sight. In the work: “ <i>She's not crazy, she's blind.</i> ”
Akan	Domineering	Today's landlord. In the work: “ <i>It is not difficult to guess an arrogant person in the fastidiously loose lips</i> ”.
Kaltai	A tough guy	Akan's companion. In the work: “ <i>Favorite servant and errand man</i> ”
Smagul	Tricky, using Zhakyp for his own purposes	A person who sucks people's blood. In the work: “ <i>It crept into head</i> ”
Duisen	Gossip man	A person who, despite his poverty, gossips and gets sick. In the work: “ <i>He has one addiction – women's gossip</i> ”.

If we look at the linguacultural traits of the characters based on gender classification, we see the weakness of men and the courage of women. Gaziza, her grandmother, and her mother would be very brave, proud, women who would rule a village if they did not have bad living conditions and poverty. Akan, Kaltai, Smagul, and Duisen are described as a manifestation of weakness, although male. Auezov performs the modern form of Kushikbai, who was a hero in his time, and we realize that women are brave and heroic.

Discussion

The narratives sampled for this study have both historical and cultural significance. Historically, colonialism was responsible for many changes in the system including the elimination of folk traditions. Colonialism destroyed all the wealth of Kazakh land. The Kazakhs obeyed the colonialists, *khans* and *bis*, saying: “Government work is a duty (*Okimet isi - uazhip*). On the other hand, Bolys, and bis, during the colonial rule, ruled like a “fist on the fallen (*zhygylgan ustine zhudyryk*) or suggesting that the oppressors were freed and the meek were eclipsed; the spiritual stress had deepened under the dominant policy. At the same time, those who wanted to change the desire for power and wealth, to get rich through power, and to increase their prestige, did not stop any tricks of the power mongers (Moldabekov, 2009). These changes had social and cultural impacts (Dilnoza, 2023). Education slowed down in society, which puts a stain on the hearts of good people. People's actions did not conform to tradition, rituals and religious practices. Koshanova (2009) substantiates that the change in the concept of wealth and poverty among the population occurred as a result of *patsha* colonization. It is said that the judges and volosts were enemies with each other for power, stalking and vying for each other.

Ospanova (2018) cites in her research that the main functions of linguacultural units are the creation of language concepts, the understanding of cultural meanings by the listener and speaker, the cultural and linguistic competence of the owner of the language. To determine the linguacultural units, Amirbekova (2011) recommends the following elements: (a) concepts that form the linguistic picture of the world; (b) ethnocultural signs; and (c) idioms related to the nation. Maslova (2019) too distinguishes linguacultural units by three characteristics: the nature of national existence, the axiological nature, and linguistic activity. Abaybekova & Abisheva (2015) used the term “taboo” to describe a set of mental images of characters in the works of Auezov. At the same time, it is said that the concept of prohibition is determined by social cultural, folk, cultural knowledge, and determines that the knowledge of the people about prohibition is a requirement of the collective, passed down from generation to generation.

Auezov makes use of several linguacultural units, which are associated with the concepts of wealth and poverty. The concept of wealth is determined by linguacultural units *atkaminer*, *dauger*, *bolys*, *zhuan*, and *shabarman*. The concept of poverty is characterized by *kuniker*, *barymta*, *zorlyk*, and *azshylyk*. These units

represent the contemporary social, cultural, historical, and pragmatic (linguistic) structures. From a social point of view, the basis of rich and poor society was that one village would stand as a whole, named after one rich man, who stood out for his rich talent and wisdom. In cultural terms, wealth was manifested in the formation and development of breadth, Kazakh art, as a supporter of heroes and intellectuals, as a bearer of new changes. Historically, the change in the concept of wealth took place on the basis of the colonial policy. In order to ignite discord in Kazakh land, preference was given to the genius of rich people, judges, and they competed for power among themselves. In the past, in order to have power, it was necessary to be recognized by wisdom and justice, in the later times it was possible to achieve wealth. Thus, from a change in the view of wealth, it is pragmatically determined by the character of tyrannical, cruel, with linguistic images of *ozbyr*, *katygez*, *tizesin batyru*, *zhuan*, and *dauger*. In the work, we can see that the essence of the rich man associated with cruelty, arbitrariness, fatness, and the changes that took place on the Kazakh land are characterized by a struggle for power.

Auezov used a linguacultural unit, *barymta*, which defined a situation that takes place in the daily life of people who adhere to nomadic customs on the Kazakh land. *Barymta* means in case of conflict between clans, the cattle of a hostile tribe are driven away. Armed with *soyil* and *shokpar* (weapons), guys would drive the horses of the next village. As a rule, *barymta* has certain reasons, once a place for a pasture was taken, now a place for a "widow" is taken. However, in the work, *barymta* appears as a powerful and strategic method in the struggle for power. Through *barymta*, Zharasbai showed his strength, and power to Sat and Salmen, and Baktygul, who was left in the middle of two fires, was like a toy that Zharasbai could push in the middle of two strong ones. This also is symbolic of how Zharasbai took and pushed Baktygul, exacerbating the relationship between rich and poor, which leads to the last attempt of Baktygul.

Auezov was quite aware that it was the age of science and progress. He wrote how the rich and the powerful would prevent people from education and science. The linguistic and cultural unit of *molda*, which has a dominant social and cultural tone, is not only a religious concept, but is closely related to reading and education in folk knowledge. Since a person who received a *molda* education has a broad worldview, as well as religious knowledge, it forms an understanding of the world, he kept *molda* in a rich village and opened the literacy of rural children. However, due to the colonial policy, Kazakh mullahs, who studied poorly from Tatar mullahs, began to reveal only religious literacy of children and spread memorized knowledge. Thus, we see that Kazakh reach people help to keep a mullah, educate and literate rural children as a whole. Among the names of weapons in the work *soyil*, *kanzhar*, *shokpar* were mentioned, which strengthened linguistic and cultural color of the work.

The image of Baktygul reflects the image of poverty, the state and life of Kazakh poor. For Baktygul, who lost his brother due to the arbitrariness and cruelty of a rich man, the right decision is seen as suitable for another rich man. Baktygul is known as insatiable and unsatisfied, but for Baktygul, Sat, Salmen, and Zharasbai are considered as the embodiment of cruelty. The author's position has strengthened binary opposition of wealth and poverty through the personality and image of characters. The contradictions in the world are determined by binary opposition. This is consistent with research by Nurzhanova (2014), which notes that binary opposition determines the model of the universe and portrays the world from a linguistic and ethnocultural point of view. From cultural aspect, the binary opposition is expressed on the basis of the position of opposition, one group is described as positive, pleasing, favorable, and the other group is described as negative, unpleasant, and unacceptable. From linguistic point of view, Nurzhanova (2014) notes that semiotic fragments of linguistic world highlight the binary opposition suggesting the linguistic patterns, suggesting a close continuity between language and human cognitive activity.

Conclusion

The literary works of M. Auezov are a unique phenomenon in Kazakh writing. Although these writings describe nature and human emotions, they give life to the inanimate and make one fall in love with his writing style. Auezov's scientific and literary heritage is a great spiritual treasure for Kazakh people. It is studied from different angles in accordance with the interest of each respective researcher. His literary works primarily deal with the binary opposition of wealth and poverty, suggesting the binary classification of positive and negative. This classification runs thus: positive classification of the concept of wealth is determined by giftedness, breadth, support, opportunities, while the negative classification is distinguished by the properties of violence, arbitrariness, cruelty, thickness. The positive classification of the concept of poverty is defined as courage, freedom, heroism, while the negative classification is considered to be associated with poverty, minorities.

This leads to the conclusion that the concepts of wealth and poverty are determined in direct connection with the life of the people. From a social point of view, the rich have a lot of opportunities, who could make a lot of contribution to the development of society. The rich also enjoy a lot of privileges in Kazakh society. Nevertheless, such rich people as Zharasbay, Sat, and Salmen fight for wealth and power among themselves, exposing the negative traits of the rich class. This linguacultural coloring of the work allows us to look at the concept of wealth and poverty in a deep structure. It means that the concepts of wealth and poverty reflect the classification of Kazakh society, and highlight the difference between rich and poor, and the development

of society. The current study encounters the horror and tortures of the characters, exposing the realities of the time. However, behind characters there are linguacultural, cognitive images. M. Auezov wrote the truth in a romantic way, without presenting critical realism to the reader. Due to the subtle lyricism, the parallel description of the human mind with natural phenomena, skillful description of the phenomena of the inner world of man and the ability to delve into the phenomena of the soul, we can see that M. Auezov is a real talent. He also showed another skill, that of the potential of connecting man with nature.

In conclusion, this study makes evident the skill in the genre of storytelling in the work of M. Auezov; it portrays characters with their linguacultural and cognitive images, including gender identification. It is possible to see that linguacultural units in the works of M. Auezov are the main elements in determining the concept of "wealth" and the concept of "poverty", analyzing the binary opposition. The contradiction between rich and poor in work is considered from a social, historical, pragmatic point of view, concepts in Kazakh society are considered. It turned out that the changing understanding of the rich and the struggle for power are related to the colonial policy when significant changes took place in society. An associative field of the concept of wealth and poverty was created through M. Auezov's works which tells us about the relationship between rich and poor in Kazakh society and consider that the images in the work are a negative classification of rich and poor, formed on the basis of the author's position. Thus, we determine that linguacultural units in the works of M. Auezov in Kazakh linguistics are the main means of communicating problems in Kazakh society.

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