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Cultural Interaction in the Works of M. Zhumabayev as the Basis for the Development of a National Literary Tradition

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Abstract

The construction of a system of national literature is based on an understanding of the meaning of the language form and its adaptation to the area where literary creativity is developing. The relevance of the study is determined by the fact that it is necessary to highlight the directions of the locality of texts and their formalization in the space of a geographical nature. The novelty of the study is determined by the fact that the connection between the locality of a text and the geographical basis is considered as the foundation for the formation of the literary tradition and as a formalization of previously known social processes. The article reveals the features of the literary heritage of M. Zhumabayev and its influence on the formation of the modern literary Kazakh language. The practical significance of the study is determined by the fact that the local text is considered within the framework of a general understanding of the problems of national literature.

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1. Introduction

Important consequences of verbal contact are convergent (integration) changes in the history of languages. These changes are distinguished by the scale, intensity, level of linguistic structure at which they occur. When convergent processes are very intense, they result in linguistic unions. If convergence prevails over divergence, mixed forms of communication are formed – trade jargon, pidgin, Creole languages. Long and intense contact causes speech interaction and the coexistence of languages in the individual consciousness of native speakers (bilingualism) and in one society (diglossia) (Bartoloni, 2015).

Long contacts and the convergence of languages stimulate individual bilingualism, which is becoming widespread in various areas. Language unions are created, which cover the languages of different families (the Volga, Himalayan unions) or one family (Balkan Union). Unions are large areal associations of languages that share common characteristics, mainly at the phonetic and grammatical levels, for example, stabilization of stress on a particular syllable or the emergence of a new past tense (Zhou, 2011).

Due to the intense, albeit unsystematic contacting of multilingual peoples, (mixed) pidgin and Creole languages develop. The processes of their development can be considered as the emergence of a new language based on several languages (Malmkjær, 1999). Pidgin is relevant for situationally limited contact (professional activity, trade), is characterized by the intensity and speed of occurrence when one of the languages becomes the source of the formation of the pidgin language, from which phonetics, word formation, and grammar are borrowed (Bartholomae, 2005). This is accompanied by a reduction in vocabulary (Valdez, 2011). It is important that pidgins arise in conditions of an urgent need for communication, are not native to any social groups in contact, and function as a lingua franca in the process of communication between people with insufficient knowledge of another language (Cronin, 2012).

Under favorable social and political conditions, pidgin evolves into the Creole

language, which is a means of communication between representatives of a particular ethnic group and is formed as a result of the ethnic process of integration (mixing). Creolisation is defined as a complex process of sociolinguistic changes, which includes the process of expanding the internal form of the language in combination with the context of the expansion of its use. At the same time, the Creole language is autonomous, recognized by native speakers as a native language, and operates in a multilingual society.

Bilingualism as a psycholinguistic model of verbal contact and the phenomenon of multilingual society played an important role in the works of one of the greatest Kazakh poets M. Zhumabayev. The poet received primary education from aul mullah. In 1905-1910 studied at the madrasah of Petropavlovsk, in 1910-1911 – at the Galia madrasah in Ufa, where one of his mentors was the classic of Tatar literature Galimzhan Ibrahimov, then at the Omsk Russian Seminary. In 1923-1926 studied at the Moscow Literary and Art Institute. Magzhan Zhumabayev began to write poetry at the age of fourteen. In 1929, Zhumabayev was arrested in Petropavlovsk as an Alashordian, pan-Turkist, and Japanese spy, and sentenced to 10 years in prison. He served time in Karelia and the Arkhangelsk region. In 1936, at the request of M. Gorky and E. Peshkova, Zhumabayev was prematurely released from the political prisoner camp, but on December 30, 1937, he was again arrested in Alma-Ata and shot by the NKVD on March 19, 1938. During the years of national independence, his poems returned to the people and became a national treasure (Shesterikov, 1993).

The neglect of the West towards the East, the culture of non-European peoples, the prevailing negative image of the East continued to exist in the era of the Kazakh poet Magzhan Zhumabayev. The poet, for whom a person who has always been closely connected with the history of his people, his land, the citizen devoted to his nation and homeland, has always tried to change this stereotypical image and approach to the East through his literary and social activities. According to the Azerbaijani researcher A. Mammadov (2009), in his work M. Zhumabayev tried to break up the inferiority

complex, which they systematically tried to introduce into the ethnonational consciousness of the Turkic peoples.

The creativity of each artist is always, to one degree or another, a product of his era, the result of traditions, aesthetic and ethical views of his people and time, which in turn are determined by the specific historical features inherent in each era of a particular social formation. By the beginning of Zhumabayev's literary activity, various West European philosophical teachings began to penetrate and gain popularity in the East, influencing the general atmosphere of the country's spiritual and political life. Born in the 80s of 19 century among the Tatar intelligentsia, the bourgeois-liberal movement (Jadidism), which was originally a cultural and educational movement for reforming the old system of Muslim education, for the necessity for European education for Muslims, gradually acquired a pronounced coloring of the bourgeois-liberal, national-political and ideological movement throughout Turkestan.

The literary work of Zhumabaev, who, by his political views, aesthetic and creative pursuits adjoined the Jadidism movement, should be considered in organic connection with the historical reality of that era. The poet lived and worked in a difficult period when there was an unprecedented breakdown of the life of the Kazakh people, an era of great social upheavals began. The eastern problem, which excited the minds of politicians and intelligentsia of Russia, was revived with renewed vigor during the period of great changes in Turkestan. The issue of the ways of further development of Turkestan itself, its role and place in the West-East system has become more active. There was a differentiation of society in the question of the cultural and historical orientation of Turkestan, which was a continuation of the struggle between the Jadists and Kadimists. Although the originality of Turkestan culture was comprehended to a greater extent by the Jadidists in the antithesis of the West, preference was given to the West in its future political and cultural orientation. Thus, the East-West problem, which went beyond the boundaries of a purely philosophical problem and acquired a political, social, ethnographic, and cultural character, was also deeply

reflected in the work of Magzhan Zhumabayev (Shesterikov, 1993).

Since Magzhan Zhumabayev is a prominent representative of Kazakh literature and his works carry Kazakh national literary tradition, the purpose of this research was to highlight the directions of the locality of texts and their formalization in space of a geographical nature and to reveal the features of the literary heritage of M. Zhumabayev and its influence on the formation of the Kazakh modern literary tradition.

2. Theoretical Framework

In the 18th century, Kazakhstan became a part of the Russian Empire. This process had an influence on East-West cultural interaction including the contact of Kazakh and Russian languages. The important consequence of the contact between two languages is the phenomenon of bilingualism. Actually, through the speech practice of alternately using the two languages of some part of the social collective, one system is influenced by another system (Franke, 2018). The reasoning of M. Zhumabayev on bilingualism as a psycholinguistic model of verbal contact is fair. This idea is confirmed by the results of the study of individual bilingualism, which is defined as a psychic mechanism (namely, knowledge, skills) that allows a person to reproduce and generate speech elements belonging to two or more than two language systems and express their thoughts in an accessible form for others (Hollingworth, 1997). The operation of this mechanism, its effectiveness depends on the quantity and degree of language proficiency (how well a person knows a language that he uses); functions (for which a person uses languages); transition conditions from one language to another; the intensity of the interference manifestation (how much bilingual mixes languages, and how one language affects another), as well as other psychological and linguistic characteristics of a bilingual/multilingual personality (Berman, 2009).

Regarding the level of language proficiency, an ideal situation of bilingualism should be considered a free, perfect mastery of all the systems that a linguistic person uses. However, such an ideal situation does not correspond to the actual practice of speakers, since a

significant part of bilinguals does not meet such requirements. The authors consider more expedient the concept of bilingualism as a continuum from elementary knowledge of the contact language to complete and fluent mastering of it, which provides broadcasters the ability to switch codes when moving from one message to another, use different phonological and syntactic structures, express their thoughts in more than one language in an appropriate level (Keller, 2009).

The level of language competence (balanced, normal bilingualism, and the national language) affects the consequences of language contact in bilingual communication situations. Balance promotes the equality of languages, normal bilingualism violates its causes of the dominance of the language of thought and the limited ability to express thoughts in another language or languages. Bilingualism is characterized by a low level of speech competence (limited vocabulary, simplification, and irrelevance of the use of grammatical structures). Balanced bilingualism at times increases the level of communicative interaction of an individual with native speakers and other languages that dominate in society (West, 2002).

The knowledge of several languages inevitably prompts a person not only to analyze speech activity, to perceive language as an object of reflection and a way of expressing thoughts, but to pay attention to the characteristic features and functions of the languages that he speaks. An analysis of the consequences of linguistic contacts is impossible without consideration of the sociolinguistic plane of bilingualism, which characterizes the linguistic situation, and not linguistic ties. Indeed, collective bilingualism necessarily implies individual bilingualism of its members, and prolonged and intensive contact causes speech interaction, the coexistence of languages in the individual consciousness of speakers and in one society.

3. Methodology

The research is based on the terminological method, which determines the content of concepts and produces new word formations and forms. It should be noted that the term “bilingualism” often coexists with the synonymously adjacent, but, in authors’

opinion, non-identical terms “biglottism”, “plurilingualism”, “multilingualism” and “polylingualism” (Ndhlovu, 2014a). In order to avoid discussions that are irrelevant to the objectives of this study, the authors only note that the terms “plurilingualism”, and “polylingualism” are related to the psycholinguistic picture of multilingualism, and the terms “biglottism” and “multilingualism” – to the sociolinguistic plane. This approach makes it possible to distinguish aspects of the analysis of linguistic facts: the concept of bi- / multi- / polylingualism is noted at the level of language use, and it means the use of several languages by an individual or group of people (McCormack, 2000). Biglottism and multilingualism is the use of several languages within a certain social community (primarily the state) in accordance with a specific communicative situation. Moreover, biglottism is defined as the functioning of two equal languages in one country or region. Consequently, the terms “biglottism” and “multilingualism” are correlated as a specific and generic concept and are used in the context of describing a language situation.

However, not all cases of biglottism are diglossic. A distinctive feature of, for example, the biglottism situation in Ireland is that the coexisting Irish and English languages are not divided into high and low idioms, but function as equal. Careless bilingualism implies a difference in the linguistic competence of the communicants. The authors emphasize once again that diglossia is characterized by a difference in the status of languages, the use of a low idiom in home communication, and mastery of a high language within school education. Common signs of diglossia and unbalanced bilingualism are integration processes. Voice contact and bilingualism are prerequisites. Integration changes in contact systems do not necessarily occur intensely.

Depending on the functions of idioms that function in society, the linguistic situation can be described as diglossic. The phenomenon of diglossia is defined as a stable language situation that covers such language codes: primary language variants and codified (complicated) variety, which are used in written official-conversational communication but are not used as a means of everyday communication. A high idiom, according to

M. Zhumabayev (2002), is used in the fields of religion, science, and education. Low idioms are used in everyday speech and in individual genres of fiction. The prestige of a high idiom characterizes the consciousness of society that exists in the conditions of diglossia. Native speakers recognize that a high idiom is better suited to express important information. A prestigious language has a super-ethnic character. Since this language is not native to one of the ethnic or social groups of the population, mastering the prestigious language is artificial (Iseli, 2015).

Diglossia is the interaction of socially opposed subsystems of one language or two different languages. The peculiarity of diglossic situations is that when two language codes coexist in the same language collective, their functions are differentiated and correspond to the functions of one language in a normal (non-diglossic) situation. This view is shared by most researchers of multilingualism (Tsung, 2009). In addition to the linguistic hierarchy, an important sign of diglossia is the prestige of one of the languages and the exoglossic nature of this prestige. Functional distribution of languages implies their conscious assessment by speakers on a scale of "high" or "low" (for example, English and French in England during the 10-12 centuries, the Creole continuum in the countries of the Caribbean).

4. Results and Discussion

4.1. Borrowing, Interference, and Code-switching in M. Zhumabayev Language

Kazakhstan, having lost in the 18th century its independence and becoming part of the Russian Empire, but geographically being the East, became politically a part of the West. This had cultural implications. Two cultural traditions coexisted in the country: western – Russian (European) and poet's native – eastern (Turkic-Muslim). The cultural world of the East entered the consciousness of the writer in early childhood. Magzhan studied Arabic in the madrasah, the basics of Sharia; during his studies at the Russian seminary, he became acquainted with Russian literature. He knew many languages (eastern and western), he was well versed in the poetry of the East and West. Throughout his creative career, he was occupied with issues that fit in with the

essence of the typology of the cultures of the West and East. These are questions of national self-awareness, personality, and human freedom; healthy criticism, rationalism as the basis of a life position and inaction, fatal surrendering to fate; pragmatism and contemplation; free will and power of tradition; evolutionism, activity, and, conversely, cultural traditionalism and passivity, the rejection of any struggle (Shesterikov, 1993).

In the light of these problems, the image of the East in the work of Zhumabayev is presented in an original way – it is a synonym for the native people, home state. His homeland is the Turkic steppe. For an outsider, she is inhospitable, harsh, but she is the cradle of the poet, and he dedicated a lot of amazingly beautiful and graceful songs and verses of the blessed Steppe. If in the traditional Western vision the East is the Muslim world, Muslim culture, the Zhumabayev's East, it is, first of all, his native Turkic world, covering not only the steppes of Kazakhstan and Turkestan, but also all Turkic lands from Altai to Anatolia, from "Altai mountains to countries at the peaks of the Alps and the Balkans". In the poem "Alystagy Bauyryma" ("To Distant Brother"), the poet reminds the Turkish brothers of the common ancestral home, calling it the "Golden Mother Altai". With heartache and sadness, he speaks of a divided ancient Turkic unity. In this poem, the East appears not passive and humble, as it was seen by the West, but, on the contrary, is characterized by qualities attributed to the West – freedom-loving and active (Zhumabayev, 2002).

In diglossia of M. Zhumabayev language imbalance is implemented. Borrowing, interference, and codeswitching are usually distinguished. The process of borrowing, according to M. Zhumabayev, does not necessarily appear in bilingualism, since borrowing requires language contact, but is not mandatory bilingualism; borrowing as a process is carried out at a social rather than an individual level. Lexical borrowings are the result of contacting not only languages but also cultures. Borrowings should be understood not only as a result, but also as a process during which there is a gradual movement from the individual components of

a unit to its gradual development by means of the language system and, in the end, its inclusion as a full-fledged element in the receptor language system with the assignment of characteristics peculiar to the original units of the corresponding classes.

Another manifestation of convergent processes is interference, that is, a change in the structure or elements of one language under the influence of another. Moreover, any language unit can simultaneously be an element of two systems (Rosebury, 1988). Interference is possible at all levels of the language. For example, interference at the level of word, namely the use of localisms in speech. The main source of interference is the difference in the systems of languages that interact: in the composition of phonemes, grammatical categories, and modes of expression. The main deviations from the norms of the language at the phonetic, lexical-semantic, and grammatical levels M. Zhumabayev associated with typological differences between the two languages, with the peculiarities of the influence of one language on another, the degree of language proficiency.

Interference has both negative and positive consequences. Firstly, convergent transformations of languages occur in two directions: on the one hand, foreign elements penetrate a language; on the other hand, mixing languages weakens the differences between them. Secondly, individual errors in communication in a foreign language arise under the influence of the native language and distort speech, reduce the level of understanding. Thirdly, interference testifies to patriotic moods in communication, but sometimes it turns a standardized version of a language into a symbol of faith and a shrine. In general, it is impossible to explain why a person speaks several languages if the phenomenon of positive transference is denied. In the aspect of linguoculturology, interference is understood as the transfer of that part of the linguistic and paralinguistic elements of a native language that are associated with custom-made elements of culture. This applies to signs, meanings, perceptions, ratings, and other elements expressing the linguistic and general conceptual and evaluative picture of the world.

Any common code has many forms and is a hierarchical set of different sub-codes freely

chosen by speakers depending on the message function, addressee, and relations between the interlocutors. Unlike an unconscious transition to another language during interference, another manifestation of convergent changes in M. Zhumabayev is code-switching, it is carried out consciously. Code-switching is always motivated by the conditions in which communication takes place. The distinction between code-switching and borrowing remains a completely unsolved problem in linguistics. The linguistic criteria for distinguishing phenomena should include the following: the degree of incorporation of language units, their volume, the fact of registering a language unit in dictionaries of a recipient language (Jeffries, 1993).

The study of sociolinguistic problems of code-switching contributed to an understanding of situational and metaphorical switching. Situational code-switching is observed when the communicative situation changes. Metaphorical code-switching occurs when a speaker wants to achieve a certain communicative effect. Code-switching is most often found in colloquial speech and is marked with quotes, special addressing, exclamations, repetitions, evaluative expressions, and the like. Based on ideas about situational and metaphorical dichotomy, M. Zhumabayev developed a labeling model that focuses on the social motivation of code-switching. According to this theory, the choice of a language of participants in communication is determined by the desire of speakers to use special labeled constructions. Native speakers intuitively feel the difference between unlabelled (expected) and labeled (unexpected) options, as well as the social advantages and disadvantages of using each of them (Longxi, 2018).

4.2. Linguacultural Contacts and their Impact on East-West Antithesis in Kazakh Literature

Culture is a complex and multifaceted phenomenon that covers all aspects of human life: ethnic history (culture as a result of historical development), norms of behavior (culture as a person's life), value system (culture as material and social values), ethnology psychology (culture as an adaptation to the environment), ideological attitudes (culture as a set of ideas). The interaction of cultures is a special type of direct relations and

connections between at least two cultures, as well as those influences, mutual changes that appear in the process of comparing one's and another's.

The evolution of each particular culture is unique. M. Zhumabayev proposes to distinguish four stages of linguacultural contact: clash, the establishment of relationships, the assimilation of foreign cultural knowledge, and the formation of a new culture. The first stage of contact relations involves a clash of cultures, which determines a minimal and fragmentary mutual influence. The linguistic consequences of such connections are actualized in the borrowing of individual names of realities and toponyms. Intersystem innovations or indirect borrowings on the designations of individual realities and the representatives of cultures in contact may be more productive (Ndhlovu, 2014b). At the second stage of linguistic and cultural contacts, there is a partial exchange of cultural objects, language learning, familiarity with customs and traditions, appropriation of useful cultural objects or knowledge.

At the third stage of linguacultural contacts, knowledge about the life and traditions of societies in contact deepens, a transition from acquaintance to the assimilation of foreign cultural knowledge takes place. Structural elements or forms of culture – science, philosophy, religion, morality, law, art, and politics interact with the corresponding forms of a foreign culture. The exchange of cultural elements leads to the formation of fundamentally new cultural forms. The fourth stage is characterized by the formation of a new cultural system, the concept of the Universe, which is embodied in the ethnic picture of the world. Associative relations with the genetic source of borrowed realities weaken or completely disappear, and realities and their designations turn into cultural objects of a recipient culture, in which they turn out to be fully adapted. It is important that a recipient culture maintains its own inherent basis, which allows talking about its identity, the ability to maintain integrity and stability (Sahraee & Khayatan, 2019).

East of Zhumabayev – a generalized image of the Turkic land. Here is moral strength and energy in order to change the world, to make it better. Zhumabayev destroys naive faith and the expectation of salvation from the West. For

him, the future lies with the East, which brings salvation to the world. The poet seeks to develop a conscious and, to some extent, critical attitude towards the glorified, idealized West. He paints a picture of the “West lost its mind”. There is no longer a traditional progressive, active in creativity, freedom-loving West. Another, no less interesting work is the “apocalyptic” poem of Magzhan “Paygambar” (“The Prophet”). And again, the poet sees salvation in the East. And again, the East of the poet is the Turkic world. Zhumabayev's East is not a Muslim East, stereotyped, firmly established in the Western consciousness. In the work of the poet, there is the worldview of a Kazakh nomad. Islam came to the Kazakh steppes late and was revered by them, one might say, formally. Zhumabaev still remembers his native, Turkic, east, with its shrines, which were worshiped by the distant ancestors of the Kazakhs.

The solar-born prophet, born of the Sun, goes from East to West carrying day-dawn and brings salvation to the West. In the poem “Krrtsyt” (“Korkyt”), which echoes not only in the Kazakh but also in the general Turkic context, Zhumabayev displays a hero who set himself the goal of freeing mankind from death. Among a number of characteristics traditionally attributed to East and West in world literature and philosophy, it is worth to single out a distinct individual personality principle attributed to a representative of the Western cultural world, and impersonal, collective – to a person brought up in the spirit of the Oriental cultural tradition. Zhumabayev's hero of the East is different. They are rebellious heroes who are ready to fight alone with the whole world. In his poems, Magzhan idealizes the images of single heroes. So, Korkyt flees not only from death but also from fellow tribesmen; Batyr Bayan (in the poem “Batyr Bayan”) is not afraid to speak out against Khan Ablai, etc. But this theme reaches a special degree of idealization in the image of Khan Kenesary, the hero of the national liberation movement and the legitimate Kazakh khan-Chinghizid, who has every right to defend the freedom of his people (Zhumabayev, 2002).

Zhumabayev does not ignore the problem of women in the East, their role in society. The author asks about the nature of relations with a

woman in general in the poem “Zhatyr”. Magzhan was deeply concerned with the East-West problem, the question of the cultural and historical orientation of Turkestan. The poet’s work should be considered in direct connection with the Jadidism movement. In his political views, Magzhan was a devoted follower of Jadidism. But he was noticeably distinguished from the Jadidism environment by a special position, which cannot be overlooked in the study of his work (Zhumabayev, 2002). Thus, by the time the active literary activity of Zhumabayev began in political and social circles, literature, and philosophy, a certain tradition had already developed in the perception of the East and West. At the same time, the images of the eastern and western worlds in the poet’s work undergo certain transformations. His works present a new perspective on the vision of East and West, show a new West and a completely different, non-traditional East, which affected both the poet’s possession of symbolic aesthetics and the attitude of the Turk, the worldview of a nomad shaman, a nomad pantheist.

It is worth noting that for a long time the life and creative heritage of Magzhan Zhumabayev remained a “white spot” in the history of literature of the Turkic peoples. After his rehabilitation (1960) until 1988, the poet’s works were under unofficial prohibition. His poems returned to the people in the late 90s of the 20th century, his lyrics became the property of the people. In Azerbaijan, the life and creative heritage of Magzhan Zhumabayev have been studied extremely poorly. The only works in this area are the articles of the literature researcher of the Turkic peoples Arif Mammadov (2009).

The attitude of the carriers of interacting cultures towards the process of transformation of their native culture is ambiguous: from the full acceptance of the integration of cultures to its denial and protection of one’s own cultural superiority. The choice of culture carriers, especially in conditions of voluntary interaction, affects the structural modifications of systems in contact (Král, 2009). Language is directly involved in two processes related to the picture of the world – the formation of one’s own picture of the world and the explication of other pictures of the world.

4.3. M. Zhumabayev’s Linguistic Picture as a Principal Element of Poet’s Conceptual Picture of the World

The concept is a complex mental complex, multidimensional formation, which integrates not only conceptual-definitive, but also connotative, figurative, evaluative, associative characteristics. The macrostructure of the concept covers such components (or layers): conceptual, figurative, and value. The conceptual component of a concept is how the concept is fixed in the language, its designation, description, definition, characteristics of the concept in comparison with other units of the picture of the world. The concept of “picture of the world” in M. Zhumabayev is understood in modern sciences very broadly and is identified with the concepts of worldview or mentality as a complex and systematic set of images, ideas, and concepts in which and through which the world is realized in its integrity and unity, as well as a person’s place in him.

The conceptual picture of the world is a system of concepts of significant psychomental coordinates, which determine the boundaries of the collective national consciousness, the sphere of concepts of the nation. It is larger in comparison with the linguistic one since it interacts with the personal, national and universal. The conceptualized notions in the works of M. Zhumabayev embody language units that absorb the entire cultural history of the collection of speakers. The language reflects not only the real world surrounding a person and the actual conditions of his life but also the public self-awareness of the people, their mentality, national character, lifestyle, traditions, customs, morality, value system, worldview, and vision of the world.

The linguistic picture arises in the process of a long transfer of traditions and folk wisdom; it is a combination of encoded knowledge and ideas of a person about the internal and external world of a certain nation. The linguistic picture of the world reflects the sociocultural environment in which mentality, mental attitudes, general orientations of a person in a particular historical era are formed. Each natural language reflects a certain way of perceiving and organizing the world, and the meanings that it expresses are formed into a

certain unified system of views, a collective philosophy that is imposed as mandatory on all speakers of speech.

The following are considered important characteristics of the linguistic picture of the world: concept names, the uneven conceptualization of different fragments of reality depending on their importance for the life of the corresponding ethnic group, the specific combinatorics of the associative features of these concepts, the qualification of certain subject areas and the orientation of these areas to a particular sphere of communication. It is these aspects of linguistic pictures of the world that are very noticeable in situations of ethnic contact.

The verbal reflection of the world is predetermined both by the features of the national mentality and by the objective and sometimes quite obvious differences between the two components – the natural environment and material culture. Therefore, national linguistic pictures of the world can have similar interpretations of the images of the world, based on common values and guidelines. Along with this, the totality of ideas about the world, the image of the human lifeworld are peculiarly fixed in the systemic meanings of the language. Consequently, contact with another culture causes a dissonance of worldviews and value orientations. M. Zhumabayev saw in mastery of a language mastery of the conceptualization of the world reflected in this language. The set of ideas about the world, existing in the meaning of different words and expressions of the language, is formed into a single system of views and prescriptions, which is supported to one degree or another by all speakers. Accordingly, in the process of language contact, concepts are borrowed with the aim of creating a culture that is characteristic of all representatives of the group and as a response to new conditions of existence.

Changes in the consciousness of individuals, their worldview are reflected in the language. When mastering another language, a person simultaneously assimilates a new world, transposes into his consciousness concepts from another culture. It is quite true that the features of the national language embody the view of the world, due to the national significance of the spiritual, ethical, and

aesthetic values generated by the culture of a particular ethnic group. In the process of mastering a new cultural and linguistic space, the elements of the picture of the world will acquire other outlines of correlation, combination, or opposition of the native and introduced pictures of the world.

The definition of the concept in modern linguistics stimulates discussion, which is explained by the complexity of this phenomenon. M. Zhumabayev agrees with the concept as the main unit of the sphere of the concept of the ethnic group, the ethnic picture of the world (Shesterikov, 1993). Disciplinary interpretations (psycholinguistic, linguacultural, and cognitive) are different, which are formulated according to specific tasks and the plane of research. The linguo-cognitive and linguacultural approaches to understanding the concept are not mutually exclusive: the concept as a mental formation in the individual's mind is access to the sphere of concepts of society, that is, to culture, and the concept as a unit of culture – a fixation of collective experience that becomes the property of an individual. In other words, these approaches differ in vectors in relation to the individual: the linguo-cognitive concept was directed from the individual consciousness to culture, and the linguo-cultural concept is the direction from culture to individual consciousness.

A cognitive attribute is a separate attribute of an object, realized by a person and reflected in the structure of the concept as a separate element of its content. Some cognitive traits may be basic and relevant for all carriers of culture, while other traits may be passive, since they are important only for certain groups of cultural representatives, or are contained in the internal form of the concept and are not recognized in everyday life. The figurative component of the concept is embodied by metaphorizing. A metaphor is formed on the basis of mental images: the emergence of new signs through the use of old occurs on the basis of the selection and comparison of realities or events of the real world. In the process of conceptualization and categorization of reality, human thinking is able to establish an analogy between various phenomena, which allows transferring the knowledge, gained in the process of

interaction with specific objects and phenomena, to objects and phenomena that go beyond direct experience (Firoozalizadeh et al., 2020).

The metaphor functions as a means of creating a linguistic picture of the world, resulting from the cognitive manipulation of meanings that already exist in the language in order to create new concepts, especially for those areas of cognition that do not exist in immediate sensations. This makes metaphor an integral mechanism of human thinking. It is believed that metaphors are already embedded in the human thinking system itself, but are not recognized by it. The conceptual metaphor makes it possible to differentiate the linguistic means of expression and the cognitive process underlying them, that is, to understand one phenomenon in terms of another. In the process of metaphorizing, two structures of knowledge interact – the cognitive structure of the source and the cognitive structure of the target. Therefore, conceptual metaphors are stable correspondences between the source area and the goal area, fixed in the linguistic and cultural traditions of society.

Before the stage of metaphorizing, a verbalized concept does not exist, but there is preliminary knowledge about it, which allows presenting an approximate volume of the concept. This preliminary knowledge defines certain semantic attitudes. Those concepts that cannot be physically fixed are correlated, through a metaphor, with simpler ones, or those that can be felt, that is, the conceptualization of a certain mental space is transferred to something that is not observed, but realized in this process and included in the general conceptual system of this language community.

Since the essence of a metaphor is to comprehend and experience phenomena of one kind in terms of phenomena of another kind, the following types of metaphors are distinguished: structural, orientation, ontological metaphors, and communication channel metaphors. Structural metaphors are the conceptualization of abstract entities using already known, specific elements of human experience. Accordingly, the comprehension, ordering, and implementation of one concept in the conceptual terms of another occurs. Orientation metaphors structure various

cognitive domains according to the basic linear orientations of a person in space. These metaphors give the concept a spatial orientation with a contrast.

Ontological metaphors contribute to the comprehension of events, actions, emotions, and ideas as discrete, sensory-conceptual objects and entities. The communication channel metaphor involves translating the speaker's (object's) ideas into words (receptacles) and translating them to the recipient. Conceptual metaphors are verbalized using various cultural codes. The culture code is understood as a taxonomic substrate, a set of representations of carriers of a particular culture about a picture of the world. Since cultural codes are updated in the processes of categorization and conceptualization of the world, each national culture is distinguished by its specific linguistic images, which form a special system of codes by which native speakers describe reality. The culture code can be reproduced in the form of a grid, which culture throws out onto the world around it, with the help of which it is divided, categorized, structured, and evaluated.

The value component of the concept indicates its significance for both the individual and the collective since the totality of the concepts considered in the aspect of values forms a value picture of the world. Value dominants are recreated in concepts, the totality of which forms a certain type of culture, supported and stored in the language. The importance of the value component of the concept lies in the fact that it actualizes the meanings essential for culture, and is the key to the possibility of identifying the concept. A similar approach to the study and description of concepts considers value a key aspect of the concept. The interpretation of the nature and structure of the concept determines the procedure and methodology for its analysis.

Cultural concepts capture the uniqueness of a particular culture and the worldview of its carriers. Therefore, in each language, there is a totality of semantically loaded words that designate components of a world picture that are significant for a particular culture and turn out to be more influential in comparison with other nominations. M. Zhumabayev emphasizes that these words express the key ideas of linguistic culture: key concepts of culture,

keywords of language. They emphasize the value dominance of words and the concepts denoted by them, which together form and hold a certain type of culture (cultural dominants). They limit the number of these designations of concepts and pay attention to their historical stability (cultural constants). In the authors' opinion, the various approaches complement each other. The authors share an opinion and offer an integrative interpretation of the key concepts of culture as the main units of the picture of the world, cultural constants, which are significant both for an individual linguistic personality and for the linguacultural community as a whole.

5. Concluding Remarks

Kazakh modern literary tradition was largely formed on the literary heritage of M. Zhumabayev. An important role in his works was played by the phenomenon of bilingualism that was caused by the coexistence of two cultural traditions (western – Russian and eastern –Turkic-Muslim) in the country. Bilingualism and diglossia influenced the poet's works.

Diglossia of M. Zhumabayev language is represented by borrowing, interference, and code-switching. Borrowing words and meanings in the works of M. Zhumabayev is a natural and necessary process of language development. It contributes to the enrichment of the lexical structure and the improvement of the language. Interference that refers to all changes in the structure of a language in the works of M. Zhumabayev is associated with typological differences between the two languages and appears at the phonetic, lexical-semantic, and grammatical levels.

The results of cultural interaction in the works of M. Zhumabayev are of different nature depending on the number of cultural groups, the nature of their settlement, duration of contact, occupation, the social and legal status of participants in the interaction, presence or absence of contacts with their homeland, linguistic, cultural, religious, racial proximity of contacting systems, the level of development of ethnic identity. The above affects the public consciousness, the cultural and linguistic competence of native speakers and is reflected in the conceptual and linguistic pictures of the world, predetermines the

structure and content of concepts. Throughout the linguacultural interaction, the contacting of world pictures takes place.

M. Zhumabayev gives a definition for the concept as knowledge structured into a frame, which means that it reflects not just the essential features of an object, but all those that are filled with knowledge about the essence in this language collective. The result of this definition is the belief that concepts should be assigned to a particular culture. The main linguacultural sense of the term concept is its ability to reflect in its semantics the national mentality as a combination of ideological and behavioral characteristics of an ethnos and its national character as a stable and integral part of the mental life of a linguistic person, which determines its qualitative originality – its ethnos.

The social significance of the concept is understood as a discrete unit of collective consciousness, which is stored in the national memory of native speakers in a verbal form. This is a clot of culture in human consciousness; that in the form of which culture enters the mental world of a person. And, on the other hand, that with the help of which a person himself enters the culture, and in some cases influences it. Dynamism and the cumulative nature of culture provide both the formation of new components of a system and the preservation of information about the experience gained. The ratio of the images of its past and future that are potentially present in every culture, the degree of their influence on each other make up an essential typological characteristic of the cultural system.

Any culture contains universal and ethnically determined components that are updated in the traditions, habits, etiquette of speech practice and are accumulated in the consciousness of culture carriers. The conceptual sphere is formed by conceptual universals and unique features, and two categories of conceptual formations turn out to be significant and historically constant. The authors offer to distinguish between key and basic concepts. The keywords of culture are a designation of especially important and indicative concepts for a particular culture. Basic concepts and their names do not belong to the unique side of culture. These are universal human concepts that integrate stereotyped ideas about time,

space, nature, humans, his place in the Universe, and human relations.

Ethnic cultures are non-homogeneous, historically volatile, and interdependent systems. They interact and exchange semantic and formal components. The conceptual system also depends on a state of society, components of which – concepts – are also characterized by dynamism. Throughout the history of ethnic culture, the number of components of the conceptual picture of the world and the volume of their content is changing. Transformations of concepts are caused by changes in the world, awareness, and attitude of speakers of linguistic culture to these changes. From this follows the expediency of diachronic analysis of the structure and verbalizes of cultural concepts.

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