

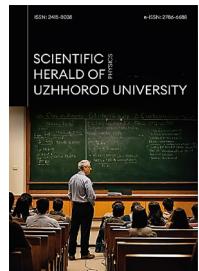
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The linguocultural aspect of language teaching based on the linguistic picture of the world in films

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Abstract

Relevance. An important role in learning a new language and the development of a language personality is played by acquaintance with the worldview of its native speakers and familiarization with their culture. Any language reflects the way of perception and conceptualization of the surrounding world by its native speakers.

Purpose. This study aims to investigate the linguocultural aspect of language teaching based on the linguistic picture of the world presented in films, and to demonstrate the advantages of using film discourse for conveying national cultural values and concepts to students.

Methodology. An experiment was conducted with two groups of students (Group A and Group B) studying the Kazakh language. Group A was shown an animated film from the "Funny Adventures of Aldar Kose" series, while Group B was provided with a written text version of the same story. Both groups were then given the same set of test questions to assess their comprehension, interest level, and ability to identify cultural concepts reflected in the material.

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Results. The results showed that Group A, who watched the animated film, found the material more interesting and had a better understanding of the main idea compared to Group B. Group A also demonstrated slightly better memorization of character descriptions and cultural concepts presented in the film. Both groups were able to identify concepts related to Kazakh culture and worldview, such as “кебенек” (a curse word for goats), “жаназа” (funeral prayer), and the importance of keeping promises.

Conclusions. The study concludes that the use of film discourse in language teaching offers significant advantages. The experiment highlights the potential of films in providing linguocultural and regional education to students, facilitating a deeper understanding and assimilation of cultural concepts alongside language learning.

Keywords: picture of the world; language symbols; video film; linguodidactic possibilities; discourse.

Introduction

The term “picture of the world / reflection of the world” was first proposed by L. Wittgenstein in the context of philosophy and logic. And his entry into linguistics is associated with the name of L. Weisberg [1-3]. However, the first references to the linguistic picture of the world can be traced back to the works of V. von Humboldt. Noting that “different languages are a unique thinking and perceiving organ of the nation” the scientist draws the following conclusion: “Each language has its own worldview. Just as a single sound stands between an object and a person, so the language as a whole stands between a person and nature, which affecting one from within and from outside... A person mainly – and even exclusively, since sensation and action depend on one's ideas-lives with objects as they are presented to them by language... And each language describes a circle around the people to which they belong, from which a person is allowed to leave only insofar as he immediately enters the circle of another language”. The picture of the world is an ordered body of knowledge about reality, formed in the public (as well as group, individual) consciousness [4-9]. Such knowledge accumulated by the people over the years is reflected in their language: in the names of objects and phenomena, in the meanings denoting language units, in linguistic symbols. The ideas about the world of a certain linguistic community, the historically formed and merged into the consciousness order of perception of reality that has been introduced into consciousness, constitute the linguistic picture of the world inherent in this nation. Such a linguistic picture affects the changing living conditions of people, generalizes the national experience and passes it to future generations [10-16].

In this regard, during the study of language disciplines at any stage of the education system, in addition to the study of grammatical norms, the development of speech skills (listening, speaking, reading, writing), it is important to give students information of a linguistic and cultural, country-specific nature, to acquaint them with the linguistic picture of the world inherent in given nation. At the same time, it is better to resort to new textbooks and technologies than to work with traditional textbooks and written texts. It is especially important to note that training based on video films (movies, cartoons, videos, TV programs, promotional videos, filmstrips, etc.) gives good results [17-21]. There are several reasons for this. Firstly, unlike working with paper materials, watching a colorful, dynamic artistic video with several characters and a storyline immediately attracts the attention of the recipient (even the whole audience) and facilitates the perception process. Secondly, the language of cinema (the speech of

the characters in it, dialogues) reflects the functioning of the language in real-life communicative situations. In other words, learning a language through films, and not through book texts, contributes to its cognition within the framework of true discourse [22-27].

Thirdly, watching video materials develops students' listening skills. When watching films, the listening process is accompanied by the work of visual receptors, so the perception and memorization of new information is more productive [28-30]. Since such materials arouse interest and focus the attention of recipients, they provide a basis for discussing of what was seen and improving speaking skills. And the distinctive advantage of the language learning process based on a film discourse is the additional linguocultural knowledge that it provides to students. Training with other teaching aids and technologies does not have such a high regional and ethno-cultural potential as working with films. Here, all the components, such as the communication of the characters with each other, various gestures and actions that are displayed on the screen (traditions, behaviour, relationships with the environment, the actions of the characters, family ties, etc.), music, background information, clothing, speech style, along with the basic information, cognitive knowledge, give the audience an idea of the linguistic picture of the world inherent in this nation and convey national and cultural values. Based on these advantages, it can be seen that in the process of learning a language, it is necessary to pay more attention to working with films.

Theoretical Overview

One of the basic components of the culture of any nation is traditions and customs. They are clearly expressed in the knowledge, beliefs and values of the people. Such traditions are found in “Aldar Kose” cartoons. For example, in the series “The Bride”, a rich man looking for a bride falls in love at first sight with Aldar's niece, who is visiting his rich neighbour. Thus, the viewer becomes a witness of “кудалық” – matchmaking, and all the actions inherent in it between two rich people. In the Kazakh culture, “кудалық” is a complex and interesting tradition consisting of a group of rituals. The creation of a family and the union of two young people begins according to a long tradition with “кудаласы”. First of all, the fathers of the girl and the young man agree to matchmaking and agree on a “калым” (bride price), the young man's father puts an owl feather on the girl as a sign of consent. After this agreement, the “real” matchmaking begins. The young man's father chooses the main matchmaker among his relatives and villagers to send him to the bride's village. The bride's side meets the matchmakers and before leaving

gives them "күнгіт" – gifts, most often clothes, fabrics and jewellery. "Күнгіт" is presented depending on the age and reputation of matchmakers. The most expensive "күнгіт" is given to the young man's father. When the matchmakers come, the father slaughters a white sheep and makes a small feast "куда түсер". After such various rituals, both parties become matchmakers – "куда" and prepare for the wedding of the young couple. The wedding tradition in the Kazakh culture also has many characteristic features.

In the series "The Cunning Dervish" there is a character in the image of a dervish who goes from one house to another and, deceiving the owners, takes various valuable possessions. He is staying in a house and pretends that he lost one of his valuables in this house in the morning. Thus, he requires the landlord to pay the cost of the item lost in his house. The Kazakh people, who considered it a great sin to abuse the "amanat" – a matter or object entrusted to you, and worshipped someone who was a guest of their house, such traditions as paying the cost, peacemaking, were the unwritten laws of the steppe. This tradition is well shown in this series. In the series 'The Mirror', Aldar, walking down the street, finds a hand mirror that an old woman threw away with annoyance. He picks up the found object from the ground and says: "Бәлкім, кәдеге жарап қалар" (It may come in handy). In the Kazakh culture, "кәде" is a rite in the form of various gifts given in different everyday situations. They come in different types: wedding "кәде" (тойбастар, көрімдік, тәбәрік, жыртыс, сарқыт, etc.), "кудалық каде" (қалың мал, өлі-тірі, бата аяқ, той малы, ат байлар, құйрық-бауыр, табакқа салар, құда аттандырап, etc.), the groom's "кәде" (есік көрү, босага аттар, балдыз көрімдік, қүйеу аттандырап, etc.), children's "кәде" (ат кою, бесікке салу, тұсайкесер, қырқынан шығару, etc.), memorial "кәде" (садака, жыртыс, қабыршы кәдесі, киім беру, etc.). In every home there was a process of collecting and storing of some new items, clothes with the thought: "It will come in handy for the "кәде"". Since then, the expressions "кәдеге жаралу/жарату", "кәдеге асу/асыру" have formed and entered the active layer of the language with the meaning of implementing something for further benefit.

In the series "Pebbles" there are the concepts of "байбише", "токалдық". These words are also connected to the traditions that once took place in the Kazakh culture, such as polygyny, "аменгерлік", "токал алу". The words and phrases that the characters of the films use when greeting and addressing each other also reflect the linguistic picture of the world inherent in this people. In the cartoons "Aldar Kose", in addition to the simple and familiar forms "as-salamu alaykum", "wa-alaikum-salaam", it is possible to hear such greeting phrases as "Есенсіз бе!" ("Magic bag"), "Мал-жан аман ба?!" ("Diplomacy"), "Амансын ба!" ("Who should feed the cow?", "Rejuvenating baton"). It is customary within Kazakhs not just to greet a person, but to ask about their health, well-being, as well as the well-being of family members, and even livestock, and this is a normal, even mandatory phenomenon. These are the features of the greeting etiquette inherent in the Kazakh people. It is possible to observe such features from the examples above. There are a lot of words-addresses in the Kazakh language. This is primarily due to the special attention of the Kazakh people to the issues of speech ethics, manner of speech,

education. Taboos are also common in Kazakh culture: a daughter-in-law is not allowed to call her husband's relatives by their first name, the younger generation does not address elderly, respected people by name. In everyday communication, they use respectful, diminutive-affectionate addresses or "soften" the names of the addressee. Accordingly, in the cartoon, Aldar respectfully addresses the rich man "байеке", and he calls Aldar who is younger than him "Қарағым" ("Magic "жер"), "Бауырым" ("What is the question, such is the answer", "Bai" shepherd").

One of the main qualities inherent in the Kazakh people is hospitality. From the moment a guest crosses the threshold of the house, and before they leave the village, an important task for each host is to take care, look after and create all the necessary conditions for them. Any person who came from far away could stay in a village where they knew no one, and freely visit any house. And the owners of the house served them, gave them a shelter and the most delicious food, considering them a guest from God. A special attitude towards the guest, rituals and features of taking care of guests are also found in the cartoon "Aldar Kose". In the episode "The Generous Poor Man", the khan asks his eunuchs "Who is generous: rich or poor?". They say that the rich are more generous, because they have something to share. After these words, the khan goes alone to the city, to the houses of his eunuchs, dressed in the clothes of a beggar. But in fact, he sees a completely different attitude: rich eunuchs not only did not give him alms, but also chase him out of their homes with dogs. After that, the khan, dressed in beggar's clothes, asks to visit the house of a poor resident. The owner greets him with respect and invites him to visit. When the guest "from God" asked for food, the host said "The guest's desire is the law for the host" and was going to slaughter his only sheep. Satisfied, the khan invites him to his palace. The owner of the house came there and saw that his guest was really a khan. He was very surprised and began to shy away from the ruler. In response, the khan says "For you, I am just the owner of the house" and gives him a generous gift.

Viewers also meet the concept of "guest from God" in the series "Terrible Punishment". Aldar Kose is walking along the road, and when the weather begins to deteriorate, he goes to a nearby unfamiliar village. After knocking on the door of the first house, he says that he is a guest from God, asks to come inside, but the owners do not let him in. The owners of the second and third houses also do not open their doors under various pretexts. Thus, the inhabitants of an entire village do not give shelter to a traveller left behind in the steppe. Aldar Kose is very indignant about that. To remind people how to meet and take care of a guest, he impersonates a shaman, lights a fire and begins to summon demons. Fearing that the shaman will bring evil to their village, all the homeowners come out of their houses, begin to appease Aldar and invite him to visit. In the end, all the inhabitants gather under one roof and take care of Aldar. After setting a table full of delicious food, the villagers themselves also have fun. This way, they understand how important cohesion is and how to take care of a guest. The series "The End of the World" also shows the numerous traditions associated with serving guests. Here two brothers who love to make fun of people, come to Aldar's house and say that tomorrow will be the end of the world.

And they ask him to sell the only ram he has and prepare a feast for them with the proceeds. Seating a guest who has come to the most honorable place in the house is one of the main tasks, so the owner puts them in these places, doing everything to please them. The brothers, considering the first set table of Aldar small, say “open the sack” – and give us drink before the end of the world. They ask to bring more “fat and soft”, hinting at good meat. Thus, while watching this cartoon, the viewer can see such important components of the reception process as seating guests on the place of honor, serving delicious dishes and tea, cooking meat, laying the table, and paying attention to the guest.

In addition to the respectful attitude towards the guest, there are various actions, superstitions, ethical norms common to the Kazakh culture. Some of them can also be seen in movies, for example, in the cartoon “Aldar Kose”: inviting neighbours home to taste treats (“Golden Watermelon”), treating and showing respect to an honourable person (“Yesterday's ram”), treating a guest with “сарқыт” (“Bai's treats”), inviting guests to a housewarming for the reason of moving to a new house (“Yurt and cat”), etc. Receiving guests, giving them due attention and respect, as well as other similar scenes are found in many other series of “Aldar Kose” (“Grandfather's skullcap”, “Bai's Treats”, “Evil Spirit”, “The cunning dervish”). It also illustrates how an integral part of Kazakh cognition is hospitality.

As mentioned above, the maintenance of four types of livestock, their grazing have become an important part of the daily life of the Kazakh people. The important role of domestic animals that provide people with food, drinks, transport and clothing is also reflected in the language picture of the world inherent in the Kazakh people. The series “Bai shepherd” features several types of sheep (қой, токты, қозы). In the series “Baigue backwords” there are many horse-related terms: “тұлпар”, “жүйрік”, “желмен жарыса шабу”, “ат”, “бәйге”, “басып озу”, “арғымак”. In the episode “Wonder of the World”, the viewer can hear the phrase “атың көтерем” and learn that in the Kazakh language this adjective characterizes an animal that is completely emaciated and can hardly stand on its feet. And in the series “Yesterday's Ram”, Aldar describes one sheep in his flock to bai with the phrase “күйсей береді”. Thus, the viewer gets acquainted with another concept inherent in Kazakh knowledge: other types of livestock, except for horses, chew the eaten grass and feed as if chewing gum. In the series “The End of the World”, which was already mentioned earlier, Aldar feels sorry for the only sheep that he has, and does not sell it or kill it even before the end of the world. He tells the brothers who decided to play a joke on him: “I took pity on my only sheep and decided to meet the end of the world with it” showing that he values his sheep. On the basis of films, viewers can get acquainted with the beliefs that occur in the Kazakh worldview. For example, among our people, special attention is paid to dreams and their interpretations. There are many people who interpret what they saw in a dream in their own way and make appropriate actions or forecasts. This belief can also be observed in cartoons. So, in the series “The Foolish Judge”, Aldar says that his relative came to him in a dream and told him that the tsar elections were taking place in the afterlife. But since there was no candidate for this, the one

who leaves this world first will be elected tsar in the afterlife. Believing Aldar's dream, the judge gives the order to drown himself.

Another prejudice of the Kazakh people, close to mysticism, is a spell and a curse. Many people believe that someone who thinks of their own interests and wants to harm someone can cast a spell on them. And words and curses spoken during a quarrel can come true. An example can be seen in the series of Aldar Kose “The Snake-fish”. There, a greedy bai takes the fish caught from the fisherman, saying “This is my land and the fish is mine too”. Seeing a very offended fisherman, Aldar Kose decides to help him. He changes his appearance, jumps out in front of bai and says that he sees a terrifying huge snake in his hands. After a while, he appears on the path of bai in the guise of an old woman and says the same thing. After that, bai, greatly confused, asks an old man who he met on the road why everyone sees a snake, even though he has a fish in his hands. This old man is also Aldar, who has changed his appearance. He says that the one who gave bai the snake put a curse on it, so bai does not see its true form and that if he brings this snake to his home, he will be touched by this curse. Bai believed him, and immediately took the fish back to the one who caught it, hastening to get rid of the curse.

The Kazakh people also strongly believe in the spirits of their ancestors, and that they see everything that happens here from the other world and follow their descendants. The expression of this belief is in the series “The Messenger from the other world”. Aldar Kose is angry at bai, who did not give him a salary, and decides to go to his house to pick up what is owed personally. Smeared with flour, in a snow-white guise, he went to bai's “байбаше” (first wife in polygyny marriage) and said that he is a guest from the other world and came from her relatives. Believing this, the wife began calling the names of her deceased relatives and ask how they live in the other world. In the end, she even sends “сәлем-сауқат” – gifts (another concept inherent in Kazakh hospitality) to her deceased relatives.

Materials and Methods

The advantages of ethnolinguistic, regional studies education when teaching the Kazakh language through films are proved in practice. In this study, the author got acquainted with the language picture of the world with the help of films and conducted the following experiment to identify the features of mastering the cultural and cognitive aspects of the language. First of all, a group of 25 students (10 men, 15 women) aged 19-20 years was divided into two subgroups. There are 13 people in group A (5 men, 8 women) and 12 people in group B (5 men, 7 women). The material “Free Goat” was presented to the attention of both groups. Only group A was offered a version of the tale about Aldar Kose in the form of a cartoon, and group B – the written text of this video. After reviewing the material, the students of both groups were asked the same test questions:

1. How interesting was the material presented to your attention?
 - a) not interesting;
 - b) moderately interesting;
 - c) very interesting;

d) I find it difficult to answer.

2. What do you think is the main idea of the tale?

- There is nothing that comes for free;
- A stingy person pays twice;
- To be true to your promise;
- If you mock someone, you might turn out to be a laughing stock yourself.

3. How do you understand the meaning of the word "Кебенек"?

- goat, baby goat;
- fidgety, not standing still;
- the name of the disease in goats;
- an expletive, a curse word uttered to a goat.

4. Which of the following descriptions and characteristics apply to the Aldar goat? (multiple options can be selected)

- sick;
- young, not standing still;
- "кебенек";
- skin and bones;
- old cattle;
- skinny;
- well-fed;
- hooligan;

5. What concepts were used in the tale that reflect the culture, way of life and worldview of the Kazakh people?

The linguodidactic possibilities of using film discourse in teaching the Kazakh language are enormous, and this issue has not yet been properly studied. In this study, the author intends to organize the development of linguistic and cultural knowledge by students on the basis of the video of the animation cycle "Funny adventures of Aldar Kose" and to study the possibility to convey the language picture of the world inherent in the Kazakh people. Aldar Kose is a folklore character. Within Kazakhs, he is known as a unique person who, with his intelligence and cunning, deceives the stingy rich and gives the objects and valuables received from them to the poor, thereby establishing his own justice. A series of animated films designed to portray the interesting adventures of the brilliant hero of folk legends is warmly received by the audience of students. Watching how Aldar Kose solves various conflict situations and deceives the rich, arouses the interest of the audience and lifts their spirits. The language of the cartoon is not primitive, but it is not too complicated, it is easy and understandable for perception. These videos, which are attractive for perception by both students and native speakers of the Kazakh language, contain many elements inherent in the worldview and culture of the Kazakh people [31-33].

Analyzing the ethno-pedagogical, psychological, ethical component of the life of the Kazakh people, it can be said that parents raise their children with three phrases: "it will be shameful", "it will be bad" and "it will be sinful". There are such proverbs as: "Өлімнен ұят күшті" ("Shame is stronger than death"), "Ерді намыс өлтіреді, қоянды қамыс өлтіреді" ("A man is killed by conscience, a hare is killed by reeds"), "Обалды біліп ессең, саяапқа кенелесің" ("You will grow up knowing what is sinful, you will be awarded God's mercy"). It follows that in the Kazakh people's regulation of personal behaviour in everyday life, ethical norms can be traced back to the importance of the concepts of "shame", "sin", "honour and

dignity". These values can also be seen in the series of animated films "Aldar Kose". For example, in the series "Baiga on the contrary", viewers can hear from Aldar the phrase: "Өзіме де обал жоқ" ("Well, that is what I deserve"), and in the series "How did Aldar reconcile the two bais": "Қандай ұттың барды?" ("How did your conscience allow you to?"). And in the series "Ten skullcaps" the viewer can see how, when quarrelling with someone, threatening, they say: "Абыройыңды айрандай төгемін" ("I will pour your honor like kefir") and once again see how important honor is for people.

The picture of the world inherent in one nation is also manifested through the stereotypes that have developed in it. In the Kazakh cognition, the rich have their own established habitual stereotype. This is especially well reflected in the series of animated films "The Funny Adventures of Aldar Kose", which expose the issue of relations between rich and poor. Here the typical image of an arrogant rich man can be seen in almost every episode. And in the series "Magic Bag" it is said that in any village there is one stingy rich man who can be recognized by "a fat stomach and an arrogant look" and his appearance is described. The series "Ram's Horns" describes how two "жуан" bais were neighbours of Aldar Kose, and the audience is further introduced to the use of the word "жуан" in the Kazakh language. It means not only a voluminous, wide object or a fleshy living creature, but also a person with strength and power [34; 35].

These characters are described as "rotten rich people" in the series "The Important Singer", where the use of the language unit in a new meaning can also be seen. These the epithets were used to describe people who, because of their wealth, worldly avarice and greed, began to lose many human qualities, always caring only about personal benefit. Also, such qualities of the rich are described as envy in the case when someone else earns extra money and makes a profit ("Werewolf Horse", "Take as much as you want", "Magic Land"); a desire to make a profit in an easy way or in any unlawful way ("Free gift", "Money for safekeeping", "Smell of money", "What is the question, this is the answer", "Magic land", "Rich caravan", "Yurt and a cat", "Rejuvenating baton", "Gems"), ego and thinking of oneself as better than other rich people or ordinary people ("Wonder of the World", "Center of the Earth", "Ram's Horns", "Important Singer"), unwillingness to bear great losses ("Catching Crow", "What is the question, this is the answer", "Ten skullcaps", "Free goat"). The stingy, calculating nature of the rich is revealed in each episode of the cartoon "Aldar Kose" featuring this character. The films show the types of clothing typical for this nation (skullcap ("Sly skullcap", "Grandfather's skullcap", "Ten skullcaps"), types of dishes (qazi meat ("Learned hare"), units of measurement ("water bucket" ("Cunning skullcap")), names of professions or persons engaged in a certain craft ("палуан" ("Cunning skullcap")), qazi ("The foolish judge", "Rich caravan", "Point of view", "Rare chicken"), horseman ("Diplomacy"), "алдияр", "таксыр" ("Talking donkey"). With the help of such concepts, it becomes possible to get acquainted with the language picture of the world and improve vocabulary.

Results and Discussion

Paying attention to the answers to the first question, it can be noted that the material presented to the recipients was of interest to both groups. But the majority of group A students (73%) found it “very interesting”, while the majority of group B students (69%) found it “moderately interesting”. This is primarily due to the activation of visual receptors while watching videos. The information perceived by the eye is interpreted and remembered much better. It is more interesting for students to perceive dynamic colourful video material with voice over than to read text on a sheet of paper (Figure 1).

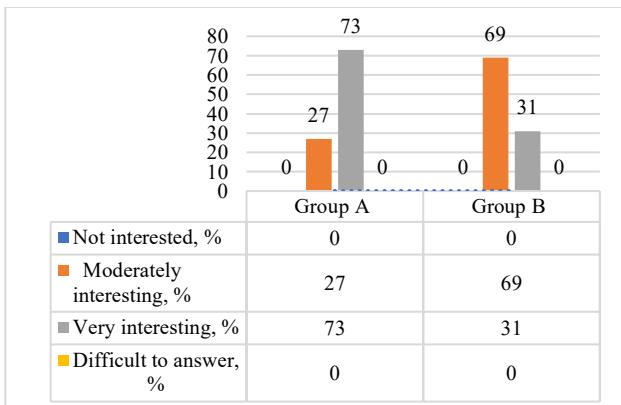


Figure 1. How interesting was the material presented to your attention?

It can be noted that the responses of the recipients when determining the main idea of the tale are divided into several variants. It can be seen that the participants who saw the plot of the tale with their own eyes and heard the speech of the heroes by ear, seemed to understand the idea better (8 out of 13 people). Perhaps this is due to the fact that when watching a cartoon, a fairy-tale storyline is perceived along with extralinguistic, non-verbal means (Figure 2).

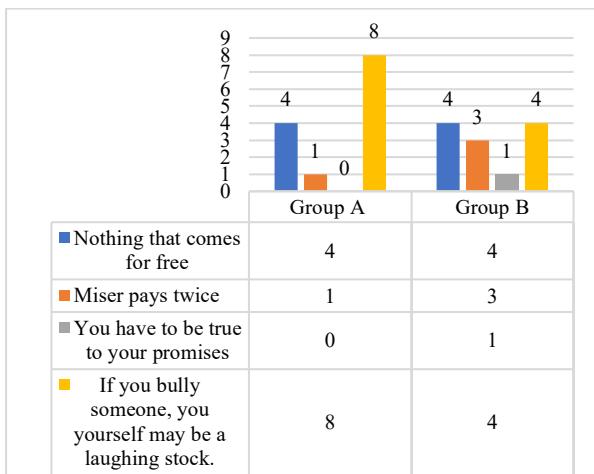


Figure 2. What do you think is the main idea of the tale?

Determining the meaning of the word “Кебенек” was difficult for both groups of students. Kebenek – “1) infectious disease in goats. 2) expressive expletive, curse word used to goats”. Since this word is currently not used so often, the recipients tried to interpret its meaning in their own way. Here it is also possible to notice the priority of visual analyzers in the perception and processing of

information. In the cartoon, Aldar's goat does not stand still and constantly jumps. Aldar Kose says that after standing all day at the market and not being able to sell his goat, he will give it to a rich man for free. As goat was running around bai, bai shouted at her several times with the words: “о, кебенек!”. The meaning of the word “кебенек”, perceived through this scene, was interpreted by the audience in the meaning of “not standing still, fidgety”. And since the students of group B did not see this story with their own eyes, but read it only on paper, they had no visual associations, so many of them came to the conclusion that this is another name for a goat or a baby goat (Figure 3).

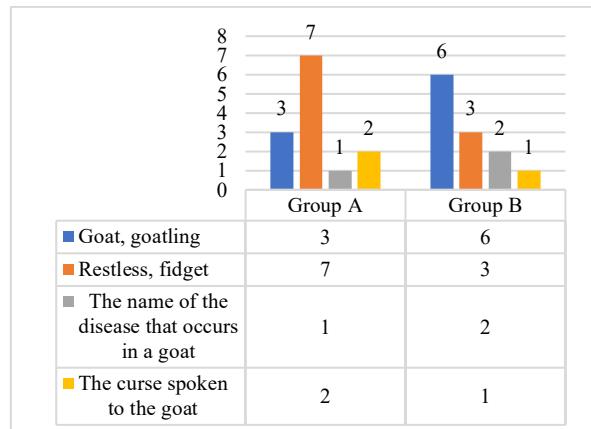


Figure 3. How do you understand the meaning of the word “Кебенек”?

In the fourth question, the recipients were given eight possible answers and the opportunity to choose several of them. The diagram shows how many participants selected each answer option. The adjectives used in the material in relation to the goat are presented in variants c, d, e, f, h. Almost all the students who saw the version of the tale in the form of an animated film remembered that it was a “кебенек”, skin and bones. Many also accurately determined that it is skinny (11), a hooligan (9), an old cattle (7). For the reasons indicated in the analysis of the answers to the third question, 6 students chose the option “fidgety, not standing still”. In group B, everyone present correctly noted that the goat was “кебенек”, skin and bones. 11 of the 12 students also detected that she was skinny. Since the goat's old age and hooliganism were mentioned at the very beginning of the text and only once, these signs were remembered only by half of the group (“Old cattle” – 6, “hooligan” – 6). 5 students noted that it was a “fidgety, not standing still” goat. 2 recipients described the goat as “sick”, one – as “well-fed” (Figure 4, 5).

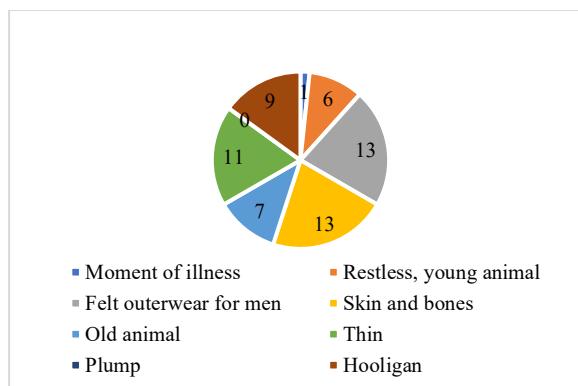


Figure 4. The answers of group A to the question “Which of the descriptions given below relate to Aldar's goat?”

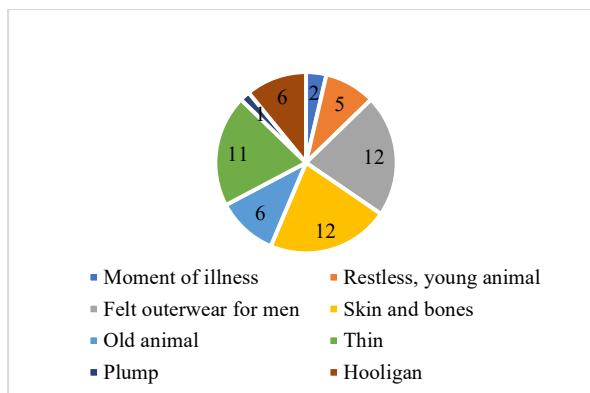


Figure 5. The answers of group B to the question “Which of the descriptions given below relate to Aldar's goat?”

The most interesting task was the fifth question, which was asked as a closed test question. Here, the participants had to remember and write down those concepts from the tale that reflect the culture and worldview of the Kazakh people. Most of the students from both groups accurately found the words and phrases “кебенек” (11 people in group A, 10 people in group B) and “жаназа”/ “жаназа оқу” / “жаназа шығару” (read the funeral prayer) (12 people in group A, 12 people in group B). There were also those who wrote down the word “ешкі” – “goat” (in group A – 5 people, in group B – 6 people). Perhaps this is due to the fact that four types of livestock, including sheep and goats, play an important role in the life of the Kazakh people. The concepts of “үәдеде тұру”/ “үәде”/ “үәдени орындау” (to keep/fulfil a promise) were designated (in group A – 4 people, in group B – 2 people), justifying this by the fact that for Kazakhs, fulfilling a promise is a matter of honour. The concept of “Қайтыс болу” is a polite version of the word “to die” in the Kazakh language in the form of a euphemism. 1 person from group A and 3 people from group B noted this option, explaining this by the fact

that in the Kazakh culture, euphemisms or any metaphors are often used so as not to directly say rude, offensive, unpleasant words and expressions. 2 students of group A noted the word “береке” – “grace”, used by Aldar Kose in his line: “Саудамың берекесін қашырдың”. 1 student from group B remembered an intimidating phrase-threat “Караңды өшірейін бе!” (I'm going to make you disappear). The phrase “сазайын тарту” (to be punished) was also found and indicated by 1 student of group A. Thus, from one tale, students were able to identify 8 concepts that reflect the worldview of the Kazakh people.

Conclusions

As can be seen, working with films in teaching the Kazakh language has many advantages. First of all, movies arouse the interest and focus the attention of students. Movies reflect the true use of language in everyday life, within the framework of discourse. Language training based on video materials improves listening skills, pronunciation, develops the language personality of the recipient. In addition, films well convey the linguistic picture of the world inherent in this people. Since language and thinking are closely related, in its linguistic layer, the special features of cognition of the surrounding world by a particular nation, its culture, and beliefs are manifested. In order to perfectly master any language and become a full-fledged member of this collective, it is necessary to know the linguistic picture of the world characteristic of it. At the same time, it is clear that the special nature of films copes well with this task.

The experiment conducted in this study proved that the interest in the educational material, the results of identifying its main idea, is higher among students who worked with films than those who worked with written text. While the results of the third question showed a high activity of visual analyzers in the perception and processing of information, the fourth question showed that the results of recipients who worked with video films on memorization are slightly higher than those in the second group. Training based on video materials gives good results in the assimilation of concepts that reflect the culture, way of life and worldview of the Kazakh people. Thus, in the process of language teaching, the role of film discourse in the additional linguocultural, regional studies education of students is great.

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Conflict of Interest

None.

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Лінгвокультурологічний аспект викладання мови на основі мовної картини світу в кінофільмах

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Анотація

Актуальність. Важливу роль у вивченні нової мови та розвитку мовної особистості відіграє знайомство зі світоглядом її носіїв і прилучення до їхньої культури. Будь-яка мова відображає спосіб сприйняття та осмислення навколошнього світу її носіями.

Мета. Це дослідження має на меті дослідити лінгвокультурологічний аспект викладання іноземної мови на основі мовної картини світу, представленої у фільмах, та продемонструвати переваги використання кінодискурсу для донесення національних культурних цінностей та концептів до студентів.

Методологія. Було проведено експеримент з двома групами студентів (група А і група Б), які вивчають казахську мову. Групі А було показано анімаційний фільм із серії “Веселі пригоди Алдара Косе”, тоді як групі Б було надано письмову текстову версію тієї ж історії. Потім обоюм групам було запропоновано одинаковий набір тестових запитань, щоб оцінити їхнє розуміння, рівень зацікавленості та здатність ідентифікувати культурні концепції, відображені в матеріалі.

Результати. Результати показали, що група А, яка дивилася мультфільм, знайшла матеріал цікавішим і краще зрозуміла основну ідею порівняно з групою Б. Група А також продемонструвала дещо краще запам'ятовування описів персонажів і культурних концепцій, представлених у фільмі. Обидві групи змогли визначити поняття, пов'язані з казахською культурою та світоглядом, такі як “кебенек” (лайливе слово для кіз), “жаназа” (похоронна молитва) та важливість дотримання обіцянок.

Висновки. У дослідженні зроблено висновок, що використання кінодискурсу у викладанні мови має значні переваги. Експеримент підкреслює потенціал фільмів у забезпеченні лінгвокультурної та регіональної освіти студентів, сприяючи глибшому розумінню та засвоєнню культурних концепцій паралельно з вивченням мови.

Ключові слова: картина світу; мовні символи; відеофільм; лінгводидактичні можливості; дискурс.