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Markers of masculinity in Khanty, Russian, Kazakh and Chinese folklore: Pragma-Cognitive aspect

Маркеры маскулинности в хантыйском, русском, казахском и китайском фольклоре: прагмо-когнитивный аспект

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Written by:

Margarita S. Vykhrystyuk¹³

<https://orcid.org/0000-0001-7955-7351>

Evgeniya Yu. Tokareva¹⁴

<https://orcid.org/0000-0002-7164-9574>

Galina A. Yarkova¹⁵

<https://orcid.org/0000-0001-6324-7674>

Konstantin E. Baraboshkin¹⁶

<https://orcid.org/0000-0001-9020-9630>

Maira S. Jilkishieva¹⁷

<https://orcid.org/0000-0002-6372-8141>

Abstract

The article is devoted to the analysis of the psycholinguistic features of the male portrait in fairy tales in the different structural linguistic cultures: Khanty, Russian, Kazakh and Chinese. The choice is determined by the belonging of these peoples to traditional cultures with varying degrees of transformation of behavioral stereotypes. Traditional culture considers a man as the head of a large family, a protector, a breadwinner, a landowner with the competencies of a fisherman and a hunter, so a woman with children needs his help and care. In this regard, the purpose of this study is the need, based on the psycholinguistic features of personal characteristics, to reveal the masculine image in the tales of Khanty, Russians, Kazakhs and Chinese. The authors analyze the psycholinguistic and stylistic means of representing masculine traits in the fairy tales of these peoples. Kazakh, Khanty, Russian and Chinese fairy tales for the first time become the object of psycholinguistic characterization of

Аннотация

Статья посвящена анализу психолингвистических особенностей мужского портрета в сказках в разноструктурных лингвокультурах: хантыйской, русской, казахской и китайской. Выбор обусловлен принадлежностью этих народов к традиционным культурам с разной степенью трансформации поведенческих стереотипов. Традиционная культура рассматривает мужчину как главу большой семьи, защитника, кормильца, землевладельца, обладающего компетенциями рыбака и охотника, поэтому женщина с детьми нуждается в его помощи и заботе. В связи с этим целью данного исследования является необходимость, основываясь на психолингвистических особенностях личностных характеристик, раскрыть маскулинный образ в сказках ханты, русских, казахов и китайцев. Авторы анализируют психолингвистические и стилистические средства репрезентации маскулинных черт в

¹³ Doctor of Philology, Professor, Professor of the Department of Philological Education, D. I. Mendeleev Tobolsk Pedagogical Institute (branch) Tyumen State University (Tyumen).

¹⁴ Associate Professor, Candidate of Philological Sciences, Associate Professor of the Department of Theory and Methodology of Primary and Preschool Education Tyumen State University (Tyumen, Russia).

¹⁵ Associate Professor, Candidate of Pedagogical Sciences, Associate Professor of the Department of Pedagogy, Psychology and Social Education Tyumen State University (Tyumen, Russia)

¹⁶ Candidate of Philological Sciences, Ass.Prof., Ass.Prof of Department of Chinese Philology of Institute of Asian and African Countries in Lomonosov Moscow State University (Moscow)

¹⁷ Doctor of Pedagogical Sciences, Professor, Head of the Department of General and Social Pedagogy, M. Auezov South Kazakhstan University, Shymkent, Kazakhstan.



personal characteristics on the example of the image of masculinity. The course of reasoning on the topic of the study leads the authors to the conclusion that the analyzed original texts of fairy tales contrast with a reliable representation of the ethnic group. The traditional male portrait is shown from the position of describing the psycholinguistic features of personal characteristics, through the relationship of the main characters, through their external and internal speech. This approach makes it possible to identify a set of ethnic, social, historical and geographical factors inextricably linked with language, on the one hand, and on the other – caused by psychological manifestations.

Keywords: psycholinguistics, fairy tales, male images.

Introduction

Russian linguo-culture is a specific intersection of the interaction of the Slavic-Russian, Ugric-Khanty, Turkic-Kazakh and Sino-Tibetan language groups, which demonstrates the presence of overlapping images in folklore, as well as similar behavioral etiquette features of interpersonal communication. We understand the linguo-cultural concept as a linguo-mental a unit in which language, consciousness and culture are closely intertwined. We believe that the concept actualizes the impersonal and objectivist concept of the ethno-semantic personality as fixed in the system of natural the language of the basic national-cultural prototype of the native speaker of this language. Consideration of cultural concepts should be associated with the study of texts, primarily folklore texts. It is fairy-tale folklore that fixes and verbalizes these concepts as a kind of reflection of national culture and consciousness. Therefore, folklore texts, in particular, fairy tales, are attractive for linguo-culturology, because they are collectively anonymous, traditionally stable, and represent samples of national culture. Consideration of the interaction of the peoples of Siberia and China seems at first glance far-fetched. However, according to historians, the indigenous peoples of Siberia had close contacts with China in pre-Mongol times, which was confirmed in the material and spiritual culture of both peoples (Barinova, 2012; Gao, Tender, 2020). Before starting a comparative analysis, I would like to say that fairy tales contain indications of

сказках этих народов. Казахские, хантыйские, русские и китайские сказки впервые становятся объектом психолингвистической характеристики личностных характеристик на примере образа маскулинности. Ход рассуждений по теме исследования приводит авторов к выводу, что проанализированные оригинальные тексты сказок контрастируют с достоверным представлением об этносе. Традиционный мужской портрет показан с позиции описания психолингвистических особенностей личностных характеристик, через взаимоотношения главных героев, через их внешнюю и внутреннюю речь. Такой подход позволяет выявить совокупность этнических, социальных, исторических и географических факторов, неразрывно связанных с языком, с одной стороны, а с другой – обусловленных психологическими проявлениями.

Ключевые слова: психолингвистика, сказки, мужские образы.

Chinese-Khanty relations in the distant past. So, in Khanty folklore there is a fairy tale "Red Dragon", which tells about the love of a Khanty girl Ugra with a guy Scherka and an angry father. As a result, the father asked the shaman to summon a Red Dragon to separate the lovers. But nothing came of the shaman, as a result of the battle there was a Samara hill with a bridge over the river, which was popularly called the "Red Dragon". The very idea of the sacralization of petronyms and oronyms is not new in traditional culture (Islamova et al., 2021; Martazanov et al., 2021), while the euphemistic reinterpretation of the mountain as a man is associated with a stable universal association of something "sharp and jagged, but impregnable", or something "towering, outstanding, dominant", but at the same time a time of "impregnable, massive and awe-inspiring." As we can see, these comparisons practically coincide with the image of a man in a traditional patriarchal society. This and other fairy tales not only show the image of a man, but also the attitude towards other cultures within the framework of the "friend-foe" dichotomy.

Traditional fairy tales of the peoples of China and Ugra deserve special attention, because they help to understand the traditional role models of behavior that are reproduced in the Chinese and Khanty communities. Despite such a remote distance in space, the tales of these peoples reveal a number of unique parallels that allow us to pay

more attention to the question of the possible unity of the Ural and Sino-Tibetan peoples in the distant past. researchers. The study of the folklore of the Khanty people is very relevant today. Today, the Khanty people are more traditional, as they try to adhere to the usual way of life. However, both peoples are quite isolated from the general socio-cultural field of world culture, which is also of interest for in-depth analysis.

The purpose of the article is to analyze male role models in the traditional fairy-tale discourse of different structural languages, using the example of Russian, Kazakh, Chinese and Khanty languages, which represent different language families. The goal is set by the following hypothesis: the traditional fairy-tale discourse translates the behavioral universals of gender opposition.

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Materials and methods

The material of the study was the texts of Khanty folk tales "The origin of As Tyzhiki", "Mengki and giants and Ai Puhle", "The merchant's youngest grandson", "The boy from the side where the sun rises ...", "The Stories of the old Khanty" 1994; "The boy is the root", "Im-Hits and Voshing Urt", "Boy Ide", "Ermak", "Im-Hits". Kazakh folk tales are represented by such works of oral folk art as "Aldar-Kose and bai Shigaybai", "Atumtai and Nasharvan", "Daughter of the vizier", "Batyr Boran", "Golden Knife", "Zhigit and Rich Man". Russian folk tales: "The Frog Princess", "Prince Elisey and the Famously One-eyed", "Sister Alyonushka and Brother Ivanushka", "Ivan the Cow's Son", "Ivan the Peasant's Son and the Miracle Yudo", "About Ivan the Hero and the Evil Dragon". Chinese Fairy tales: "Immortal Great Shun", "In Search of Pleasure", "Yellow Stork", "Red Lily", "Magic Picture", "Kind Daughter-in-law", "Mountains of Immortality", "Mother and Son Bridge", "About how Cha turned into a dragon".

Methods of descriptive, comparative and linguistic analysis were used to obtain objective conclusions. When analyzing the personal traits

of masculinity and masculinity, the presented folk tales were considered using the methods of component analysis and structural-semantic.

Results

The psycholinguistic analysis of the personal characteristics of a collective male portrait in traditional folk tales is based on the following parameters: 1) portrait characteristics of the characters based on the author's speech; 2) markers of the external and internal speech of the characters; 3) extralinguistic background knowledge this allows you to describe the inner male world in linguocultures of traditional orientation and determine the role of men in society, in the family, in society. Thus, the reproduction of the ethnosociocultural matrix takes place (Jorgensen, 2018; Karabulatova, et al., 2021; Vykhrystyuk et al., 2020). The male portrait in traditional fairy tales has universal features for most cultures of the world, demonstrating the diversity of human character. We will meet naive simpletons, powerful villains, cunning adventurers, fearless heroes and selfless altruists. These masculine characteristics form a bizarre palette of masculine behavior. The motives and fabulous adventures of the characters vary depending on the given archetype of behavior. For example, in Chinese and Russian fairy tales we will meet the image of a poor student, an apprentice / pupil. And in Kazakh and Khanty fairy tales we will see images of an orphan shepherd, a poor young man. Such dichotomies as "rich man - poor man", "young man - maiden", "mother - son", "emperor - warrior", "wizard/shaman - simple man", "grandmother/grandfather - grandson" are ubiquitous. Such oppositions help the recipient of a traditional fairy tale to socialize.

The gender aspect of the consideration of the male portrait in the traditional folk tale of China and Ugra allows us to determine the dominant role of men in a patriarchal traditional society. The peculiarities of presenting a verbal portrait of a man's appearance in Khanty tales are due to the extremely harsh conditions of the Arctic Siberian climate. As a result, Khanty fairy tales do not focus on a detailed description of a man's appearance. As a rule, the representation of the main character goes through an indication of age and position in society: *puχ* 'boy, son', *χu, iki* 'man, husband', *asi* 'father', *urti* 'uncle (mother's side)', *jaj* 'brother', *pirs iki* 'elder', *χili* 'grandson', *λεχu* 'nephew', *χotkuša* 'the owner of the house', the owner of the taiga, the hero-sage etc.

The representation of a man in a Chinese fairy tale is similar. The emphasis is on social status: a poor man, an orphan, a monk, an old man, a husband, a young man. At the same time, the appearance turns out to be absolutely unrepresentative, therefore, the recipient of the fairy-tale discourse can model the appearance himself, since there is no description of the face, or it is given extremely briefly. Chinese fairy tales are classic fairy tales "田螺姑娘" ("Fairy of shells"), "后羿射日" ("Shooting the sun"), "女娲补天" ("Leaky sky"), "神笔马良" ("Magic brush"), "牛郎织女" ("Nylan and Zhi-Nuits"). In China, there is a proverb "A man gave birth to a man, and a werewolf gave birth to a werewolf." Each person has his own family, clan. This is typical for both real life and fairy tales. The father, brothers, sisters of the hero occupy an important place in both Khanty, Russian, and Chinese fairy tales. Almost all fairy tales begin with information about the origin of the hero; it gives an incentive to the development of the plot and determines the movement of events. There are similarities and differences between Chinese, Khanty and Russian fairy tales. For example, usually the main character of Russian fairy tales is named Ivan. This is a collective image of a Russian man – patient, moderately frivolous. But at times when serious trials arise before him, he shows inflexibility, self-sacrifice, even heroism. At such moments, he becomes purposeful, courageous, responsible. The most common types of men in traditional fairy tales are: male hero, male infante (prince/ fool), male patriarch (king, etc.), henpecked man, male werewolf (usually dragon / snake, wolf, etc.). Thus, the masculine features of fairy–tale heroes reflect the diversity of the real male behavior. The pragmatics of the male hero's psychotype sets the tone for generally accepted male behavior in a patriarchal society, where male activity, aggressiveness, and rigidity reign. As a rule, this behavioral stereotype is the core for the classic images of a man in a traditional fairy tale.

A Chinese proverb says: "A man gave birth to a man, and a werewolf gave birth to a werewolf." Just as everyone has a family, so fairy-tale heroes have a family as well. The family-clan hierarchy occupies an important place in the Chinese worldview. The father, brothers, and sisters of the hero occupy an important place in both Russian and Chinese fairy tales. Almost all fairy tales begin with information about the origin of the hero; it gives an incentive to the development of the plot and determines the movement of events. The communicative intensity of a fairy tale becomes possible under the condition of

"intelligent vision": an image-concept is a "concrete abstraction", seeing as knowing when to see means to know, when "contemplating an image is grasping an idea". Proceeding from the methodological principle of the "hermeneutic circle", the image as a phenomenon of the designation of social being is conceptually loaded; the concept bearing the meanings of social being is figuratively marked; the image-concept of a fairy tale manifests meanings that require interpretation and understanding, provides mastery of socio-cultural experience and its further transmission. Since the texts of fairy tales are complete, but not frozen cultural facts, the main communication problem is what meanings can be detected and removed from fairy-tale texts in order to participate in the cross-cultural process through them.

There are similarities and differences between the fairy tales of these peoples. Russian fairy tales' main character, for example, is usually named Ivan, and this is a collective image of a Russian man – patient, moderately frivolous. But at times when serious challenges arise before him, he shows inflexibility, self-sacrifice, even heroism. At such moments, he becomes purposeful, courageous, responsible. In Khanty folklore, the symbol of masculinity is a male hunter, a male shaman. In Chinese folklore, this characteristic of crossed-out masculinity is characteristic of a military commander, a hero, a visionary. Of undoubted interest is the folklore explication of social ontology as a generalization of human experience and its communication in a special format — in semiologems (images-concepts). Folklore fairy tale is the essence of communication intensive and socially meaningful specific form of accumulation and translation of social experience in images-concepts. The assumption that the fairy tale has a cross-cultural potential allows us to assert that "magical" thinking by semiologems is a carrier of "universal and eternal" anthropo-socio-cultural significance and an unconventional figurative-conceptual style of wisdom and communication. The fairy tale hides... there is a whole world of images behind the words, and behind the images she understands... symbolically deep spiritual situations. So, in the Khanty fairy tale "The Boy is a Small Root" we read: "... The boy began to grow a small Root quickly. Here he is already on his feet, jumped out into the yard. He makes himself a bow and arrow, cuts firewood and carries it into the house. Mans-Ne will not fall in love with him." This image echoes the image of Ivan, the Cow's Son, who also grew rapidly. We do not find such parallels in Kazakh folklore. Remotely, you can

find some similarities with the fairy tale about the Er-Toastyk, which grew out of the scapula bone and became a hero.

Fairy tales about trade and merchants reveal quite a lot of parallels, despite belonging to different linguistic cultures with their own ethnic value dominant. So, the Khanty fairy tale "The merchant's Youngest Grandson" describes the main character quite traditionally: "The older brother had a wife, and she had a boy. They lived for a long time, lived for a short time, after a while began to crawl, began to go out of the house, began to run." Chinese fairy tales reflect the nature of avoiding conflict-causing practices, so many conflicts are resolved peacefully, and smart and quick-witted heroes not only find a way out of the situation, but also always forgive offenders.

The role model "Male Hero" is characteristic of the vast majority of fairy tales, and is universal in nature. This is the main hypostasis of the classic Ivan Tsarevich, Prince Elisha, epic heroes, Kazakh batyr Er-Tostyk, Chinese giants-heroes and the Jade Emperor. The main mission of such a character is to accomplish great deeds, save those in trouble, and fight evil. The hero stoically endures all the hardships that have fallen to his lot and emerges victorious from any scrapes, often returning from the world of the dead with the help of living water. Often, he has loyal assistants: a heroic horse, a gray wolf, a falcon – in the Turkic and Slavic cultures, and in Chinese culture it is a dragon, a horse, a phoenix. In the Khanty culture, these are deer, squirrel, fox (arctic fox), partridge, goose. Having shown strength and courage, such a hero enlists the support of potentially dangerous characters located on the border of worlds: Baba Yaga, shaman, goldfish, dragon. For his exploits, the hero receives a considerable reward: half the kingdom, new weapons, a good horse, wealth, fame and, of course, a beautiful bride as a prize. We can say that such a character is the standard of masculinity, which is offered to boys to be equal to. He is characterized by courage, responsibility, purposefulness, a sense of duty, an active social life, ambition and initiative - in short, everything that the female heroine is deprived of in a fairy tale.

The text of the fairy tale "The Origin of As Tyiki" describes the main character from the position of his social evolution: "They were growing up with an aunt, when he grew up, he began to ride three deer." In the fairy tale "Mengki and giants and Ai puhle" we find such a standard description: ""A husband and wife

lived; they had one son. The son was raised, got stronger, matured, grew up." Similarly, Chinese fairy tales convey the formation of a hero. For example: "Once upon a time, an old woman lived in Pingziwei Village with her son named Panwan. They didn't have a piece of their own land, and the old mother had to gather firewood in the mountains for sale, and her son grazed other people's cattle. Panwan was a very agile and agile youth. He loved to run and jump, was good at climbing trees, could lift large boulders and roll over his head at a run. And that's why he was healthy and strong." ("Mother and Son Bridge"). *An image with a traditional gender role is presented with a deliberately positive connotation, creating a scenario for successful implementation in society. For example, in the Khanty fairy tale "The boy from the side where the sun rises" it says: "A man living on the side where the sun rises once woke up and saw: his son had become so big, chopping wood, carrying water."*

The very concept of interpretants in the traditional tales of the Eurasian space acts as the third member to the dyad "sign – object", according to Ch. Pierce. The role positions of masculinity are predetermined by the interpreter's consciousness, as a kind of stable thought or concept. It is not by chance that Morris defines "interpretant" as a set of general habits and rules of use with reference to the Pierce (Morris, 1938). It is this dual nature of the interpreter that laid the foundation for the development of cognitive communication theory.

The second large group of fairy tales describes the process of evolution of masculine traits: from infantile infancy and lack of independence to full participation in the life of society. So, the role model of the "Infantile Man" includes such characters as numerous Ivanushka-fools, or Ivanushka's brother, Fedot-Sagittarius, Emelya, the Chinese young man Dulin, the Khanty boy Im-Hits and the timid orphan Ide, the Kazakh coward Bunny, similar characters. Initially, such a hero occupies a low social position and has no authority in society. So, Kazakh fairy tales directly indicate: "fool", "little hare", etc. Often, he appears to some extent "fool" and is opposed to his environment. The adventures of infantile men are almost identical to the events that occur with male heroes, and the ending of fairy tales usually does not differ. However, the images of these heroes differ significantly (Vaz de Silva, 2015; Umit Anosova Garifullayevna et al, 2015).

If we look at the abstract Ivan the fool, we will see that he is devoid of many features

traditionally attributed to a man: efficiency, enterprise, practicality, aggressiveness, activity, ambition. Hence Ivan's opposition to his older brothers, who are not devoid of selfishness and know what they want from life. Ivan is often endowed with qualities traditionally attributed to women: craving for creativity (playing the harp, pipes, etc.), compassion and altruism, naivety and trustfulness, lack of initiative, emotionality and vulnerability, detachment from the outside world. In the course of a fairy tale, such a character often turns out to be as independent as possible: he only passively accepts the help of minor characters, due to which he succeeds. The extreme case of such behavior is Emelya. However, it is worth noting that most often an infantile man has a certain ingenuity and cunning, which helps him out. Deviant forms of traditional male behavior are considered as cognitive destruction, which is amenable to correction (Lin et al., 2021; Qin et al., 2022).

Since at the end of the plot both of these characters receive awards and recognition, and often magically transformed, we can say that their adventures are a kind of initiation ceremony, after which they become real men in the eyes of society. When describing a man, a young man and even a boy, such evaluative comparisons are added as strong, brave, brave, dexterous, fearless, brave. So, in the Khanty fairy tale "The Boy from the side where the sun rises", the hero with the talking name Mosh-Ho / Man-fairy tale meets a magpie. The bird liked the courage of the hunter who went after the bride for the unfrozen sea of Andra. Although the young man was completely weakened on the road, he suddenly became strong, having received a ball of thread from a magpie, which he felt sorry for and did not shoot at her with an arrow: "Then he became strong, got up, threw a ball of thread. And I ran after him." And the Chinese fairy tale "Red Lily" describes the hard work of a young farmer Dunlin, with whom a fairy falls in love for his painstaking work: "The lily burns with red fire, so the night has become bright as day. Young man, you work day and night, The flower fairy wants to help you!".

Semiologems (images-concepts) that form a folklore-fairy—tale text (Shaheen et al, 2019) objectify the mental attitudes and preferences of the people/ "creator" (according to Schleiermacer-Dilthey) (Nelson, 2010). Therefore, it is legitimate to consider a fairy tale as a source of latent meanings, the actualization of which is due to their special role in providing access to deep mental information. The image in a fairy tale is the being of its concept — to "look"

at the form-image means to "see" the meaning-concept: In images, the truth is still clouded and covered because of the sensory element; it is fully revealed to consciousness only in the form of thought; the meaning is only the thought itself.

The use of the external and internal speech of the characters is aimed at creating a psychological and linguistic characteristic of the collective image of muscularity (Pellerin, 2022). Many fairy-tale and mythological heroes have become iconic and symbolic in nature at the present time. Such are, for example, the Emperor Huangdi, the Jade Emperor, Khan Ablay, the prankster Aldar Khose, the Prince Elisey, Ivan the Fool. As the researchers explain, specific personality traits, descriptions of environmental features, as well as some factors affecting the behavior of the characters, are transmitted through the evaluative statements of the characters and the narrator's comments. These components of internal and external speech make it possible to determine: the place of residence, the environment, gender, age, personality traits (motivation, character, emotional state, possible disorders, etc.), and the specifics of behavior and activity.

Discussion

Scientists emphasize that speech is closely connected with the mental life of a person, with its manifestations, and, above all, with her intelligence (Hancock et al., 2022), so the fairy tale builds intellectual boundaries within the framework of Good and Evil.

In the works devoted to the study of the portrait, the issues of the formation and development of the portrait description are touched upon (Tevdoradze, 2020), the identification of structural, syntactic and linguistic features of the portrait (Tarabayeva et al, 2017; Kenetova et al, 2022), the development of typology of portrait descriptions (Brugué and Llompart, 2020; Dan, & Kauffmann, 2013), an artistic description of the collective image of a man in fairy-tale discourse (Bertrand, 2020; Luthi, Erickson, 1987) and in cinematic discourse (Ruan, Karabulatova, 2021) as a new translator of mythologies (Karabulatova, Khachmafova, Bricheva, Nescheretova. & Bersirova, 2015).

The problem of psycholinguistic description of the features of the image of a man in traditional folk tales is in the focus of attention of specialists in gender studies (Bertrand, 2020; Ellemers, 2018; Dan, & Kauffmann, 2013), psychology (Fischer, 1963; Jorgensen, 2018; Luthi, Erickson, 1987), media linguistics

(*Karabulatova, Lagutkina et al., 2021; Susilo, 2017*), etc. Although, of course, the creation of a character-centered portrait of an artistic character and the analysis of his role in the structure of a literary work is a cornerstone issue of literary studies and ethnopsycholinguistics, but understanding the basics of gender roles creates an important basis in modern ideological and propaganda discourse with the use of visual means of artistic creativity (Adams, 2017). These and other works served as the basis for the development of a number of approaches to the analysis and interpretation of interpersonal relationships in artistic discourse (*Csepregi, Onina, 2011; Duskaeva, Konyaeva, 2017; Matvieieva 2018; Schinkel, 2017*).

Currently, most researchers believe that a portrait is an integral part of an artistic image, since an artistic image is a combination of several portraits of a character (*Varga, 1989; Séverine Sofio, 2016; Nozen, Amani, & Zarei, 2018*). As evidenced by the works devoted to the study of the portrait, the portrait of an artistic character includes a description of the external appearance of the character (facial features, figure, posture, facial expressions, gestures, gait, voice, clothing, age), the movements of the character and his gestures, which are often mentioned on the pages of a work of art, since in linguistic studies the analysis of a static portrait involves to a dynamic portrait.

The Russian philosophy of understanding human nature originates in the works of ancient Greek thinkers. Plato's followers and interpreters are convinced that the Good can be found based on the help of reason and intellectual abilities. Russian traditional views are convinced that a naive understanding and knowledge of Goodness is a sufficient justification for virtue (*Ostrovskaya et al., 2015*).

Eastern philosophy also interprets various aspects and qualities of men as a guide between worlds, helping to understand the importance of human nature. Thus, Confucianism has made a special contribution to the understanding of gender roles in human society (*Koh, 2008*). The analysis of the ancient teachings of Eastern philosophy about the concept of humanity inevitably turned out to be influenced by the Chinese sage of antiquity Confucius, who held the idea of the need for morality and morality as the main postulates of a harmonious and successful society. The Kazakh tradition has experienced layers of influence of Nestorian Christianity, Russian culture, Buddhism and Islam, which led to the emergence of a specific

construct of understanding the gender role. At the same time, the Khanty worldview reflects the influence of pagan Ugric traditions of shamanism and Russian Orthodoxy. However, all the considered ethnocultures reveal deep points of spiritual kinship, or deep universals of human nature, expressed in the priority of living according to the will of the Heavenly Father or according to the will of Heaven (in the Chinese, Turkic and Khanty understanding).

Conclusion

The harsh natural conditions of the Arctic North among the Khants, the arid steppe among the Kazakhs and the semi-desert among the Chinese formed the general outline of fairy tales about the life of people in special natural conditions: persistent, hardy and friendly people who are ready to learn and comprehend new things. Fairy tales show the collective image of a man, a hunter or a fisherman, the head of a family, who is able to overcome difficulties in this harsh northern region, preferred in traditional culture. Such conditions dictate the role model of a man as the owner of the hearth. Fairy tales paint the image of a man as a hardworking, patient, strong and courageous person. In addition, this man is calm, reasonable, balanced and seasoned, who can disappear for months on hunting and fishing, which indicates the presence of a strong type of temperament, closer to phlegmatic. As a rule, outbursts of anger and rash behavior lead to the need for the hero to pass obstacles, which the fairy tale clearly demonstrates to us. A man as an artistic character of a fairy tale becomes an object of artistic discourse with its specific psycholinguistic means of representation, allowing to discover the universals of the dyad of human life.

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