SOCIAL AND EMOTIONAL REPRESENTATION OF THE CONCEPT IN THE LINGUISTIC PICTURE OF THE WORLD

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ABSTRACT
The relevance of the article is the problem of studying key concepts of the cultures which is in recent times one of the dominant positions within the framework of the problem of interaction and mutual influence of language and culture. In this regard, this work is carried out within the framework of directions of modern linguistics, cultural linguistics. The purpose of the study is to examine the representation of linguistic-cultural concept of "Mox" (lyrical sadness, melody, nostalgia) on the material of Tatar songs, proverbs, phraseological units and fiction in the Tatar language consciousness. The chosen method of linguocultural analysis, including the observation of language material and the description of linguistic facts, the method of analysis of dictionary definitions, etymological, contextual and interpretative analyses, the method of structural-semantic modeling of lexical units allowed the authors to thoroughly review and analyze the studied concept.

Keywords: Linguistics. Linguistic culturology. Linguocultural field. Concept. Lexeme.

REPRESENTAÇÃO SOCIAL E EMOCIONAL DO CONCEITO NO QUADRO LINGUÍSTICO DO MUNDO

RESUMO
A relevância do artigo reside na problemática do estudo de conceitos-chave das culturas que, nos últimos tempos, é uma das posições dominantes no quadro do problema da interação e da influência mútua da língua e da cultura. Neste sentido, este trabalho é realizado no âmbito das direções da linguística moderna, linguística cultural. O objetivo do estudo é examinar a representação do conceito linguístico-cultural de "Mox" (tristeza lírica, melodia, nostalgia) no material de canções, provérbios, unidades fraseológicas e ficção tártaras na consciência da língua tártara. O método de análise linguoculturológica escolhido, incluindo a observação do material linguístico e a descrição de fatos linguísticos, o método de análise de definições de dicionário, análises etimológicas, contextuais e interpretativas, o método de modelação estrutural-semântica de unidades lexicais permitiram aos autores uma análise exaustiva rever e analisar o conceito estudado.


RESUMEN
La relevancia del artículo radica en el problema del estudio de conceptos clave de las culturas que es en los últimos tiempos uno de las posiciones dominantes en el marco del problema de la interacción y la mutua influencia de la lengua y la cultura. En este sentido, este trabajo se lleva a cabo en el marco de las direcciones de la lingüística moderna, la lingüística cultural. El propósito del estudio es examinar la representación del concepto lingüístico-cultural de "Mox" (tristeza lírica, melodia, nostalgia) en el material de canciones, proverbios, unidades fraseológicas y ficción tártaras en la consciencia de la lengua tártara. El método elegido de análisis lingüístico-cultural, incluida la observación del material del lenguaje y la descripción de hechos lingüísticos, el método de análisis de las definiciones del diccionario, los análisis etimológicos, contextuales e interpretativos, el método de modelado estructural-semántico de unidades léxicas permitió a los autores analizar a fondo revisar y analizar el concepto estudiado.

INTRODUCTION

Language is the most important basis of any national mentality, which involves the study of material conditions of mentality, knowledge of the historical, geographical, economic, social, psychological and other determinants, an attempt to penetrate the mindset of the nation, and an attempt to look at the space through the eyes of speakers of different cultural and mental complex from their point of view.

Today there is a growing tendency of considering language as a cultural code of the nation, not only as instruments of communication and of knowledge— as "a means of access to all mental processes in the human mind and determining its own existence, and functioning in society". The study of language in interaction with culture was the emergence, formation and development of cognitive linguistics, also marked the beginning of a new direction in linguistics — linguistic culturology (cultural studies), explores the manifestations of the culture of the people which were reflected and fixed in language, the basic concepts which are the "picture of the world", "concept", "conceptual analysis" (KUBRYAKOVA, 1996). "Linguistic culturology is one of the youngest branches of ethno linguistics, the basis of which lies in the approach to language as a phenomenon, inextricably linked with the culture of a particular ethnic group" (VASILOVA, 2008), (ZAKIROVA, 2015). Each nation has its own special units of words that can be understood and perceived in general only to them, you can only find an approximate translation for a particular language.

In recent time, the problem of "man and language", "language and culture" attracts a particular interest among linguists. Modern linguistics, address the problem of language and culture, seeking to avoid unilateral determinism and not determining what is primary and what is secondary — language or culture. This is most likely reciprocal determinism. It is better to look for correspondences between the structures of language and culture (KHAKIMZIANOVA, ILYASOVA, FAKHRUTDINOVA, 2019). The impact of culture on language evident in the originality of the process of communication in different cultures affects the peculiarities of vocabulary and grammar, normative-stylistic structure of the language. In every culture, behavior of people is governed by established ethical standards.

Every culture is unique and individual. It takes only a characteristic of its system of elements of experience. They are not always unique and can be repeated in many other cultures (LIALIA, 2019). Each individual is included in mankind, and comes as the national people through national individuality, culture. The question of the relationship of language and culture is largely due to the universal and the specific in the perception of reality by the speakers of different linguistic traditions (ZAMALETDINOV, ZAMALETDINOVA, 2013). Analysis of the worldview of people is a reliable tool for the study of national-cultural peculiarities of linguistic consciousness of speakers of different languages and cultures.

The concept has not received accurate understanding and description in modern science, though it is one of the basic terms of cultural linguistics. In the area of modern humanitarian knowledge, the word "concept" was introduced by Russian thinker S.A. Askoldov, defined as the basic symptom concept as a "substitute function" (ASKOLDOV, 1997). The concepts of every language are unique and original, they are associated with a person's worldview, can be allocated in any language, but they always have a national specificity. Many of them even at coincidence of the logical cores do not have equivalents in other languages and coincide only partially (SITDIKOVA, 2019). The same can be said about the concept "монг", which is typical for many languages of the Turkic language family, but our study was conducted on the material of the Tatar language.

METHODS

During the research we used the following methods: observation of linguistic data and description of linguistic facts, the method of analysis of dictionary definitions, etymological, contextual and interpretative analyses and the method of structural-semantic modeling of a lexical unit. The material for analysis included: the data of continuous sampling of the explanatory, phraseological dictionaries, reference books of Proverbs in Tatar, Russian languages, some literary texts, folklore texts, lively spoken language.

RESULTS AND DISCUSSION

The interpretation of the concept 'монг' [mong]

The concept "монг" is related to deeply personal, inner feelings of a person, but it is also associated with external manifestations of experiencing feelings, visible to others (ZAMALETDINOV, ZAMALETDINOVA, 2013), they visually perceive, most often associated with the subject's eyes. F.e: Ул озын буйлы, берез нечере итлаге, монгы
Derivatives of the concept "мөх"

There is a number of derivatives of "мөх" in the Tatar language: Мөхайту, мөхләндирү—to make someone sad; Мөхайыма киләнне [A. Ahmed] (lit. Don’t be sad the daughter-in-law). Тәңәлдәгә тыңыштәр иңчектәр берүк аялла мөхләндирәргә да, шөмләндирәргә да [A. Shamov] (lit. Morning voices make you sad and afraid of something at the same time).

Мөхә, мөхәнә, мөхәнулә - to be discouraged, to be sad, to grieve, to yearn; to sing a sad song, sing a song [about birds]; to reflect, to think about something. Баласын күйгән түргәйдәй, / Ник мөхәсның бәләйы [Song] (lit. Why are you sad like a lark who lost her chick?). Сәндүәчәләр төрөй тиңәләкә / Түргәй бәләй бәрә мөхәләнә [A. Erkey] (lit. Larks are singing songs with nightingales on the tree).

Мөхәшә — person who shares someone else’s experiences. Ай — жылыңың айләшә, гаышыларының мөхәшә (Proverb) (lit. The moon is the companion of travelers, the guardian of lovers’ secrets).

Мөх-зәр — affliction, grief, sorrow, pain. Ай элчәле, ишәтә ул яңәр, Уңа кыяр чөрө чөрөк мөх-зәрән [F. Karim] (lit. The moon smiles, it can’t hear the bitterness of the past hard times).

Мөхләү — to grieve, to worry, to think about something, to sing a sad, lyrical song. Ятам кайчакларына мөхләү, / Наваның тыңлығын тыңлаү (Dardemand) (lit. Sometimes I lie awake thinking and listening to the silence around). Арның мөхләү жырләүләрдән ишәтә төрөй идәм [M. Gafur] (lit. I have heard her soulful songs) [The explanatory dictionary of Tatar language, p. 832. 1981].

There are lots of derivatives, such as:

мөхлө — lyrical, heartfelt, sincere, soulful; sad, sadness; tuneful, melodious;
мөх-зәрлө — adj.: sad, mournful, gloomy, sorrowful;
мөхлөлк — n.: mysterious silence, despondency, sadness;
мөхлөллөк — noun: sadness, grief, sorrow; melodiousness, sincerity, lyricism,
мөхсүр — adjective: sad; evoking sadness;
мөхәнулә — expresses the meaning "full of longing, emotional grief";
мөхсүнату — to cause someone to grieve, to cause sorrow, to grieve; to do more melodic; to strengthen the melody;
мөхәллүк — light sorrow, sadness;
мөхәнә — says about a man who is often sad; being in a melancholy condition; deeply hide the feelings;
мөхәр — noun: a singer.
The practical usage of the concept "мөң":

- In Tatar songs, phraseological units, proverbs and literature, where we can define the reflection of the concept:
- used in Tatar songs:

<table>
<thead>
<tr>
<th>Нигә мөңсү киңләр</th>
<th>Lit. Why is the night sad?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ъынгы бирми киңләр</td>
<td>Feelings are haunt,</td>
</tr>
<tr>
<td>Күмәләнә ниндәй үйләр бар?</td>
<td>What thoughts are there in your heart?</td>
</tr>
<tr>
<td>(&quot;Ever lasting light&quot;, words by A. Safiullin, music by A. Ainullov);</td>
<td></td>
</tr>
<tr>
<td>Кыйә идәм мин мөңлы ырманға</td>
<td>Lit. I used to come to the mysterious forest</td>
</tr>
<tr>
<td>Кәккүк мөңләрнән тыйларгә</td>
<td>To listen to the songs of the cuckoo.</td>
</tr>
<tr>
<td>(&quot;The sound of the cuckoo&quot;, words by R. Zakirov, music by R. Enikeev); etc;</td>
<td></td>
</tr>
</tbody>
</table>

- in Tatar proverbs and sayings (in figurative meaning):

Кубыз биетми, мөң биет (lit. Not the komuz* makes you dance, but the melody coming from it (the komuz - national musical instrument)).

Мөңсүзлә бер Хөдй (lit. Only God doesn’t have a need (problem, sadness)).

Бай малын сейләр, ярпы мөңсүн сейләр (lit. A rich man will talk about his wealth, a poor man will talk about his needs (problem, life difficulties and sadness)).

Һәр кошкын уз мөңлә (lit. Every bird has its own melody), and so on;

- examples of phraseological units:

мөң чиңмаче – lit. endless melody – says about the singer, which has the strongest and melodic voice;

мөңсүз көше – lit. without melodic voice, immoral people – about ill-mannered, stupid man; about a person without spiritual purity, soul, indifferent to anything, says about a rich man who doesn’t value his own wealth;

мөң-зар бушату, мөң-зарлы булу – to pour out the soul; to cry, to complain, to murmur, to repine.

- The concept “мөң” [mong] is used in works of great Tatar writers which express the concept of the concept to a large extent, such as G. Tukay, G. Ishaki, G. Ibragimov, M. Jalil, M. Faizi, K. Tinchurin, A. Eniki, M. Magdeev, G. Absalamov, etc.:

Синең зычә бәхет салыґанны. Анлыксыны? Кайсы кешәләр бәхетле түа, кайсылары мөңлү түа (G. Ishaki) (lit. You contain happiness. Do you know? Some people are born happy, and some of them are unhappy).

Безенең бабаларыбыз кызминда тәүләр, тәшәләр тәттәр тәрә (M. Faizi) (lit. Mountains and stones shake with the sadness of our ancestors).

Бу мөң туры йәрәгәнә тешә: “Син кем?” – дип йәрәгә мәтелем бәрәмдә, баскән жирәмә катыш калдым (G. IBRAKHIMOВ) (lit. This sadness went straight to my heart, my tongue didn’t turn to ask, “Who are you?”, I froze in place).

Ниндәй серәләр, чөлтәг синең йәрәгәнә, Күзәләнә нүр сүңдереләп мөңләндүрә? (lit. What secrets make you sad quenching gleam in your eyes?), etc. [Minnulin, Kalmulin, & Urmanche,2002].

The results of the study can find the implementation in the development of specific issues related to the peculiarities of everyday thinking, as well as in the development of some aspects of intercultural communication theory, cultural studies and bases of conceptology [Mefodeva, Fakhrutdinova, Zakirova2016]. The article materials can be used in practice working and teaching the Tatar and Russian languages to a foreign audience to achieve effective intercultural communication. The approach to the analysis of conceptual reality, performed
in this work can be considered as the lexicographical practice of the studied language. The study may be useful in the development of lectures and practical courses in theoretical linguistics, special courses of cultural linguistics and ethno linguistics, as well as writing various manuals, research works. Its provisions and content are thematically associated with the general theoretical problem of modern cultural studies.

SUMMARY
In recent decades a huge number of cultural and significant concepts in the Russian, Adygei, Balkar, Bashkir, Kabardian, Kazakh languages (Z. H. BIZHEVA, R. M. VALIEV, J. H. HECQOGOTOVA, A. I. GELYAEVA, I. R. MOXAEVA, Z. M. REMGUZHINA, J. M. KUCHMENNOVA, G. V. GAFAROVA, T. A. KILDIBEKOVA, R. K. KHAIROULLINA, Z. R. TSRIMOVA, etc.) had been studied. There are no other special monographic researches, which are conducted by individual concepts of the material and spiritual worlds in the Tatar linguistic culture (except for some works for example: R. R. Zamaletdinov, E. M. Ziyagirova, E. M. Slyazava, A. S. Vasilova, L. R. Gariypova, L. Kh. Shayakhmetova, R. R. Zakirova, F. Kh. Khasanova, D. Kh. Khusnutdinov, which address such external/material and internal/spiritual basic concepts of language picture of the world, as "Куемет" (soul), "Жан" (spirit, soul), "Йор" (heart), "Саныш" (sadness), "Кайры" (grief, woe, sorrow), "Намус" (conscience), "Веждан" (conscience, consciousness), "Уй" (house, home), "Йор" (house, home), "Ур" (the fire), "Тий" (wedding), "Жир" (earth) etc.) (ZAKIROVA, 2017).

CONCLUSIONS
To sum up, we can say that the concept ‘Мон’ [mong] in the Tatar language allows us to interpret different states of human psyche and worldview, protection of the world through some external, visible objects, their movements, and features of human appearance. The concept can be explained in different ways, depending on the level of human development, from the perception of the environment and society. We can say that ‘Мон’ [mong] is the belonging of the inner space of man, it can’t be studied absolutely “objectively”, because it is deeply subjective (ZAKIROVA, 2016). “Мон” is the word that reveals the spiritual condition of the Turkic peoples in general, as we can say, this melody and its infinity are connected with the conditions of life of Turkic peoples, broad endless fields, wild steppes, endless roar of winds, whisper of fluttering grasses, rustle of grass, birds’ singing, murmur of rill... This concept is very important for the national consciousness of the Tatar people. Everyone has a right to interpret the meaning of the word in their own way, to make the definition, it all depends on the “spiritual state of the person” (Fakhrutdinova, Shamsutdinova, Ramsiya, 2019).

The analyzed material suggests that the linguistic-cultural concept ‘Мон’ belongs to the category of actively knowable concepts in speech and thinking activity and variously represented in the Tatar language. This is confirmed by its deep historical and cultural content fixed in the semantics of the relevant lexical units (SIBGAYEVA, 2009). Quite extensive use of the concept in Tatar songs, phraseological units and proverbs, texts of literature (poetry and prose) proves its importance for speakers of Tatar culture, and reveals the history, culture and language of the Tatar ethnic group.

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