

PHILOLOGY

THE CONCEPT ‘SEASONS’ IN THE LANGUAGE PICTURE OF THE WORLD (A COMPARATIVE STUDY ON THE MATERIAL OF RUSSIAN AND TATAR LANGUAGES)

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This article discusses the concept of «seasons» and its components ‘весна/яз’, ‘лето/жай’, ‘осень/көз’, ‘зима/кың’ in different structured languages: Russian and Tatar; attempts to reveal the cultural identity of the language awareness. The paper presents the means of linguistic expression that reflect the way of their conceptualization in the language. The analysis of paremiological units showed that universal and national aspects in the proverbs and sayings about seasons in Russian and Tatar languages are manifested in a set of features reflecting the structure of these concepts.

Keywords: concept conceptualization, seasons, national aspect, cultural aspect, universal aspect, means of linguistic expression.

The concept of ‘seasons’ is one of the most important concepts in the conceptual sphere of any national language picture of the world [1, 3]. It belongs to the category of universal concepts that have special ways of expression in different languages and cultures, both the linguistic and extralinguistic.

In Russian and Tatar language picture of world the concepts ‘весна’/‘яз’, ‘лето/жай’, ‘autumn/көз’, ‘winter/кың’ and the components of the common concept seasons constitute a certain lexical and semantic field, including as the paramount means of linguistic expression (lexemes, phrases, verbal imagery, etc. relevant for modern usage) as peripheral elements (obsolete or individual units, remaining in the passive wordstock of the Russian language).

The characteristics of the concept ‘seasons’ in both languages are conditioned by phenomena referring to different areas of functioning of the concept: by objective climatic and geographic conditions (холод, мороз, снег, дождь, жара, темнота; салкын,

кар, эссе, буран/cold, frost, ice, heat, darkness); psychological perception and mood (зимняя бодрость, зимняя тоска, печаль, безысходность, чайлык/зимние воспоминания детства, ад; сагыну, түңәрәк тошынкелеге, тәмуг, күңелле/winter vivacity, winter sorrow, sadness, despair, distress, childhood memories, hell); peculiarities of lifestyle and history (новогодние и рождественские праздники, весенние праздники, война; Яңа ел, Сабантуй/New Year and Christmas, spring holidays, war; Yana Yel, Sabantuy); mythological notions and artistic perception (смерть, сон, волшебство, сказочность; әкияттәй, сихерле, йокы/death, sleep, wonder, fairy tale). They are interconnected, and sometimes it is even difficult to consider them separately. Thus, for example, the title of Alexander Sergeevich Pushkin’s poem ‘Метель’ embodies both the real physical danger of Russian winter natural disasters, the main heroes’ nervousness, and the ruin of their lives in one artistic unity [1].

The concepts ‘весна’/‘яз’, ‘summer/жәй’, ‘autumn/көз’, ‘winter/кыш’ include the components reflecting national and cultural specificity of perception of different seasons. This specificity is reflected in a great number of positive emotive images. In addition, the specificity of the concept ‘seasons’ is revealed through the individual attitude of a person to them in the religious aspect, for example, the ways of celebration Christmas, Epiphany or Гает.

‘Весна’/‘Яз’/‘Spring’ in both languages is the most beautiful season inspiring people to great deeds, creating something new and gentle. Spring causes only positive emotions and lightness at heart. When spring comes everything wakes up – people, animals, and plants. People feel like some easiness, new bright emotions and romance. Nevertheless ‘Весна/Яз’ also has negative evaluations: reactions like weariness or unattentiveness (*усталость, ностальгия, когда вспоминаешь о прошлом, мы чувствуем постоянную усталость, нам трудно сосредоточиться, постоянно хочется заснуть, половодье и др.*/weariness, *nostalgia, when spring is coming we feel weary, sleepy*), but their number is very small.

The concept of ‘лето/жай’ differs from the others by a big variety of associations both in Russian and Tatar languages. For Russian speakers this is the hottest, the most favourite time of year, it is the time of holidays, harvest, the time of fun-making. For the Tatars this is the most beautiful, cheerful, hottest time of year, time of warm rains. ‘Summer/жәй’ also has a negative connotation in both languages: summer is affecting health negatively.

No differences in the analyzed associative fields are found in the names of types of activity and holiday-making. Summer for Russians and Tatars is a pleasant time in the year, that is why the Russians associate summer with holidays and rest in the countryside. People travel abroad, pick up berries and mushrooms, and have picnics in the nature. Despite the fact that they work hard in summer (watering and weeding in the garden, digging and planting), for them it is not associated with work, but with the rest.

‘Осень/көз’/‘autumn’ gets in the minds of Russian and Tatar languages people a double evaluation. For instance, *природа дарит свои лучшие дары и одевается в роскошные одеяния: красивые деревья; беда, слёзы, уныние, дес прекрасен; күнел төшөнкелеге, скучные затяжные дожди, самое урожайное время года, кояни сирек күренгәли, ярыр сиәли; мудрость; красота и зрелость природы; становится москливо; листопад; смерт көзө; кыр эшиләре; муллык; алтын көз, түйнәр/ nature gives its gifts and dresses in charming clothes; beautiful trees; grief, tears, melancholy, it is wonderful; autumn, dull rain, the most fruitful season, rare sun rays, drizzling, wisdom; the beauty and maturity of nature, the fall of life, weathers. The number of reactions with positive and negative evaluation is approximately the same. Such an agreement in the perception of the time of year can be explained by the same impact of the fall season on the lifestyle of representatives of Russian and Tatar culture. autumn is the time of year associated with the harvest, summarizing the results of farming activity on which people’s further way of life depends. In the minds of Russians and Tatars winter is the time of contrasts, it is harsh but beautiful. The evaluative components of the concept ‘Зима’/‘Кыш’/‘winter’ and are mostly positive (*красивые ажурные снежинки, уютный дом, все смеются и рады игре, успокоение и др.*/beautiful lacy snowflakes, cozy home, everybody is laughing, calm), what testifies the particular attitude to this time of year in the Tatar and the Russian national perception. The reactions with the negative evaluation (*смерть, жестокая пора, скучная и т.д.*/ death, severe time, boring, etc.) correspond to the archaic notions and are mainly noted in poetic works. In the Russian language picture of the world the lexico-semantic group of names of winter holidays are more explicitly presented, due to both the presence of a main traditional winter holiday the New year and the traditions of the celebration of a Christian religious holiday – Christmas. These units are specific for the Russian language picture of the world. In the*

tatar culture the traditional spring holidays with ancient traditions are active (Сабантуй, Науруз). In the figurative layer of the concept 'Кыш' / 'Winter' there was revealed a specific reaction 'тәмуг' / 'hell'.

The seasons in both languages have many common features. There is the correspondence in consideration of a season as a natural phenomenon having an impact on agriculture and meteorology. This finds the same expression in the language, semantics, and combinability, metaphor and proverbs ('осень жизни' / 'гомер көтө' / 'fall of life').

The detailed linguocultural analysis of the Russian and Tatar parables about seasons shows that Russian parables largely focus on climatic characteristics, for example, the severity of winter and the heat of summer, the requirements of human life. In Russian proverbs one can find personification of the seasons (*лето крестьянину – отец и мать, мамутика весна – всем красна/ summer, r – peasant is father and mother; mother spring is pleasant to all*) [3, p. 14], there is an juxtaposition of winter and summer, autumn and spring (*готовь сани летом, а телегу зимой/ make provision for a rainy day but in good time; летом пролежиши, зимой с сумкой побешиши/ They must hunger in winter but will not work in summer*) [3, p. 14], also several winter, summer, winter, spring months are outlined (*июль – макушка лета; ноябрь – сентябрю внук, октябрю – сын, зиже – дядь брат/ July is a mother of summer; September's grandson, October's son; and winter's brother*) [3, p. 14]. In Tatar parables climatic phenomena are also reflected (*кыш түлсән, жәй жылынырың; яз саңыттың, фылса каты кыздыра; кыш жұстаса, буран тұз ырып/ When winter comes, it brings storms*) [4], comparison of different seasons are also present, not only of winter and summer, but of winter and spring (*кыш – үзи ана, яз – үз ана/ winter is Mother, spring is step-mother*) [4]. It is necessary to mention that Tatar parables emphasize states of people, their behaviour, give advice on their health improvement (*кыш көне жүйде жүлән кигәнче, бер түн ки/ it's better to put on one fur-coat than ten jackets* [4]; *жәй көне йоклама,*

кыш көне өлгерерсөң/ don't sleep in summer, you'll do it in winter [4]; *яз жұстаса, чебенгә дә жан керә/ in spring even a fly wakes up* [4].

Seasons in paremiological space of two languages are also presented philosophically. It is a reflection of the principles of life philosophy. So, the life philosophy of the Russian man is manifested in ideas that for every season there is its time: *нет зимы, которая бы не кончалась/ there is no such winter that doesn't come to an end* [3, p. 13]; *заковал мороз реки, но не навеки/ rivers are covered with ice but not forever* [3, p. 13]; *зима лето пылает, да все равно тает/ winter frightens summer, but melts anyhow* [3, p. 13]. However seasons are interrelated and interdependent: *лето проходит – зима настает/ winter comes after summer* [3, p. 14]; *будет зима – будет и лето/ there were winter; there is summer* [3, p. 12]; *когда зима так себе – и лето будет так же; когда зима, таково и лето/ summer and winter are the same* [3, p. 13]. A person as well as everything in nature should get used to the change of seasons: *волку зима за обычай/ winter for a wolf is a customary thing; не первый раз волку зимовать; зиме и лету перенять нечего/ there is no break for winter and summer; if winter comes – будем и лето/ after winter there is always summer*.

The use of the concepts of 'seasons' in Tatar parables serves for allegorical expression of the idea that a man should be able to single out the main thing in life: *язы юынтык кышка катык бұлып/ spring slops will be good in winter* [4].

Thus in term of availability of cultural specificity the most representative is an associative layer, and less indicative is a conceptual one.

Literature

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POETICS OF MICROCYCLES IN THE CONTEXT OF RUSSIAN SHORT FICTION OF 1920s

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The article deals with the genre's structure and stylistic factors creating prosaic microcycles which connects aesthetic potential of small and large form. For the first time on the material of M. Kugel examines the phenomenon of two-microcycles, allowing to implement a specific type of system, very different from the novel, and reflect the reality in its appropriate form.

Key words: cyclization, three- and two-microcycle, chelching factors, poetics, genre, M. Kugel.

Циклизация как художественное явление была органической присуща прозе классического периода, особенно в XX веке она становится одним из ведущих эстетических принципов, доминирующей формой художественного выражения, продуктивным способом генерализации художественного образа мира не только в рамках литературного творчества, но и в произведениях, принадлежащих к другим видам искусства. Циклизация текстов как одна из ведущих тенденций литературной эпохи 1920-х годов обостряется попытками найти художественную модель, соответствующую запросам стремительно меняющегося исторического времени. Активизация процесса циклообразования стала отражением пристрастий поисков, связанных с выработкой новых или актуализацией уже существующих механизмов, позволяющих конструировать целостный мирообраз, способный соединить осколки фрагментарной, раздробленной действительности в единое целое. Подобные процессы, как правило, обнаруживают активность в историко-литературные периоды, отклоняющиеся от традиционных эстетических представлений и формальных установок. Всплеск циклообразова-

ния, как правило, выпадает на переходные эпохи, и это обстоятельство объясняется как внутренними, так и экстраполитературными факторами: цикл обнаруживает возможность создания новой художественной целостности, способной совместить частное и общее, фрагментарное и целое; фрагментарно-осколочный и масштабно-эпический ракурсы изображения, взаимоотношений Человека и Мира. Во многом именно революционная деятельность обусловила в двадцатых годах XX века необыкновенный всплеск новеллистики. По наблюдениям О.Г. Егоровой, «попытки писателей зарисовать стремительно двигавшуюся, «клокотавшую» [3], изменчивую реальность требовали новых художественных форм. Однако в данном случае корректнее говорить и об обращении к прежним формам, парадоксальной актуализации архаики, которая способна, будучи наделенной новым содержанием, трансформироваться, демонстрировать особое приращение смысла. Микроцикл как традиционная архаическая форма продемонстрировал свой потенциал на новом историко-литературном витке, попав в жанровый арсенал и начинающих, и опытных авторов, уже заявивших о себе на литературном олимпе.