

The representation of the concept “моң” [mong] (lyrical sadness, melody) in the language picture of the world

Roza Rafailovna Zakirova

Assistant Professor of Department of English for Social studies and Humanities
Institute of International Relations, History and Oriental Studies
Kazan (Volga Region) Federal University, Kazan, Russia

E-mail: sun_roza@list.ru

Correspondence: Roza R. Zakirova, Kazan (Volga Region) Federal University, Kremlyovskaya Street 18, Kazan, 420008, Russia. Tel.: +79274263777

Anastasia Viktorovna Fakhrutdinova

PhD, Associate Professor, the Head of Department of English for Social Studies and Humanities
Institute of International Relations, History and Oriental Studies
Kazan (Volga Region) Federal University, Kazan, Russia

E-mail: avfach@mail.ru

Correspondence: Anastasia V. Fakhrutdinova, Kazan (Volga Region) Federal University, Kremlyovskaya Street 18, Kazan, 420008, Russia. Tel.: +79600322085

Abstract

The relevance stated in the article the problem is due to the fact that the study of key concepts of the cultures 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 such directions of modern linguistics, cultural linguistics.

The purpose of the study is to examine the representation of linguistic-cultural concept of "моң" [mong] (lyrical sadness, melody) in the Tatar language consciousness on the material of Tatar songs, Proverbs, phraseological units and fiction.

The choice of methods of linguoculturological 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 that allow us to thoroughly review and analyze the studied concept.

The study is a comprehensive review of the linguistic-cultural concept "моң" in the Tatar national-cultural picture of the world in literary discourse, in oral folklore, in phraseology, paremiology, which expands knowledge about the specifics of the Tatar mentality.

The analysis of the linguistic-cultural concept allows revealing the peculiarities of development of national-linguistic consciousness, to fix the reflection on the verbal level of cogitative activity of the Tatar people, the specifics of his mental world, and the results can contribute to further study of cultural concepts of the Tatar language picture of the world.

Keywords: concept, lexeme, linguoculturological field, linguistic culturology, language picture of the world.

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, an attempt to look at the world through the eyes of speakers of different cultural and mental complex from their point of view. The basis of the formation and functioning of ethnic consciousness are both congenital and acquired in the process of socialization factors [Stepanov, 1997: 140].

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 his own existence, and functioning in society" [Kubryakova 1996: 9]. As noted I. A. Sternin, language consciousness can be studied experimentally, in particular with the help of the associative experiment, which allows reconstructing the various relations of language units in the mind and revealing the nature of their interaction in different processes of understanding, storage and generation of speech works [Sternin, 2001: 58-65]. 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". "Linguistic culturology is one of the youngest branches of ethno linguistics, the basis of which lies the approach to language as a phenomenon, inextricably linked with the culture of a particular ethnic group" [Vasilova 2006: 12]. Each nation has its own special units of words that can be understood and perceived in general only to them, and to look for analogues in other languages it is impossible or even pointless, you can only find an approximate translation for a particular language.

In recent time particular interest linguists call the problem "man and language", "language and culture". It is becoming increasingly obvious that the study of language must go beyond its scope, only applying to man as the Creator of the language to a specific national-linguistic material is not enough.

Modern linguistics, addressing the problem of language and culture, seeking to avoid unilateral determinism and not to decide 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. The impact of culture on language is evident in the originality of the process of communication in different cultures that affects not only the peculiarities of vocabulary and grammar, but also in 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 her system of elements of experience. They are not always unique and can be repeated in many other cultures. Each individual includes in mankind, comes as the national people through national individuality, the 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 tradition. Analysis of the worldview of a 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 an 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, as the basic symptom concept defines a "substitute function" [Askoldov 1997: 268]. The concepts each language is 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. The same can be said about concept of "моң" [mong], which is typical for many languages of the Turkic language family, but our study was conducted on material of the Tatar language.

METHODOLOGICAL FRAMEWORK:

During research following methods were used observation of linguistic data and the 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. Material for analysis was 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:

The interpretation of the concept "моң"

The concept of "моң" is related to deeply personal, inner feelings of a person, but she is also associated with external manifestations of experiencing feelings, visible to others, they visually perceive, most often associated with the subject's eyes. E.g: *Ул озын буйлы, бераз нечкәрәк гәүдәле, моңлы карашлы, биленнән төшеп торган жефәк чәчле, сабыр холыклы, аз сүзле, уйчан кыз иде* (G. Iskhaki) (literally: She was tall, a little thin, with sad eyes, long silky hair to her waist, a quiet, taciturn, brooding girl). "The untranslatable Tatar word "моң" – a mixture of eternal sadness, filled with melancholy of universe. "Моң" is purely Tatar and inexplicable notion as inexplicable phenomenon of mysterious Russian soul", writes A. Akhunov [Akhunov 2004: 60]. The concept of "моң" can be associated with the music, melody and tune [Zamaletdinov 2004: 87]. Except such transfers as the sadness, despondency, melody, tune, there are cases of translation as a "bright sadness, harmony, sincerity, and lyricism" [Zamaletdinov 2003: 77]. "Моң" is also closely related to the word *күңел* [kungal] (soul, heart; inner spiritual world; mood, spirit; thought, mind; memory; sympathy (liking), love, the goodwill; approach; intuition), *рух* [ruch] (spirit, spiritual, mood, soul, soulful, sincere, heartfelt), *кайгы* [kaigy] (sorrow, grief, disappointment, bitterness, pain; care), *сагыш* [sagish] (melancholy, sadness, grief), *хәсрәт* [khəsrət] (grief, sorrow) meaning a variety of mental state of the person. English translation of the concept is seen as "lyrical sadness", in the semantic feature associated with such lexemes as: (noun) sorrow, grief, sad, sadness, affliction, and melancholy. But if we consider the concept of "моң" as "melody", the translation of meaning will serve the following lexemes: tune, harmony, mood, motive, melodiousness, and musicality.

Derivatives of the concept "моң"

There are a number of derivatives of "моң" in the Tatar language: *Моңайту, моңландыру* – to make someone sad: *Моңайтма килеңне* (A. Ahmed) (lit. Don't be sad the daughter-in-law). *Таң алдындагы тавышлар ничектер берүк вакыт моңландыралар да, шомландыралар да* (A. Shamov) (lit. Morning voices make you sad and afraid of something at the same time).

Моңаю, моңлану, моңсулану - 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 жуйган тургайдай, / Ник моңаясың болай* (Song) (lit. Why are you sad like a lark who lost her chick?). *Сандугачлар торып тирәкләктә / Тургай белән бергә моңлана* (A.Erikey) (lit. Larks sing the songs with the nightingales on the tree).

Моңдаш – person who shares someone else's experiences. *Ай* – *юлчының юлдашы, гашийкларның моңдашы* (Proverb) (lit. The moon is the companion of travelers, the guardian of the secrets of lovers).

Моң-зар – affliction, grief, sorrow, pain. *Ай елмая, ишетми ул хәзер / Үткән авыр чорның моң-зарын* (F. Karim) (lit. The moon smiles, it can't hear the bitterness of the past hard times).

Моңлау – to grieve, to worry, to think about something; to sing a sad, lyrical song. *Ятам, кайчакларда моңлап, / Һаваның тынлыгын тыңлап* (Dardemand) (lit. Sometimes I lie awake thinking and listening to the silence around). *Аның моңлап җырлауларын ишетә торган идем* (M. Gafury) (lit. I heard her soulful songs) [TEDTL, 1981: 406-408].

There are such derivatives as:

моңлы – sad, sadness; tuneful, melodious; soulful, sincere, heartfelt, lyrical;

моң-зарлы – adjective: sorrowful, gloomy, mournful, sad;

моңлык – noun: sadness, mysterious silence, despondency;

моңлылык – noun: sadness, grief, sorrow; melodiousness, sincerity, lyricism,

моңсу – adjective: sad; evoking sadness;

моңсулану – expresses the meaning "full of longing, emotional grief";

моңсулату – to cause someone to grieve, to cause sorrow, to grieve; to strengthen the melody, to do more melodic;

моңсулык – sadness, light sorrow;

моңчан – about a man who is often sad, hide the feelings, being in a melancholy condition;

моңчы – noun: a singer.

The practical using of the concept "*моң*"

There are the examples of Tatar songs, Proverbs, phraseological units and literature, where you can define the reflection of the concept more precisely:

- used in Tatar national songs:

Нигә моңсу кичләр,

lit. Why is the night sad?

Тыңгы бирми хисләр,

Feelings haunt,

Күңеләңдә нинди уйлар бар?

What thoughts in your heart?

("Ever lasting light", words by A. Safiullin, music by A. Ainullov);

Килә идем мин моңлы урманга,

lit. I came in a mysterious forest

Кәккүк моңнарын тыңларга.

To hear the song of cuckoo.

("The sound of the cuckoo", words by R. Zakirov, music by R. Enikeev); etc;

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

Кубыз биетми, моң биетә (lit. Not the komuz* makes you dance, but the melody coming from him (the komuz – national musical instrument).

Моңсыз бер Ходай (lit. Only God hasn't need (problem, sadness).

Бай малын сөйләр, ярлы моңын сөйләр (lit. Rich man will talk about his wealth, the poor man talk about his needs (problem, life difficulties and sadness).

Һәр кошның үз моңы (lit. Every bird has own melody), and so on;

- examples of phraseological units:

моң чиймәсе – lit. endless melody – refers to the singer, which has very strong and melodic voice;

моңсыз кеше – lit. immoral people – about stupid, ill-mannered man; about a rich man who does not value his own wealth; also about a person without spiritual purity and indifferent to anything;

моң-зар бушату – to complain, to lament, to murmur, to repine, to grumble, to cry; to pour out the soul.

- The concept of "моң" is often used in fiction (literature), in the works of great Tatar writers which express the sense of the concept to a large extent as G. Tukay, G. Ishaki, G. Ibragimov, M. Jalil, M. Faizi, K. Tinchurin, A. Eniki, M. Magdeev, G. Absalyamov, etc.:

Синең эчеңә бәхет салынган. Аңлыйсыңмы? Кайсы кешеләр бәхетле туа, кайсылары моңлы туа (G. Ishaki) (lit. You invested happiness. Do you know? Some people are born happy, some unhappy).

Безнең бабаларыбызның моңы каршында таулар, ташлар тетрәп тора (M. Faizi) (lit. The power* of our ancestors are shaking mountains and rocks (here: the feeling of power)).

Бу моң туры йөрәгемә төште: «Син кем?» – дин дәшәргә телем бармады, баскан жүремдә катып калдым (G. Ibragimov) (lit. This sadness came right into my heart, I couldn't even ask "Who are you?" and froze standing still).

Нинди серләр, чолгап синең йөрәгеңне, / Күзләреңдә нур сүндереп моңландыра? (lit. What secrets make you sad quenching gleam in your eyes?), etc. [Minnullin, 2000].

DISCUSSION:

In recent decades a huge number of works devoted to the study of cultural and significant concepts in the Russian, Adygei, Balkar, Bashkir, Kabardian, Kazakh languages (Z.H. Bizheva, R.M. Valiev, J.H. Hercogotova, A.I. Gelyaeva, I.R. Mokaeva, Z.M. Remguzhina, J.M. Kuchmenova, G.V. Gafarova, T.A. Kildibekova, R.Kh. Khairullina, Z.R. Tsrimova, etc.). 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. Ziangirova, E.M. Gilyazeva, A.Sh. Vasilova, L.R. Garipova, 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 «Күңел» (soul), «Жан» (spirit, soul), «Йөрәк» (heart), «Сагыш» (sadness), «Кайгы» (grief, woe, sorrow), «Намыс» (conscience), «Вөждан» (conscience, consciousness), «Өй» (house, home), «Йорт» (house, home), «Ут» (the fire), «Туй» (wedding), «Жир» (earth) etc.).

CONCLUSION:

Thus, we can say that the concept of "моң" in the Tatar language allows you to interpret the different States of human psyche and worldview, perception 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. In our opinion, "моң" is the belonging of the inner world of man, it can't be studied absolutely "objectively", because in fact deeply subjective. "Моң" is the word that reveals the spiritual condition of the Turkic peoples in general, we can say, this melody and its infinity are connected with the conditions of life of Turkic peoples, broad endless fields, the wild steppes, the endless roar of winds, the whisper of fluttering grasses, the rustle of grass, the birds singing, the 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. The analyzed material suggests that the linguistic-cultural concept "моң" 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 is fixed in the semantics of the relevant lexical units. Quite extensive use of the concept in the 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.

RECOMMENDATIONS:

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. Article materials can be used in the practice of teaching Tatar and Russian languages for foreign audience to achieve effective intercultural communication. 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. Provisions thematically and content associated with the general theoretical problem of modern cultural studies

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