

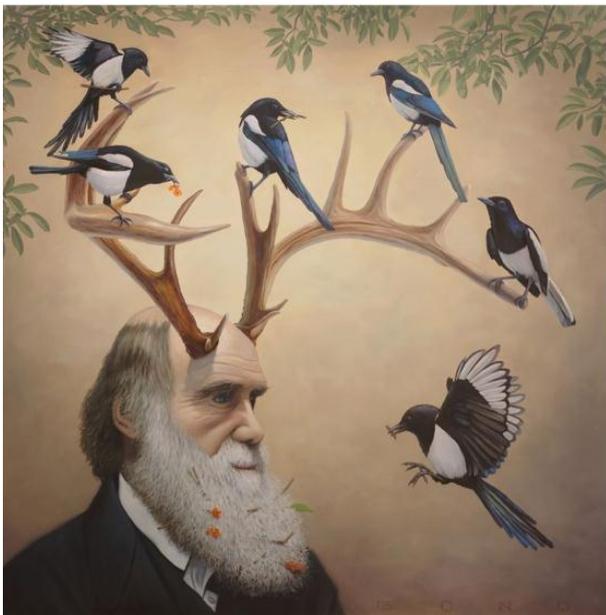
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The concept heart as a fragment of language view of the world

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Abstract

The study aims to investigate the concept "heart" as a fragment of language view of the world on the example of Bing Xin's poetry via the method of definitional and conceptual analysis. As a result, the heart in the language picture of the world of the writer is a place of concentration not only of emotions and feelings, but also of the mind and soul. In conclusion, the example of the functioning of the heart concept in the poetry of Bing Xin, shows its relevance of semantic and value elements for both individual and collective consciousness.

Keywords: China, Linguistic, View, World, Heart.

El concepto “corazón” como un fragmento de la visión del mundo sobre el lenguaje

Resumen

El estudio tiene como objetivo investigar el concepto "corazón" como un fragmento de la visión del mundo del lenguaje en el ejemplo de la poesía de Bing Xin a través del método de análisis conceptual y conceptual. Como resultado, el corazón en la imagen lingüística del mundo del escritor es un lugar de concentración no solo de emociones y sentimientos, sino también de la mente y el alma. En conclusión, el

ejemplo del funcionamiento del concepto del corazón en la poesía de Bing Xin muestra su relevancia de los elementos semánticos y de valor para la conciencia individual y colectiva.

Palabras clave: China, lingüística, visión, mundo, corazón.

1. INTRODUCTION

Studying any foreign language as a means of communication should go in hand with learning the cultural aspects of the country and its people. First of all, language is in existence in the world of its speakers and learning of any language without considering this world, the country (geography, the population), culture, history, turns it into a passive language. Language and culture are closely related to each other. Each language system reflects various aspects of a people's culture, its traditions and customs, views of life, history and national character. The close connection of the language with the life of the people and its culture is manifested not only in vocabulary but to a greater extent in proverbs, sayings, phraseological units, songs, poetry, prose (ZAKHAROVA, 2012; BARRETO & ALTURAS, 2018; EROL & ORDU, 2018).

The heart is one of the vital organs, the center of not only physical but also spiritual and psychological life of a person in almost all world cultures and religious systems. This concept links the various national pictures of the world, but each of them has its own specifics. That is why the study of the concept of heart still attracts the attention of many scientists. Of particular interest is the conceptualization of not only the collective but also the individual consciousness, in particular,

the masters of the artistic word - poets and writers. Therefore, in this paper, we explore the concept of heart in the works of a Chinese writer of the 20th century (CHERNIKOVA, 2013; GOLESTANI, 2018)

The relevance of the chosen topic is determined by the fact that due to the strengthening of international and intercultural relations between Russia and China, scientific and practical interest has increased, not only to a deeper study of the Russian and Chinese languages but also the culture and literature of these peoples representing different models of world perception and world outlook (KHABIBULLINA, ALFIYA, & YUSUPOVA, 2012; RASOOLI & ABEDINI, 2017).

2. METHODS

The goals and objectives of this study determined the choice of research methods: the method of definitional analysis, conceptual analysis, functional and stylistic analysis, a comparative method and a method for identifying interlanguage parallels. In the selection and use of language material, a descriptive method and a method of linguistic interpretation were used. Separate techniques of component analysis and quantification (ABREGOV & ZHAO, 2016).

3. RESULTS AND DISCUSSION

Language is one of the ways to form a person's knowledge of the world. It is in language that the specific human perception of the world is fixed. The combination of this knowledge is that in various concepts is called the linguistic intermediate world, or linguistic representation of the world, or linguistic model of the world, or linguistic picture of the world. Each linguoculture has its own language picture of the world, according to which the native speaker organizes the content of the utterance. The concept of the linguistic picture of the world goes back to the ideas of V. von Humboldt and Weisgerber on the internal form of the language. Wilhelm von Humboldt is an eminent German philologist, philosopher and statesman. Humboldt believed that language is an organ of inner being, this being itself, which is in the process of inner self-knowledge and manifestation (SILVIA, 2012).

A language is connected with all the finest fibers of its roots with the spirit of the people, and the more proportionally this last affects the language, the more regular and richer its development will be. Considering the relationship between language and thinking, Humboldt came to the conclusion that thinking depends on each specific language. Humboldt believed that a certain number of words in different languages could lead to a common denominator, but in many cases individuality, a huge number of concepts and grammatical features of one language is almost impossible to save when translated into another language without transforming them. Also, American scientists Sapir and Wharfe formulated the hypothesis of linguistic relativity, which states that people see the world differently - through

the prism of their native language because it is the language that determines the way of thinking of the person speaking it (PUTINTSEVA, 2010).

The concept of Sapir - Whorf brings us closer to such a concept as the linguistic picture of the world. One of the most important thinking processes associated with creating an image of the world is categorization (systematization of knowledge about the world), which is closely related to language. The main unit of analysis of cognitive processes of knowledge systematization is the concept. One of the least studied key concepts of diverse systems of languages - the concept of heart was chosen for the study. The critical importance of this organ for life makes it one of the most vulnerable parts of the body. Since ancient times, people have already realized the degree of importance and vulnerability of the heart, for example, a stylized image of the heart inside the outline of sketches of animals such as an elephant or a bison is found in rock paintings that are over twenty thousand years old (LIJUN, 2012).

This suggests that primitive hunters came to the conclusion that the heart is responsible for life, so they tried to hit the victim in this particular area. The heart is for all peoples the main organ of blood circulation, and in the linguistic experience of these peoples, it is represented differently. Since antiquity in many cultures, the heart is not only the center of man, as the physical heart, but also represents a symbol of the emotional, sensual beginning in man, his inner life in mystical and religious systems. This concept is found in myths, art,

religions, poetry, folklore. Similarities and differences in the conceptualization of the heart are very indicative of their consideration in different languages, in our case, in Russian and Chinese. This question is always relevant, as it is associated with the most important human organ (WANG, 2009).

The Dictionary of Modern Chinese Literary Language cites the following interpretations of the word 心 xīn (hereinafter our translation):

1. Internal organ.

2. In ancient times it was believed that the heart is leading

thinking, therefore, in ancient literary texts, the heart often means 'brain' - an organ of thinking.

3. Will, emotions.

4. Thought, intent, intention.

5. Character.

6. The inner, central part of the stem of the plant; core.

Consideration of the hieroglyph 心 xīn shows that the value of the organ of the body is the main one. Also, modern hieroglyph is used

in the meanings: heart, soul, spirit, chest, chest cavity, mind, intellect, reason, thought, desire, intention, mood, center, middle, core, Will, determination, aspiration, one of the constellations of the Chinese lunar zodiac cycle (POPOVA & STERNIN, 2003).

The subject of our research is the concept of heart. Linguo conceptual analysis based on the study of the language representation of this mental sign, on the appeal to various lexicographical sources, allowed us to reveal its importance in the cultural and value system of the Chinese and Russian people. Of undoubted interest is the conceptualization of not only the collective but also the individual consciousness, in particular, by the masters of the artistic word - poets and writers. Therefore, in this paper, we explore the concept of heart in the works of Bin Xin.

As a result of the study, we identified the main aspects in which the concept of 心 xīn / heart is considered, and we established the national-specific features characteristic of the concept of 心 xīn / heart in Bing Xin's poems, namely:

1. The heart as a physical organ;
2. The heart as a source of emotions;
3. Appeal to the heart;
4. Representation of the heart as a place;

5. The personification of the heart as a subject;
6. The heart as a dynamic object;
7. Insensitivity of the heart
8. Heart hardness;
9. The connection of the heart with the soul/heart - this is the soul;
10. The vulnerability of the heart.

We looked at the concept of heart in ten aspects, in which the concept of 心 xīn / heart in Bing Xin's poems is considered: a source of emotions, a physical heart, an appeal to the heart, a heart as a place, a subject, a dynamic object, connection with the soul, insensitivity hardness, vulnerability of the heart. We found that in the individual language picture of the world of the writer, the soul is in the heart, not in the head, which is very different from traditional Chinese thought. In the works of Bing Xin, the heart is described as an independent subject who can control a person's behavior, his actions, who has a mind and can give an assessment of the situation, because the author turns to the heart for help, advice, calls to point the way. Also 心 xīn / heart in the poetry of a writer is hard, vulnerable, weak, as well as insensitive, indifferent.

In *Letters to Little Readers*, the concept 心 xīn / heart is quite frequent, and it occurs 191 times, in most cases, it is considered in such aspects as:

1. The concept of the heart frequency component of phraseological expressions;

2. Baby heart;

3. The heart as a subject;

4. The heart is the mind;

5. The heart as a locus of emotions;

6. The heart is the soul

7. Indifference of the heart;

8. Infinity of the heart;

9. Comparison of the heart with other objects;

We examined the concept of 心 xīn / heart in *Letters to little readers* in the following aspects: the concept of heart is the frequency component of phraseological expressions, children's heart, the heart is the subject, the locus of emotions, mind, soul, indifference and infinity

of the heart, comparison hearts with other objects and objects. We found that the heart in the language picture of the world of the writer is a place of concentration not only of emotions and feelings, but also of the mind and soul. The letters show a special attitude to the children's heart, as to the purest and sincere heart. The heart in her work is compared with objects of inanimate nature, as well as with living beings, is one of the main components of the phraseological cluster used by the author in letters. Her heart is limitless, and can not only contain, but also store an infinite number of different feelings.

4. SUMMARY

Thus, the concept of 心 xīn / heart occupies a leading position in the language picture of the world of the writer Bing Xin, it is a frequency component in the collections of poems *Myriad of Stars*, *Spring Waters*, as well as in small stories in the form of a diary entry, addressed to little readers, *Letters to little readers*. In her work 心 xīn / heart is perceived by readers as a kind of living being that is able to feel, think, desire, think, understand, take responsibility, advise, make decisions. The heart is the author's inner world, it is its continuation, where his most intimate feelings and experiences are kept. And by the example of the functioning of the concept of heart in the poetry of Bing Xin, we showed the realization of the concept of the same name by means of artistic speech, which deepens the idea of the volume and content of this concept.

5. CONCLUSIONS

So, the concept 心 xīn / heart is a basic concept that occupies a leading position in the language picture of the world of the Chinese writer of the 20th century - Bing Xin, he is a frequency component in her work, in Letters to little readers, small stories in the form of a diary records, in collections of miniature poems Spring Waters, Myriad of Stars. 心 xīn / hear in the works of the writer is a living being with human traits and qualities, it is able to feel, desire, think, understand, make decisions, advise, take responsibility; this is the inner world of the writer, which is his continuation, where all his most intimate thoughts, feelings and experiences are concentrated. And with the example of the functioning of the heart concept in the poetry of Bing Xin, we showed the realization of the concept of the same name by means of artistic speech, which deepens the idea of the scope and content of this concept, and also shows its relevance of semantic and value elements for both individual and collective consciousness.

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