

THE FATE OF THE PEOPLE IN THE UNDERSTANDING OF THE CLASSICS OF ENGLISH AND TATAR LITERATURE (J. SWIFT, R. BURNS, DARDEMAND, G. TUKAY, G. ISKHAKY, M. AKYEGET, R. BATULLA, ZULFAT)

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Abstract. The relevance of the problem under investigation is due to the fact that at present, the typology and comparative study of the languages with different structures is increasingly asserted as one of the central directions in the science of language. The paper is devoted to the comparative typological analysis of the concept “fate” in the systematically different English and Tatar languages, as the most valuable results of the research are found in the comparison of the languages. The goal of this article is to find out both the differences and common features of the concept “fate” in the understanding of the classics of English and Tatar literature. The main approach of the research is interdisciplinary which requires the usage of such sciences as, History of languages, Social studies, Ethics, Grammar, Literature etc. The concept "fate" is the core of national and individual consciousness, the oldest "keyword" of human culture. The given article includes the representation of the concept “fate” in the compared languages and understanding of it by famous English and Tatar writers and poets. The results obtained determine the scientific significance of the study.

The materials can be useful for, graduate students, scientific workers, linguists, literati to study the History of languages and the linguistic view of the world.

Keywords: language, linguistics, definition, comparative linguistics, Literature, concept, culture, fate

Basic provisions

The concept "fate" is the core of national and individual consciousness, the oldest "keyword" of human culture, in which, according to Z.Kh. Bizheva “... captures the experience of a nationwide comprehension of the categories of freedom and necessity in relation to human existence, an attempt by the human mind to find the last foundations of life - the forces that govern the world order and human behavior” [1].

Introduction

In the Tatar language, the concept "fate" is expressed by the word "yazmysh" - a noun, which was formed by adding the Turkic affix "-mysh" to the Turkic verb "yaz" (yaz) (to write) [2].

The linguistic nature of the cultural concept implies its attachment to certain verbal means of implementation, the totality of which makes up the plan for expressing the corresponding lexico-semantic field built around the dominant (core) represented by the word of the concept. Thus, the basis of the lexical-semantic field

"fate" in the Tatar language is the basic lexeme represented by the generic seme "yazмыш". And in the periphery of the field there are units that have an integral, common with the core. Such synonyms as, təkdir, fələk, ləykhelməkhfyz, məkaddər, ølesh, falyakh.

In the "Tatar-Arabic-Russian Dictionary of Borrowings" by M.I. Makhmutov we can find the following translation of some words [3]:

"ləykhelməkhfyz" – the book of fate); "falak" – 1) vault of heaven, sky; 2) fate, fortune, happiness; "məkaddar" – 1) certain, predetermined; 2) fate; "taqdir" – 1) Fate, predestination; 2) evaluation; 3) case; "falyakh" – 1) happiness; 2) luck.

According to R.G. Akhmetyanov's "Etymological Dictionary"[4], the word "ølesh" is common Turkic. It is translated into Russian as a share, fate.

The Old English name for fate was expressed by the word WEIRD.

Weird is, in fact, the only all-Germanic direct name for fate that has retained its original meaning on the periphery of its semantic sphere, and therefore its history deserves to be studied.

According to T.V. Toporova, originally a Germanic concept of fate, called wurþus, had two interpretations [5]:

- fate-becoming as a process, development, deployment throughout life;
- fate-becoming as a result and a concrete manifestation of fate-becoming, that is, a separate event.

Methods

The Old English word **wyrd** absorbed both concepts – "fate" and "event", which together largely determined the semantic structure of the word. A corresponding concept of fate as a set of events was formed.

In a later period, the use of **wyrd** in literary works contributed to the establishment of new semantic connections and the formation of meanings with unusual connotations of traditions: personal fate, random lot, death - and those characteristic of a purely Christian tradition: a miracle, a miraculous event, an act of a saint, the end of the world.

At the same time, ancient associations, obscured by new Christian meanings, did not disappear completely and continued to arise on the periphery of the semantic structure of the word, in the subconscious when it was used even in Christian texts, which led to the gradual displacement of the Old English word **wierd** by Latin fatum. It should be noted here that in medieval English the word "fate" came from medieval French, which borrowed it from the Latin "fatum", which had the form "fatus" in the neuter gender and the form "fari" in the Past Participle.

However, the conceptual spheres of lexemes did not coincide completely, but only in one of the aspects of the concept fate. To name others – happy, random, predetermined fate – other units were required.

Thus, the direct Germanic name of fate weird overcame the chronological framework of the Old English period, but with significant losses in semantics. It moved into the linguistic sphere of folklore and acquired new connotations inspired by the atmosphere of witchcraft, divination, mysticism and reflected in the

corresponding meanings. It can be said that the understanding of weird as fate-prediction, prophecy, focused on the future, has been updated.

After analyzing a number of sources, in particular such dictionaries as Random House Webster's College Dictionary, Oxford Dictionary of Synonyms and Antonyms, we came to the conclusion that the basis of the lexical-semantic field "fate" in the English language is the basic lexeme represented by the generic seme "fate". And in the periphery there are such synonyms as destiny, fortune, lot, doom, luck, chance, karma, kismet, nemesis.

Random House Webster's College Dictionary defines the above synonyms as follows:

Doom – 1) fate, unfavorable fate; 2) death. Chance – 1) luck, chance; 2) opportunity. For example: stand a chance (have a chance); let the chance slip (miss a convenient chance);

to take one's chance (try your luck, take advantage of the opportunity); the chance of a lifetime (happy occasion, an opportunity presented only once in a lifetime); a fat chance (no chance), etc. luck – luck, happiness; good fortune. For example: to push one's luck (tempt fate). Fortune –1) luck, happiness, fortune; 2) fate; 3) fortune, wealth. For example: Fortune's wheel (wheel of fortune); a plaything of fortune (a toy in the hands of fate); fortune is blind (fate is blind); fortune is variant (fate is changeable); to come into a fortune (to receive an inheritance); to make a fortune (get rich), etc. Lot –

1) lot; 2) fate, fate, share. For example: to cast one's lot with smb., to throw in one's lot with smb. (connect your fate with someone); one's lot is cast (the lot is cast), etc.

Karma – 1) (in Hinduism and Buddhism) an action that will lead to inevitable results in this life or the next; 2) (in Theosophy) the cosmic law of reward and punishment for deeds in a previous life. Kismet is a word borrowed from Turkish. 1) fate. Nemesis – 1) retribution, punishment; 2) an invincible opponent; Ancient Greek goddess of retribution Nemesis.

Thus, in the Tatar and English languages, various modifications of the meanings of the concept "fate" are realized, the meaning of the concept is updated in the national consciousness of the Tatar and the British people.

Results and discussions

"Destiny" is one of the most ancient keywords in the culture of various peoples, which remain almost unchanged, despite the changes in the world itself and regardless of the change in human ideas about the world.

According to Nikolai Berdyaev, human destiny seems to depend on time, and time depends on human destiny, on changes and experiences of events in this destiny [6].

This is the problem of fate projected into the future. Fate is determined by chance, not determined by the laws of nature. Time is connected with fate and internal is perceived as fate. The past and the future appear fatal to us only because we objectify time, because the past and the future appear to us as objects to which we are subordinate. The past is presented, but the future cannot be said to be determined at all. The future can be experienced either as fate or as freedom. Fate is

not determinism; freedom is also included in fate. The fate of the individual and the fate of the world are closely linked and intertwined with thousands of threads. A person yearns not only because death awaits him, but also because the whole world is waiting for death. The paradox of time and eternity exists not only for the fate of the world, but also for the fate of the individual.

Fate can be longer or shorter than life, revealed before the denouement or at the end of the epilogue. For writers, for example, fate, as a rule, is much longer than life, continuing beyond it with new achievements, patterns of semantic repetitions and coincidences. Therefore, the fate of the artist often becomes the subject of meta-art, various legends, myths, supernarratives, which reveal the fatefulness of the life of the one who sought and showed the action of fate in the life of his characters [6].

The fate of the people, both in Tatar and English literature, is described with a special degree of truth and skill. If in English literature J. Swift and R. Burns should be distinguished in the presentation of the fate of the people, then in Tatar literature G. Tukay, Derdmend, G. Iskhaki deserve attention.

In both languages, the fate of the nation turns out to be complex, cruel and even unfair.

After spending many years in Ireland, constantly communicating with the common people, Swift was deeply imbued with their needs and sorrows; painfully feeling the colonial regime that the British colonizers established in Ireland.

The result of Swift's deep reflections on modernity was the satirical novel «Travels to some distant countries of the world by Lemuel Gulliver, firstly a surgeon, and then the captain of several ships» (1726). Swift's book is filled with bitter thoughts about the fate of the people. Swift saw the lack of rights of the people, their needs and deprivations. When asked what made people dare to venture on such risky journeys, Gulliver answered that "these were people who despaired about their fate, who were driven out of their homeland by poverty or crime". The author describes the negative aspects of life in England in comparison with other countries and nations, e.g.:

It might have pleased Fortune to let the Liliputians find some nation where the people were as diminutive with respect to them as they were to me [7].

The central lyrical hero of the songs of Robert Burns was a simple man - a hard worker. His fate, his everyday worries and modest joys, worries about his own children, his daily work found an inspired embodiment in the poetry of England and Scotland for the first time. Let's have a look at the example:

Fate gave the world, the arrow sped,
And pierced my darling's heart;
And with him all the joys are fled
Life can give me!

(A Mother's Lament for the Death of her Son)

A simple peasant, a descendant of free Scottish riflemen who courageously defended their independence in the struggle against England, a "glorious mountain guy" ("Best Guy"), a tinker who repairs and solders pots ("Tinker's Song"), a barefoot girl whose "tender feet were tormented" by the pavement stones ("A Barefoot Girl") are the heroes of his songs. Deep, sincere feeling is imbued with his

poem "A field mouse, whose nest is ruined by my plow." The incident with this nimble little animal is just an excuse to capture deep reflections on the fate of a hard-working peasant

your tiny house lies in a ruin,
Its fragile walls wind-rent and strewn!
Now nothing's left to contrast you a new one
Of moses green
Since bleak December's winds, ensuing,
Blow fast and keen!

G. Tukay wrote the following lines about the fate of the Motherland very correctly:

Өzelep-өzelep kenə ətep birə
Tatar күһеле nilər sizgenen;
Miskin bulip torgan əch yoz elda
Tək'dir bezne nichek izgənen [8].

After reading these lines, the fate of the nation appears bitter and difficult, as R. Burns described the fate of his people. G. Tukay, who devoted his whole life to the nation, illuminating this or that side of life, could not deviate from the chosen path and again and again returned to the theme of the people. The poet has many poems that highlight the life of the common people. Even the first stanzas of this poem "Milli Monar" are terrifying. These songs contain thoughts about a country that has experienced a difficult fate and about an unfortunate people. The fate of the people in the works of Derdmand has similar features with the description of the fate of the people by R. Burns, despite the fact that the peoples are different. Derdmand in his works thinks about fate and predestination, his soul is tormented by the inevitability of fate, coming from history.

From the poem "Without" ("We") it is clear that the poet is surprised that human life is very short. The lyrical hero is trying to find a source for the nation that gives life. But he is not able to find the above mentioned source, he falls into worries, and this makes him unhappy.

Derdmand cannot hide the fact that he mourns for his country. He listens to the winds that blow from the country day and night. But he cannot catch the music that would be pleasant to him and would calm him down. The news that came from there is not joyful: no living water has been found that would change life. And now it's time to leave this mortal world.

Житте дəfnem vakyty,
Kəfnem byzləren manalmadym!..
Vəjlə!..
Dəri-i-i-g"!
Byzlərem mana almadym [9].

Derdmend in almost every of his poems appears before us as a person who loves his country and worries about the fate of his native land.

Zulfat is among modern Tatar poets who dedicated their work to the fate of the people. In his poems he writes and speculates about the attractive aspects of his native country, the history and the tragic fate of the people.

Мен yaraly tatar ilem minem!
Gaziz yazmyshyňny nishlätteň?
Kemnär tide? Kem kagyldy sına?
Kyrälätə kemnən köchlätteň? [10].

(lit.: “My long-suffering Tatar people, what did you do with your fate? Who offended you? Who disturbed you? Whom did you allow to torture” yourself?).

In his work, the author describes the harsh reality, the fate of the people, historical problems and current problems of today in a philosophical context:

Anlar өчен il shatlygyn,
Kaigylaryn, yazmyshyn -
Tik ber tapkyr tynlau жітə
Shul ilnen sandugachyn [10].

(lit.: “To understand the joys, sorrows and fate of the country, it is enough to listen to the singing of the nightingale of this people”).

Several generations of young readers have been touched by Charles Dickens novel “Oliver Twist” (1837), the sad story of a boy who was born in a so-called workhouse and went through all the horrors that befall a poor orphan in a society ruled by cruel, greedy and hypocritical owners. The first chapters of the novel tell about a school for the poor and a workhouse, about the inhuman exploitation of child labor, about those humiliations and bullying that a little orphan had to endure. Dickens was far from revolutionary conclusions, he believed in the peaceful resolution of all contradictions within the framework of the bourgeois system, and this naive belief was reflected in the unjustifiably happy ending of a truthful story about the bitter fate of a little boy who knew the wolf laws of capitalism.

"Let me go," said the girl with great earnestness; then, sitting herself down on the floor before the door, she said – "Bill, let me go; you don't know what you're doing – you don't, indeed. For only one hour – do – do!" [11].

Nancy and the other members of Fagin's gang usually seem to be controlled by some form of fate, rather than by free will. Nancy has already exercised her free will once, by going to see Rose, and now Fate – in the form of Bill – is taking control again.

In Tatar fiction, many authors addressed the topic of the fate of the Tatar people. R. Batulla occupies a large place among them. His most famous work, Suyumbike, describes a tragic period in the history of the Kazan Khanate:

Alar ikese də togəl belə: fəжіgagə duchar bu dala, kara yazmysh basachak bu yortny [12].

(lit.: “They both know: a tragic fate is destined for this house”).

The author skillfully described the political connections of the Kazan Khanate and their influence on the history of the nation:

Bu tarihi ber utyryshny alar ellar, distə ellar uzgach ta onytmaslar, Chunki alarnyň ilendə halyk tək"dire [12].

(lit.: “The fate of the Kazan Khanate also depends on whether the Nугai Khanate will flourish”).

Butarihi ber utyryshny alar ellar, dista ellar uzgach ta onytmaslar. Chunki alarnyn ilende halyk takdire [12].

(lit.: They will not forget this historic meeting even after decades, since the fate of the people is being decided in their country).

The drama of G. Iskhaki "Zuleikha" is one of those works that won the hearts of many people. She was baptized, but did not agree with this, she was kept locked up in a monastery for nine months, separated from her husband and children, but remained a Tatar woman in her soul. The fate of Zuleikha is one of the sparks that reflected the torment of the Tatar people. But the Tatar people are very persistent. They did not bow their heads to any circumstances. As F. Yarullin said: "If fate throws you into the water, do not rise up with foam, but lie down on the bottom like a stone, seeing your flicker, they will pull you out, diving after you; if he throws at the power of the winds - raise your heart like a sail. Only at this moment you will be able to achieve your happiness". In the drama "Zuleikha" the author describes the events of forced baptism in the Kazan province on the example of the fate of the main character, who throughout the play fights for her faith.

Gabdulla: Alkhamdulillah! Alhamdulillah! Din yulynda bezgə də shəhid bulyrğa yazdyn! [13].

(lit.: Gabbullah: Alhamdulillah! Alhamdulillah! We were destined to die in the struggle for religion).

Thus, no matter what language the work is written in, the fates of different peoples have much in common. In the works of the majority of foreign and domestic writers, anxiety for the fate of human civilization sounds louder and louder.

Having studied the similar and distinctive features of the concept of "fate" in the understanding of the Tatar and English classics, we came to the conclusion that in both languages the concept of "fate" occupies a special place and is explained on the basis of three components:

1) a person is the master of his own destiny; 2) fate as ordained by God; 3) fate as a higher power over people.

Conclusion

Thus, the studied material allows us to identify similarities and differences in understanding the meaning of "fate" in the Tatar and English language pictures of the world. The analysis of statements concerning fate in the Tatar and English language pictures of the world makes it possible to identify both general ideas about fate and its various aspects, which can be presented in the form of oppositions. Among them are:

- fate and will;
- constancy / variability of fate;
- happy / unhappy fate;
- fair / unfair fate;
- the attitude of a person to fate: its correctability / its incorrigibility;
- ways to change fate: active / passive.

In the Tatar linguistic picture of the world, the word "yazmysh" conveys the meaning of a tragic life, an unfavorable fate that a person must unconditionally accept. However, there are also examples in which the emphasis is on the fact that

everything is in the hands of the person himself and only he can influence the further course of his destiny.

In English, such examples are much more common. In English, “fate” always leaves the right of "free will", a person can challenge and resist fate. In English culture, success, a happy fate is directly associated with the efforts of the individual.

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АҒЫЛШЫН ЖӘНЕ ТАТАР ӘДЕБИЕТІ КЛАССИКТЕРІНІҢ ТҮСІНІГІНДЕГІ ХАЛЫҚ ТАҒДЫРЫ (ДЖ. СВИФТ, Р. БЕРНС, ДАРДЕМАНД, Г. ТУҚАЙ, Ғ. ЫСҚАҚЫ, М. АКИЕГЕТ, Р. БАТУЛЛА, ЗУЛФАТ)

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Аңдатпа. Зерттеліп отырған мәселенің өзектілігі қазіргі кезде тіл ғылымындағы орталық бағыттардың бірі ретінде құрылымы әртүрлі тілдерді типология мен салыстырмалы түрде зерттеудің күшейе түсуімен байланысты. Жұмыс жүйелі түрде әр түрлі ағылшын және татар тілдеріндегі «тағдыр» ұғымын салыстырмалы типологиялық талдауға арналған, өйткені зерттеудің ең құнды нәтижелері тілдерді салыстыру кезінде табылған. Бұл мақаланың мақсаты – ағылшын және татар әдебиетінің классиктерінің түсінігіндегі «тағдыр» ұғымының айырмашылықтары мен ортақ белгілерін анықтау. Зерттеудің негізгі тәсілі – тіл тарихы, қоғамтану, этика, грамматика, әдебиет және т.б.

ғылымдардың қолданылуын талап ететін пәнаралық тәсіл. Бұл мақалада «тағдыр» ұғымының салыстырылған тілдерде берілуі және оны белгілі ағылшын және татар жазушылары мен ақындарының түсінуі қамтылған. Алынған нәтижелер зерттеудің ғылыми маңыздылығын анықтайды.

Материалдар аспиранттарға, ғылыми қызметкерлерге, тіл мамандарына, тіл тарихын және дүниенің лингвистикалық көзқарасын зерттеуге пайдалы болуы мүмкін.

Тірек сөздер: тіл, лингвистика, анықтама, салыстырмалы тіл білімі, әдебиеттану, ұғым, мәдениет, тағдыр

СУДЬБА НАРОДА В ПОНИМАНИИ КЛАССИКОВ АНГЛИЙСКОЙ И ТАТАРСКОЙ ЛИТЕРАТУРЫ (ДЖ. СВИФТ, Р. БЕРНС, ДАРДЕМАНД, Г. ТУКАЙ, Г. ИСХАКИ, М. АКИЕГЕТ, Р. БАТУЛЛА, ЗУЛЬФАТ)

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Аннотация. Актуальность исследуемой проблемы обусловлена тем, что в настоящее время типология и сопоставительное изучение языков с различным строением все чаще утверждается как одно из центральных направлений в науке о языке. Статья посвящена сравнительно-типологическому анализу концепта «судьба» в систематически различных английском и татарском языках, так как наиболее ценные результаты исследования обнаруживаются при сравнении языков. Цель данной статьи – выяснить как различия, так и общие черты концепта «судьба» в понимании классиков английской и татарской литературы. Основной подход исследования – междисциплинарный, что требует привлечения таких наук, как история языков, обществознание, этика, грамматика, литература и др. Понятие "судьба" является стержнем национального и индивидуального сознания, древнейшим ключевым словом человеческой культуры. В данной статье отражена репрезентация концепта «судьба» в сравниваемых языках и его понимание известными английскими и татарскими писателями и поэтами. Полученные результаты и обуславливают научную значимость работы. Материалы могут быть полезны аспирантам, научным работникам, языковедам, литераторам для изучения истории языков и языковой картины мира.

Ключевые слова: язык, языкознание, дефиниция, сравнительное языкознание, литературоведение, концепт, культура, судьба

Статья поступила 17.02.2022