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Linguocultural Analysis of the Conceptual Framework “Family” in the Works of Mustai Karim

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Abstract

The relevance of the study is conditioned by the undeveloped issue of the conceptual framework ‘Ғаилә’ (‘Family’) in the Bashkir language picture of the world on the example of Mustai Karim’s work and the lack of works covering this concept. The purpose of the study is to identify the place of the conceptual framework ‘Ғаилә’ (‘Family’) in the Bashkir language picture of the world and the linguistic consciousness of the Bashkirs, by referring to the works of Mustai Karim. The conceptual analysis method was used, as well as component analysis, synthesis, and the deductive method, comparison. The paper analyses the etymological-conceptual, figurative, and value-based features of the conceptual framework ‘Ғаилә’ (‘Family’) in the works of Mustai Karim. This study contributes to the theory of the conceptual development of the conceptual framework ‘Ғаилә’ (‘Family’) based on the material of a single language. The conceptual framework ‘Ғаилә’ (‘Family’) was fully analyzed and described in the language picture of the poet’s world.

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1. Introduction

The conceptual framework is nationally specific; this shows its connection with the cultural traditions of a particular society. The idio-ethnicity of the conceptual framework is expressed at the emotional and psychological level and determines the "national character" as a set of norms of communicative behavior. Also, the national identity of the conceptual sphere is reflected in the complex of judgments, the assessments of the linguosocium, and the principles of their implementation, that is, the conceptual sphere interacts with the national mentality. At the semantic level, the national specificity of the conceptual framework is mainstreamed in the presence of a set of features of the lexical system of the language. The analysis of the language plays a special role in the study of the conceptual framework of a particular community since the transmission of cultural heritage from generation to generation is performed primarily through language. A concept is a unit of the conceptual framework and is represented by multidimensional shaping, the meaning of which is based on the terminology of the sign, consolidated in its lexical meaning.

The concept opens up a new paradigm of linguistic research. Especially valuable experience in understanding and applying the term 'concept' has been accumulated in Russian linguoculturology at the turn of the 20th-21st centuries. The philosophical foundations for this were founded as long ago as in the 1970-1980s by Pavilenis. The scientist interpreted the concept as a kind of notion, i.e. as a way of defining an object in thought. To learn the meaning in his teachings means to build some structure from existing concepts used as interpreters. In this regard, the understanding was interpreted as an interpretation in a certain conceptual framework of the speakers of a particular language, an interpretation in the current system of opinions and knowledge about the world, reflecting their current cultural knowledge (Samsitova, 2012). In the conceptual framework of each ethnos, those concepts are distinguished that are more stable and significant for the national culture – key concepts (constants). These basic units of the picture of the world are important both for the linguistic personality and for the linguistic and cultural community (Thorik & Fanyan, 2005).

In modern linguistics, the word is considered not only as a linguistic category but also as a concept of culture. The content of the concept as a unit of the linguistic picture of the world is always nationally specific; it reflects the features of the culture and worldview of a particular linguocultural community, and therefore the study of any concept is of value for the reconstruction of the linguistic picture of the world (Gimasheva, 2018a; Gimasheva, 2018b; Gimasheva & Sultanbaeva, 2017; Gimasheva & Sultanbaeva, 2019).

The picture of conceptual meanings that defines the conceptual framework of the Bashkir language is still not formed. In this direction, linguoculturology and cognitive linguistics are in the process of development and formation. Despite this, the national peculiarity of folklore and fiction texts should be investigated based on the conceptualization and meanings of each language. The concept as a mental unit contains certain national features related to the worldview, culture, customs, beliefs, way of thinking, and the history of the people. The linguistic picture of the world of each nation constitutes a reflection of the national mentality. The conceptual framework 'Ғаилә' ('Family') is one of the constants in the culture of the Bashkir people. Structural analysis reveals the highest guidelines and family values that function within the semantic space of the value-based conceptual framework 'Ғаилә' ('Family') as exemplified by the material of the works by Karim.

In this paper, a conceptual study contributes to the development of linguoculturology and cognitive linguistics, defining the features of the conceptual framework 'Ғаилә' ('Family') in relation to the works of Karim. In this paper, the authors presented a review of the subject matter in linguocultural studies. The object of the study comprises the works of Mustai Karim on the subject 'Ғаилә' ('Family'), the subject of research is the conceptual framework 'Ғаилә' ('Family') in his works. In our study, the conceptual framework 'Ғаилә' ('Family') also acts as a tool for revealing the internal unity and structure of significant sections of the Bashkir language systems, united by the representation of this concept.

The investigation of the concept of 'Ғаилә' ('Family') allows to describe the main features of the works of Karim, and also to cover the

mentality of the Bashkir people, which are reflected in his works. The language of his works, in general, and the conceptual framework 'Ғаилә' ('Family') in particular, constitute the foundation for creating a system of images in the works of the author. The relevance of this study is also connected to the fact that the conceptual framework 'Ғаилә' ('Family') has not been the subject of special research to date, despite the great importance of the concept 'Ғаилә' ('Family') for the Bashkir person: love for the family has always been considered unquestionable value to Bashkirs. The purpose of the study is to investigate the conceptual framework 'Ғаилә' ('Family') in the Bashkir linguistic culture.

2. Theoretical Framework

A study of the poet's literary works from the standpoint of the linguocultural and linguocognitive approaches is reflected in the works of Karasik (Karasik, 1997; Karasik & Slyshkina, 2005), Nikitina (1991), and Samsitova (2011). They are a special contribution to the study of the speech language material of Karim, and also represent a significant component of the modern spiritual culture of the Bashkir people and the development of modern linguistics in a new direction.

Pimenova (2005) notes that the study of concepts is carried out in several stages: the study of the lexical meaning and internal form of the word, the definition of synonyms of a given word, the analysis of ways to implement the concept in the linguistic picture of the world, the identification of methods of conceptualization, the study of metaphors and metonymy, and the studies of events that occur in time and/or space, in which it is assumed that there is a subject, object, purpose, conditions, time and place, and conditionality of emergence.

Vorkachev (2004) defines the concept as a separate subject of collective consciousness, which directs to higher entities, has an expression in the language, and is marked by an ethnocultural property. Tokarev (2009) describes the concept as a historically developing element of the conceptual framework. From the standpoint of the cultural-semiotic approach, the concept is considered as a global, multilateral mental unit, which is described by the following features: conditionality by cultural and historical events, the presence of an

internal structure comprising simpler meanings, the heterogeneity of content, wide volume, and expression by various iconic representations. Bizheva (2004) and Vezhbtskaya (1999) define the concept as a formulated representation of the ideal concept, reflecting the native speaker's vision of the surrounding reality, which is determined by the traditions of the given culture.

Karasik and Slyshkin believe that the correlation concept – language – consciousness – concept is as follows: 1) consciousness is the domain of the concept; 2) concept is a mental reflection of culture; and 3) language and/or speech are areas of objectification of the concept. Scientists point out that this scheme is relative, since the interrelation between language and culture is a complex phenomenon, and there is also a two-way connection between language and consciousness. In their opinion, the linguocultural concept differs from other concepts used in linguoculturology by mentality, therefore they understand the concept as a mental formation with a privileged value property (Karasik & Slyshkin, 2001, 2005).

Theoretical aspects of the linguocultural analysis of the conceptual framework were investigated in various research. Peculiarities of Turkic languages vocabulary were studied by Abdullina, Karabaev et al. (2016), Shamigulova et al. (2015), Usmanova (2016), and Galiullina et al. (2020).

Abdullina, Ishkildina et al. (2016), Ashirova et al. (2016), and Bukharova et al. (2018) studied morphological phenomena on the example of Bashkir language. Cultural context, bilingualism, and non-native languages were the subjects of studies in Berkes et al. (2018), Cohen (2018), Godwin-Jones (2018), Makleeva et al. (2016), and Schmitz et al. (2018). Poetics and lyrical communication were investigated from different approaches by Eslamieh (2018), Merkel et al. (2016), and Samirkhanova et al. (2015).

3. Methodology

As a leading method in the study, a special linguoculturological method is used – the conceptual analysis method. This method contributes to the study of the functional specificity of words and their meanings. In the analysis of the text, contextually determined and contextually independent meanings of

words are distinguished, respectively, and the conditions for their implementation are determined depending on a particular context. In particular, a continuous selection was made of texts of lexical units appealing to the conceptual framework 'Ғаилә' ('Family').

The concept of conceptual analysis in modern linguistics is ambiguous. This phrase, as pointed out by Nikitin (1991), can be considered both as an analysis of concepts, and as a certain type of research, for example, analysis with the use of concepts or analysis in which concepts constitute the ultimate units. Maslova (2001), by concepts, implies the main elements of the picture of the world, determined by culture, that are significant both for the linguistic personality and for the linguistic and cultural community. The researcher refers to key cultural concepts such as abstract names as 'will', 'sin', 'homeland', 'conscience', 'fate', etc. She also notes that the study of these words is very important since the key concepts of culture occupy an important place in the linguistic consciousness of the people.

Methods of theoretical research were also used: component analysis, synthesis, and the deductive method (the transition from general ideas about the conceptual framework 'Ғаилә' ('Family') to particular conclusions). The method of component analysis involves the analysis of the values of language units through the identification of the main components of meaning. Upon studying lexical meanings, an analysis of language units is often used. Tokens of the conceptual framework 'Ғаилә' ('Family') contain all the necessary information about the component composition of the meaning of a given word and about the possibilities of its use. The deductive method allows putting forward a hypothesis about linguistic entities in which national and mental features of the linguistic picture of the world are expressed in cognitive linguistics.

In Bashkir linguistics, the conceptual framework 'Ғаилә' ('Family') forms the mentality of the Bashkir people, as it is reflected in the language at the level of vocabulary (keywords) and at the level of grammar (category and structure). Thus, this concept is studied through the lens of mentality. In the Bashkir language picture of the world, the conceptual framework 'Ғаилә' ('Family') expresses such concepts as 'fidelity', 'love', 'mutual respect', 'mutual understanding',

'caring for loved ones', 'kindness', and 'spiritual kinship between family members'. Thus, the components of the conceptual framework 'Ғаилә' ('Family') indicate the versatility and complexity of its content.

During the linguocultural analysis of the works of Karim, the conceptual framework modeling method was used. The modeling of the conceptual framework 'Ғаилә' ('Family') is carried out by means of a conceptual scheme reflecting extremely generalized models of the concept of a work. The conceptual framework model is a schematic representation of the connection of the nominative field of language formations, social and mental spheres, and cultural values. In particular, the works of Mustai Karim constitute a model of ethno-mental perception of the world, a system of traditional values and national identity. His works represent the experience gained, the conceptual integrity of the images, and the forms of national and individual linguistic thinking.

4. Results and Discussion

The conceptual world of the conceptual framework 'Ғаилә' ('Family') is enriched by the Bashkir culture, which is directly related to the life and identity of the people. The secondary meanings of the concept are layered on the cultural and copyright connotations of lexemes. The conceptual framework 'Ғаилә' ('Family') semantically acquires interpretation from the standpoint of ethnocultural specificity and reveals to the researcher a model of the world order of the mental field of creativity of the studied author. This means that the conceptual framework 'Ғаилә' ('Family') constitutes an important component in Bashkir culture since for each ethnic group the concept of family has a value.

The author's linguistic personality is a person who implements a particular strategy and tactics of the speech-thought process. Consider some of the studied concepts of works and highlight their individual speech and conceptual level in the language picture of the author's world. In the works "The Joy of Our Home", "Mercy", "Long, Long Childhood", the concepts 'Әсә' ('Mother'), 'Иңәй' ('Aunt'), and 'Өләсәй' ('Grandmother') reveal the contents of what we are studying concepts such as 'housewife' ('хужабикә'), 'keeper of the

hearth' ('йорт усағын һаклаусы'), and 'mother' ('әсә кеше') located in the near periphery of the conceptual framework 'Ғаилә' ('Family'), as they convey the direct meaning of the conceptual sphere. In the linguistic and cultural analysis of Mustay Karim's works, we see a special attitude towards mothers, the semantic content of the conceptual sphere 'Ғаилә' ('Family'), which is his value and moral ideal: "ул арала әсәйем дә, эшен бөтөрөп, табынға килә. Өләсәйем сәй яһай башлай" (Meanwhile, my mother, having finished work, came to dinner. Grandma started making tea), "Өләсәйем йомшак кулдары менән биттәрәмдән һөйә" (I love my grandmother's soft hands), "Мин әсәйемден шулай һөйләгәнән яратам. Кояштың ни әйтерен дә белә шул ул әсәй кеше булғас" (I love my mother so much. She is the brightest of all people) (Karim, 1983, pp. 271–277).

The concept 'Әбей' (Aunt) reveals the contents of the conceptual framework 'Ғаилә' (family), where we see the image of Fedora, and which is described by such key concepts as 'әкиәт оҫтаһы' ('knower of fairy tales'), 'селтәр бәйләүсе' ('craftswoman'), 'йолалар белеүсе' ('knower of traditions'), 'фатиха' ('blessing'): "Бәләкәс кенә, сибек кенә Федораның уң аяғы байтакка кыскарак. Йырактан карағанда, уның йөрөшө велосипедта барған төслө күренә. Шулар аркала уны "Самокат Федора" йәки "Самокат" тип кенә йөрөтәләр. Кәмһетеп, мысқыллап түгел, былай яратып, үз күреп шулар тизәр. Әбейҙең быға исе китә лә китмәй. "Самокат" булғас, "Самокат" инде, тәгәрләй бирә. Ызғыш-кырылыш купқан ергә лә, туй уйнаған төбәккә лә, үлем–етем булған өйгә лә иң алдан Федора һылтыкһап килеп етә. Һәммә ерҙә уны ихлас қабул итәләр, сөнки ул һәр эштең йыйын, ғөрөф-йоланың рәтен белә. Сырхаузы дауалай, күнелә төшкәндә йыуата, хәсрәтленең хәсрәтен бүләшә..." (The elderly frail Fedora has the right leg much shorter than the left. From a distance, she looks as if she is riding a bicycle. That's why they called her Fedora the Scooter. So scooter it is, whatever – she was "rolling" unconcerned. Whether noise, whether quarrel, whether the wedding is celebrated, whether death happens, Fedora is always there, the first to limp up. And everywhere she is accepted with pleasure, because in every business she knows the whole order, knows all the customs and traditions. She

will reconcile the quarrels, cure the sick, comfort the dull, share one's grief) (Karim, 1983, pp. 300–301).

The conceptual framework 'Ғаилә' ('Family') in the Bashkir language picture of the world is closely connected with the concept of 'hospitality'. Hospitality is on a par with the words: friendly attitude, warm welcome, generosity. The following statement reveals the nature of the 'Оло инәй' – the Elder Mother, reveals its most significant socio-psychological features that have historically been developed by the nation under the influence of living conditions, lifestyle, socio-economic system, etc. The semantic field of construction reveals the national image of the Elder Mother, benevolent attitude, compassion, hospitality, respect for others, the desire to help in difficult times: "Былар имән минең Оло инәйем булып сыға. Уның тирәһендә инде балалар ғына түгел, безҙең бөтә ғаиләбез – атайым, Кесе инәйем, ағайзарым, апайзарым әйләнә. Хатта бер пар күк атыбыз, ике ала, һыйырыбыз, бызауларыбыз, тауык-казларыбыз әйләнә. Шулар кеше тирәһендә безҙең барлыҡ бәхет-шатлыҡтарыбыз, кайғы-хәсрәттәребез, көндәлек мәшәкәттәребез, өмөт-хыялдарыбыз әйләнә – донъябыз әйләнә. Минең Оло инәйем ошо әйләнеп торған донъяның үзгә ул. Шуға күрә тыныс һәм хәүефһез басып тора. Уның өсөн, әйтерһең. Һәләкәт тә, ғазап та юк. Йөзөндә шәфкәтлә йылмайыу..." (But the tree is no longer a tree, but my Elder Mother. And not just kids, our entire family – father, Younger Mother, my older brothers, sisters are revolving around her. Even a pair of our gray horses, two motley cows, calves, sheep, chickens, geese dance in this circle dance. All our happiness and joys, misfortunes and sorrows, worries, and everyday and long dreams revolve around her, our world and fate revolve around her. The Elder Mother is the unshakable trunk of this life, and therefore she stands calmly and reliably, as if sadness and suffering, aging and death are unknown to her, with nothing but a tender smile on her face...) (Karim, 1983, pp. 508–510).

In the tragedy "On the night of the lunar eclipse", the poet describes the ancient customs and traditions of the Bashkir people. In this case, the concept under study acts as a mental entity, reflecting the mentality and essence of the Bashkirs. The concept 'Әсә' ('Mother') reveals the contents of the conceptual

framework ‘Ғаилә’ (‘Family’) by such concepts as ‘йолаларзы һаклаусы’ (‘curatress of customs’), ‘йола қорбаны’ (‘customary sacrifice’), ‘быуындар бәйләнеше’ (‘generational connection’), ‘милләт әсәһе’ (‘mother of the nation’).

In the tragedy, the concept of ‘Ул’ (‘Son’) is filled with meaning in such lexemes as ‘батырлык’ (‘heroism’), ‘азатлык’ (‘freedom’), ‘рух коло’ (‘soul slave’). The image of Aq’egət constitutes a tragic hero. The author uses his name to reveal the unbroken character and purity of the soul, calling him a white dzhigit. The linguistic and cultural analysis of the concepts of ‘Ата’ (‘Father’) and ‘Ул’ (‘Son’) in the work “Salavat” is expressed in words such as ‘bright future’ (‘якты киләсәк’), ‘heritage’ (‘аманат’), ‘invincible spirit’ (‘һынмаҫ рух’), ‘humanity’ (‘кешелеклелек’), ‘loyalty to the heritage’ (‘аманатка тоғро калыу’).

In this work, the author describes historical events from the life of the Bashkir people. Prototypes of images are national heroes Yulay Aznalin and Salavat Yulaev. Father Yulay Aznalin was a foreman of the Shaitan-Kudey ulus and a participant in many battles, therefore he was always an example for his son. The concept of ‘Атай’ (‘Father’) is described by such concepts as ‘баш, йәғни ғаилә башлығы’ (‘head of the family’), ‘ғаилә тоткаһы’, ‘ғаилә терәге’ (‘support of the family’), ‘ғаилә һаксыһы’ (‘protector of the family’), ‘балалары өсөн өлгө’ (‘ideal, an exemplar for children’). Also in the works “The Joy of Our Home”, “The Abduction of the Bride”, “Clemency”, “Country Aigul”, the concepts ‘Атай’ (‘Father’), ‘Олатай’ (‘Uncle’), ‘Ағай’ (‘Brother’), ‘Бабай’ (‘Uncle’ – a dialect) are expressed in concepts as ‘ил һаксыһы’ (‘defender of the homeland’), ‘ғаилә башлығы’ (‘head of the family’), ‘терәк’ (‘support’), ‘мираҫ’ (‘inheritance’), ‘шәжәрә һаклаусы’ (‘keeper of the family tree’).

In the work “The Joy of Our Home”, grandfather Mansour and grandmother Farkhenis are a vivid example of a happily married couple, where kindness, mutual respect, mercy, and patience reign. For example: “Mansur babaykar бәзгә үнәшә торалар. Mansur babayзун өүөндә шул әбәи зә үзе генә” (Grandfather Mansour’s house stood next to ours. He lived together with

grandmother), “Кайһы сакта Фәрхениса әбәйзе лә әйәртә. Әле лә шулай икәү етәкләшәп киләп инделәр” (Sometimes he comes not alone, but also takes grandmother Farhunisə with him), “Иҫәнгенәмә, һауғынамы, кәрәндәш? – ти ул һәм әбәйзе етәкләп һандык өстөнә килтереп ултырта” (Hello! How is your health? How are you, sister? – Grandfather Mansur asks grandmother and places his old woman on a chest), etc. (Karim, 1983, pp. 311–315).

The concepts ‘Кусты’ (‘Brother’), ‘Езнә’ (‘Son-in-law’), ‘Кейәү’ (‘Bridegroom’), ‘Коҙа’ (‘In-law’) in the comedy “Abduction of the bride” by Mustai Karim describe status, age, and wisdom of Bashkir people. The author describes the wedding ceremony as a celebration of kinship, in which each participant on the part of the groom and the bride is assigned status by age. It should be noted that the conceptual framework ‘Ғаилә’ (‘Family’) is considered on a huge scale: the unity of not only family members, but also of fellow villagers.

The results of the work carried out confirm our observation that the conceptual framework ‘Ғаилә’ (‘Family’) has a national-cultural and national-linguistic specificity, the concept of ‘family’ is the most significant in the circle of values that are reflected in the culture of the Bashkir people. In the works of Mustai Karim, the meaning ‘Ғаилә’ (‘Family’) is represented by the following conceptual signs and incremented meanings: 1) family – a difficult test requiring diligence, internal strength, intelligence, and hard work; 2) friendly family life – a test of friendship, fidelity, partnership; 3) family – protection; 4) life lived together is an example for future generations; 5) love in the family is a reward for loyalty to people who respect, love, and value each other; 6) children in the family – God’s gift, a gift for true love; 7) family – something right, good, virtuous.

Thus, considering the hierarchy of concepts in the model of the individual author’s conceptual framework, we come to the conclusion that the modeling of the conceptual framework ‘Ғаилә’ (‘Family’) is carried out by means of a conceptual scheme reflecting extremely generalized models of the concept of a work. The conceptual framework model is a schematic representation of the connection between the nominative field of language

formations, social and mental spheres, and cultural values.

Karasik and Slyshkin (2001), analysing the most important properties of linguocultural concepts, identified their basic features. Thus, the complexity of life is based on a comprehensive study of language, consciousness, and culture. The mentality distinguishes the concept from other units in linguistic and cultural studies. Axiological nature, as the linguistic-cultural concept, differs from other mental units by a value-based element, conditionality (a division of consciousness is carried out for the purpose of research) and blur (the concept has no specific boundaries), variability, limited consciousness of the carrier conditioned by the existence of the concept in an individual or collective consciousness, three-component nature – the composition of the concept distinguishes value, figurative, and conceptual components, polyappealability (the existence of many ways of appeal to any linguistic-cultural concept), multidimensionality – traditional units of linguoculturology are used to model the concept, methodological openness, and polyclassifiability. Within the framework of linguoculturology it is permissible to use both linguistic and non-linguistic methods; concepts can be classified based on various signs.

Thus, the main feature of the conceptual sphere 'Ғаилә' ('Family') is determined by the variety of kinship terms in the Bashkir language and indicates the richness of the language. Each clan, tribe, clan division, even each family had its own terms. Apart from the individual dialects, the Bashkirs do not have certain terms of kinship to refer to uncles, aunts, nephews, and nieces. This is probably due to the ancient family traditions of the Bashkirs: they lived in large families. An important feature of the kinship system is the differentiation of the terms of kinship by seniority and gender and the differentiation in the terminology of the paternal and maternal line of kinship. Moreover, the terms of kinship and properties reflect the originality of the language, the specifics of the national path, therefore, describe the national mentality. Mustay Karim, as a representative of the Bashkir people, managed to reflect the moral, ethical, and mental features of the concepts of the conceptual framework 'Ғаилә' ('Family') in his works.

5. Concluding Remarks

Thus, the conceptual sphere 'Ғаилә' ('Family') is one of the basic concepts in the Bashkir language picture of the world, because the Bashkir people invest in the concept 'Ғаилә' ('Family') a value-based content that includes language, spiritual, and material achievements, customs, traditions.

During the linguistic and cultural analysis of the conceptual framework 'Ғаилә' ('Family'), we revealed that this conceptual framework is expressed in conceptual terms as an emotionally positive attitude towards close people and relatives, and customs and traditions familiar from childhood; a sense of deep attachment to family values. These semantic notations constitute the basis of the conceptual framework 'Ғаилә' ('Family') and reveal the author's worldview. In the conceptual framework of the inner world of Mustay Karim, the concept of 'Ғаилә' ('Family') makes a significant contribution to the linguistic picture of the world of the Bashkir people, as it constitutes a voluminous mental formation and covers all levels of the language. It should be noted that an important moment in the linguistic picture of the poet's world is a constant feeling of the personality of the author, Mustay Karim himself, his connection with the inner world, his attitude towards the family, and life experience.

Thus, we consider the conceptual framework 'Ғаилә' ('Family') both as an element of the representation of mentality and as a carrier of the ideological and semantic meaning of a work of art. For our study, it is important to identify the semantic potential of the conceptual framework 'Ғаилә' ('Family') in the work of Mustay Karim in the aspect of Bashkir national-cultural features.

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