

Mode of Understanding the Terms "Concept" and "Folklore Concept" in Modern Humanities

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Abstract

The urgency of the study is explained by the importance of a thorough study of typology and classification of concepts in terms of modern cognitive linguistics, linguoculturology, history, ethnolinguistics, philosophy and psychology, including folklore concept as a set of signs that form a semiotic model of national and cultural experience and allow in-depth study of cultural processes in the light of historical and national factors. The aim of the article is to try to comprehend the concept and folklore concept from the standpoint of modern researchers working in various fields of humanities, to analyse, compare the main aspects of studying the problem, considering industry specific features. The main research method is a theoretical method that involves analysis, synthesis, generalisation of the theoretical basis on this topic, and the subject of study – the term concept as a tool of scientific analysis, mental construct and unit of consciousness. The article identifies the main structural and classification features of concepts, diversity of views on the problem of folklore concept from the standpoint of scholars from different fields of humanities and representatives of different cultural strata, the specific features of Ukrainian folklore are considered in detail on the example of texts of thoughts, historical songs, songs-chronicles, wedding songs, carols, Christmas carols, ballads. The materials presented in this paper will help to clarify the specific features and breadth of the mode of understanding certain cultural, folklore and historical phenomena at the intersection of various humanities and social sciences.

Keywords: folklore, concept, folklore concept, linguoculturology, song creativity

1. Introduction

The urgency of the topic is explained by the interest of the general public to the worldview dominants of the concept, in particular in folklore discourse, their ability to influence the development of tastes of the reader given his national identity and awareness of global trends in culture. It should be noted that only a comprehensive integrative approach can provide a deep understanding of the mechanisms of construction of folklore concepts, this is how you can provide a complete review of theoretical literature related to a given topic (Plotnikova, 2020). Based on modern research, it is possible to trace how the discourse of understanding the concept and folklore concept has changed in recent years. As the related humanities are actively developing: linguistics, ethnocultural studies, psycholinguistics, etc., the research issues are expanding significantly, which allows not only to theoretically compare materials and analyse various aspects of problems, but also to study a range of still unresolved issues in the national and cultural context with a practical perspective. For example, already today philosophers who study cognitive decision-making processes in everyday actions have rethought the concepts of "folk psychology", "pre-scientific psychiatry", "ethnopsychiatry", "transcultural or intercultural psychiatry", "folklore psyche", "beliefs and practices that persist in the modern cultural environment" (Davies, 2022; Stukalenko et al., 2013; Jeong et al., 2022a).

American scientist D. Ben-Amos (2020) considers folklore to be "artistic communication in small groups", which is why

it is important to study the social sciences, in particular in the field of research of communication processes, principles of communication. Interestingly, scientists from the group of statistical physics of the Research Center for Applied Mathematics together with national and international financial agencies began to study ancient texts using the quantitative method, which contributed to the flourishing of interdisciplinary fields of knowledge over the past 20 years. An original analysis of myths, folk tales, chronicles, fairy tales, chronicles was carried out with the involvement of statistical, mathematical and computational methods. A wide readership is evidence that folklore is the subject of interest of modern man (Kenna et al., 2017). In particular, V. Plis (2019) identifies a number of approaches to the interpretation of the concept: psycholinguistic, linguocultural, logical-eidetic, semantic-cognitive, cognitive-poetic, cognitive-discursive, philosophical-semiological. The presence of different interpretations of the concept in modern science as "the basic unit of structured knowledge in human consciousness" indicates an active study of this issue, expanding the scientific base in both cognitive-linguistic and linguo-cultural aspects of research. A promising area of consideration of the concept is the study of its three main components: image, information content and interpretation field, the relationship between its conceptual and value components.

The object of study is the concept and folklore concept as a sign of national identification, and the subject – the works of modern linguists and literary critics, and folklore samples of Ukrainian culture. The novelty of the work is the comparison and analysis of the views of scientists from different cultures, and a broad understanding of the concept and folklore concept in intersectoral research. Recently, the number of works on the narrow humanities is only growing, so it is important to follow the traditional and search for new in the understanding and perception of already known terms. From the standpoint of ontogenesis, the article considers a verbalised form of the concept, objectified by linguistic means, which is a reflection of folklore tradition. Particular attention is paid to the consideration of Ukrainian song folklore, including its close connection with musical culture, in particular, the emphasis is on the integration of Ukrainian song lyrics into contemporary art, the phenomenon of musical folklore. Promising directions of understanding the folklore concept are not only the study of centuries-old Ukrainian history, but also the development of modern pop art with original musical arrangements and instrumentation, unique authorial style, ie layering of several cultural layers, such constant changes should be studied and recorded in scientific works.

The aim of the study is to compile different scientific views to identify the basic patterns, problems and features of the study of conceptualism and conceptsphere.

2. Materials and Method

The main methodological approach is the theoretical understanding of the concept in modern interdisciplinary fields of knowledge, in particular the analytical study of world practice of concept research and one of its varieties – folklore concept, synthesis and compilation of results. Comparative and comparative methods have been used in considering different author's standpoints, and issues of folklore concept in the national context. As the concept of the concept has somewhat blurred boundaries, for a better and deeper analysis, an attempt was made to specify the meaning of the term in certain sectoral categories of interdisciplinary knowledge. The theoretical basis of this work is presented by studies of modern Ukrainian researchers and researchers from other countries, a number of articles deal directly with the concept of folklore concept in various literary traditions, in particular, trends in the development of Ukrainiansong, the specific features of its transformation in recent years and integration into modern world culture. It was possible to make some generalisations about the main problem-thematic complexes in linguo-cultural, ethno-philosophical, socio-cultural and psycholinguistic aspects.

The study was conducted on a pre-selected theoretical basis, which can be used in further study of issues related to the object of study of this work. At the first stage of the research, a review of the theoretical basis was carried out, which demonstrates a wide range of works from various fields of humanities. Preliminary selection of literature has allowed generalising widely, albeit with the use of many specialised works. With the help of qualitative analysis and emphasis on details, authors were able to effectively compile a number of sources. The place of the terms "concept" and "folklore concept" in scientific discourse of other countries and Ukrainian scientific discourse as productive tools that function in various philosophical and linguistic disciplines is highlighted.

At the second stage of studying the semantic-conceptual field of the concept the specifics of the folklore concept were practically considered on the example of texts of thoughts, historical songs, chronicles, wedding songs, carols, Christmas carols, ballads, certain genre and classification features of world folklore with attention to the national factor were also analysed. This aspect of the study of issues contributes to multifaceted analysis and multifaceted study of previously unexplored or little-studied topics, expanding the range of problems in interdisciplinary world science. Modern research allows to properly formulate new tasks and reveal new potential promising approaches to the study of concepts, in particular in the field of folk culture. These issues became the basis of practical discussion in this article. The final stage of research work involves the final formulation of conclusions, understanding of the results and further prospects in the

development of folklore vector and ethnographic areas of research. It is important to generalise facts, events and phenomena and their impact on the cultural, linguistic, social and philosophical field of the concept. In particular, the range of topics and issues that can be further studied in world and Ukrainian practice and used by other scholars to develop similar topics in the future.

3. Results and Discussion

3.1 Basic Views on the Concept and Folklore Concept in the World of Interdisciplinary Science

The notion of "concept" as a form capable of embracing any content, a set of concepts in the mental sphere of man, actualized during the perception of language, is currently the subject of interdisciplinary fields of knowledge, so interpreted in the critical literature of scholars ambiguous. Given the controversial nature of the term, it is worth considering the main views in the humanities, including the work of famous linguists, ethnophilosophers, psycholinguists, etc., as each science has its own methods and development of analysis to study the concept as a mental construct and unit of consciousness. Conditioned upon different standpoints, it is possible to study the linguistic, aesthetic, empirical, religious, communicative experience of the bearer of certain cultural traditions, including folklore (Kuzmenko, 2018). Thus, scholars study the concept as an ethnocultural phenomenon, as a reflection of historical and cultural consciousness of the people, identify it as a semantic formation with its inherent linguistic and cultural features, ethnic and specific national features, as a psycholinguistic phenomenon that can be considered at the linguistic and mental levels. The folklore concept is a cognitive unit that is a reflection of a holistic view of extralinguistic phenomena that are verbalised in accordance with the general cultural and individual features of national consciousness (Plotnikova, 2020).

Finnish researcher S. Kittila (2020) believes that since folklore is a heterogeneous concept, there are several types of folklore coding, and its variability depends on semantic strategy, ie the clearer, closer and deeper lexical content of language to folklore, the more people can use it and the larger the area of its residence will be. The scholar believes that the mental purpose of folklore is the same in different cultures, and its interpretation has many variations, because the same concepts are encoded in different words, indicates the importance of communicative markers. The study is based on the consideration of folklore as a category of internationalised, personal and direct evidence. Today it is important to understand the connection between ethnological disciplines and social and market relations, local and regional accents of national heritage. It is noted that over the past forty years, folklore research has been dominated by three main areas: "negative views on the falsification of expressive forms", driven by market and ideology, determining how local identity can be preserved in the face of growing globalisation, and ownership of national cultural heritage (Jeong et al., 2022b).

Modern Chinese folklore practice deals with the problems of cultural heritage, cultural transformation, cultural criticism and reflection, based on field research and ethnographic writing. It is interesting to consider issues related to the folklore concept that they lie in the sociological-anthropological and literary plane at the same time, so it is difficult for researchers to change the vector of their academic interest from "folklore in texts" to "folklore in contexts". But despite the active discussions, the study of Chinese folklore serves as ethnographic cases and is characterised by a shift in the subject of research towards a dynamic folklore process and individual perception. Scholars also note the multiplicity and complexity of understanding folklore concepts, which simultaneously reflect culture, history, politics, economics, communication and the state (Nurgali et al., 2021). Folklore today deserves academic attention, as it is not only a form of verbal art, but also a material expression of traditions and customs of the people, as evidenced by the fact that folklorists are constantly finding new types of folklore texts to study (eg memes and other forms of digital folklore). The notion of folklore community is important, but the authors see the threat to authenticity not in fragmentation and fragmentary identity, but in the influence of power on modern cultural space and trivialisation of the vernacular, which can not but negatively affect the ethnolinguistic field. The development of folklore concepts, in their view, is a combination of fragmentation and commonality to create a flexible system to meet the changing needs of interdisciplinary science (Fivecoate et al., 2021).

American folklore consists of the traditional knowledge and cultural practices of the people of the United States living below Canada and above Mexico. As scholars were influenced by nineteenth-century European humanities, the main themes of folklore are social ones with a claim to cultural nationalism, but the young state had little experience of European foundations to produce such a product, therefore, the geographical boundaries gradually expanded, absorbing the foundations of the cultural landscapes of different peoples. A distinctive feature of American folklore is that it, using the patterns of past generations and preserving traditions, focuses on the future (Bronner, 2018). In this context, J. Zhang's (2020) opinion is interesting that folklore has evolved through methodological changes in its paradigm, so the term "people" now does not mean a specific group of people, but any group living in the state, and the wording "ethnic folklore" is marked latent ideological paradigm and reflects elements of racism and colonialism. Cultural mediation is seen in interdisciplinary science as enabling communities and certain social groups to represent their culture on their own terms, preceded by sound governance and dynamic relations with the authorities (Khazretali et al., 2018). It is interesting to study the influence of pantomime on children's fairy tales and sources used in English and French fairy tales. It is crucial

to understand that the search for the original original of any story is often wrong, and some narratives are parodied from the beginning. Research is important for understanding the primordial nature of folklore, as basic concepts can be deliberately theatrical and ironic, shifting the main emphasis from serious dramatic form (Driggers, 2021).

In a collection of groundbreaking essays, D. Ben-Amos (2020) explores folklore as a category of cultural communication, noting the longevity of tradition in art and communication. R. Kenna, M. MacCarron, P. MacCarron (2017) talk about computational research on the narrative content of ancient chronicles and revolutionary studies of folk tales using various methods, such as phylogenetics and analysis of basic components, the work was conducted original quantitative studies of myths, folk tales and chronicles. The analysis of concepts uses the selection of key words in the linguistic paradigm, separation of sem and grouping them by content according to genre and national specifics, the formation of semantic and interpretive field of the concept, ie the study of its verbal (language transmission, structure of folklore texts) and non-verbal (sphere of life, variability, stereotyping, territory of distribution) components (Kuzmenko, 2018). From the standpoint of onomastics, it is worth noting the close connection between folklore discipline and geographical research methods, as names and territorial names are often linguistic markers for the moral and figurative content of texts, and popular idioms and allusions are a reflection of traditional concepts (Khaybullina et al., 2020).

According to O. Kuzmenko (2018), the allocation of categories of folklore concept is possible provided the functioning of certain binary oppositions, including good and evil, life and death, freedom and bondage, labour and laziness, permanence and variability, they are a manifestation of the identity of the people. expressive national features, have a philosophical and social nature. Depending on this, scholars distinguish several structural and semantic groups of concepts: existential (war, death), emotional (fear, longing, sadness), character (mother, enemy), spatial (slavery, home, homeland). Given the diverse nature of the folklore concept should be considered as a four-tier structure, which includes: motive (consideration of plot-motive complexes); ethnoconstant (constant expression, formula); symbolic image (image-symbol); artistic means (epithet, metaphor, comparison). O. Gazuda (2020) believes that concepts can be specific and borrowed in the national conceptsphere, and in the development of the structure – developing concepts (absorb new features, expand the semantic field), and established (frozen) concepts (conditioned upon the disappearance of certain realities and transition of tokens from active to passive vocabulary), primary (appeared earlier and gave impetus to the development of folk tradition in the future) and secondary (derived from primary), by relevance – key (widely represented in the cultural fund) and secondary (are less relevant with low frequency of use).

3.2 World and Ukrainian Folklore Paintings of the World

To fully understand Ukrainian culture, it is necessary to consider the specific features of the values of the peoples of the world: researcher N. Begas (2020) in her work examines in detail the global folklore context, a separate section deals with the peculiarities of the Ukrainian code. The researcher believes that most nations perceive the world through the prism of ethnocentrism, they distinguish their cultural heritage as central and build semantic-conceptual fields from it for the development of other cultural and national values. However, each nation has its own specific features: the British are prone to conservatism and stability, choose the evolutionary path of development, the main concepts are home and freedom, conditioned upon the geopolitical situation of the country, restraint, fair play, gentlemanliness; the people of the United States consider freedom, equality before the law, equality of opportunity, justice, democracy, and patriotism to be the core values; the Germans are characterized by diligence, accuracy, punctuality, incorruptibility, trust and courtesy, as the negative traits of the Germans themselves note the unfriendliness, stubbornness and lack of sense of humor; the conceptual picture of the Arab world is marked by the religious ideas of Islam: hospitality, friendliness, modesty and courtesy (Kim et al., 2022).

Myths, folk tales and legends are increasingly forgotten in digital and technological culture, but great wisdom is embedded in the stories of dark secrets, romantic adventures and brave heroes who are actively fighting internal and external demons. Myths originating from ancient Greece and Rome are traditional stories about the creation of the world, the mysteries of life and death, changes of seasons, day and night, which explained supernatural phenomena, not devoid of moralism, in particular many of them tell the right and wrong behavior of heroes and gods. It is often in myths that archetypal images and themes are revealed, ie repetitive motifs, models and symbols that demonstrate idealistic behaviour. Folk tales – mostly fictional stories about people and animals, are based on conflict, which should be overcome to restore balance, associated with superstitious beliefs. Scandinavian folklore tells about the times of the legendary Vikings, their beliefs, travels and life, gives a holistic view of polytheism and deep knowledge of their culture. The conceptual field of mythology covers the nature of the heavenly and the divine, the description of the distinction between day and night, the change of shades of nature and weather conditions (Nurgali et al., 2018). The subject of the study is Norwegian mythological and religious beliefs – from the idea of the world to the concept of nine alternative universes, whimsical tales about Scandinavian creatures and deities.

The roots of the Ukrainian ethnos go back to the times of Kievan Rus and East Slavic archetypes, in particular, there are

32 main linguistic and cultural concepts based on opposition: "loyalty-infidelity", "righteousness-injustice", "humility-immortality", "love-hatred", "restraint-zeal", "benevolence-hostility", "charity-crime", "respect-condemnation", "education-ignorance", "selflessness-selfishness", "diligence-laziness", "courage-cowardice". Ukrainian culture is also characterised by wisdom, silence, sincerity, the main conceptual dominants are preserved today, an important component of the structure of Ukrainian personality is the free expression of opinions and active social and civic position. The analysis of historical songs, thoughts, songs-chronicles actualises such concepts as family, native land, mother, father, will, work, love, which reflects the general ethnic dominants in the context of the Ukrainian genetic code (Begas, 2020). Historical songs and folk dumas are marked by a strong national-historical line, these genres are characterised by idealisation and hyperbole, emphasizing the perseverance and strength of spirit of the Ukrainian Cossacks and their victories. Most of them tell about the struggle against the invaders, so the most common is the use of concepts of homeland, homeland, which in the popular Ukrainian thought are identified specific: Black Sea ("Marusya Boguslavka", "Storm on the Black Sea"), Bug ("Ivan Bogun", "Kozak Golota") or general topos (field, sea, river, steppe, meadow), specific historical figures are often nominated, in particular Ivan Bohun, Samiylo Kishka, Bohdan Khmelnytsky, Marusya Boguslavka, are mentioned.

The concepts of freedom and bondage are of fundamental importance for understanding the national-historical context: "there stood a stone dungeon that housed seven hundred Cossacks, poor slaves", a free bird: ("Storm on the Black Sea"), Cossack courage: "not afraid of fire, sword or third swamp" ("Cossack Golota"), "oh, you glorious Cossack! The whole of Ukraine is crying for you, Morozenko!" ("Oh, Moroze, Morozenko"), longing for home: "and on the bandura plays-wins, sings loudly and plaintively" ("Death of a Cossack-bandurist"), death: "not one lyashka left a widow..." ("Isn't that hops"), "only from him, young, alive took the heart" ("Oh Moroze, Morozenko"), knightly honor and honest struggle: "honey-wine is not drunk: somewhere my son, Morozenko, with Tatars are fighting" ("Oh Moroze, Morozenko"). Chronicle songs describe in full detail the events of public and family nature, showing real historical facts, which is why these works intersect two main conceptual fields, thematically close to each other: "gender" and "longing for homeland" ("Oh, the cuckoo forged, forgot to forge", "Listen, good people, what have you done", "And on our meadow there are two white birches"). Concepts of gender and destiny are also strongly represented in Ukrainian songwriting, in particular in lyrical, social and historical songs, the concept of hope is often found in paremias (Kuzmenko, 2018).

Ukrainian ballad is based on dramatic and tragic plots, sometimes uses fantastic and mythical elements, reflects acute tense conflicts in personal and public life and fatal coincidences, so the concepts are revealed in a negative way with a gradation of feelings: sadness-separation-despair-grief-death ("Oh, the arrow flew", "Oh, the fire is burning on the mountain", "The Cossack is carried and the horse is led"). Mythical and fantastic plots testify to the mastery of folklore of other nations and are often borrowed, it reflects the formation of folk art within the European and world contexts. For example, the mythological opposition to chaos and space continues in the Ukrainian folklore tradition. The concepts of "father", "mother", often used in wedding songs, are dominant in family folklore, one form of expression is to address the Mother of God and glorify God at the beginning of the work: for example, "bless God, both father and mother". The conceptual field of wedding drama is wide: from longing for a girl's life, family, anxiety for the future to glorifying brides, parents and guests, creating a festive and uplifting mood, ie there are both positive and negative characteristics. The tokens used in such genres of Ukrainian folklore have a positive connotation and are considered sacred, are verbalised in reduced-loving forms: nenka, mother, father, daughter, son, etc. Majestic and respectful forms, established in the Ukrainian folklore tradition, arose from epithets and comparisons: "batko-hospodar", "maty-hospodynia", "dity-kvity", "pan-hospodar", "divchyna-tsarivna", "krasna divka", "dochka, yak yahidochka". In the Ukrainian folklore tradition there is a rich arsenal of word forms, word-forming, phraseological, lexical means to emphasise respect for elders, friendly attitude to owners, to express the sadness of home and love for parents (Begas, 2020).

Christmas carols and Christmas carols are genres of the winter cycle of ceremonial folklore, the main conceptual core of these works is the glorification of God, masters, harvest, Christmas greetings and wishes for the coming year. However, these works are not unambiguous in terms of problems and themes, as they are interspersed with different literary traditions, beliefs and are not devoid of national character, historical mentions and philosophical teachings. On the example of the classification of carols and Christmas carols can be traced the richness of cultural influences: philosophical, philosophical, mythological, chivalrous, historical, late princely, early Christianity, the period of heresy, apocryphal, biblical, religious, national, economic, political (Begas, 2020). As Ukrainian songwriting demonstrates the diversity and layering of different cultural strata, it can be divided folklore works according to several principles (Table 1).

Table 1. Classification of Ukrainian song folklore

By genre	By its content	By subject	By rites
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lyrical songs;	historical songs;	songs about the struggle against the Turkish-Tatar invaders;	carols, Christmas carols;
lyrical and epic songs;	heroic songs;	songs about the struggle against the Polish-noble invaders;	freckles;
epic songs;	social and household songs;	Cossack songs;	Easter songs;
ritual songs;	historical and everyday songs;	Haydamat songs;	mermaid songs;
ballad songs;	family and household songs;	recruiting songs;	trinity songs;
lyrical and dramatic;	religious songs;	milky songs;	Petrivka songs;
ritual songs;	children's songs;	labour songs;	royal songs;
non-ritual songs.	calendar-ritual songs;	burlatsky songs;	bathing songs;
	family ritual songs;	mercenary songs;	harvest songs;
	majestic songs;	handicraft songs;	obzhynky songs;
	humorous songs;	revolutionary songs;	mower songs;
	satirical songs.	work songs;	wedding songs;
		love songs;	maternity songs;
		lullabies.	wailing;
			longing;
			ritual songs.

This division emphasises the diversity of Ukrainian folklore: from mythological beliefs and ideas about the divine to the beginnings of the Christian tradition, from biblical and apocryphal interspersed to religious and national context, from elements of the world philosophical code to the emergence of political ideas, from economic and social topics to understanding global historical processes. In the work of A. Beraia (2021) the analysis of modern pop music with the use of folklore elements was carried out, in particular on the example of solo performers and groups ("Kazka", "AlinaPash", "Khayat" "DakhaBrakha", "Onuka"), the development of songs of the calendar-ritual cycle, romances, humorous and lyrical songs, the combination of folk texts with electronic, pop and rock compositions was studied. The expression of self-consciousness and ethnic identity with the manifestation of new connotative meanings becomes possible conditioned upon textual images, the combination of different cultural strata and the comprehension of encoded information (Begas, 2020). A new aspect of the study explored in this paper is the consideration of the concept and folklore concept in Ukrainian and global interdisciplinary practice with regard to national identity. Thus, Ukrainian culture has a progressive development with the active inclusion of Western cultural elements, was and remains the center of development of European world values and the expression of social ideas and ideas of national liberation struggles at the same time.

4. Conclusions

By considering the concept of concept and folklore concept in the works of modern linguists, ethnographers, culturologists, psychologists managed to form a holistic view of the functioning of these terms in the interdisciplinary sciences. By involving the theoretical method of research, in particular using analytical-synthetic and comparative-comparative analysis, it became possible to study the specific features of understanding the stated topic by scientists who are carriers of different cultural traditions. Analysing the main views on folklore, authors managed to draw important conclusions about the influences of each national culture, among them researchers highlight the following: the relationship between folklore and the psyche of each individual and the people, a group of people in general, power, religion, culture and national identity, communication strategies. The main aspect of the study, which focused on the folklore concept as an extralingual and introlingual phenomenon, in particular the study of the reflection of thought constructs and mental mechanisms through various linguistic means.

An important part of the work is devoted to the problem of the value picture of the world and the nature of Ukrainian folklore conceptuality within the key concepts: family, homeland, will, father, mother, Cossack victory, on the example of such genres as historical song, folk thought wedding songs, their main structural and semantic groups are defined, in particular existential (life, death, good, evil), emotional (despair, fear, rage, experience, sadness, pain), character (father, Cossack, mother, girl, child), spatial (steppe, native land, field, grove, sea, homeland). In practice, the results can be used for further research related to the folklore traditions of different states and peoples, conceptual and value pictures of the world, consideration of the terms concept and folklore concept in certain fields of knowledge, research of the Ukrainian conceptosphere in global, European, Eurasian context. Defining the main criteria for classifying approaches to the analysis of folklore. The main research areas in the future may be the development of new little-known interdisciplinary fields, the study of elements of folklore traditions in modern works of literature and art, including music, theater, painting, research layers and collisions of different folklore layers on the border of different cultures, comparison and analysis of folklore different states and peoples, in particular its semantic and conceptual fields.

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