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ISSUES ON STUDYING CONCEPTUAL MEANING OF A WORD IN A LITERARY TEXT

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Abstract: The concept as a unit of cognitive activity presupposes the presence of not only general cultural, but also individual concepts. Despite the fact that the subject of study of linguists is, first of all, language as such, conceptual analysis allows us to look not only at the reflection of the social intelligence of a particular nation, but also to reconstruct personal and author's concepts, which, in turn, can serve as the basis for an artistic concept. The possibility of studying individual concepts indicates the possibility of turning to artistic creativity. The article studies conceptual meaning of a word in a literary text.

Keywords: concept, cognitive activity, language, individual concepts.

Introduction

The study of the concept in national cultures makes it possible to single out an individual concept, which, in turn, made it possible to speak of an artistic concept. In each of the constituent parts of the chain, the actual society - author - text concepts differ from each other. The concept becomes artistic when the author, as a creator, puts into it completely new meanings that were not previously inherent in it. Artistic concepts form the concept sphere of the work, its artistic space. New author's meanings make the concept artistic, while in the text the concept continues to include general language and personal author's meanings, as well as those that the reader can put in. According to Barth, the word does not have a specific meaning and is endowed with it in the context, while both the author and the reader create new meanings. "The reason is that any reader is in a situation of a kind of "dialogue" in relation to the work: he has a certain cultural outlook, a system of cultural coordinates in which the work is included both in its own context and, depending on the context, allows to identify such aspects of meaning that intentionally not focalized in any way" [4]. In any work of art, the concept is multi-level, while changing some of the levels of the concept is not subject to the author, since they already appear in the mind of the reader. The study of the artistic concept becomes a subject of scientific interest not only in literary criticism, but also in linguistic and a number of other aspects.

Discussions

The introduction of the term "concept" into the terminological apparatus of literary criticism has also become a subject of discussion. V. G. Zusman believes that the study of concepts in fiction can bring great results, allowing a deeper and more versatile analysis of the literary text. "A literary concept is such an image, symbol or motif that has a "way out" to geopolitical, historical, ethno-psychological moments that lie outside the work of art" [4]. This scientist also revealed the fundamental difference between linguoculturological and literary study of the concept, showing the impossibility of using a work of art as material for a purely linguoculturological study.

Understanding the artistic concept is directly related to the linguistic research of the conceptosphere. Conceptosphere, according to the definition of D.S. Likhachev, is "the

totality of the concepts of the nation, it is formed by all the potencies of the concepts of native speakers. The richer the culture of the nation, its folklore, literature, science, fine arts, historical experience, religion, the richer the concept sphere of the people" [5].

D.S. Likhachev suggested using the term "concept carrier" in situations where the concepts presented in the mind of an individual are meant [3]. Thus, it becomes possible to talk about author's concepts in fiction. In the mind of the writer, the language concept is transformed, it includes the meanings that are relevant to this particular person.

"The concepts of an artistic concept and an artistic image are closely related to each other, while the concept is a hypernym, as it is capable of fixing an image in itself" [7]. That is, the concept of "concept" is wider than "image". I. A. Tarasova calls "image" and "concept" different "units" of the author's consciousness: "Information is encoded figuratively at one level of processing, while at another, probably deeper, it is encoded conceptually ... syntheticity, concept - analyticism" [3].

So, the image is one of the key concepts of literary criticism. The images reflect, first of all, the figurative perception of reality by a person and its embodiment in a literary text. The concept can be considered as a verbalized image, it is a phenomenon that operates with images, connecting the human imagination with the linguistic picture of the world.

The symbol and the myth, whose structural element is the mythologeme, also reflect the collective consciousness in literature. "But mythologemes are not directly related to the denotation, which is the core of the concept, but only reproduce the plot known in world literature" [1].

As for archetypes, there are several types of them in the literature:

- 1) writer's individuality (for example, scientists speak of Pushkin as an "archaic archetype of a poet");
- 2) "eternal images" (Hamlet, Don Juan, Don Quixote);
- 3) types of heroes ("mothers", "children", etc.);
- 4) images-symbols, often natural (flower, sea).

All these types of archetypes are also far from concepts, like mythologemes. Archetypes go far beyond the limits of a single text, the author's consciousness, the actual collective consciousness. The concept of "archetype" is much broader than "concept", and therefore its reconstruction is impossible within one or more texts. The artistic concept is reconstructed on the material of specific works, while the archetype is in constant connection with history.

There are studies in which the main method is conceptual analysis, for example, in the work of Yu. A. Dreyzis "Artistic Concepts of Yu Hua's Prose". It is emphasized that this new research method is used in conjunction with the hermeneutic one and introduces a new conceptual apparatus into the study [7]. The section of the theoretical chapter of this dissertation is devoted to the concept of "concept" in literary criticism. In the work of S. V. Mandzhieva "Key concepts in the stories of O. Henry", the category "individual-author's concept" becomes the key one; in the theoretical chapter, the author states that he uses the method of linguoculturological analysis in literary criticism [2].

The term "concept", originally belonging to cognitive linguistics, today has become widely used in other areas of humanitarian knowledge, in particular in literary criticism. The reason that this term in domestic science is still not used as widely as it was possible is the difficulty in determining the boundaries of this concept and the presence of synonymous words in the language. The prospects for the use of this term in literary

studies are wide: this is due to interdisciplinary trends in modern science. The selection of such a unit of a literary text as a "concept" will allow deepening research in the field of literary criticism through the analysis of linguocultural and psycholinguistic components of a literary work.

The conceptual meaning of the word is manifested in syntagmatics. The real or associative connections of a word actualize semes in its meaning, explicating concepts that develop in the individual consciousness of the individual, the formation of such a concept is expressed in changes in relation to the national language of the conceptual content of the word. In E. Zamyatin's speech, in some cases, there is a complete rethinking of the national and terminological meanings.

Syntagmatic connections also predetermine the development of the connotative content of the word, which is not characteristic of this word in the system of the national language, the appearance of emotionally expressive coloring in words with terminological meaning, which actualizes the conceptual meaning of these words.

The conceptual meaning can function in different styles of an individual language. In each of the styles it has its own specifics. In artistic speech, the conceptual meaning of a word is associated with aesthetic meaning. The distinction between these meanings is based on the nature of the motivation of combinatorial increments of meaning! in the formation of aesthetic meaning, the artistic system plays a decisive role, the formation of the conceptual meaning of the word is to a greater extent prevented by the world of the individual consciousness of the writer.

In the system of an artistic text, the conceptual meaning embodies the invariant content of all aesthetic realizations of the word, non-artistic speech, it is irrespective of the aesthetic object and acts as a unit explicating an individualized concept in a specific statement.

The conceptual meaning of the word is systemic.

Consistency manifests itself at different levels, we single out five such levels a) the system of the writer's creativity b) the system of a specific text c) the thematic group as a fragment of an individual linguistic picture of the world d) the semantic structure of the word e) a seminal organization of specific significance.

The systemic nature of the conceptual meaning at the level of the semantic structure of the word is manifested in the fact that polysemantics have a complex hierarchical organization in which the main and tint meanings are distinguished "The hierarchy is determined by the degree of participation of the meaning in the process of expressing the key ideas of the writer's work, the ability of the dominant meaning to group tint meanings around itself, the presence at the main meanings of a hyperseme capable of combining derived meanings.

Conclusions

Summarizing the results of the study, we offer the following interpretation of the concept of "conceptual meaning of the word"; conceptual meaning is a meaning that arises in an individual language system as a result of a rethinking of a national or terminological meaning, due to the worldview of a particular person, reflecting the individual worldview and type of thinking of this person.

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