

The Theoretical Foundations of the Selection of Artistic Concept in Contemporary Linguistic Cognition

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Abstract

The anthropocentric paradigm of modern linguistic science encourages researchers to solve new problems related to the description of mental units - concepts. In this regard, studies devoted to examination of artistic concepts that contribute to modeling the artistic image of an author's world as an option of linguistic image of the world and a variety of interaction between national and the author's individual in the creative idiolect are of particular importance. The diversity of views in modern linguistics on problems associated with the understanding of the essence of artistic concept and the methodology of its analysis testifies to the complexity of the phenomenon studied; and, consequently, the need for its detailed and thorough comprehension and scientific description. This article was focused on description of the theoretical foundations of the selection of artistic concept in contemporary linguistic cognition in modern lingvocognitionology. The article also presented a review of the definitions of the term studied in the scientific linguistic literature, outlined the main directions in studying the artistic concept, and also identified and analyzed its characteristic and specific features. In the course of the research, it was established that the artistic concept was a mental formation verbalized in an artistic text associated with a figurative transfer of a certain phenomenon or object. The artistic concept combined the generally accepted knowledge and subjective perception of the author's reality. Moreover, the artistic concept, representing a key unit of cognitive paradigm of researching an artistic text, had several distinctive features: associative nature, imagery and symbolism, emotiveness, orientation to aesthetic information, dialogicality, variability of semantic content, ability to enrich the meaning, etc. The study of the artistic concept further promoted comprehension of the ideological content of the artistic text, comprehension of the author's conceptual sphere, and identification of the author's specific idiosyncrasy. During the research; general scientific methods of observation, analysis and synthesis, description, comparison, and generalization were used.

Keywords: Artistic concept; Cultural concept; Conceptual sphere; Artistic text; World.



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1. Introduction

At present, within the framework of the anthropocentric scientific paradigm, the study of the artistic text from the standpoint of cognitive linguistics has become more and more relevant (Bizup Joseph and Kintgen Eugene, 1993) (Crane and Richardson, 1999) (Freeman, 2002) (Freeman, 2007) (Richardson and Steen, 2002) (Turner, 2002) (Semino and Culpeper, 2002) (Veivo *et al.*, 2005) (Safin *et al.*, 2017). The study of the specific nature of an author's artistic thinking, their personal image of the world and a particular conceptual system have also attracted the attention of a large number of scientists (Bochina and Jing Jing Yapparova, 2016) (Palekha *et al.*, 2017) (Shtyrlina, 2017) (Akhmetzyanova and Gilazetdinova, 1997). In this regard, a special status is acquired by the artistic concepts as the basic components of the conceptual sphere of the artistic work, representing certain fragments of an author's individual model of the world (Bakittizhamal *et al.*, 2018).

2. Methodology

During the study, the general scientific methods of observation, analysis and synthesis, description, comparison, and generalization were used. The theoretical basis of the article was also made by the works of foreign and domestic researchers in the field of linguoconceptology and linguoculturology (Zusman, Askoldov, Maslova, Babenko, Miller *et al.*). As a main approach, we applied internal reconstruction method to investigate the diversity of views in modern linguistics on problems associated with the understanding of the essence of artistic concept.

3. Results and Discussion

The existence of two types of concepts (cognitive and artistic) was first pointed out by Askoldov in 1928. The main difference between them observed by the researcher was "in the uncertainty of possibilities" and "in the knowledge concepts, these possibilities were subject to either the requirement of compliance with the reality or the

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laws of logic. The connection between the elements of artistic concept was based on a completely alien logic and real pragmatics of artistic associativity” (Askoldov, 1997). Askoldov also attributed to the number of distinctive features of cognitive concepts and their conceptual nature, whereas he considered potential openness to the interpretations, imagery, and symbolism to be the most important properties of artistic concepts (Antúnez, 2003).

Zusman continued the study of the artistic concept, considering this term in the aspect of literary judgment. The researcher believed that the study of an artistic concept would make it possible to evaluate many aspects of reality that, on the one hand, were directly related to the artwork itself, and on the other hand, lied beyond its limits; “the literary concept is such an image, symbol or motive that has an exit to geopolitical, historical, ethnopsychological moments, lying outside the artistic work” (Zusman, 2001). Zusman highlighted in his studies the distinctive features that characterized the artistic concept. First of all, the author focused on the dialogic nature of the concept, connected with the presence of several simultaneously significant points of view. Zusman considered concept creation and perception as a “two-way communication process”, in which the concept consumers and the concept creators were constantly changing their roles (Zusman, 2003). In this regard, this statement was absolutely fair, since dialogism is inherent in all aspects of the artistic work, which is a kind of mental-speech activity of people, whose main condition is “the feedback principle spreading <...> on the dynamics of cognitive-pragmatic relationships between the creative literary text and the subjects perceiving (and interpreting) it” Shchirova and Goncharova (2007). Thus, the perception of artistic concepts can be considered as a kind of their new generation (Vakhitov *et al.*, 2017).

Theoretical propositions of Askoldov on the essence of the artistic concept were taken as a basis and supplemented in the works of Maslova. The researcher attributed the associative nature, emotiveness, and imagery to the basic features of the artistic concept. Maslova also believed that the content of artistic concepts depended on the emotional and cultural experience of the author. In contrast to the generalized cognitive concepts, the artistic concepts were personal and individual, blurred and more complex in the psychological terms (Maslova, 2004).

The associative nature of the artistic concept was understandable; the word existed not in isolation, but in the form of a mobile system of associative series that performed certain functions in organizing the work’s meaning in the artistic text. The components of the artistic concept were combined into a single representation with the help of associative connections; on the basis of which, it became virtually and conceptually inexhaustible. This, in turn, caused another distinctive feature of the artistic concept - the ability to enrich the meaning: the so-called individual-authoritative semantic “increments” inherent in the artistic concept were supplemented in the reader’s mind with their own, personal meanings and interpretations arising on the basis of an individual system of assessments and associations.

Bukreeva and Didenko believed that the artistic concept was an attribute of the text, but not of the language; its comprehension was also possible only on the basis of the text semantics as a single whole: although the values of the linguistic units forming it were conventional, their combinations in the text gave rise to new semantic oppositions, both linguistic and extralinguistic (Bukreeva and Didenko, 2010). Thus, the artistic concepts in a textual embodiment demonstrated a divergence of sense and meaning; the word concept also had both sense and meaning, the artistic concept interaction contributed to the emergence of a meaning that transcended the meaning of each element taken separately (Zusman, 2003).

The artistic text created unlimited possibilities for the development of the semantic potencies of the word, which might develop potential senses in a certain context. Thus, one of the distinguishing features of the artistic concept was its intratextual syntagmatic nature. The study of artistic concepts is based on the study of syntagmatic and paradigmatic connections of words verbalizing it, whereas the description of cognitive concepts is based primarily on the analysis of the latter (i.e., paradigmatic relations) (Babenko *et al.*, 2000).

The artistic concept was also characterized by the imagery of lexical representation, illustrating the author’s design and representing a metaphorical mastering of extralinguistic reality by an author/a poet. The imagery and emotional-expressive coloring became the most important features of the artistic concept; “The artistic concept is, in kind, a substitute for the image, so that the nature of the artistic development of the world is distinguished by an emotionally expressive marking, a special verbal drawing in which the images explicated by the verbal signs and the associative-symbolic constellations act as paints” (Buyanova, 2018). Indeed, the artistic text included semantic transformation of the verbal sign, entailing both minimal changes in its semantic structure, and the emergence of the individual-authorial, figurative-associative and symbolic meanings that transformed the nationwide word into an artistic image.

Several approaches to the study of the artistic concept could be singled out in the scientific linguistic literature:

1) Consideration of the artistic concept as the author’s individual mental formation, a unit of the author’s conceptual sphere (Bespalova, Eremenko, Tarasova).

2) Consideration of the artistic concept as an element of the national artistic image of the world, a partial rethinking or variation of the general cultural concept (Demidova, Miller, Nemets, Petrova, Renz, Tuktangulova, Shishkina).

Bespalova also realized the concept as a unit of consciousness of the author or the poet, represented in the artistic work and reflecting the author’s individual perception and understanding of the surrounding reality (25). The author believed that the artistic concept differed from the cultural one by three main parameters:

1) If the artistic concept could be objectified only by the plot-compositional organization of the text, the means of artistic expression and linguistic signs, then the cultural concept could be expressed both verbally and non-verbally;

2) If the content of the artistic concept included the national spiritual values used in the literature, then the content of the cultural concept contained all forms of spiritual comprehension of the world that were formed in the totality of the communication acts;

3) If the content of the artistic concept could find an expression in the works of different poets or authors, it was likely to find the dynamics of nuclear and peripheral areas associated with the author's individual comprehension of the world and the representation of the concept in the text, and the cultural concept lacked such a dynamics, which was due to the conformity of the concept content to the objective conditions in the mind of the native speaker (25).

When considering the artistic concept as a unit of the author's conceptual sphere, Tarasova drew her attention to the possible variability of its semantic content in different periods of creativity of a certain author or poet; the artistic concept was represented "in a single text of the writer's creativity (which does not exclude the possibility of the evolution of conceptual content from one period of creativity to another)" (Tarasova, 2003). While studying the features of the artistic concept, the researcher dwelled in detail on the description of its layered structure:

- 1) Field layer: perceptual qualities of artistic denotation,
- 2) Conceptual layer: collection of mental units of the author's consciousness,
- 3) Associative layer: representations that reflected the image attribution recorded in the author's consciousness to one reference area,
- 4) Imagery layer: tropic designs,
- 5) Symbolic layer: lexical units and symbols,
- 6) Value-evaluation layer: features that were determined by the axiological and emotional perception of the denotation.

The layer structure identified by Tarasova was justified by its relevance for different types of concepts, which were differentiated by the author, however some of these layers were in the intersection and inclusion relations.

The consideration of the artistic concept as a unit of individual consciousness was also close to the psycholinguistic understanding of the concept.

In this respect, Miller followed a different approach to understanding the artistic concept. The researcher considered the concept as a complex mental formation that was part of not only the individual consciousness, but also the psycho-mental field of a specific ethno-cultural community. The author believed that the artistic concept was a synthesis of private and general as well as individual and conventional. Representing a universal artistic experience, enshrined in cultural memory, the artistic concept, according to Miller, was able to act as a "building material in the formation of new artistic meanings" (Miller, 2000).

The presence of an individual and general cultural nature in the artistic concept was indicated in the studies of Renz and Nemets. The scientists considered the artistic concept as an individual and author's interpretation of the totality of meanings that were universal for a certain national culture. Renz and Nemets believed that the artistic concepts might serve as the information source about the national image of the world; "The system of the author's individual concepts developed within a single culture forms the national conceptual sphere, each of them includes the information on ethno-cultural representations" (Renz and Nemets, 2010). According to the authors, the content of artistic concepts reflected the experience of previous generations, the features of the existing national culture, the specific nature of the mentality of the people in the author's individual refraction.

4. Summary

Thus, the artistic concept reflected not only the individual image of the world of a particular linguistic personality, but also characterized the national image of the world of the people to which it belonged. Being a key unit of the cognitive paradigm of studying the artistic text, the artistic concept had several distinctive features: associative nature, imagery and symbolism, emotiveness, orientation to aesthetic information, dialogicality, variability of semantic content, ability to enrich the meaning, etc. The study of the artistic concept further promoted the comprehension of the ideological content of the artistic text, the comprehension of the author's conceptual sphere, and the identification of the author's specific idiosyncrasy.

5. Conclusion

Summarizing all of the above, it should be noted that the artistic concept was a mental formation verbalized in the artistic text, which had aesthetic and semantic significance. The artistic concept also contained a universal cultural and author's individual experience; it similarly found an original artistic embodiment in the figurative system of the artistic work as a whole.

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