

ANALYSIS OF A WORK OF ART THROUGH THE PRISM OF PHILOLOGY AND A CONCEPTUAL APPROACH

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Abstract

This paper examines the latest achievements of modern linguistics, among which the theory of concepts stands out. It is based on the application of the method of phenomenological reductions, which allows us to trace the movement from specific material objects to abstract ideal entities, from the external manifestation (phenomenon) of a concept to its internal nature (concept). The use of philological and conceptual approaches in the analysis of works by Russian writers and poets, taking into account the features of concepts and their mental characteristics, allows for a deeper understanding of the author's perception of national character, connections with the spiritual heritage of the people, and also provides researchers with a more objective view of such categories as “people’s writer (poet)” and “people’s character in literature and art”.

Keywords: Image, symbol, nature of text, theory of concept, folk culture, analysis, literary criticism, conclusion, social unit, duties, conceptual analysis, research, creativity, master of artistic words, philosophical definitions, values, phenomenon, concept.

Introduction

One of the key achievements of modern linguistics can be considered the theory of concepts, which is studied using the method of phenomenological reductions, which allows us to move from specific material objects to abstract ideal entities, from the external manifestation (phenomenon) of a concept to its deep basis (concept). We believe that in this context it is important to offer a universal definition of the term, according to which a concept is an initial meaning that has not yet been formalized into a clear structure; it is an essence expressed through words and revealed in various substantive aspects: in constructive ones – through images and symbols, and in structural ones – through concepts.

This interpretation emphasizes the objective nature of the concept, its connection with national characteristics, its stability as an element of folk culture, as well as the ability to flexibly reflect logical processes of thinking in a concept that is perceived as an updated phenomenon.

When studying the work of Russian poets and writers using philological and conceptual analysis, attention to concepts and their mental characteristics allows us to identify new aspects of the author's perception of the characteristics of his people and the connection with its spiritual heritage. This also contributes to a more objective consideration by researchers of such concepts as "people's writer (poet)" and "nationality in literature and art". Understanding the structure of a literary text and its essence as a work of verbal creativity is determined by how consciously or intuitively a particular author, in a certain historical era and within the framework of the cultural context to which he belongs, as well as depending on genre features and literary traditions, he embodies various facets of the content of the national concept at different stages of his creative activity (Kolshansky G.V.).

From this point of view, the work of the masters of words reveals itself from unexpected sides. The one-sided assessments that were often encountered in literary criticism of the 20th century turn out to be inconsistent with the central idea of their legacy - a deep attachment to the Motherland, their native land, their people and their fate.

A review of the literature revealed that in the general system of concepts, those that form the basis of linguistic tools that ensure the storage and transmission of cultural data are distinguished.

Conceptual analysis of a work of art is a complex creative process, to which specific requirements are imposed by such disciplines as literary studies and pedagogy. This emphasizes the dual nature of educational analysis, which unites issues that are significant for students and their complex interaction.

In addition, it is important to emphasize that conceptual analysis of a literary text is a special type of research, within the framework of which the individual author's perception of the world is revealed. In this case, the focus is on the concepts and methods of their embodiment by the author in the work. The artistic concept acts as a semantic and aesthetic category, as well as a universal creative experience that can serve as "building" material for the formation of individual authorial meanings.

The study of the creative heritage of the classics of Russian literature is determined by their outstanding ability to express key aspects of mentality, as well as the frequent and varied use of lexical units. The concept of "family" can be cited as an example.

1. The concept of "family" is a linguacultural phenomenon, which is a mental construct that finds its expression in language and is distinguished by its ethnocultural uniqueness. The formation of this concept occurs due to the interaction of three components: conceptual, figurative and value.

2. The structure of the concept "family" includes groups of nouns, such as "Model Family", "Young Family" and "Big Family". The group "Big Family" includes the words: grandfather, grandmother, father, mother, children, grandchildren, friendship, mutual assistance and others. The group "Young Family" covers such lexical units as wedding, marriage, dowry, housing, respect, etc. The group "Model Family" is formed from the concepts: cohesion, upbringing, relationships, education, values, etc.

3. The concept of "family" has a number of common characteristics: it is the foundation of society, responsibilities, social structure, status, traditions, values, and so on. Its distinctive

feature is the idea of family as a source of life, support, center, education, celebration, mystery, dream, warmth, and support.

It is necessary to demonstrate the functioning of the substantive aspects of the concept of “family” using specific examples, and also to propose and support philosophical interpretations with linguistic facts, emphasizing features that are characteristic exclusively of a certain mentality (for example, Russian, Uzbek, etc.). This does not mean that the consideration of the concept topic is complete. The conducted research using conceptual analysis makes it possible to formulate certain conclusions.

As our research has shown, the concept is inevitably influenced by cultural norms enshrined in the ethnic language and transmitted to the individual in the process of its assimilation.

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