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**LEXICAL REPRESENTATION OF "ART" CONCEPT IN**  
**D.RUBINA'S WORKS**

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**Abstract**

The article is devoted to the linguistic representation of the concept "art" in the famous Russian writer Dina Rubina's works. As a result of the analysis of the novels "Parsley Syndrome" and "The White Dove of Cordoba", 1418 fragments representing this concept were identified. Linguo-conceptual research is aimed primarily at describing the concept's nominative field. It is the nominative field that adequately reflects the linguistic picture of the heroes and the author's world. The direct nomination of the lexeme "art" forms the core of the field, has extensive synonymy and similars that form all areas of the periphery of the field, called indirect nominations. The very word "art" in Dina Rubina's texts in 71 % of cases is used in the meaning of "creative reflection of reality." A sem analysis of the systemic and specific meanings of synonyms, similars, and their derivational series, indirectly nominating the concept under study, is implemented. Sem analysis made it possible to single out a group of semes that organize the semantic space of the nominative field of the concept "art": painting; skill; music; creativity, craft; author; artist, artist; painter; puppeteer; puppeteer; master; musician; creator; creator; artist; revival; birth; tinkering and other groups of this. The lexical means of representing the concept of "art" in Dina Rubina's works translate this concept's cognitive features, reflected in the national language and national culture. They testify to the important text-forming role of this concept in the novels under study.

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## **1. Introduction**

Interpreting a literary text is one of the urgent problems of modern linguistics since a literary text reflects a specific era in the development of the literary language and national culture. The methods of concept verbalization are relevant to the intentions of the author of a literary text. Therefore, the study of the linguistic representation of the concept allows the reader adequately understanding the author's intention. The concept of "art" is vividly presented in the novels by Dina Rubina "Parsley Syndrome" and "The White Dove of Cordoba," which broadcast the concept under study and became the material of this study (Rubina, 2010, 2019). These works are evidence that the concept of "art" is one of the main concepts reflecting the understanding of creativity's specifics.

## **2. Problem Statement**

In modern linguistics, there are many diverse and complementary methods for describing a concept. As in the traditionally structural analysis of any linguistic unit, lingua-conceptual analysis originates in lexical means of expression. Unlike other types of analysis, the lingua-conceptual analysis moves from content, from knowledge about the world to the form of expression. The study of ways to verbalize a concept is one of the ways to interpret a literary text.

## **3. Research Questions**

The research subject is the lexical and semantic means of representing the concept of "art" in the works of Dina Rubina. As a research unit, a text fragment is considered, in which the concept "art" is presented or expressed; 1418 fragments representing this concept have been identified.

## **4. Purpose of the Study**

The study aims to present the linguistic organization of the concept "art" in the novels of Dina Rubina to identify the means and ways of representing the concept at the lexico-semantic level of the language.

## **5. Research Methods**

This work is based on the method of complex lingua-conceptual analysis developed by (Popova & Sternin, 2007a; Popova & Sternin, 2007b; Sternin, 2001), as well as the stages of semantic-cognitive analysis of concepts described by the named authors (Popova & Sternin, 2007b): building a nominative concept fields; analysis and description of the semantics of linguistic means included in the nominative field of the concept; verbal representation of the concept as a field structure.

## **6. Findings**

Recently, the concept of a picture of the world has become popular in various humanities, especially in research in linguistics and cultural studies. The concept of a picture of the world is closely

related to the concept of a worldview. A qualitatively substantive difference between these categories is that the worldview is a way of knowing the surrounding world. The world's picture is a finished product of this knowledge, cognition, based on a set of ordered knowledge about the world is the concept sphere. Popova and Sternin (2007b) understand the cognitive picture of the world as

A mental image of reality, formed by the cognitive consciousness of a person or people as a whole, and which is the result of both a direct empirical reflection of reality by the senses and a conscious reflection of reality in the process of thinking (p. 87).

The cognitive picture of the world of a person determines the world's perception in general and the choice of methods for analyzing the surrounding reality.

Thus, the national picture of the world includes the well-established behavior of the people in stereotypical situations, the people's idea of the world around them. The linguistic picture of the world, like the artistic one, is mediated; that is, the world's cognitive picture is represented through secondary sign systems, which is also the language. So, according to Krasnykh (2003), the linguistic picture of the world is "the world in the mirror of the language". The artistic picture of the world is also secondary. A literary text is created by using linguistic means and is a reflection of the writer's individual picture of the world, reflected both in the selection of linguistic and figurative means and in the choice of elements of the content of the literary text (compositional structure, a system of images, a set of themes and motives). Thus, the world's artistic picture is secondary for the reader, viewer, listener, and primary for the creator. Therefore, concepts implemented at different literary text levels are of particular importance, despite the controversial nature of this issue (Surzhanskaya, 2011). The study of the representation of artistic concepts is necessary for understanding the author's individual picture of the world, including the universal experience of the individual, his system of values, and ideological attitudes. Conceptual analysis of a work of art sets itself the task of analyzing the ways of representing the concept in the text and modeling the individual author's picture of the world. Simultaneously, researchers consider the representation of concepts through a system of keywords included in the nominative field of the corresponding concept to be specific to a literary text (Vinogradova, 2007).

In the nominative field of the concept "art", first of all, various nominations of this concept are specific. Direct nomination – the lexeme art – the most frequent unit, which is the concept's name (the core of the field). Since this is a polysemantic word, it has an expanded synonymy and similars, which are key to the formation of this concept (indirect nomination) and constitute the periphery of the concept's nominative field.

The direct nomination was revealed in 52 fragments out of 1418, for example: *"This is about art, about the revival of the inanimate"; "That is, a subtle art, the art of priests, sorcerers – those who need to scare a person, make him obey."*

The indirect nomination of the concept is presented in a variety of ways:

a) words-synonyms of the key lexeme painting (25), skill (10), music (37), creativity (9): "But I am a fan of painting with experience, from my youth"; "You saw this marvelous work of Petka's skill and talent, and you saw it not limply lying, but dancing under his arms";

b) a contextual synonym for the key lexeme craft (7): "And here, in endless conversations about craft, the old puppeteer ... never switched to Polish ...";

c) similars and their derivational series:

- lexemes nominating the image of an artist in the broad sense of the word – *author (8), artist (36) – artist (5), painter (51), puppeteer (13), puppeteer (47), master (57), musician (8), creator (9), creator (5), artist (98): "I took it off the shelf without looking at the name of the author";*
- lexemes characterizing the process of creating works of art – *revival (1), birth (2), tinkering (4) – make (6), be born (1), revive (15) – revive (7), evive (5) – revive (7) – revive (16) – revive (1), revive (4), birth (20), give birth (7) – be born (29) – be born (5), create (24), create (4) – create (7): "The point is not that he knew how to make a toy from a trifle – he knew how to revive it";*
- lexemes nominating works of art or something that was created by the artist – *painting (260), doll (344), melody (11), creation (9), creation (7): "Each painting passed from the artist's hands straight to the Vatican bins ";*
- lexemes describing the qualities of an artist or a work of art – *authorship (10), artistry (2) – artistic (10) – artistry (1), genius (15) – genius (1) – brilliant (22), alive (66), picturesque (18), talent (12) – talent (1) – talented (10), trickster (9), artistic (23), masterpiece (5): "Probably because he is a genius, she said, and a genius always sees the finiteness not only of a separate life but of the whole world."*

The nominative field of the concept "art" in Rubina's texts includes the word-representative art, the synonymous and derivational series of the representative are directly adjacent to the core of the field, as well as similars, that is thematic groups of words semantically related to it.

The denotation of the concept is characterized by the semantics of linguistic means included in the concept's nominative field due to significant semantic components. Explanatory dictionaries (Chernyshev, 1948–1965; Komlev, 2006; Ozhegov, 1984; Ushakov, 2008) were used for studying the content plan of linguistic units.

Among the representative's systemic meanings, the meanings of creative reflection, the reproduction of reality in artistic images are distinguished; branches of creative artistic activity; skills, craftsmanship; skill, dexterity, dexterity.

In Dina Rubina's texts, in 71 % of cases, the word "art" is used in the meaning of "creative reflection of reality" (only in the singular): *"I would reproduce in infallible accuracy light, at the same time strong lines – that golden section of art, from which one takes one's breath away then in the area of the diaphragm."*

Less frequent are the cases when the word is used in the meaning of "branch of artistic activity" (13 % of the analyzed fragments – *"... after long negotiations and delays, the directorate of the Prague Academy of Arts invited him to the puppet department – to teach a course in acting"*), "skill, skill" ( 8 % of fragments – *"He assured that the art of animating dolls by its nature could only be tragicomic"*).

These meanings are the semantic core of the concept under study. They are recorded by all explanatory dictionaries of the Russian language.

In addition to the system meanings fixed by dictionaries, several specific meanings of the word "art" (8 %), created based on metonymy, have been highlighted:

1) objects of art: *"... my collector's age is really infancy – before it was not possible to collect art, where does the money come from an ordinary Soviet engineer-inventor?"*;

2) representatives, creators of works of art: *"The fate of Russian art abroad" – I also found it on the Internet, read it."*

We have identified the following semantic components, or semes, including the direct nomination of the concept under study, in the semantics of the nominative field: *the field of human activity, a set of methods for capturing the surrounding reality, artistic methods, the product of the creative activity, the presence of a person who is carrying out the activity and has a certain skill, skill.*

Systemic and occasional meanings of words indirectly nominate the concept under study (systemic synonyms and similars). The frequency of their consumption in the selected works of Dina Rubina allows presenting the most common in terms of frequency of use, *painting, master, picturesque, picture.*

Painting:

a) the art of depicting anything with paints (44 %): *"If you think about what the reputation and monetary equivalent of most of the luminaries of the painting are worth..."*;

b) works of art of painting (40 %): *"Hmmm ... but, in fact, this is still the same process of clearing the painting, and all the same sinking of the heart, the tip of the tongue sticking out like a child and the eternal expectation of a miracle"*;

c) manner, style, the genre of artistic depiction (16 %): *"A stunning multi-layered painting is not easy to fake: of incredible complexity, the whole gamut of shades of gray and green ..."*;

d) pictoriality, imagery (no cases of the use of the lexeme in this meaning have been identified).

Master:

a) a skilled worker engaged in some craft (72 %): *"In the early nineties, Zdenek and Magda managed to unite sixty Prague puppeteers; cooperated with them willingly"*;

b) the head of a separate special section of any production (10 %): *"Igor spoke with the master of the soft toy workshop, whose son went to his theater studio, and he ordered Zakhar to appear"*;

c) a person who has achieved high skill, perfection in work, creativity (18 %): *"It seems that one of his works was hanging in the house-museum of El Greco, in the company of the great Master's contemporaries, but it has been there for half a year as a renovation and total restructuring..."*.

Picturesque:

a) related to painting (78 %): *"Everything is in it: the painting manner, emotional rhythm, individual movement of the brush, the way of applying paint – everything that is inherent in this and only this artist ..."*;

b) bright, imaginative, expressive (22 %): *"Sea blue and yellow lumpy sand were the main color contrast of the canvas; this picturesque chord was more densely repeated by the yellow sides of apples and muted highlights on the shadow surface of the table ..."*.

Picture:

a) a painting (89 %): *"It turned out that in the cultural environment of Madrid there are rich people who are not averse to buying a good copy of a famous painting"*;

b) what can be seen, surveyed, or imagined in concrete images (11 %): *"And right there – an obliging childish nightmare, from under the rough palm of Stupid Basi, who tried to close his eyes, shield the boy from the picture of death, – a blue sheet flashed up in my memory over the body, lying face down on the pavement "bruise."*

We have identified a group of semes that organize the semantic space of the nominative field of the concept "art" based on a semic analysis of the systemic and specific meanings of synonymous words, similars, and their derivational series, indirectly nominating the concept under study: *painting; skill; music; creativity craft; author; artist, artist; painter; puppeteer; puppeteer; master; musician; creator; creator; artist; revival; birth; craft, craft; come to life, come to life; revive, revive, revive, revive; revival; birth; give birth, be born, be born; create, create; picture; doll; melody; creature; creation; artistry; genius, genius, brilliant; picturesque; talent, talent, talented; art; a masterpiece*. Each seme is expanded to varying degrees with many additional meanings that make up the nominative field's periphery. Here are examples for several semes:

- music – *a branch of art, a way of reflecting and modeling reality, imagery, a certain level of development of a skill, skill, piece of music, harmonious sound, the possibility of repeated playback, the presence of special tools for creation and playback, the playback process;*
- creation – *the creative process of creation, the creation of something that did not exist before, the result of creative activity, material or spiritual good, the emergence of life;*
- genius – *quality, the highest level of skill, skill, exceptional, exemplary, going beyond the ordinary, created by a person with a high degree of talent;*
- artistic – *a sign of a work of art related to art, reflecting reality in artistic images, aesthetic, a category of beauty.*

The register of semes allows asserting that the representation of the concept "art" in Dina Rubina's works reflects the cognitive features of this concept, reflected in the national language and national culture (Bankova, 2014a, Bankova, 2014b).

## 7. Conclusion

In Dina Rubina's works, the concept "art" is nominated both directly through the name of the concept and indirectly through expanded synonymy, similar words, and their derivational series. The extensive nominative field of the concept is provided by the presence of synonyms of the central lexeme and a sufficiently developed composition of thematic groups of similar words. The frequency of lexemes included in the nominative field is due to the theme of works of art. In the course of the cognitive description of the semantics of linguistic means included in the nominative field of the concept "art", it was noted that the cognitive features that later entered the core and the near periphery of the concept had the largest set of lexemes representing essential meanings. Consequently, the frequency and repetition of meaning indicate these categories' dominant nature in the author's concept.

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