

© ANDREY G. SANOSYAN, ELENA V. KUPTCHIK

Lingvo08@mail.ru

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**THE CONCEPT OF «HOMELAND»
IN S.A. ESEIN AND A.A. BLOK POETRY**

SUMMARY. This article offers an interpretation of the concept «homeland» in poetry of S.A. Esenin's and A.A. Blok's, describes a concept synonymous field, its pragmatic-poetic embodiment emphasizes the original vision of the poets' ideas of patriotism.

KEY WORDS. cognitivism, concept, notion, concept type, lexical meaning of the word, homeland.

The term «concept» became a part of the scientific linguistics in the middle of the XX century, but its initial use was recorded in 1928 in the article “Concept and word” by S. Askoldov. Under the concept the author at that time meant «mental formation that replaces indefinite multitude of objects of the same kind» [1:30] in the process of thought. Since that time, a variety of different interpretations of the term «concept» were proposed, which indicates the «fuzziness» of understanding of the word among linguists. In the Latin-scientific literature, the word «concept» was perceived as a synonym for the word «notion». In “Linguistic encyclopedic dictionary”, edited by V. Yartseva the term «notion» is positioned as a synonym for the term «concept» [7], although the difference in semantics of these words became obvious for the lexicographer. The notion, as it is assumed by the philosophers of the language, reflects only the most general and significant (logically constructed) features and phenomena. In contrast, the term «concept» may reflect any features of an object, not necessarily the essential ones.

In principle, the concept is a verbal phenomenon of the same area as the notion. Indeed, at its inner form in Russian language the lexemes “*concept*” («концепт») and “notion” («понятие») are genetically homogeneous: concept is a Latin calque (*conceptus* “notion” from the verb *concipere* “conceive”, i.e. which literally means “conception”). In turn, a suspensive word “notion” («понятие») goes back to the verb *пояти* (old-rus. “seize, take ownership, to steal a woman for marriage”). In the scientific style of speech, these two concepts sometimes appear as synonyms. Currently in the sphere of cognitive linguistics these terminological units are as a rule differentiated: the concept is an element of culture in the human mind, the culture that is «included» in the mental map of a person. However, the concept — is the means by which a person (an ordinary person) — not the «creator of cultural values» — is included in the culture, and in some cases influences it. [10; 824]. The notion represents a form of thinking that reflects something in common, essential, abstract. The concept is a multi-dimensional integrative heuristic category; it has three heterogeneous components, one of which is often related

to as a determining principle [4; 5]. Concept is a complicated complex of features, which is used to describe a fragment of the world or part of the fragment [8; 25]. In contemporary cognitive science, "lingoculturology", there are three basic approaches to understanding the essence of the concept: linguistic, cognitive, cultural. The linguistic approach is presented in the papers of S.A. Askoldov, D.S. Likhachev, V.V. Kolesov, V.N. Telia who offered their views on the nature of the concept. In particular, D.S. Likhachev, accepting on the whole the definition given by S.A. Askoldov, believes that the concept exists for each dictionary meaning, offering to correspond to consider the concept as an algebraic expression of value. The representatives of this school understand the concept as the potential of the word meaning with its connotative elements. Proponents of the cognitive approach to understanding the essence of the concept are guided by the phenomena of mental nature. Thus, Z.D. Popova, I.A. Sternin and other supporters of Voronezh scientific school attribute the concept to the mental phenomena, defining it as a global mental unit as a «quantum of structured knowledge.» The authors of the Concise Dictionary of cognitive terms — E.S. Kubryakova, V.Z. Demyankov, J.G. Pankrac, L.G. Luzin define the concept primarily as a «meaningful operational unit of memory, mental lexicon» [6]. Representatives of the third approach, while considering the concept are focusing on the cultural aspect; they consider the field of culture as a collection of concepts and relations between them. The concept is interpreted as a basic element of culture in the mental map of a man. This view is supported by Yu.S. Stepanov, G.G. Slyshkin [10; 10]. They believe that while considering various aspects of the concept special attention should be paid to the importance of cultural information that it transmits. S. Stepanov writes that «the structure of the concept includes everything that makes it a fact of culture — the original form (etymology), a story compressed to the essential features of the content, contemporary associations; evaluation, etc.» [10; 41]. Thus, the concept is acknowledged by S. Stepanov and his supporters, on the one hand, as the basic cultural unit, and on the other hand, as its cognitive center. In the spectrum of our understanding of cognition this idea is very attractive in regard to the interpretation of the concept of «homeland» in the poetic discourse. The term «Rodina» is treated in dictionaries as follows: Rodina — a place, a country where a person was born, where the ethnos was formed. 2) A place of origin, discovery or invention of something. [3]; Rodina — homeland f. 1. motherland; the country in which the person was born and which citizenship he has. We love our language and our country ... Lenin. To defend the homeland. The entire Soviet people love their socialist homeland and defend it with might and main from all encroachments. The Soviet Union is the second home of the workers and the oppressed of the world. | | You were training honest sons for homeland. Nekrasov. Oh, the holy homeland, which heart does not tremble, blessing you? Zhukovsky. Homesickness. | | Place of birth. Lomonosov's Homeland is the village Denisovka near Kholmogory. | | figurative. Place of birth, origin of sth. Homeland of potatoes is America. 2. figurative. Place of origin. The Soviet Union is the homeland [11]; Homeland — «motherland», while Ukrainian. homeland = «family», Belarusian rodzina — the same as Bulgarian homeland «home, place of birth», Serbo-Croatian home, «an abundance of fruit,» Slovenian rodina — the same, Czech, Slovak rodina «family», Polish rodzina — the same thing. [12]; Rodina is a homeland, a motherland, a country in which the person was born, the territory historically

owned by the people with its nature, population, social institutions, especially the language, culture, customs and mores [9].

The word «homeland», its image is one of the recurring cognitive-cultural motifs in the poetry of S. Yesenin and A. Blok, referred to from different perspectives, reflecting the patriotic world view of the Russian poets. A true poet of Russia — Sergei Esenin, rising to the heights of excellence from the depths of folk life, implies in the concept of “homeland”:

a) “village”, the place where the person was born: *Our village, I mean, Radovo, Homesteads seem to be two hundred. Those, who looked over it, like our sites* [5; 365].

- an old-Russian lexeme “сельщина” (probably, the rural way of life) becomes the synonym for the word “village” (село): *I visited my home places, that rural life, where I lived as a boy, where a bell tower without a cross shot up like a watchtower* [5; 212].

- the word “деревня” (village) is included in the concept sphere of “село” (a big village)

- in the child’s reminiscences “Homeland” (Родина) is associated with yellow grass: *To that land, where I was growing under the maple, where I was frisking on the yellow grass, I send my regards to a sparrow and crows and an owl crying in the night* [5; 182].

- the poet sometimes calls his “birthplace” “a deserted land”, as though commenting on that place, speaking about its remoteness from the world: *My deserted land, my vacant lot, unmown hayfield, forest and a cloister* [5; 39].

- in his patriotic works S. Yesenin, full of love for his homeland, frequently employs the expression “Россия-мать” (Russia-mother) emphasizing the perception of the homeland as the closest person in the world: *Russia-mother! Forgive me, forgive! But this wildness, mean and evil, I will not caress or kiss on my not long way* [5; 16].

- sometimes in the works of Yesenin Homeland is associated with nature — «лесная муть» (“woodland haze”): *O, woodland dense haze! O, fun of snow-covered fields! I would like to embrace wooden hips of willows with my arms* [5; 121].

— sometimes — as associated with something blue and romantic — “my Russia of blue” («Blue Russia»): *I have left my endeared home, Getting out of my Russia of blue. Little grove by the pond will warm My old mother’s sorrow anew* [5; 138].

— in his later works, especially in “Persian motifs”, homeland acquires geographical direction — north...: *There, on the north, there is a girl very much like, maybe she is thinking about me, my Shagane, my Shagane...* [5; 258]

In the works of A. Blok the concept “homeland” includes:

- Personification with the closest person — my wife: *O Russia mine! My wife! Where leads our way we know, The pain of knowing fierce. Our way, an arrow flying from a Tatar bow, Our breast has pierced* [2; 239].

- Historical sites, renowned for their heroic past — Kulikovo field: *Again above Kulikovo field darkness rose and broaden, and, as if a cloud, severe, covered the day to come* [2; 241].

- Sometimes the Homeland for Blok is a gully, weeds: I dreamt I was a boy, again a lover and a gully and weeds. And in the weeds there rose a thorny dog and evening mist [2; 247].

- And sometimes it is forests and fields: *All right? One problem more — one tear makes a river noisier, and you are still the same — forests and fields, and a patterned shawl over the brows...* [2; 242].

- Worrying for his country and seeing its plight, Blok begins to perceive the Homeland as Poor Russia: *Russia, poor Russia, your grey huts, your windy songs are like tears of the first love!* [2; 242].

- Or Poor country: O, my poor country, how much do you matter for a heart? O, my poor wife, what are you crying about? [2; 167].

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