Investigation on author’s concept in the Russian National Corpus

Investigação sobre o conceito de autor no Corpus Nacional Russo

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Abstract

The data analysis of the Russian National Corpus (RNC) is being carried out by an increasing number of researchers, since the choice of lexical units and their description are now radically facilitated by corpus linguistics, which compiled all available texts in a particular database language based on a computer analysis and presented on the open Internet. The purpose of the study is to identify and describe the conceptual cognitive features and structural modeling of the CIVIC CONSCIOUSNESS concept in the works of Ye.A. Yevtushenko, i.e.: (1) based on the RNC data, to determine the place of the CIVIC CONSCIOUSNESS concept in the Russian social and artistic worldviews; (2) based on Yevtushenko’s works, to identify the features of the artistic CIVIC CONSCIOUSNESS concept in the individual author’s worldview; and (3)
to characterize the interaction of the national and individual author’s worldviews in Yevtushenko’s works. To this end, the research involved general scientific methods of observation, description, and generalization as well as the method of conceptual analysis. The analysis of the RNC material shows that the structure of the CIVIC CONSCIOUSNESS concept is represented by five classes of features: (1) etymological and denotative motivating signs of the word representative of the concept; (2) conceptual attributes objectified as semantic word components; (3) figurative features; (4) categorical features; and (5) values (examples were taken from the main corpus of the Russian language as well as from the newspaper and poetic corpora). The analysis of the CIVIC CONSCIOUSNESS concept in Yevtushenko’s works suggests the anthropocentricity of its figurative component. Its content is revealed in terms of the Russian national worldview and, at the same time, the individual author’s worldview of Ye.A. Yevtushenko. As the analysis of ways of conceptualizing the CIVIC CONSCIOUSNESS concept has shown, the most actual characteristics in Yevtushenko’s worldview are conceptual figurative features, including: anthropomorphic, animate and inanimate ones. In addition, categorical (dimensional, qualitative, etc.) and value attributes of the CIVIC CONSCIOUSNESS concept were identified. The analysis of Yevtushenko’s literary texts made it possible to identify some occasional signs of the CIVIC CONSCIOUSNESS concept, in particular, a figurative sign of inanimate nature and a temporal attribute related to categorical features.

**Keywords:** Author’s Concept. Cognitive Linguistics. Corpus-Based Research. National Corpus. Conceptual Analysis.

**Resumo**
A análise de dados do Corpus Nacional Russo (RNC) está sendo realizada por um número crescente de pesquisadores, uma vez que a escolha de unidades lexicais e sua descrição são agora radicalmente facilitadas pela linguística do corpus, que compilou todos os textos disponíveis em uma determinada linguagem de banco de dados com base em uma análise computacional e apresentada na Internet aberta. O objetivo do estudo é identificar e descrever as características cognitivas conceituais e modelagem estrutural do conceito de CONSCIÊNCIA CÍVICA nas obras de Ye.A. Yevtushenko, i.e.: (1) com base nos dados do RNC, para determinar o lugar do conceito de CONSCIÊNCIA CÍVICA na visão de mundo social e artística russa; (2) com base nas obras de Yevtushenko, para identificar as características do conceito de CONSCIÊNCIA CÍVICA artística na visão de mundo individual do autor; e (3) para caracterizar a interação da visão de mundo nacional e
individual do autor nas obras de Yevtushenko. Para isso, a pesquisa envolveu métodos científicos gerais de observação, descrição e generalização, bem como o método de análise conceitual. A análise do material RNC mostra que a estrutura do conceito de CONSCIÊNCIA CÍVICA é representada por cinco classes de características: (1) sinais motivadores etimológicos e denotativos da palavra representativa do conceito; (2) atributos conceituais objetificados como componentes semânticos da palavra; (3) características figurativas; (4) características categóricas; e (5) valores (exemplos foram tirados do corpo principal da língua russa, bem como do jornal e do corpo poético). A análise do impacto do conceito de CONSCIÊNCIA nas obras de Yevtushenko sugere a antropocentricidade de seu componente figurativo. Seu conteúdo é revelado em termos da visão do mundo nacional russo e, ao mesmo tempo, da visão do mundo individual do autor de Ye.A. Yevtushenko. Como a análise de formas de conceituar o conceito de CONSCIÊNCIA CÍVICA mostrou, as características mais reais na visão de mundo de Yevtushenko são características figurativas conceituais, incluindo: antropomórficas, animadas e inanimadas. Além disso, foram identificados atributos categóricos (dimensionais, qualitativos, etc.) e de valor do conceito de CONSCIÊNCIA CÍVICA. A análise dos textos literários de Yevtushenko permitiu identificar alguns sinais ocasionais do conceito de CONSCIÊNCIA CÍVICA, em particular, um sinal figurativo de natureza inanimada e um atributo temporal relacionado a características categóricas.


**Introduction**

Cognitive research has become an integral part of modern linguistics, and the focus is on the study of its basic concepts. The term ‘concept’ appears in the studies of philosophers, logicians and psychologists. At present, numerous scientific studies are concerned with the ‘concept’ itself and specific concepts. The concept of ‘cognitive grammar’ appeared in 1975 in the article by J. Lakoff and H. Thompson, “Introducing cognitive grammar” (Lakoff, 1975). The first volume of R. Langacker’s “Foundations of Cognitive Grammar” came out in 1987 (Langacker, 1987). In the same year, J. Lakoff’s “Women, Fire and Dangerous Things” (Lakoff, 2008) and M. Johnson’s “The Body in the Mind” (Johnson, 1987) were published. The theory formulated by J. Lakoff and M. Johnson in “Metaphors We Lived by The Concise
Dictionary of Cognitive Terms (1997) treats a metaphor as a tool for understanding new conceptual spheres that are closer to the immediate human experience. The studies of J. Lakoff, R. Langacker, T. van Dijk, J. Heyman and others in the early 1990s played a significant role in the development of foreign cognitive linguistics. At present, there are cognitive schools functioning in Russia, founded by A.P. Babushkin, N.N. Boldyrev, S.G. Vorkachev, V.A. Vinogradov, V.Z. Demyankov, V.I. Karasik, A.Ye. and A.A. Kibrik, I.M. Kobozeva, A.V. Kravchenko, Ye.S. Kubryakova, Ye.A. Pimonov, M.V. Pimenova, Ye.M. Pozdnyakova, Z.D. Popova, Ye.V. Rakhilina, G.G. Slyshkin, V.A. Stepanenko, I.A. Sternin, and T.A. Fesenko. These schools seek to explain linguistic facts and language categories, to correlate language forms with mental representations. The material of linguo-cognitive analysis is language, but research objectives can vary in different schools. In general, it is rather difficult to describe the main trends that have been formed in the mainstream of cognitive linguistics by now, because they are extremely diverse in their settings and analysis methods. Different schools and directions in Russian linguistics assume their own approaches to the study of a concept; this is due, first of all, to the ambiguous definition and understanding of the term itself. In “The Concise Dictionary of Cognitive Terms” (edited by Ye.S. Kubryakova), a concept is defined as “the unit of mental or psychic resources of our consciousness and the information structure that reflects personal knowledge and experience; operative content unit of memory, mental lexicon, conceptual system and language of the brain (lingua mentalis), the whole worldview reflected in the human psyche”.

In recent decades, artistic concepts have become the subject of close attention in Russian science although, in general, the analysis of literary texts from a conceptual point of view in modern linguistics has a fairly strong tradition. For this study, the artistic concept is of particular interest, since it is formed and represented in the space of a literary text within a certain artistic worldview. A writer’s worldview is individual, special, but, nevertheless, it can be considered a part of the national collective worldview. The structure of a concept (i.e., the totality of its generalized features) can be revealed through observations of the compatibility of the corresponding linguistic signs. To reconstruct the structure of a concept, it is necessary to consider the entire language corpora, where this concept is represented, i.e., lexical units, phraseology, paroemiological resources, including a system of stable comparisons that retain sample-patterns specific to a particular language. Authors’ contexts provide substantial assistance, since writers and poets use the language resources, varying forms for expressing a particular conceptual feature (Kolesov & Pimenova, 2016).
Detailed data analyses of the Russian National Corpus (RNC) are being carried out by an increasing number of researchers, since the choice of lexical units and their description are now radically facilitated by corpus linguistics, which compiled all available texts in a particular database language based on a computer analysis and presented them on the open Internet (e.g., the British National Corpus, the Brown Corpus, the Russian National Corpus) (Chovancova, 2012). To examine the lexeme ‘civic consciousness’ based on the Russian National Corpus (Russian National Corpus, 2023), we use materials from the main corpus of the Russian language as well as the newspaper and poetic corpora. The study of one of the basic concepts of modern civilization – the CIVIC CONSCIOUSNESS concept – is caused by the desire to clarify the degree of people’s awareness of civic cultural values, their own social positions, ethical and moral principles.

Currently, we can see a rising research interest in Yevgeny Yevtushenko’s works. In connection with this, a large number of special works appear that consider various features of this author’s poetic language. These studies are also concerned with neologisms and word creation Namitokova and Neflyasheva, (2009). In the linguistic aspect, Yevtushenko’s individual style is studied as well (Razumovskaya, 2016). The poet’s work served as a basis for the creation of the “Yevgeny Yevtushenko’s Rhyming Vocabulary” (Erokhin, 2020). Also, many literary studies are devoted to the poet’s works (Sobirovich, 2023). A significant contribution to the study of Yevtushenko’s works is the monograph “Russian Motherland’s poet” by V.P. Prishchepa (Prishchepa, 1995) and his doctoral thesis “The paradigm of Ye.A. Yevtushenko’s ideological and artistic search (1949–1998)” (Prishchepa, 1999). The relevance of the research is determined by several factors, such as: (1) increased attention of Russian science to issues related to conceptual analysis of texts; (2) increased interest in identifying the specifics of individual writers’ worldviews; and (3) lack of topical studies in the poet’s work. The practical importance of the research is determined by the possibility of using the obtained results in studying the text concept techniques in special courses on cognitive linguistics, linguistic analysis of literary texts as well as in special courses and seminars devoted to Yevtushenko’s personality and work. There is no single viewpoint on the methods of studying artistic concepts: for this reason, this study makes an attempt to contribute to world science.
Methodology

The purpose of the study is to identify and describe the conceptual cognitive features and structural modeling of the CIVIC CONSCIOUSNESS concept in the works of Ye.A. Yevtushchenko: (1) based on the RNC data, to determine the place of the CIVIC CONSCIOUSNESS concept in the Russian social and artistic worldviews; (2) to identify the features of the artistic CIVIC CONSCIOUSNESS concept in the individual author’s worldview (based on Yevtushenko’s works); and (3) to characterize the interaction between the national and individual author’s worldviews in Yevtushenko’s works. To this end, the research involved general scientific methods of observation, description, and generalization as well as the method of conceptual analysis.

The study of the CIVIC CONSCIOUSNESS concept was performed in three stages: we relied on the comprehensive conceptual analysis and methodology proposed by Professor M.V. Pimenova. Let us consider these stages. At the first stage, an analysis was made of the CIVIC CONSCIOUSNESS concept in the Russian society’s worldview (implying an average native speaker’s understanding of this concept). Unfortunately, the term “an average native speaker” is not yet defined, the volume of his/her local knowledge is not exhaustively described for any language. An average native speaker is considered to be our contemporary having a secondary education (who finished school at least 10 years ago, without taking into account age, sex or occupation). For this purpose, it was necessary to involve data of various dictionaries (Campbell, 2012), consider the word family components, investigate the representative word etymology, and reveal the motivating features. At the second stage, it became necessary to explore the CIVIC CONSCIOUSNESS concept in the Russian artistic and publicist worldview based on the data of the Russian National Corpus and reveal its conceptual features. At the third stage, the figurative (and occasional) features of the CIVIC CONSCIOUSNESS concept in Yevtushenko’s worldview were classified based on the material of his works.

For the purpose of the study, we used materials from the Russian National Corpus as examples (306 documents, 483 entries) as well as from the newspaper (88 documents, 102 entries) and poetic (8 documents, 8 entries) corpora. The study material involved various literary works, including Yevtushenko’s works of different periods, in which the CIVIC CONSCIOUSNESS concept is represented.

In accordance with the purpose and objectives of the study, general-scientific methods of observation, description and generalization were applied. In order to disclose and clarify the lexical content of the CIVIC CONSCIOUSNESS concept in the Russian language system,
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Results and Discussion

The study revealed that the axiological CIVIC CONSCIOUSNESS concept is part of the class of social concepts, which, in their turn, belong to the category of basic concepts. The analysis of the CIVIC CONSCIOUSNESS concept showed that this concept has passed several stages of development in the Russian national sphere of concepts. Having studied various dictionary interpretations of the lexeme ‘civic consciousness’, we could identify the main components of the concept content in the linguistic consciousness of Russian culture representatives: (1) awareness of their rights and duties in relation to the state; (2) concepts and amount of education necessary for making up a civil society; (3) moral position characteristic of a socially conscious self-respectful citizen; and 4) civilization. During the analysis of the conceptual structure in the dictionary system, it became obvious that, in the minds of native Russian speakers, the CIVIC CONSCIOUSNESS concept was originally associated only with the notion of ‘civilization’ and later with ‘a quality of a person or a citizen’. The study of the CIVIC CONSCIOUSNESS concept based on the Russian National Corpus made it possible to see the formation of the CIVIC CONSCIOUSNESS concept in the Russian sphere of concepts due to the resource’s possibilities of distributing the obtained data by years (Figure 1).

Figure 1: Distribution by years (frequency per million word forms)
* Distribution by year (frequency per million word-forms). Citizenship Years from 1800 to 2004 with antialiasing
3build
Source: Authors

The analysis of concepts leads to the identification of archaic knowledge about the world. This knowledge is not scientific – it contains trivial, everyday ideas affected by changing religious and scientific views of society. Archaic conceptual features are the ones fixed in historical and historical- etymological dictionaries of specific languages, but not marked in dictionaries of modern languages. As well as the ones dictated by linguistic material but absent in dictionaries (Kolesov, 2017, 2019). The archaic conceptual features are ‘civilization’ and ‘social statuses. In addition, it is necessary to emphasize the special role of the value features of CIVIC CONSCIOUSNESS: ‘activity’, ‘willingness’, ‘values’, ‘culture’, ‘responsibility’, ‘attitude’, ‘position’, ‘self-consciousness’, ‘emotions’, ‘courage’, ‘adherence to principles’, ‘country’, ‘activism’, ‘democracy’, and ‘Russia’.

The analysis of RNC materials made it possible to identify the following features in the concept structure: categorical, evaluative and conceptual figurative ones. Writers as literary-language speakers, using a common mental-linguistic resource, introduce into it their occasional author’s worldview, create their artistic models of the world and artistic concepts, thereby enriching Russian national culture as a whole. As the analysis of ways of conceptualizing the CIVIC CONSCIOUSNESS concept has shown, the most actual characteristics in Yevtushenko’s worldview are figurative features, including: anthropomorphic, animate (‘plant’) and inanimate (‘artifact’, ‘element’, ‘substance’) ones. In addition, categorical (dimensional, qualitative, etc.) and value attributes of the CIVIC COSCI0USNESS concept were identified.

All authors of literary works use the language resource to describe their feelings, emotions and thoughts. They recreate the features of concepts that already exist in the linguistic worldview, but sometimes invent new features (Kolesov, 2017). Author’s features that are not part of the national concept structure are called ‘occasional’ (Prishchepa, 1999). The analysis of Yevtushenko’s literary texts made it possible to identify some occasional features of the CIVIC CONSCIOUSNESS concept, in particular, a figurative sign of inanimate nature (‘food’) and a temporal attribute (‘time’) related to the categorical features.

Thus, the structure of the CIVIC CONSCIOUSNESS concept is represented by five classes of features: (1) etymological and denotative motivating features of the word representative of a concept; (2) conceptual features objectified as semantic word components;
(3) figurative features; (4) categorical features; and (5) value features. It should be noted that this concept is not limited to the listed features, because, like any other concept, it is an open formation representing opportunities for further research.

Cognitive science has no stable universal model of conceptual analysis but offers many ways to analyze concepts, including: studying typical language representations of certain concepts based on the data of explanatory dictionaries, dictionaries of synonyms, antonyms, or proverbs, and constructing their structural models consisting of nuclear and peripheral components. One of the important questions in the theory of concepts concerns their structure. Most researchers believe that concepts have a core–periphery structure. In modern linguistic studies, concepts are mainly studied by identifying their characteristics. A conceptual structure consists of basic and figurative features. The basic features are formed by a motivating feature fixed in the internal form of a word, conceptual features and the system of synonyms. Secondary features are figurative: they are objectified in the form of conceptual metaphors.

In modern science there are many approaches to the typology of concepts, which is due to the complexity of this phenomenon and the multidimensional nature of its study. Developing the typology of concepts is in the focus of research attention, while the most diverse parameters are offered as the basis for existing classifications. The typologies of concepts do not contradict but complement one another, providing means for describing a concept as fully as possible in all its manifestations. At present, there are a sufficient number of classifications of concepts, but the most common typology is the following: concept-scheme, concept-scenario, concept-insight, concept-hyperonym, concept-frame, thought pictures, kaleidoscopic concepts; according to other researchers: representation, concrete sensory image, scheme, concept, prototype, scenario (script), propositional structure, frame, and gestalt.

The main objects of research in cognitive linguistics include various means of linguistic representation of concepts. To reconstruct the structure of a concept, it is necessary to consider the entire language corpora, where this concept is represented, i.e., lexical units, phraseology, paroemiological resource, including a system of stable comparisons that retain sample-patterns specific to a particular language. Analyzing representations of concepts helps identify the national specifics of language systems, which manifests itself in different ways of representing the same thinking unit, the degree of detail or generalization of concept representations in different languages, the number and set of lexemes, phraseological
combinations representing a concept, and the level of abstraction at which a concept is represented in a particular language.

The choice of methods for studying concepts largely remains subjective and is determined by the content that a researcher puts into the term ‘concept’, the research material, and the type of a concept being studied. The most complete is a complex analysis carried out with a consistently applied set of techniques. When analyzing the artistic CIVIC CONSCIOUSNESS concept in our work, we adhered to the theoretical provisions of one of the methods of conceptual analysis. This way of analysis, proposed by M.V. Pimenova [22], is specially used to study the concepts realized in certain kinds of texts. Analyzing the CIVIC CONSCIOUSNESS concept, it was necessary to perform a number of research procedures: to select the representative key word; to analyze the word family components; to identify motivating features (etymology); and to identify conceptual features (based on the analysis of dictionary definitions). It was also necessary to define additional conceptual features based on the dictionary of synonyms, apply experimental methods (in this study, data from a sociological survey were used), conduct an interdisciplinary analysis, and analyze the material of the Russian National Corpus for determining the figurative conceptual, evaluative and categorical features.

In our opinion, the involvement and analysis of RNC materials ensures the objectivity and credibility of the results obtained. Numerous examples, taken from the Russian National Corpus, illustrate how the meaning of the CIVIC CONSCIOUSNESS concept is gradually changing and becoming richer, as the national language consciousness is being impregnated with new images and associations while the basic meanings of the word-concept is preserved.

Here are some examples of figurative conceptual features of the CIVIC CONSCIOUSNESS concept in the 19–20 centuries. The Golden Age of Russian literature coincided with a period of serious trials for the country: the Patriotic War of 1812, the Crimean War (1853–56), the confrontation in the Caucasus, an unstable Russian political situation: the oppression of peasant serfs and, as a consequence, opposition movements. Therefore, the ideas of a strong state and nation found their reflection in literary works. Suffice it to recall the novel “War and Peace” by L.N. Tolstoy, who brightly and patriotically described not only the events of 1812, but also the spiritual strength of the people, who was able to resist the invaders. The theme of civic consciousness was also inherent in the lyric works of A.S. Pushkin, VA Zhukovsky, K.N. Batyushkov. Early M.Yu. Lermontov’s poetry is full of admiration for the beauty of Russian nature, but later it is replaced by grave social motives.
The CIVIC CONSCIOUSNESS concept is characterized by conceptualization through anthropomorphic features. “In each provincial city, in every remote place where people are very few, the overwhelming mass of citizens are only urban residents: the instincts of ancient high life, the instincts of CIVIC CONSCIOUSNESS, as it is understood in historical science, have long degenerated” (M.O. Menshikov. Who to choose in the Parliament. 1912).

“The Revolution questioned the very vitality of Russian CIVIC CONSCIOUSNESS and statehood. Disregarding this historical experience and lessons of the Revolution, one cannot make any assertion about Russia, one cannot repeat the backs of either the Slavophiles or the Westernists” (S.N. Bulgakov. Heroism and Self-sacrifice, 1909), etc.

The CIVIC CONSCIOUSNESS concept has a vital feature ‘age’.

“The maturity of CIVIC CONSCIOUSNESS accelerated the new elements that the Secret Society poured into the field of thought” (M.S. Lunin. A glance at the Russian Secret Society from 1816 to 1826 (authorized translation from French). 1838–1841).

“But ... remember that we studied these lands more by the ancient map than by the new one, we imagine them with ancient CIVIC CONSCIOUSNESS – but how many reminiscences and what nature should be!” (N.V. Stankevich. Letters to Ya.M. Neverov. 1836), etc.

During the analysis it was found that the CIVIC CONSCIOUSNESS concept in the above period was expressed through the vital features ‘pain’ and ‘plant’. In the Russian linguistic worldview, concepts are objectified by features of inanimate nature. The figurative feature of disorder (chaos) is also inherent in the CIVIC CONSCIOUSNESS concept. For this concept, actual features are subjective ones, namely those of artifact: ‘mechanism’, ‘substance’. The concept has a feature of the elements – ‘fire’. The categorical features of the CIVIC CONSCIOUSNESS concept include the dimensional (high–low) feature expressed in the criterion of a positive/negative evaluation of moral qualities, and also there is a friend–foe opposition. The evaluative features include those with meliorative/pejorative evaluations.

Next, let us consider the Soviet and post-Soviet understanding of civic consciousness. The culture of Russia of the 20th century is an integral part of European and world culture. During this period, cultural processes, interaction of cultures, and style dynamics were significantly accelerated. Democratic upsurge, genre and style pluralism, overt revaluation of the value system – all this was an indirect consequence of the poetic boom during the “Thaw”. The Sixtiers filled private and everyday life with the moral, aesthetic, political, and philosophical meanings. The poetry of Yevgeny Yevtushenko fully reflected the national
realities – objects, phenomena, traditions, and customs – that make up the specifics of Soviet and Russian reality.

**Figurative Conceptual Features**

The figurative features of CIVIC CONSCIOUSNESS include the anthropomorphic feature and the vital feature ‘age’. The figurative part of the concept structure is represented by the features of a ‘plant’. CIVIC CONSCIOUSNESS is also characterized by conceptualization through the inner world feature ‘way’.


“The social ideal cannot be exercised in the same forms among mature peoples with a high culture and among savage tribes that are only coming on the path of CIVIC CONSCIOUSNESS” (P.I. Novgorodtsev. On the Social Ideal. Chapter I. 1917–1921), etc.

The concept of CIVIC CONSCIOUSNESS is expressed through the feature of animate nature.

“The hopes of these shady people were not realized: in Russia there was so much public awareness that all this Black Hundred agitation broke on the rock of CIVIC CONSCIOUSNESS SS, and where calls for pogroms were carried by the torrent, no pogroms were allowed” (V.D. Bonch-Bruyevich. A sign of the time – the murder of Andrey Yushchinsky and the Beilis case (Impressions of the Kiev process), etc.

The figurative part of the CIVIC CONSCIOUSNESS concept structure is represented by the feature ‘building’. The concept is represented by the feature of inanimate nature ‘artifact’, ‘phenomenon’, ‘thing’, ‘element’, ‘chemical element’.

The categorical features of the concept: dimensional (high–low) expressed in the criteria of positive/negative evaluation of moral qualities. The CIVIC CONSCIOUSNESS concept has a categorical dimensional feature ‘weight’. Also, the concept is characterized by qualitative features (‘light’) and evaluative features with meliorative/pejorative evaluations.

Let us consider and describe the main conceptual features of the artistic CIVIC CONSCIOUSNESS concept in Ye.A. Yevtushenko’s worldview.

I. Figurative conceptual features and their examples:

1. In Ye.A. Yevtushenko’s worldview, the artistic CIVIC CONSCIOUSNESS concept has the anthropomorphic feature:
But between the militant CIVIC CONSCIOUSNESS and this ersatz there is an abyss (Yevtushenko, 1980, p. 289).

2. The CIVIC COSCIOUSNESS concept is represented by the vital feature:
But his CIVIC CONSCIOUSNESS that no one and nothing could exterminate kept throwing him into a battle that only seemed to someone to be a senseless cockfight (Yevtushenko, 1980).

3. The CIVIC CONSCIOUSNESS concept is expressed through the feature of animate nature.
In Konetsky's story, journalism is nowhere near, but it has a thunderstorm ozone of civic love, civic rage, from Yevtushenko

4. An occasional feature of the concept under study is the figurative feature of the inanimate nature “food”.
But this is not powdered pepper of deliberate poisonousness or smeared quasi-civic mustard of speculative declarations that is craftily poured in. This is honest, clean, coarse salt of life experience.

Categorial features and their examples:
CIVIC CONSCIOUSNESS has the dimensional feature (high–low), expressed in the criterion of a meliorative/pejorative evaluation of moral qualities.
Our reader is able to separate the truly talented from the gray, the real bright grotesque from the evil pasquill, the true lyrics from its caramel surrogate, the high CIVIC CONSCIOUSNESS from the vain political speculation, from Yevtushenko.

CIVIC CONSCIOUSNESS has another dimensional feature (bottom–top): “immersion”.
The disadvantage is that contempt is passive and that fear of falling into a false CIVIC CONSCIOUSNESS leads to fear of civic consciousness in general (adapted from Yevtushenko)

Evaluative features and their examples:
CIVIC CONSCIOUSNESS is represented by the evaluative feature with a meliorative/pejorative evaluation.
Let them loudly praise or curse in their uncomplicated game, their false CIVIC CONSCIOUSNESS will not be able to push away from genuine one (from Yevtushenko).

As the analysis of ways of conceptualizing the CIVIC COSCIOUSNESS concept has shown, the most actual characteristics in Yevtushenko’s worldview are figurative features, including: anthropomorphic, animate and inanimate ones. In addition, categorical (dimensional, qualitative, etc.) and value attributes of the CIVIC CONSCIOUSNESS concept
were identified. The analysis of Yevtushenko’s literary texts made it possible to identify some occasional signs of the CIVIC CONSCIOUSNESS concept, in particular, a figurative sign of inanimate nature and a temporal attribute related to categorical features.

The scientific novelty of this research is that the CIVIC CONSCIOUSNESS concept in Yevtushenko’s works has become the subject of a comprehensive study for the first time. It is also the first attempt to consider the artistic CIVIC CONSCIOUSNESS concept and describe its structure. The CIVIC CONSCIOUSNESS concept has not yet been investigated in terms of an artistic, creative worldview.

The complex content structure of the CIVIC CONSCIOUSNESS concept in Yevtushenko’s works assumes further prospects for research in functional semantics, construction of semantic fields and cognitive sciences related to the cognitive activity of man and society.

Conclusions

A distinctive feature of modern cognitive linguistics is its anthropocentricity. In relation to objective reality, man, being in its center, divides the surrounding world, as if allowing it to pass through himself. Because of this, the language accumulates human knowledge about the surrounding world. In linguistics, the study of concepts remains an urgent scientific direction, however, like many complex scientific phenomena, it has no unambiguous interpretation. Understanding a concept as knowledge about the worlds existing in the human mind does not exclude argumentative issues in the theory of concepts. The most interesting part of this research is the “text” concept, as it is able to reflect an individual’s mentality. The study of individual author’s concepts in literary texts serves as a basis for a productive and practical analysis of the original text. The analysis of the CIVIC CONSCIOUSNESS concept in Yevtushenko’s works suggests the anthropocentricity of the figurative component of this concept. Its content is revealed in terms of the Russian national worldview and, at the same time, the individual author’s worldview of Ye.A. Yevtushenko.

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