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**The main approaches to the study of the concept in modern human sciences**

This article investigates the importance of the term «concept» in modern human science. The essence of this notion is considered in the light of different scientific disciplines and approaches. On the basis of generalization and analysis of theoretical works, devoted to the problem of concept, the properties and characteristics, the specificity of the artistic concept are revealed. In the process of analysis it was proved that in literary work, this term appears as a fixed option of individual author's concept, which is accumulated in the semantic configuration of its concept sphere. The study of the artistic concept allows not only to penetrate in the nature of verbal creativity, generating artistic sense, but also to explore the art of communication. This paper examines the contribution of literature to the development of the concept sphere of people. It is stated that in modern philological science, this concept acts as a tool in studying the unity of the artistic world of the literary work and the writer's national world.

**Key words:** concept, artistic text, conceptual sphere, artistic concept, literary process, writer, literary work, approach, opinion.

Мұхтар А.Қ.  
**Қазіргі гуманитарлық ғылымдағы концепт зерделеу негізгі тәсілдемелер**

Мақалада қазіргі гуманитарлық ғылымдағы «концепт» терминінің мағынасы мен рөлі қарастырылған. Берілген ұғымның табиғаты түрлі ғылыми бағыттар мен тәсілдер негізінде қаралған. Концепт проблемасын зерттеуге бағытталған теориялық жұмыстарды талдау және жалпылау арқылы оның сипаты мен ерекшелігі ашылады, көркем концептінің өзгешелігі анықталады. Талдау үрдісі нәтижесінде берілген термин әдеби шығармаларда жеке автор концептісінің белгіленген нұсқасы ретінде оның концепт кеңістігінің мағыналық кескіндемесіне шоғырланатыны дәлелденген. Көркем концептіні зерттеу көркем мағынаны тудыратын сөз өнерінің табиғатына терең бойлаумен қатар, көркемдік коммуникацияны да зерттеуге мүмкіндік береді. Жұмыста әдебиеттің халықтың концепт-кеңістігін кеңейтудегі үлесі қарастырылған. Қазіргі филологиялық ғылымда берілген ұғым шығарманың көркемдік әлемін және жазушының ұлттық әлемін бірлікте зерттеуге мүмкіндік беретін құрал ретінде көрініс табатыны дәйектеледі.

**Түйін сөздер:** концепт, көркем мәтін, концепт-кеңістік, әдеби үдеріс, жазушы, шығарма, тәсіл, пікір.

Мухтар А.К.  
**Основные подходы к изучению концепта в современной гуманитарной науке**

В данной статье раскрываются значение и роль термина «концепт» в современной гуманитарной науке. Рассматривается сущность данного понятия сквозь призму различных научных направлений и подходов. На основе обобщения и анализа теоретических работ, посвященных изучению проблемы концепта, раскрываются его свойства и характеристики, выявляется специфика художественного концепта. В процессе анализа доказывается, что в произведениях литературы данный термин предстает как фиксированный вариант индивидуально-авторского концепта, который аккумулируется в смысловую конфигурацию его концептосферы. Изучение художественного концепта позволяет глубже проникнуть не только в природу словесного творчества, порождающего художественный смысл, но и исследовать художественную коммуникацию. В работе рассматривается вклад литературы в развитие концептосферы народа. Устанавливается, что в современной филологической науке данное понятие выступает инструментом, позволяющим изучать в единстве художественный мир произведения и национальный мир писателя.

**Ключевые слова:** концепт, художественный текст, концептосфера, художественный концепт, литературный процесс, писатель, произведение, подход, мнение.

## **THE MAIN APPROACHES TO THE STUDY OF THE CONCEPT IN MODERN HUMAN SCIENCES**

A system of ideas about the world built in humans throughout his life, gradually is enriched with new knowledge, which are formed in general terms. This set consists of concepts, as people in the process of activity and communication think and act in a world of concepts that have certain characteristics and properties.

Despite the fact that «concept» is a modern term that is widely used in the human sciences, this term was examined by scientists of the Middle Ages. So, in the XII century, Pierre Abelard believed that the sounding names by their nature are not included in the thing they indicated, but exist by imposing it on things by people. Imposing is given to people by the God. Names from Abelard are the «instruments of perception of things». Essentially Abelard considers the concept in the context of communication of people with each other and with God. He understands this concept as Meaning.

For several centuries, philosophical reflections were generators of universal ideas. Concept as the term has passed through certain stages of development, which, in turn, noted a special continuity, form and content within the sciences such as cultural studies, philosophy, linguistics, linguoculturology, literary criticism.

For example, as the medieval nominalists, S.A. Askoldov recognizes «the individual replaces the entire generic volume». However, unlike them, he does not identify the concept with individual performance, seeing it as a «community» [1, 11]. Following S.A. Askoldov, D.S. Likhachev defines the term as the implication of values, a hidden substitute. According to his theory, in the mental human world the concept appears to be the basic unit of culture which is conceived and experienced.

In cultural studies the concept created in the consciousness of media culture, where the primary stage is the evaluation period of the object and «bandwidth». N. D. Arutyunova argues that the term – secondary concept, resulting from a synthesis of life experience, traditions, feelings, and such cultural factors as religion, folklore, ideology, psychology, art. The researcher believes that the concepts form a «kind of cultural layer, mediating between man and the world» [2, 3].

Accordingly, the cultural trend is focused on the interrelation of language and culture in the synchronous aspect. This research approach is primarily connected with philosophy, because the

subject of scientists are axiological concepts (such as truth, creativity, duty, destiny, good, evil, beauty, freedom, etc.), and as the primary method a logical analysis is used, considering these concepts mainly through verbalicious their units. Y.Y. Stepanov and S. G. Proskurin in «Constants of world culture» study the concepts as phenomena in the broad field of culture. In studying this problem the methodological principle of «conceptualized areas» is put forward that «occur at a higher level of abstraction than a purely linguistic and cultural model of the world and establish a certain indirect level of correlation of linguistic and cultural topics» [3, 98].

In the framework of the philosophical approach the concept refers to something that is not subject to changes in the semantics of the word mark, and causes the selection of word mark, directs thought, the philosophy itself is a reflection of the national mentality presented in the structure of the native language [4, 11].

In philology, the term is viewed through the prism of various linguistic schools and directions (D.S. Likhachev, Y.S. Stepanov, N.D. Arutyunova, E.S. Kubryakova, S.H. Lyapin, etc.). In this respect it is interesting the interpretation of the notion «concept» in the works of Z. D. Popova, I.A. Sternin. Under it they understand global mental unit, which is a «quantum of structured knowledge» [5, 78]. According to their concept, the word in the language is only a part of the concept, but the language is the most affordable way to the disclosure of its content. The concept represented in the language by lexemes, phraseological units, phrases, diagrams, sentences, and texts and sets of texts.

Linguists propose two main approaches in the study of concepts: the logical (from the concept to the study of language means of its expression) and linguistic (from key words to the consideration of contexts of its use) [6, 13]. The emphasis in linguistic analysis is made on the associative field of the concept with a focus on key words nominees of the concept.

In modern linguistic science in determining the role of this concept, the researchers point the importance of «meaning which exists in man and for man». This approach is described in the works of A. Vezhbtskaya. According to her theory, concepts have ethno specific character and can therefore be used for comparison of different cultures with the purpose of studying their peculiarities and common features. The researcher highlights such concepts as the concept-maximum and concept-minimum what proves that the opposition of these concepts is culturally determined. The knowledge of the

concept-maximum is the full possession of the meaning of the word inherent to ordinary native speaker; knowledge of the concept-minimum is half-full possession of meaning, which, however, should not be below a certain limit.

Modern human science distinguishes linguistic and linguocultural concepts. The former are units of mentality-the categories through which the national character of person is described. The latter represent the content of the concept, the meaning of a name (sign) and also differ from the sign and from its substantive importance (of the denotation, volume of concepts) [7, 43]. So, E.S. Kubryakova defines the concept as a whole operational unit of our consciousness which the person operates as a gestalt (i.e. the finished beam of characteristics, combined thoughts into a single) in whole the process of thinking and speech activity. She considers this concept as the diverse meanings that characterize our consciousness and our memory, which is operated by a person, and which reflect the results of human activity in the form of quanta of knowledge [8, 236].

Y.S. Stepanov considers various concepts in the framework of culture-logical and semiotic approach. The scientist interprets this term in two ways. In his opinion, concept, on the one hand, is a clot of culture in human consciousness, in the form of which the culture enters the mental world an individual; on the other it is something by which a man loins in the culture, and in some cases effects on it [7, 694].

Representatives of the cognitive direction attribute the concept to the phenomena of the mental plane. In their understanding this term is interpreted as «operational meaningful unit of memory, mental lexicon, conceptual system and language of the brain, the whole picture of the world reflected in the human psyche. This is the information that the individual knows, comprehends and imagines about objects of the world. The term of «concept» corresponds to the understanding of the meanings that reflect the contents of experience and knowledge, the contents of the results of all human activity and processes of understanding the world...» [6, 90].

In literature studies the concept is ambiguous. V.A. Maslova notes the following features of artistic concept: the existence of associations, through its communication containing potency to the disclosure of images and a variety of emotive meanings, attraction to images and rapprochement with them; individuality, smooth and psychological complexity; the complexity of concepts, beliefs, feelings, emotions, sometimes even strong-willed manifestations arising from artistic associativity.

According to the scientist, «the richer cultural and emotional experience of the poet, the deeper and broader his concepts are» [9, 34-35].

In the literature V.G. Zusman studied thoroughly this problem. He focuses on the connection in the concept of individual representation and community: «This understanding of the concept brings closer with artistic image, encompassing the synthesis and the specific sensuous moments. The semantic oscillation between conceptual and sensual, shoulder poles makes the concept flexible, versatile structure, which can be implemented in different discourses. «Proving the possibility and necessity of including this term in the categorical apparatus of modern literature, the researcher says that by using it new possibilities in the study of artistic creativity as a communicative system opens. Literary concept, according to the author, acts as a kind of «agent» with other cultures in a literary text: «literary concept such image, symbol, or motif that has «exit» to the geopolitical, historical, ethnic and psychological moments that lie outside of the artwork». V.G. Zussman emphasizes that the involvement in the associative network culture makes the literary image as a concept. Therefore, the artistic image and concept are opposed on the sphere of intratextual/intertextual existence.

The essence of this term is the mental formation of consciousness of the writer realizing the semantic meaning in the semantic and associative context of a literary work. Artistic concept finds its verbal expression in the artistic image, the symbol. It is the unit picture of the writer's world, pervades the whole structure of the work, goes beyond it, linking a specific literary text with other works of cultural constants of the nation. This term is potential, it «starts the movement of meanings at the intersection of different rows historical, social, domestic, and literary» [10, 3]. In the process of studying the value of component is of interest, as well as the accompanying emotional complex that contribute to a particular contextual perception of artistic meaning. Symbolism, «associative transcendence» of concepts shows the complexity of their analysis in the literature. Connection in verbal creativity makes it an open system, revealing not only the author's intent, but the value beyond its limits.

The literary concepts have a number of specific features that distinguish them from linguistic, cultural and other varieties. In this respect, quite successful, though requiring clarification is the definition of the term proposed by N.V. Volodina, the author of the monography «Concepts, universals, stereotypes in the field of literary criticism». According to

the «Concept is the semantic structure embodied in the sustainable images that are repeated in the borders of a certain literary series (in the novel, the writer, the literary direction, the period of national literature), which have culturally significant content, semiotically and mental in nature» [11, 19].

Following this interpretation, it is possible to make an assumption about the complex structure of the concept prevailing in a literary text: towards a semantic-or «culturally relevant content», which is perceived, by the author and readers, contextual and semantic meaning of the concept are added. Contextual arises due to the fact that the «universal» sense of the concept, due to the link with the «collective unconscious» of K. Jung, is enriched as a result of individual associations, it is built with the cognitive experience of the reader, the recipient, who in their own way interpret image or motif. In the process of formation of any literary concept it is a cultural experience, national tradition and the imagination of the reader involved. The semiotic nature of the concept is expressed in specific images, motifs, myths, existing according the laws of literature, that is caused by a certain type of cultural consciousness, the features of author's style, the originality of the genre and so on.

Consequently, the difference of literary concept from similar phenomena in other fields of science is in its dialogical, communicative nature, involving different interpretations of the concept (mental or contextual level), and connections with the literary process and the construction features of the text (the semiotic level).

Based on the understanding of this term as perceptual-cognitive-affective formation, it can be stated that the analysis of ways and methods of presentation of various complex concepts in the literary work could solve the problem of understanding and interpretation of the text. According to N.V. Alexandrovich «a set of concepts as units of individual consciousness develops in the conceptual sphere, or model of the world picture of the author, and embodied in the piece of art» [12, 52].

Analysis of existing interpretations of this notion allows to systematize the main approaches to the study of this phenomenon. Firstly, the understanding of the art concept as a universal element of the «system of meaning of a literary text»; secondly, an understanding of artistic concept as a continuation of the cognitive concept, because «in a literary text the conventional meaning of the concept is deformed, modified under the influence of personal interpretations». Accordingly, attention is

drawn to the cognitive interpretation of the concept, from the point of view of the author of any piece of art; thirdly, understanding the artistic concept as a mental formation, in his unity not only with individual consciousness, but with psychomental sphere as a particular ethno-cultural community; the perception of the concept as a unit of author's consciousness in a literary text, which «expresses the author's individual understanding of the essence of objects and phenomena».

Generalizing different points of view of scientists, we can distinguish the following characteristics of the concept: the mental nature, correlation with the cognitive structures; the presence of name; vicarious function; potentiality; the embodiment in different linguistic units; the manifestation in the form of concept, symbol, image; cultural and historical determinism; value in nature; the concepts have verbal and nonverbal forms. Understanding of this term is due not only to structural and content features of the text, but also from the process of perception and interpretation, therefore largely related to psycholinguistic research.

Artistic concepts of certain works appear as fixed options of the individual author's concept,

which is accumulated in the semantic configuration of concept sphere of piece of art.

Based on the theories of S.A. Askoldov, L.G. Babenko, V.V. Kolesnikova, Zh.N. Maslova, I. A. Tarasova, and others, it is possible to define the artistic concept as an aesthetically meaningful mental formation, which is characterized by the following features:

- author's presence in the conceptsphere as a sustainable semantic dominant, a universal element of the system of meaning in the literary text;
- accumulation properties of the cognitive concept along with the value-oriented entity;
- involvement in psychomental scope of a particular ethno-cultural community, the national artistic picture of the world.

Thus, in understanding the artistic concept the important role play the notions of its specificity, its individuality, modal- evaluative character, communication with moral norms and traditions of society. Important role in the comprehension of this concept play the personal forms, enables them to understand complex things through their convergence, apposition with tangible, concrete reality.

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