

The semantic expression of "a labor", "an expanse" and "a will" key concepts of the Russian linguistic world view in the poetry of A.V. Koltsov

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Abstract. This article demonstrates methodological techniques and fundamentals of anthropological linguistics by means of examples from Russian belletristics. Special attention is paid to the "key" concepts of the Russian linguistic world view, which to the fullest degree accumulate the ethnocultural meanings. Namely, the basic concepts of the Russian linguistic world view "a labor", "an expanse" and "a will" and their representation in the artistic space of Alexey Vasilyevich Koltsov's work are analyzed. The authors identify the specifics of the manifestation of the national linguistic world view stable concepts semantics in relation to the individual artistic picture of the world, determine how the concept of "labor" is foregrounded and romanticized in the poetry of A. Koltsov and establish the lexical and semantic field of the concepts "an expanse" and "a will".

1 Introduction

A dynamically developing area of modern philology is linguocultural and ethnomental research, which focuses on a person, his world view, the connection of his thinking and world view with the language and culture of an ethnic group. In the linguistic works of recent decades, special emphasis is placed on identifying the culturally specific originality of the mentality of a particular people through linguistic data. This approach has been called culturological. It is also applicable to the study of artistic and folklore texts, which are one of the sources of information about the national character and mentality. The study of the interrelation between language and thinking, language and culture, language and literature makes it possible to better understand the world in the context of multiculturalism and globalization processes in society.

2 Materials and Methods

Considering the facts of language on the basis of literary literature is one of the most relevant and effective research methods, because the modern paradigm of scientific

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knowledge is based on a synergetic approach, especially in philology. The language is the writer's tool, and the way he uses this tool, for what purpose, what creative tasks he solves, while enriching the language itself is interesting and important both for a holistic understanding of a literary text and for linguistics, in which the text is one of the units, and the artistic style acts as a functional style, absorbing the features of all other styles, transforms them in accordance with the creative guidelines set by the author.

The purpose of the publication is to analyze the representation of the key concepts of the Russian linguistic world view "a labor", "an expanse" and "a will" in the creative heritage of A.V. Koltsov, identification of the specifics of the author's perception of national concepts in the artistic and poetic space.

From the scientific works of Apresyan Yu.D. [1], Arutyunova N.D.[2], Vezhbitskaya A.[3],[4], Vereshchagin E.M., Kostomarova V.G.[5], Vinokur O.G.[6], Zaliznyak A.A., Levontina I.B., Shmelev A.D.[7], Zalevskaya A.A.[8], Karaulov Yu.N.[9], Likhachev D.S.[10], Mamardashvili M.K.[11], Teliya V.N.[12], Stepanov Yu.S.[13] and others, we have learned the basic concepts of ethnolinguistic and linguocultural knowledge and found out the most interesting directions the development of this branch of scientific research.

The main research method is the linguistic and cultural analysis of a literary text.

3 Results and Discussion

3.1 Foregrounding and romanticization of the concept of "a labor"

Let's consider how the universal concept of "a labor" is realized in the creative picture of the world of A. Koltsov, what kind of content it is filled with and what ethnomental meanings and individual-personal author's aspirations it reflects.

In the poetry of Alexei Vasilyevich Koltsov [14], peasant labor is glorified and romanticized. Poetic means of expression are close to the oral folk tradition. In its form, many of the lyrical works of A.V. Koltsov's songs are folk songs with the use of traditional lexical, word-formation and syntactic means for folklore: colloquial vocabulary, repetitions, diminutive suffixes, stable comparisons, epithets and metaphors, phraseological units, rhetorical questions, exclamations, interjections, refrains, inversions, addresses... All these expressive means of language allow to maximize the worker's inner world, who is the main character of the considered lyrics. The titles of the poems *A Mower*, *The Harvest*, *A Plowman's Song*, *Why are you sleeping, peasant?* and many others eloquently testify to the importance of the theme of labor in Koltsov's lyrics. The labor appears as a process that brings happiness and forms the basis of the existence of a Russian person. Thanks to the labor, one can achieve everything. In the *The Mower* poem, the author draws a reference portrait of male beauty, using comparisons that emphasize the power of the worker, his strength and greatness: "the shoulder is wider than my grandfather's, / the chest is high – from my mother/ My father's blood is on my face/ burnt up a dawn in the milk / "Grandfather, mother and father are not random references that genetically justify the qualities exalted by the poet: physical beauty, strength, hard work – and indicate the continuity of generations. The constant inverted epithet "dawn of the red" indicates a connection with the nature of the native land, filling the Russian man with the beauty and power of the epic hero. Further, the poem presents a reference portrait of a Russian female beauty called *Grunyushka*, the beloved woman of the mower, also described mainly with inverted epithets: "The face is white – / The dawn is scarlet, / The cheeks are full, / The eyes are dark," in which A. Koltsov also uses the constant folklore epithet "scarlet dawn", in this case, the feature of the masculine standard coincides with the feminine one.

The poem is a monologue of a mower who suffers from the fact that his beloved woman's father, the village Headman, does not approve their marriage because of their material and social inequality. The hero laments, emotional experiences are conveyed through colloquial vocabulary: "Will I not understand?", interjections and characteristic lamentations, which include synonymous repetitions and converted phraseology: "Oh, on an unhappy day, / In a hapless hour, / I was born without a caul." The Russian fixed term "be born with a caul", that is, to have a happy destiny, is paraphrased here in "I was born without a caul". Thus, the concept of "fate", which is synonymous with the basic concept of "destiny" in the Russian linguistic picture of the world, is not named, but designated using the technique of phraseological conversion. This concept is closely related to the concepts of "happiness" and "unhappiness". The destiny has prepared an unhappy fate for our hero: he was born on "an unhappy day, on a hapless day, without a caul." The refrain use of a quatrain in which the hero laments his bitter fate enhances the depth of his feelings and the force of circumstances that make this handsome man of the Russian land unhappy. What does he contrast with circumstances and bitter fate? In opposition to the ideas stereotypically formed about the mentality of the Russian person and reflected in the scientific works of Zaliznyak A.A., Levontina I.B., Shmelev A.D., Apresyan D.Yu., Vezhbitskaya A., that the characteristic features of Russian nature are resignation to the destiny and passivity (the expressions "to lose heart", "to fold your hands", "to bow to fate", "to bow a head", "to go away", "what can I do?", "such is life" and many other stable or frequently used phrases), Koltsov's fellow did not obey the fate prepared for him. He opposed her work, with the help of which he freed himself from the fetters of the scenario of his fate, gained inner freedom, and the scythe became his faithful assistant. The distant lands and the expanse of the steppe, where the Cossack villages (and the Cossacks are free people, where he went to earn money, fill his soul with a sense of will. Thus, the hero moves away from inner bondage to freedom – "will" – through the concept of "distant lands". And the concept of "labor" becomes the tool with which the hero struggles with his unenviable fate of unhappy love. That is why the climactic lines sound so impressive, in them by means of alliteration – by repeating the consonants "Z", "Z" and "S" – the author draws a very expressive picture of mowing, visualizing and animating it with sounds: "Stop itching, shoulder! / Arm, swing! <...> Scythe, buzz" This picture becomes a symbolic expression of the strength of the spirit of a Russian man, capable of defeating evil fate and beautiful in his creative power. This is the poet's ideal. In the finale of the poem, the author expresses the hope that the hero will achieve his goal – and the loving hearts will overcome life's obstacles: the hero is sure that he will "pity" the girl's father with a golden treasury.

In the poem "Why are you sleeping, man?" Alexey Vasilyevich presents us with the antipode of the mower, his antihero, the lazy peasant, hence the diminutive "peasant", formed with the help of the affix "-ochk", which has a pejorative connotation.

According to a number of researchers of the Russian language picture of the world, listed above, is characterized by passive behavior, expectation of good luck, "birds of happiness", the hope that everything will happen by itself, without much of his participation, in a difficult situation, one should bow to fate. Numerous linguistic means reflect this feature of the Russian national character. The word "maybe" has become a symbol of such an inert attitude to life, to its worries and problems, it belongs to the category of archaic and is used, perhaps, recently only as part of the phraseology "hope for a chance", that is, not for yourself, your mind and inner strength, but for the fact that, despite According to pessimistic forecasts, everything can be resolved for the better without human effort. The same idea is reflected by the lexemes "what if", "maybe", the expressions "what if you get lucky", "what if you get away with it" and many others. The opportunity to absolve oneself of responsibility is provided not only by the lexical or phraseological means of the Russian language, but also by grammatical ones. For example,

passive constructions with participles of the passive or middle-reflexive voice with a postfix *-"ся"*: "I don't feel like writing", "I don't feel like working" instead of the personal form with the pronoun "I". In many languages of the world, it is impossible to make such a transformation at all. The Russian language easily provides this opportunity. The verb "to be going to do" at its semantic level also creates the impression that a person is actively engaged in something, although he does not do anything, but only thinks that it would be nice to do something, that is, plans or even dreams [7]. Eg: "I was going to go to medical school, but it didn't work out," that is, external forces prevented it, as if you had nothing to do with it. Russian folk tales and epics reflect this mental attitude. The hero achieves his goals not on his own, but thanks to the magical objects: Ivan would have been lying on the Russian stove if the pike hadn't helped him. Of course, he caught it, that is, he spent a minimum of effort, and the further plot that brought Ivan happiness has already unfolded without his active participation, he only ordered: "At the behest of the pike, at my will..." The magic tablecloth sets the table by itself. A goldfish fulfills all desires. Ilya Muromets slept on the Russian stove for 33 years, but at the right moment he nevertheless stood up for the Fatherland. That is, a Russian person can be inactive for a very long time – "to sleep", but at critical moments he mobilizes and is capable of heroic deeds.

In the poem by A. Koltsov we see such a peasant. The author shows what "lying awake on the stove", neglect of work and laziness leads to: "Not a sheaf on the threshing floor, / Not a single grain in the bins", everywhere – "as bare as the palm of one's hand" (phraseology), "and, bending over, the hut, like an old woman, stands" (comparison-impersonation). The need, disrespect of fellow villagers, desolation in the house and in the household – this is the sad result of laziness. That's why the author calls: "Get up, wake up, stand up?", the conscience of the degenerated parasite: "Look at yourself: / What were you and what have you become?"

In the poem Harvest A. Koltsov glorifies peasant labor, which is closely connected with the land. The lexemes "to plough", "a plow", "a sokha", "to turn over a field", "harrows", "spikes", "to reap", "sheaves", "bottles", "stacks", "harvest", "handful", "bread" form the lexical and semantic field of the concept "labor" in this hymn to the ploughmen. When referring to the sowing process, the poet uses the verb "to walk": the ploughmen went for a walk one after another, having dispersed across the field, "to scatter a handful of bread." The Russian verb "to walk" has several meanings, including "to celebrate", "to rejoice", hence the famous Russian festivities on all kinds of national holidays. That is, using this verb in the context of describing plowing, Koltsov emphasizes that work, work is a great holiday, and a person is happy only when he is actively creating, doing what he loves.

Work is also always accompanied by prayer and God's help. And the reward for labor is a rich harvest: "rye is grainy above the waist." The author compares the stacks with princes who sit wide, "raising their heads."

The Plowman's Song can rightfully be called a "hymn to labor." Work is a holiday, not a grueling job, it is the meaning of the existence of Russian existence, according to Koltsov's world view, therefore, paintings describing plowing are always accompanied by the lexeme "fun": "fun on the plough", "fun I'm operating / harrow and plow", the plowman looks cheerfully at the threshing floor, at the stacks... So, work is fun. What is rest? Rest after a productive day's work is especially sweet when you see the fruits of your honest work, therefore, "rest on heavy sheaves is sweet." The plowman treats his work with love, this is expressed in an abundance of words with diminutive suffixes: *пашенка/pashenka*, *зернышко/zernyshko*, *травка/travka*, *солнышко/solnyshko* (a plough, a grain, grass, the sun). The concept of "land" is the sacred core of peasant labor, therefore, this lexeme, in accordance with the folk poetic tradition, is personified: "mother earth is raw", the grain appears in the image of a cub, and the earth is a "holy cradle" that will nourish it, water it, nurture it and a strong ear will come out, dressed in "golden fabrics".

The result of the efforts of human labor depends not only on the efforts of the person himself, but also on natural favorability, therefore the ploughman always prays to God, he turns to him with a quiet prayer, saying that he will do everything that depends on him: plow, sow, well, the rest is God's will: whether the bread will be born or not, "God, produce me a bountiful harvest, / bread is my wealth." And the Lord rewards people for their labors by sending grainy rye, which "smiles on all sides of a cheerful day."

3.2 The lexical and semantic field of the «an expanse» and "a will" concepts

The problem of the correlation of national consciousness (mentality) with the natural and geographical conditions of the existence of an ethnic group was given special attention in his studies of the mentalities of the peoples of the world by the famous Russian culturologist G. Gachev. We will repeatedly refer to his opinion that "every nation remains itself as long as a special climate, landscape, national food, ethnic type, language is preserved ... - because they constantly feed and reproduce the national substance, a special way of life and thought" [15, 5].

Gachev also believes that the influence of the natural habitat on the ethnos is so great that if some people, for one reason or another, found themselves outside their ecozone, in alien, hitherto unfamiliar conditions for many, many years, this would undoubtedly affect their perception of the world, which would be reflected in the way of thinking and language.

The scientist identifies the concepts of "horizontal" and "vertical" dimensions, which are the grid of coordinates through which mountain and lowland peoples evaluate the world and themselves. "For Russia, the country of "endless expanse" (Gogol's expression), - Gachev writes, - horizontal ideas: Distance, Breadth, Path-road – prevail in the scale of values" [15, 13]. 3. Kuchukova, Doctor of Philology, in her study "The Ontological metacode as the core of ethnopoetics" examines how the idea of the horizontal, the top is projected onto the consciousness of the Balkars, whose habitat has been mountains since ancient times [16]. We will also refer to this work more than once, but for now we will follow how the landscape concepts of the Russian language model of the world are realized in the lyrics of A. Koltsov.

Geographical horizontal concepts "distance", "breadth", "steppe", "land", "arable land" in the poetry of A. Koltsov can be called decisive, which is explained by the nature of the Russian linguistic consciousness, for which expanses and plains are the most harmonious way of existence. All poetic images are horizontally marked in one way or another by this attachment to the Russian expanse. Above, we noted that "rye smiles on all sides of a cheerful day." Even in this personification, there is a veiled horizontal space. The stacks also sit "wide". The earth appears in the image of a powerful, broad-chested man: "the earth's chest is wide." That is, everything connected with breadth, breadth, causes positive associative rows and gives rise to metaphors motivated by horizontal consciousness in the poet's work.

The concept of "will" is closely related to the concepts of "distance" and "breadth". In a narrow space, a person is cramped, the soul is looking for a way out. And only where there is space, she can breathe freely. That's why the mower went to distant lands for his happiness, from unfreedom to freedom, because there "the expanse of the *steppe* / *Far around* / *Lies wide*/ feather grass / *Spread* out ...". All the lexemes in this quatrain are aimed at enhancing the feeling of will at the expense of the breadth of space. But even this is not enough for the author, he continues to expand the space, along with which the hero's soul acquires the maximum sense of freedom: "Oh, my *steppe*, / The *steppe* is free, / You are *wide*, *steppe*, / You have spread out./ To the Black Sea / Moved on!" Expanse is equated with freedom, hence the fixed folklore combination "free steppe" is born.

A Russian person needs a huge space to feel this will – inner freedom and harmony of the soul. That is why the soul of the mower, restless with resentment, is calmed down, to whom the wealthy father of the girl refuses to matchmaking, in his labors on the wide steppe.

The concept of "distance" ("dal") is closely related to the concept of "hardiment" ("udal") – a word derived from the root "dal", from the lexeme "udal" ("hardiment"), "udalets" ("a braveheart") is formed in a suffixal way. This word-formation chain is very important for understanding the Russian mentality, because the lexemes "udal" and "udalets" are practically untranslatable into other languages of the world, they are equivalent.

What is "udal"? Explanatory dictionary of S.I. Ozhegov, N.Yu. Shvedovoy interprets this quality in this way: "Prowess is unrestrained, dashing courage. Valiant prowess" [17]. In other dictionaries, comments such as glibness, guile, bravado, bravery, dashing, courage, bravura, recklessness are added. That is, prowess is a special kind of courage, firstly, it is shown by well-done people (that is, young people, it is not peculiar to the elderly, since prowess is not combined with wisdom, deliberation of danger, calculation, it is as if suddenly and on display, it is a risk, but the risk is not always justified, not always necessary, and often completely unnecessary, for the sake of fun, the desire to show oneself, surprise people), secondly, prowess is close to dash, and the root "likh" is a synonym for trouble - likh. The hour is uneven and prowess can lead to trouble when such a daredevil does not get well.

In the Russian Notes D.S. Likhachev expresses the opinion that in Russian culture, the concepts of "will" and "space" are the greatest benefits of man: "Free will is freedom connected with space, with an unfettered space" [10]. Only such an idea of will gives rise to such a quality as "prowess" - from the word "dal", a daredevil shows courage, risks his life, but this is artificial courage, a kind of intoxication that arose under the influence of a huge space and a sense of will. According to A.D. Shmelev, an essential lexical component of this word for understanding is the idea of self-love [18].

In the poem "Rise up, udalets!" A. Koltsov notes such a quality of a daredevil as fearlessness, the ability to easily go to death without even closing his eyes, as well as the fact that only an enclosed space can limit the will of a daredevil, which is why a daredevil sits at home in winter and, like an animal, looks out of the window. Thus, we find that in Koltsov's poetics the concept of "prowess" is absolutely identical to the national content of this concept: this is fearlessness, which manifests itself in the conditions of endless expanses of will and is generated by this will.

The content plan of the concept of "will" is not only the idea of freedom, but also a special strength of spirit, the ability to be brave, set up for victory, overcome obstacles and defeat the enemy. Such a will acquires from A. Koltsov's epithet is "mighty". A person with such a will does not back away, does not bow his head to the enemy, goes boldly into an unequal battle, steps into the battle of God. And, again, the horizontal consciousness of the author imposes on him the hyperbole caused by the Russian expanses: "*The will of the spirit has no boundaries*," as well as the vast Russian expanses ("Message"). Will in the meaning of the power of the spirit attracts such lexemes as truth, honor, war, struggle, death, life. In The Message dedicated to V.G. Belinskiy, A. Koltsov argues that only a man of strong will is able to fight for honor and truth, and such a struggle defeats death itself, in it is the triumph of a new thought, and therefore of life itself!

In the poem The Way we see the symbol of the traveler. The Russian person is a traveler by his mental nature. This is determined by the geographical location of Russia – it has a wide way. The desire to go far away is a characteristic feature of the Russian mentality. At the same time, distance is a search for oneself, truth, happiness, a better life, inner self-improvement, spiritual growth. Therefore, being in a metaphorical way is the

idea of uplifting the spirit. If a person stands still, he does not develop, he is cramped, only on the way he gets rid of fears, misconceptions, acquires new knowledge, cleanses himself. But not everyone can go on such a way. For this, according to Koltsov, a "strong will" is needed: "To be on the wrong side / To look at people; / So that sometimes before trouble / To stand up for yourself; / Under a fatal thunderstorm/ Do not take a step back; / And so that with grief at the feast / Be with a cheerful face; / Go to perdition – / Sing songs like a nightingale!" Fortitude and courage are thus indispensable qualities of a traveler. If he does not have a "strong will", then Koltsov calls such a lot orphan.

Happy is only the one who honors the truth, has a pure soul, preserves his honor, for whom the concept of "duty" is not an empty sound, "walking a straight path" – this idea of happiness is given by A. Koltsov in The Direct happiness poem, denoting those moral and ethical constants that provide a person with this state of mind. As we can see, here we also meet the image of the path – a road.

4 Conclusions

Thus, having studied the lyrical heritage of A. Koltsov, we have seen that the concept of "Russianness" at the linguistic level is formed by a number of key concepts of the Russian linguistic picture of the world, which are mediated by the geographical and natural originality of Russia, the so-called "horizontal consciousness", as well as an unusual combination of abstract categories that define the national character of the Russian person and constitute the "riddle of the Russian soul". At the same time, we managed to understand how, through literary and artistic creativity, it is possible to interpret these seemingly elusive units of thought and reveal their semantic and emotional essence. We also observed how the linguistic consciousness of the master of the word can influence his works, how ethnic and individual author's markers of linguistic personality correlate in the artistic picture of the world.

Analyzing the lyrics of A. Koltsov, we have revealed that the lexical and semantic field of the concept of "labor" in the poems under consideration includes lexemes and phrases "scythe", "mower", "spacious steppe", "feather grass", "pile", "stacks", filling the thematic group "peasant labor". Abstract concepts such as "fate", "will", "walking", "fun", "happiness" and natural landscape concepts such as "earth", "steppe", "distance", "breadth" are also associated with the concept of "labor". The spatial concepts conditioned by the horizontal world view of the Russian people – Distance, Breadth, Spaciousness, Path, etc. – with abstract basic concepts of the Russian mentality: Fate, Destiny, Will, Happiness.

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