







The concept of the city in L. N. Tolstoy's short story "Lucerne": The experience of conceptual analysis

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Abstract

This study is relevant due to the analysis of one of the early works of L. Tolstoy, which allows for identifying the features of his poetics, i. e., to consider the reflection of the world and moral norms as strongly connected to each other. This determines the further development of L. Tolstoy's prose towards greater simplicity ("pathos"). Scholars have repeatedly stated that back in the 1850s, L. Tolstoy developed an understanding of "the unity of people" as the main goal of the writer's life and pedagogical activities in the early 1860s, this also ties to the problem of "Lucerne". The purpose of this study is a conceptual analysis of L. Tolstoy's "Lucerne", which tone is set from the first descriptions, where the theme of the city, nature and civilisation appear. The leading method of the study is the method of authenticity and perfection within the framework of the content of this work of art, which contributes to the guided progress of society at most. Every discipline strives to systematise and categorise concepts. In philology, studies of the concept concern both its internal structure and its typology, functions, its place in larger units (concept spheres), ways of its application for the analysis of works of art, etc. As a rule, works dedicated to the concept in literary studies reveal only its external side, discussing the ways of implementation and interaction of concepts within the work. Thus, the two terms "analysis of concept" and "conceptual analysis" are noted.

Keywords: poetics of the literary work; literature and art; concept; method of analysis; patterns

1. Introduction

One of the main patterns is that works on both cognitive linguistics and linguistic cultural studies most often discuss the implementation of a concept through a representative word: "a culturally defined verbalised meaning represented by a number of its linguistic realisations". The representative words express a certain aspect in the content of the concept. The titles of academic publications indicate this phenomenon: "Analysis of words-representatives of the concept "raum" in the structure of the linguistic personality of R. M. Rilke" (Radchuk, 2014), "Poet and Culture: Marina Tsvetaeva's Concept sphere", "The concept of "guilt" in V. Rasputin's novel "Live and Remember", "The concept as an idea and the concept of "Chekhov" in the literature of transition periods (theoretical aspect)" etc.

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The representative words that are the starting point of conceptual research and are studied in detail. In their turn, the summation of representative words allows for identifying and describing the specifics of the author's concept sphere (Portnova, 2019a; Portnova, 2019b; Temirbolat et al., 2015).

Another pattern is revealed through the fact that scholars who study the concept through the representative word deal with the following tasks. Firstly, the meaning inherent in it by the author of the work of art has to be identified. Secondly, there has to be an interpretation of the content of the concept both in the context of the work of this author (or authors), and external factors, i. e., the historical situation, the specifics of the life and creative path of the author of the work, as well as the ideas of other authors who influenced one's worldview, etc. In this case, alongside the literary material various sources are involved such as the author's journalism, letters, the memoirs of contemporaries, the works of critics, as well as dictionaries that interpret the representative word in question, etc. (In comparison, the linguistic study analyses not only the representative word but also its synonyms, the contexts in which it is used, etc.). Therewith, despite the presence of the described general patterns, research in the field of literary conceptual analysis is defined by a variety of individual authorial approaches, which provokes a number of controversial issues.

1.1 Literature review

Despite the ambiguity of the term "conceptual", which can originate from the terms "concept" and "framework" (Kuznetsov, 1998), the term "conceptual analysis" is the most common in philological discourse. Notably, the conceptual analysis in linguistics is very diverse since the author's ideas about the concept, its structure, form, functions, etc. vary. Thus, R. M. Frumkina (1995) notes, when speaking about conceptual analysis: "there is no agreement between different authors on which procedures should be considered a conceptual analysis, but there is no agreement on what should be considered the result (of the analysis) as well". I. G. Serova (2007), M. M. Turchenkova (2017), dedicated their studies to the description of different variants of conceptual analysis and emphasised the lack of a universal model of conceptual analysis. However, despite this variety, it is still possible to distinguish some elements of conceptual analysis that are applicable to literary studies in particular:

- The conceptual analysis is multifaceted and personality-oriented;
- The conceptual analysis is conducted through the analysis of the objectified results of the mental activity of the person (author), which is the text;
- Conceptual analysis represents the scholar's understanding of the concept.

In literary studies, concepts are most often referred to as artistic and are contrasted with cognitive concepts. The concept can be defined as artistic if the author or translator of the work brings new meanings and definitions to the already existing content. Artistic concepts are involved in the creation of the artistic space of the text (Escudero, 2020; Lapshina & Koroleva, 2015; Temirbolat et al., 2016). Therewith, the distinctive feature of the artistic concept is its dialogic nature: it is impossible to reveal the artistic concept without a reader-interpreter. According to T. I. Vasilyeva, the analysis of artistic concepts includes elements of linguistic and cultural studies trends. At the same time, it is emphasised that it is impossible to reduce conceptual analysis to an algorithm in relation to the problems of fiction by presenting a universal model of analysis, which is explained by the specifics of this art form, which has become the subject matter of the study. The latter statement seems to be controversial for several reasons. Despite the variety of existing specific academic works about concepts in fiction, certain patterns can be traced. These observations influenced the developed of the author's method of analysis.

2. Materials and Methods

In this research, numerous methods were used to study the concept, including conceptual analysis, historical and comparative analysis, definitional interpretation, component analysis, stylistic interpretation, distribution analysis, methods of contextual and textual analysis, cognitive interpretation of the results of the description of the semantics of language means, verification of the obtained cognitive description, etc. These methods interact and complement each other that allows for exploring the concept as an object of interaction between language, thinking, and culture. While historical-descriptive and comparative methods have long been used in linguistic studies and do not require detailed explanations, conceptual analysis is a relatively new research method that does not have a definitive interpretation among different researchers. Conceptual analysis primarily deals with the framework of the conceptual sphere, which is the subject of its research. The concept of the sphere of analysis is one of crucial ones for cognitive linguistics and is interpreted as entity that consists of concepts in general. The method of semantic-cognitive analysis assumes that during linguistic cognitive research there is a transition from the content of meaning to the content of concepts at a certain phase of description, which is cognitive interpretation. Cognitive interpretation is a stage of semantic-cognitive analysis, which brings the study beyond the framework of linguistic semantics.

As mentioned earlier, there is a problem of the lack of terminological unity and a unified approach to understanding the concept in literary studies. In addition, the issue of the correlation of the concept in literature with the artistic image, symbol, archetype, theme, etc., is not resolved for sure, which often leads to the substitution of concepts. Another problematic aspect is the narrowing of the use of the term. For example, N. S. Bolotnova refers to the artistic concept as “the unit of the poetic picture of the world”, which is not quite correct (Escudero, 2020; Dautova et al., 2017). There is also no methodology for analysing concepts when comparing the works of authors from different eras, different movements, literary trends, as well as translations of works, etc. Thus, "Lucerne" depicts the conflict between the environment, where a highly civilised person lives, and a very humane hero. For this time and for this environment, his ideas are bold and new. While emphasising the complexity of civilisation, the hero prefers a natural way of life. He seems to condemn civilisation in two ways. Firstly, he disapproves of it since it undermines the immediacy of human nature but the source of the love of art is rooted in primitive way. The real appraisers of poetry are nations saved by capitalist civilisation. The second reason for the denial of class civilisation is one-sidedness and erroneous of the knowledge provided by it to human. Nekhludoff reminds Don Quixote's struggles with windmills, where no one understands him and thinks he is crazy. The civil environment does not share the views of the characters of "Lucerne" since to do so is against the law, against the existing order. The socio-psychological and philosophical question of what pushes the development of civilisation has been repeatedly asked and discussed through history. This question was answered by several great writers of the 19th century Russian literature, including Tolstoy, Turgenev, Dostoevsky. L. Tolstoy's hero "Lucerne" and heroes of Turgenev and Dostoevsky come to the same conclusions that the development of civilisation does not make social relations more humane.

In this study, the authors suggest using the terms "concept in literature", "literary studies concept", "concept in a work of fiction" as synonyms due to the neutral nature of these terms and their broad meaning. After analyzing the existing literature about the analysis of the concept in fiction, the authors created their model of conceptual analysis. This term-definition seems to be most suitable for determining the nature of working with the researched concept. For the analysis, the authors of the study suggest identifying a number of words and meanings that is reflected in a work of art. Therewith, due to the variety of the content of the concept, the authors of the study consider it necessary to distinguish a micro concept here, which is defined as the focus of the concept, which is

the side of the meaning of the concept emphasised by the author. Thus, for L. Tolstoy and Ibray Altynsarin, the concept of "education" contains the summation of writers' questions and thoughts on this topic. However, it is the focus that determines the part of the concept that is debatable for the writer or poet and requires the author's explanation. For L. Tolstoy, the focus of the concept of education is the concept of upbringing, while for Altynsarin it is training. The author's choice of focus is determined by the purpose of the concept, which can be defined by analysing the works and finding the general idea of the concept. The purpose of the concept, in its turn, is fulfilled by explaining the theses or the main ideas of the writer's concept (Ismagulova et al., 2016; Dautova et al., 2016).

L. Tolstoy's concept of culture lacks the historical optimism immanent for advocates of progress. He questioned the classical concepts of progress and its criteria, and saw fundamental contradictions in cultural phenomena (Solijonov, 2020). He noticed the most obvious thing between the achievements of culture and the narrow sphere of their use, between the materialistic and moral and ethical components of culture, between culture and anti-culture. L. Tolstoy rightly pointed out that unquestionable achievements in the materialistic sphere are accompanied by the degradation of the individual under capitalism, by growing social parasitism of the upper class and poverty of the lower classes. In both cases, there is no creative work to develop a personality (Alibés & Maestre, 2019; Ryspayeva et al., 2021; Sultan et al., 2016). He transferred the solution of these problems to the moral and ethical field, while remaining within traditions of Russian literature and philosophy. Thus, the authors of the study propose to conduct a literary analysis of the concept by identifying and describing such aspects as:

1. The essence of the concept that is encapsulated in representative word, the definition of the general topic of the question;
2. The focus of the concept as the identification of a micro theme within the concept, to which the author refers, agreeing or discussing with existing ideas (including previous personal views);
3. The meaning of the concept according to the dictionary, as well as the correlation with the author's understanding of the word (such conclusions can be made by analysing not only the artistic but also the journalistic work of the writer, diaries and letters);
4. Goals of the concept as the main author's stand and idea;
5. The main theses that illustrate the purpose of the concept.

The concept sphere in a work of art is associated with a certain problem that the author covers. The writer often finds his own solution to this problem, which the authors of the study propose to define as the result of the concept. Therewith, it is important to emphasise that the primary result can be a writer's take on a social phenomenon, and, in this case, a work of fiction acts as a depiction of this social phenomenon.

3. Results and Discussion

In L. Tolstoy's "Lucerne", there is theme of the adverse effects of civilisation, and the gap between the artificial, created by human, and the natural, created by nature is emphasised. The writer emphasised the importance of working "on the land" and living in harmony with nature. These ideas became the foundation for the framework of L. Tolstoy's life, which he followed to the end. The main thesis of this concept was also shared by "soil" philosophers, among whom L. Tolstoy was often mentioned (Michel, 2020; Lapshina, 2019). The work also discusses the problem of conformity as a refusal to judge one's opinion and morality in relation to "society". Since the moral level of society is lower than the "natural" level of a normal human, the education of a person by society becomes its violation. According to L. Tolstoy, this is evidenced by the fact that he was also subjected to the brutality of the masses. The story is described in general details: the crowd is at least a union of good

people, but it concerns only the animals supporting the parties, and reveals only the weakness and cruelty of human nature (Tolstoy, 1983). There is growth in the crowd, a certain induction of this animal principle.

In "Lucerne", the visual art and advertising of the author are interconnected. The position of the narrator and the attitude to the event that struck the author were obvious. It was the voice of a writer and publicist L. Tolstoy, for whom an event takes on the meaning of an ordinary fact and becomes a fact of public life. This boosts the artistic and journalistic pathos of "Lucerne" (Zhang, 2020). L. Tolstoy, the author of the articles and appeals over the past three decades, is clearly involved in these early works. L. Tolstoy treated his work with great responsibility, declaring that the events of July 7 in Lucerne seem completely new to him, strange and connected not with the eternal vices of human nature but with the development of this situation for the time being. On July 11 he made an important note in the publication: "You must be brave, otherwise you will not just speak kindly. However, I have something new and effective to say". This model of analysis is still incomplete; it is significant due to the most simplified structure, which may become more complex and undergo improvements in the future.

The proposed algorithm is based on the analysis of a work of art but the interpreter is still not devoid of subjectivity. E. B. Alibés (2019) defines the source of this subjectivism, while considering the identification of the "basic features of the concept" by claiming that it develops within the culture in the perceiving consciousness, that is, in the consciousness of the reader, critic, scholar. For example, there is the concept sphere "The West" in such works by L. Tolstoy as the novel "Resurrection", the short stories "Lucerne" and "After the Ball" (Tolstoy, 1991). These works reflect the ideas of L. Tolstoy on the adverse effects of Western civilisation. L. Tolstoy contrasts the "achievements" of human with the creations of nature, repeatedly emphasising the constant struggle and confrontation between the artificial and the natural, where human only destroys what has already been created by nature without trying to be the creator. The place where civilisation and nature collide is often the city. At the same time, for L. Tolstoy, the city is not just a chronotope but a certain "battlefield", a space for the clash of the heroes of "urban citizens" and the "others" (Skatov, 1978). The hero of "Lucerne" asks: "Why is this inhumane fact, which is impossible in any German, French or Italian village, is possible here, where civilisation, freedom and equality are brought to the highest level, where the travelling, most civilised people of the most civilised nations gather?".

It should be emphasised that the city does not have to be European. L. Tolstoy often refers to the destructive influence of Western culture on the inhabitants of Russian cities (this is the unwillingness to know/learn their native language, speak it, and instead follow European fashion, etc.). People lose their native natural Russian virtues due to this blind imitation. The concept of "city" can be contrasted with the "village", as well as one city can be contrasted with another (as in the novel "War and Peace", where the characters from Moscow are contrasted with the characters living in St. Petersburg). L. Tolstoy's concept sphere of "The West" can be contrasted with his concept sphere "The East", which includes short stories about life in Asia, in the Caucasus ("Buddha", "Cossacks", "Hadji Murad", "The Caucasian prisoner"). In this case, it could be assumed that L. Tolstoy considered eastern culture to be clearer and more pleasant, the characters of the eastern world were closer to nature, more honest and humane (O'Toole, 2018) (Table 1).

Table 1. An example of the analysis of the concept of the "city" in L. Tolstoy's works

Structure and content of the concept			The concept of the "city" in L. Tolstoy's works
The	Representative	The City	

Word	
Examples	The city in the novel "Resurrection" tries to resist the imminent spring, a new hotel house destroys the embankment of the Schwerzenhof ("Lucerne"); the sounds of execution interrupt the mazurka motif of the hero's love-sickness in the story "After the Ball".
The focus of the concept – the main theses	The theme of the adverse effects of cities, the need to return to nature in the early works of L. Tolstoy correlates with Rousseau's philosophical ideas. The juxtaposition of a city and a village. The opposition is presented in two directions: within one work such as in "War and Peace", "Anna Karenina", "Resurrection", and also in comparison of the works of "Western" with the works of the disorganised Caucasian cycle ("Hadji Murad", "Cossacks"). In the first case, the heroes can be divided into two types. Thus, Konstantin Levin's landowner life is contrasted with the life of modern society, and Olenin's ("The Cossacks") past Moscow life is contrasted with the life of the Grebensky Cossacks, the life of Marya Bolkonskaya and Nikolai Rostov in Moscow and St. Petersburg is contrasted with the life of these same heroes in the "Otradnoye" estate and in the "Bald Mountains".
The Goal	Demonstrate the adverse effects of cities and their frequent negative impact on the primordial nature of human.
Results	Creating the philosophical framework of L. Tolstoy (including pochvennichestvo).

This analysis will allow for considering concepts from different perspectives: comparison/correlation, evolution, etc. In addition, it is possible to study concepts not only in the work of one author but also to compare them with the concepts of other authors, as well as to create a system of concepts such as the concept sphere. Therewith, it is necessary to consider the existence of this term in a broad and narrow sense. The broad meaning refers to the concept sphere (the conceptual picture of the world) as a "global image of the world, which is the result of all spiritual activity of a person" (Sawyer, 2020; Brzozowska-Zburzyńska, 2019), and narrow one defines the concept sphere as a certain system of concepts, which can be identified both by the example of a separate work, and by the example of a number of artistic works of the author/authors. At the same time, V. G. Zusman emphasises that "the analysis of concepts in literature puts emphasis on the "extra-textual" connections of the work, on its involvement in the communication, historical, cultural and social discourses" (2001).

Thus, according to the first definition, the concept sphere provides the most generalised representation, which is close to the understanding of the concept in cultural studies. For determining the concept spheres, this approach often uses various textual information, including dictionaries, myths, folklore, etc. In the second case, the concept sphere is defined in a narrower sense, where any specific concepts in the work of the writer/writers or the unique author's interpretation of the concepts are considered in detail. Considering the concept sphere in this way, the personality of the interpreter plays an important role, and the analysis becomes more subjective. Thus, the conceptual analysis is designed to systematise and combine the entire body of information about a certain phenomenon (concept) presented in the writer's work, as well as to define connections between concepts that can be combined into certain groups united by meaning such as concept spheres (Tolstoy, 1979). Consequently, the purpose of the conceptual analysis is the search for and interpretation of the author's

stand, an attempt to correlate a specific concept with the general literary framework of the author, one's view on various phenomena, which can include not only specific text but also information from notebooks, diaries, articles, letters, etc.

In their turn, concepts can be combined into concept spheres and express both general ideas about a phenomenon, and be the main theses of the author's framework presented in the artistic work of the latter. L. Tolstoy has always sought to delve into the very essence of phenomena, to see and show the reader the foundations and components of every phenomenon and every action. This is the way he described the feelings and ideas of a person, their behaviour during the war. Now, in "Lucerne", he wants to tell the story in this way. The core of history is in its components, that is, in human affairs and interpersonal relationships. L. Tolstoy wants to present history only as an artist and a writer who values the human perspective of things more than anything else in the world and puts human interest above everything else in life.

4. Conclusions

When reading "Lucerne", one can hear not only the voice of righteous indignation, but also the voice of a strong and shocked humanity. L. Tolstoy fully experienced and proclaimed his unique understanding of history for the first time. Real, necessary, and useful history should not be interested in so-called historical (i.e., statesmen) events of national significance, not in great battles, fights, and movements on the political arena, but in simple human relationships. The question about how a person lives is good until it does not offend an individual. This is a real historical question for L. Tolstoy. This is not an external or superficial question (so far, according to Tolstoy, history has dealt overall only with these external surface questions) but the deepest, internal issue of history.

In "Lucerne", L. Tolstoy expressed a very outdated and deeply heartfelt idea of history, which became an important artistic idea for his later development. In 1875 "Lucerne", L. Tolstoy argues with traditional history and opposes it in a certain way. In the 1860s, he created history based on his general beliefs, he writes history with everyday human affairs and not with heroes, people, actions. He writes historical and artistic works not academic history, and this is the only instance where he is dedicated to internal history with deep conviction. Later in the 1870s, being a true historian, L. Tolstoy argued that one needs to know all the details of life, one needs art such as the gift of painting, one needs love. In addition, historical art, as well as any type of art, is significant for its depth and not for its wide range, and its subject matter can be a description of European life or a description of the month of life of a farmer in the 16th century. He wrote this considering his personal experience.

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