TÍTULO: El texto literario: su papel conceptual y su personosfera.

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RESUMEN: El artículo está dedicado a la reflexión de los fenómenos de la conceptualidad y la personosfera en el texto literario. El método de análisis conceptual se utiliza para ampliar el alcance de la investigación de conceptos literarios en general, así como para resaltar las principales características del texto. El documento considera la conceptualidad y la personosfera de la historia "La oración de Leila". La investigación llevada a cabo permitió sacar una conclusión sobre la continuidad de la literatura kazaja y los conceptos inherentes a esta literatura.

PALABRAS CLAVES: Concepto artístico, componente de evaluación subjetiva, enfoque cognitivo, personosfera.

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ABSTRACT: The article is devoted to the reflection of the phenomena of conceptuality and personosphere in the literary text. The method of conceptual analysis is used to expand the scope of research of literary concepts in general, as well as to highlight the main features that characterize the text. The paper considers the conceptuality and the personosphere of the story "Leila's Prayer". The carried-out research allowed to draw a conclusion about continuity of the Kazakh literature, and concepts inherent for this literature.

INTRODUCTION.

This work is devoted to the consideration of the personosphere and conceptuality in the contemporary literary text. Today, studies focused on cognitive linguistics do not only strive to reflect the archetypes that somehow find themselves in the context of the work, but also focus on how these images are refracted in the context of a work. Thus, language is not only a material for linguistic study, but also an important tool for creating new knowledge. E. Whorf claimed that each language is attributed with an endless variety of experiences with a finite set of formal categories (both lexical and grammatical ones) as they join together for speech purposes.

Today, more and more authors [Generaluyk, 2013, Dominguez et al, 2018; Cawkell, 2000, Dijk, 1988] studying the conceptosphere, say that any part of literature personifies the author's way of perceiving the world, and literature turns into a private case of conceptualization. The author does not rebuild the information again; on the contrary, he prefers to use already existing representations of the language. Nevertheless, each newly created text represents a new authorial formation with only its peculiar associations.

The recognition of this associative nature has made it necessary to study the language in close connection with thinking, culture, and the individual linguistic picture of the world. Consequently, the literary text is studied at the level of various cognitive processes that reflect the features of understanding the world.

The above proves that the study of cognitive mechanisms does not only help define a new meaning, but also understand the cognitive structures underlying the process of nomination. This direction of cognitive studies has turned to "linguistic creativity", which can be explained as the process of the appearance of new cognitive structures and their manifestation through the language [Barthes, 2001; Murasheva et al, 2018]

As we rely on the conceptosphere, studies presented by Russian [Barthes, 1994, Burke, 2001, Joly, 1994] and European authors [Gekman, 2006, Islamov, 1990] in this paper, we attempted to expand the boundaries of the study of conceptuality and personosphere, transferring them to the reality of the Kazakh culture, studying how the perception of Soviet and Kazakh realities is manifested and refined in modern Kazakh literature.

It is worth noting that the modern Kazakh culture is experiencing a revival now, as new dramas, novels and stories are being created in the Kazakh language.

The purpose of this work is to consider the specificity of conceptuality and personosphere on the example of the story "Leila's Prayer".

The hypothesis of the work states that modern Kazakh literature is based not only on folk traditions, but also on Russian and Soviet culture, giving rise to eclecticism in both the conceptuality and personosphere.

DEVELOPMENT.

Methodology.

Before describing the methods of research, it is necessary to turn to the key concepts of the work.

The idea of conceptuality refers to one of the contradictory issues in the study of arts. This term was coined in 1961 by the artist Henry Flint. Now we can use it, talking about art based on ideas or concepts, rather than materialistic ideas. One of the simplest explanations of conceptuality narrows down to the idea how the world is represented in the literary work and how author's ideas ad intentions are conveyed through the text.

"To interpret the text does not mean to give it (more or less justified, more or less free) a meaning, but, on the contrary, to evaluate it, the set of meanings that are revealed in the context of the narration" [9, p. 4].

Modern cultural studies offer various methods for obtaining different types of concepts. Most of them require not only a philological, but also a philosophical, sociological and even a psychological approach. According to Roland Barthes, there is a big difference between the work and the text. "The difference is the following: a work is a fragment of a substance that occupies a part of a book (for example, in a library), a text is a methodological field" [Barthes, 1991]. Therefore, we can consider a work as a text with certain properties. Among them are intertextuality, literariness, information content, modality, address, stability, completeness, consistency, auto-semantics, hypertext, etc.

We can apply almost all these properties to the analysis of literary works, therefore some of them are more important for our research. The study of the Swiss linguist Charles Bally shows that the sentence consists of two fundamental parts, known as the utterance and modus. The first of these is defined as

impersonal content, the meaning of the context, and the second expresses the author's attitude to the expressed statement. This idea is crucial because it helps understand the conceptuality as the basis of the text. Conceptuality is revealed as the main idea of the work, its content constituent [Kumari & Alexander, 2018; Shirvani et al, 2015; Ardakani et al, 2015; Rincon-Flores et al., 2018].

One of the fundamental categories of the literary text is the category of conceptuality. According to the first approach to the conceptualization of the literary text, the phenomenon of conceptuality is due to the presence of content-conceptual information (CCI), which scientists correlate with the idea of the work. Conceptuality focuses on the concept of the new and is revealed gradually, as the text is read.

Conceptuality of the text should be considered in close connection with the intentions of the author; therefore, it identifies it with the idea of the work. Also, the conceptuality is viewed from the standpoint of the reader, and is associated with the process of reading and perceiving the text. As new information becomes available, the information becomes old, thus, according to the scientist, the concept of the work grows [Lakoff and Johnson, 2003].

Consequently, the study of conceptuality, allows us to go deeper into the understanding of art, highlighting a certain sense of the text. It is quite obvious that the idea of conceptuality can be criticized because of the abstraction factor in the conceptual literary approach and the author's so-called death. Nevertheless, we must insist on its existence, since conceptuality is consistent with the context of speech and the author's personal experience, even if he himself denies it.

In the majority of studies connected with the study of cognitive structures of language, the author's conception is based on research, which determines an individual picture of the author's world. There is still no generally accepted definition of conceptuality. If we move on to the most common definition of a dictionary, it is "the idea of what is something or how something should be done", which explicitly refers to the participation of a thinking person, which in turn point to the idea of subjectivity.

However, it is obvious that the definition of a dictionary can be justified as long as it concerns individual concepts that are manifested through the text. Unlike the individual concept, the individual literary concept embodies the author's knowledge and his own way of interpreting the objective reality. It acquires certain features in the context of a literary work.

Conceptuality is defined as "a product of complex mental activity that belongs not only to the individual consciousness, but also to the psychological and mental spheres of a certain ethnic cultural community" [Ivasheva. 1971] or "universal literary experience", recorded in cultural memory and the ability to act as a building material in the formation of new artistic meanings. According to another widely known definition, "an individual artistic concept is a writer's consciousness unit, represented in the text and reflecting the author's understanding of the world".

Individual literary concepts should not be confused with common cultural concepts. The term conceptuality was introduced to study literary texts. Only the author and the process of creating the text reorganize individual concepts into author's ones. The author's concept is a unit of the poetic picture of the world, and it diffuses the author's knowledge of the world.

The author's concept is a unit of consciousness of the author, which is manifested in the text and expresses the author's understanding of the essence of things and phenomena. It is built on individual knowledge. The author's concept carries a cultural component common to all people who share this culture, but its specificity lies in the subjective-assessing component that is generated as a result of the creator's interpretation activity. Thanks to this function, the meaning of the concept is enriched, and both its content and volume change.

By individual concept we understand a multidimensional mental product, formed by various methods of categorization, which is verbalized in various forms. In this article we first of all conceptualize the works of Kazakh writers, as a unit of the author's concept, implemented either in one or in a series of works.

The system of individual concepts forms the conceptual sphere of the text. Of course, the concept existing in the individual consciousness cannot be equated to the number of concepts. The structure is determined by separate laws, which are closely related to individual, linguistic, pragmatic and cultural factors. One conceptual sphere can be combined with another one.

There is a huge number of ways of linguistic representation of concepts in the literary text. Concepts as mental products create a complex unity, so it seems natural to emphasize its structural character and distinguish different types of concepts within the structure and find out how the structure correlates with other conceptual structures.

Literary concepts bear an emotional component and carry an element of aesthetic evaluation. In the typology of concepts, we can find out how the mental structure and linguistic layers are interrelated, and this feature allows us to expand the boundaries of the study of artistic concepts, which at present are mostly limited only to the lexical level.

The personosphere is attached to the conceptuality. Modern humanitarian science reveals the concept of the personosphere through G. Khazagerov's work: "... the sphere of literary, historical, folklore, religious characters". To better describe the concept of a personosphere, the researcher relies on the concepts presented in the works of D.S. Likhachev, where the concepts of the homosphere and the culturesphere are presented. This approach is rooted in the notion that a person creating space around himself does not confine himself to vital values, such as food, water and other primary needs, but also creates spiritual values. Specificity is seen in the fact that these characters created by him, once created, manifest themselves in innumerable varieties of options. The specificity of each character's manifestation depends on the typical situations identified by the author, but also depends not only on the author's intention, but also on the level of empathy and the level of knowledge of the perceiving subject.

From the list of components represented in the definition of G. Khazagerov, the following types of characters are relevant for the personosphere of traditional culture (Table 1).

Table 1. Character typology.

Archetypes	Specificity
Religious	Include a variety of iconic figures from the image of the gods to various totems. They are preserved in the minds of the people even when the cult itself has outlived itself. An example is a Russian bear
Folklore	As is known, folklore also reflects the mythological consciousness. Magic fairy tales store the remains of ancient beliefs, and the image of magical objects reflects the mental representations of the people
Historical	Characters from the old times have a huge influence on the people's ideas and beliefs. This leads to the fact that one of the features becomes typical and is transferred to other personalities. An example can be Kazanova as a symbol of love or John the Terrible as a symbol of unjustified cruelty.

The main method of researching concepts and personosphere is conceptual analysis.

The purpose of the conceptual analysis is to trace the knowledge of conceptual meaning and write the result into a formalized semantic language. The study of works devoted to conceptual analysis shows that conceptual analysis is not a specific method of studying concepts [Lakoff, 1987].

After analyzing the information, we came to the conclusion that there is no agreement between different authors about which set of procedures should be considered as a conceptual analysis; there is no agreement what should be considered as a result as well.

Conceptual analysis is a specific method of explicating concepts. In the study, the conceptual analysis can be based on the analysis of experimental data (free and directed associative experiments, subjective definition experiment and experiment using the scaling method), and lexicographic data analysis. In our case, an analysis of the lexicographic data of the works will be of interest. The study of lexicographic data is an important component of the study of all linguistic materials, because the dictionary sources help to make a preliminary understanding of the realities and linguistic means of expression.

In order to consider how the conceptualized information in the texts of Kazakh writers is conceptualized, we turned to the content of the work on the basis of a number of stages:

1. Work proofreading.

2. Sampling of conceptual units that have a significant value for the work.

3. Identifying the key moments of the work and their connection with the concept of "prayer" as life and "prayer" as a cry for help.

4. Selecting the personalities of the work and their significance for the work.

5. Summing up the analysis.

Results and discussion.

The analysis of the story "Leila's Prayer" shows that the author relies on the characteristics of the world where he lives.

Familiar places, ordinary people, common problems are often described. Is it not accidental that during the analysis there arise questions whether an individual concept is equal to the author's intention or not, or whether it is possible to completely change the intention? The intention, of course, exists only in the author's mental world and it is not explicitly expressed. Consequently, author's concepts cannot be clearly identified and described. However, what the combination of traditional

and cognitive means of analysis seeks is a broader opportunity to look at linguistic phenomena and the author's intention.

In this part of the work, an attempt will be made to analyze the author's individual concept using the tools presented by the latest developments in the cognitive study of literary texts. The application of cognitive measurement to traditional stylistic analysis will increase stylistic analysis and justify the possibilities for the two approaches to go hand in hand in order to provide a complete understanding of the text.

To demonstrate how the tools of the cognitive approach can help in revealing the nature of author's concepts, we turn to studying the means of representing the ordinary life of the Kazakh village near the Semipalatinsk test site, presented in the story "Leila's Prayer".

The situation with the Semipalatinsk test site is one of the most significant episodes in the history of Kazakhstan development. R. Mukanova, the author of the story, was born near Semipalatinsk and knows about its problems. Her story, combining faith in life and pain of the crippled human nature, is a kind of requiem for ordinary people, faced with the trials of the "non-peaceful atom". In the story no one is claimed guilty, on the contrary, life is shown the way it is.

Based on the same story, the film "Leila's Prayer", became a laureate of international film festivals and was filmed in Venice, Beijing, Prague, Riga, etc.

Roza Mukanova, the author of five books and four plays, was awarded the medal of Franz Kafka with special diplomas for significant contribution to the development of literature.

Turning to the main idea of the work, we found out that it can be conceptualized with the help of a number of related ideas (Table 2).

Table 2. Conceptual content of the story «Leila's prayer».

Motive	Expression	The total number of units
The Social, brought from outside	Soldiers, a closed military campus, radio communications, nuclear mushrooms, 426 explosions that occurred at the edge of the village, constant checkups of doctors, lack of communication between residents and the outside world, drugs that are received without warning by residents, checkmate and a description of life in the village	321 units
The Social, as peaceful life of the village	Village, existing for a long time, habitual life, life and death, the inhabitants of the village and their relationships, the spirit of human dynasties	352 units
Leila's world as the dominance of happiness in hell	Dreaming of the girl, conversations with nature, secrets, told to the Moon, the predominance of optimistic tonality, animals surrounding the girl – goats, donkey, sheep	417 units

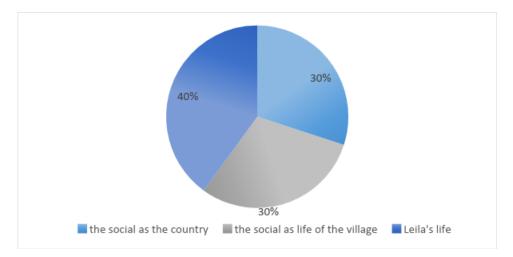The lexical units that characterize the conceptual field of a story can be distributed as follows.

Fig. 1. Filling the narrative space with concepts.

Events in the story are narrated from both the third and the first person which perfectly conveys the worldview of reality. People living in the village, marked on the map as Karauyl, live their lives. The author shows the society that although living on the edge of danger, does not realize this danger. The military base, which is built next to the village, is hidden from people as much as possible. Even the attempt to repair the wires ends in the fact that the residents are driven from the poles. Residents are given sausages and canned food, which is perceived as a kind of encouragement from the authorities. Of course, an attempt is made to take the people away from the village, but, as in the case of Chernobyl, people are not warned about the danger and do not fully understand the reason why they had to leave the place. Not everyone wants to leave, while many treat the military with suspicion. The whole space of the text is revealed through the three steps shown in the diagram below.

Life of the country
Life of the village
Leila's life

Fig. 2. Architectonic ideas in the work.

Conceptualization of this space is manifested on the basis of such important symbols as the "nuclear mushroom", which the children of the village admire, the military vehicles which are trying to take the villagers away. The latter is associated with Karalag, well-known in the USSR; it is no coincidence that an old respected person appears in the story and calls to flee to the fields, but not give up. Nevertheless, this danger does not come from political activity, but from the development of science.

The opposition of reason and God, knowledge and simplicity of life is the cause of the tragedy of people. The only source of knowledge that encroaches on a measured life is a radio that is constantly broken and restored by the villagers.

The usual life of people flows in the usual rhythm. They marry, give birth to children, bury the dead, never thinking about the fact that the cemetery is constantly full of young people. The infected territory is not perceived as something really dangerous, and therefore, most people do not try to change their own lives. They go to fields that are closed by the military, refuse to take medicine. The usual course of life is opposed to love, the beginning of relationship.

The third layer of the text becomes the image of Leila's life. It is with her biography that the author connects all that is happening, revealing personal tragedy through the prism of the public. It is with her that all hopes for a revival are connected. The domination of faith in people and the fact that the laws of life will triumph over all the cruel and illogical manifest themselves particularly clearly in the epigraph.

The epigraph sounds like "No people will disappear because of the enmity of people who have forgotten that they are all brothers and sisters by birth. People are not given the right to kill what is created from above". From the book of edification. An appeal to the religious text may seem strange since the events of the story are closely related to the time of the triumphant mind. But it is the mind that plunges the village into suffering, and the soul helps to survive. This is where the author's worldview is seen. There is no blaming. History develops as many people direct it.

A man just has to live on this background, because little depends on him. The clash of the habitual, every day and universal with the life of one "small" person is a question raised in the Russian culture. Kazakh literature, containing all the achievements of the Russian culture, generates a fundamentally different type of literature, based on the Kazakh culture.

The image of Leila is closely connected with the present and the past. Medieval belief in the fact that the soul of the deceased goes to heaven, belief in dreams and evil eye go along with high technologies nearby. In the village, marriage traditions are still preserved, and at the same time a person goes into space.

The personosphere of the story can be presented in Table 3.

Table 3. Personosphere of the work.

Character	Archetype	Character representation
Leila	Girl-witch, the embodiment of all life, the embodiment of the people.	The image is revealed on the basis of the confrontation between the soul and the mind. She believes in the forces of nature, tradition, communication with animals. She is closer to nature than all the rest. She sacrifices to the cruelty of the world
Kumar	beloved one, sees true beauty in the girl. The cult devotee	The brightest moment is the invitation of the girl to the waltz, where she, circling in the dance, gets the nickname of a white stork. A stork in folk culture is one of the most revered birds. It is closely connected with purification. In comparison with the tragedy, it is about preserving the purity and holiness of nature
Katira	Mentor, stepmother	Unlike the traditional ideas about the stepmother, she treats the girl fairly well, although she does not understand her.

Since the personosphere in its most general form is the disclosure of the relationship between the characters, the author's communication with the reader in the story takes place indirectly, through characters. The characters raise questions that concern the writer herself, i.e. the fate of her native land, the role of ordinary people in history and the attitude of ordinary people towards the authorities. The forces that inspire the writer and generate his works often lie deep in the inner world of the writer's personality and are not easily understood. Art to some extent is a reflection of those deep internal conflicts that plague the heart of the one who writes. Therefore, all these relations get their

distribution through the central figure of the story - Leila. It is on the periphery of two worlds. Let us consider these relations in more detail.

aunt Katira
Kumar and the rest of the village
Leila
the villagers

Fig. 3. Social space in the narration.

The formation of the personosphere is such that all the heroes, on the one hand, are united by Leila, since through the story about the life of a small man we see the situation of confrontation between the two nuclear-weaponed states. Leila is perceived as a fool–an archetype, which was especially venerated among the people. She has a disability and has not grown up in her 15 years, although she is notable for her beauty. In many ways it is superfluous in a world where people die from an unknown disease, and information is hidden from attention. On the other hand, she is a goddess, a scolded and destroyed nature. Through this connection, Leila with nature the second branch of personification is revealed, as the nature itself is deified.

divine providence
the nature
Leila

Fig 4. Personification through relations with the nature.

A girl who has lost loved ones and survived in a half-damaged territory cannot get along with people. This leads to the fact that she is not understood even by the closest ones. The steppe is only Leila's friend, like the Moon, which she confides her secrets with. It is the image of a country that has been scolded and desecrated by reason, laid to be torn apart and destroyed. Leila is a symbol of the destruction of all life. As an image of a swan, it was correlated with the sacrifice brought to the

insatiable new deity. The Nature, together with its old gods, does not win in the battle with the cruelty of man. However, the soul always wins.

The dead Leila does not withstand the surrounding cruelty, but there is still a chance for a revival. It is the spirit of human dynasties that she manifested that suggests that the self-destruction that can occur due to the invention of a deadly weapon is nothing compared to the connections of many generations. This deity, not having a name, but revealing itself in a vast number of religions is much wiser than each of the living.

Analyzing the materials of the story, we found out that conceptualization is manifested on the collision of the personal and public - this theme naturally continues the tradition of Russian literature. At the same time, the material is closely intertwined with the realities of the Kazakh tradition. It is natural that often the author uses the "Truth" and "Soul" asosiations as onimization appeals. They reinforce the sensory-image perception of the work of art, induce the reader to think about truth on earth and what is the only value in the world where the bond between generations is broken, and people are destroyed by invisible force.

Perhaps, that is why the explicit forces of nature that indicate a connection with ancestors and deity become in opposition with the mind of the country. All characters tend to be heard, understood, they are looking for their target (reader, viewer). Mostly such a hero-narrator suffers from painful reflections, strives to dispel the false, in his opinion, representation of himself. At the same time, this personal type masterfully owns "verbal thinking", thereby awakens the activity of the recipient. There is an obvious intertextual exchange between the author and the addressee, where the writer communicates with her "children", the reader.

The narrator himself, entering the text, is personified and dissolved in the text simultaneously. If you depict schematically the role of the writer in the story, it will look like this (fig. 5)

author as our contemporary, overtext
the author as an eyewitness of events - in-text
author as a demiurge - intertext

Fig. 5. Narrator's role in the personosphere.

Undoubtedly, identifying the narrator as an eyewitness of events will significantly reduce the personosphere. After all, the author knows about the events that occur subsequently in all their diversity. In Leila's time, the issue of the Semipalatinsk test site was not raised, and people died of brucellosis, according to the doctors. Radiation sickness as a consequence of the trials was not disclosed to most residents of the village. At the same time, the narrator enters the village environment, knowing all the relationships between the characters.

The narrator as a hero seeks to understand himself, seeks the meaning of human existence through the recognition of his own individuality and his own involvement in the external world, a world without stability. However, the dialogue still takes place in several projections: as with the implicit reader, to which the author addresses in his story, and between the heroes of the story. This is not only a dialogue, but a whole series of philosophical conversations about life and death, a truth that is more in silence than in a word. Undoubtedly, readers will be recalled about the truth that surrounds the heroes, the responsibility of the generation to the unborn ones.

In this context, in our opinion, one can notice the significant influence of Plato: "Show me your brevity, but you eloquence you will show another time", which complements another perspective in understanding the concept of silence (stillness) in a broken world situation and restoring this silence. Reflections on the theory of Wittgenstein and the postulates of existentialists are imaginatively embodied with the help of explicit carriers of the "philosophy of silence" - the inhabitants of the territory near the Semipalatinsk test site, who view life as "normal" and on the example of which the author proves there is no prospect of silence in life or death.

CONCLUSIONS.

The art of speech, according to R. Mukanova, is one of the manifestations of "real art" that can change a person for the better, make you think about eternal values. A vivid example of this thought is the variation of the phrase "spirit of human dynasties". It is used by the writer at the same time as a characteristic of Leila herself, her hypostasis, and the evaluation of all that is happening.

Similar improvisation takes place with a well-known expression from the monologue of Hamlet "To be or not to be". Its variable meaning in this case brings the reader closer to an awareness of the image of the protagonist of the story. The most important issues of life and death are transformed here through the position of a small man, who is not given the right to choose, and is given only an opportunity to live or not to live.

The death of a character in a collision with reality has been one of the central concepts in literature since the days of modernism at the end of the 19th and the beginning of the 20th centuries, but it was the dominant theme of postmodern science fiction and is still widely mentioned in modern literature. Alienation presupposes a state of separation, separation or alienation from closer ties, including family members and a loved one, religious institutions or even God. The situation with the test site becomes a means of highlighting a person, his real features on the background of the death of all the villagers.

The death of the settled world is shown as one of the dominant concepts in A.L. Kennedy's fiction, especially in the collection of stories "What is becoming", where it is enriched with the help of such sub-concepts as impotence, senselessness and isolation that add up volume and depth to the concept. The only Leila's image becomes a proof and a hope that one can still find something bright even in a perishing world.

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