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## PHILOSOPHY OF LUDWIG WITTGENSTEIN AND MODERN ANALYSIS OF CONCEPTS IN LITERARY WORKS

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### **Abstract**

*The article investigates the origins of the notion of 'concept' in the philosophy of Ludwig Wittgenstein and represents an attempt to combine the results of his theoretical work with literary and linguistic techniques and methods of analysis to consider concepts and their elements in literary works. The results of the study show that L. Wittgenstein first tried to reduce natural language to the communication of facts using atomic and molecular sentences, which he called the 'ideal language of science' and described the model of its functioning in the "Tractatus Logico-Philosophicus". But that did not allow to convey the whole polysemy of the word. The scientist gave a clear understanding of the notion 'concept' in his work "Philosophical Investigations". According to L. Wittgenstein, first the concept represents a symbiosis of sensory experience and key human characteristics of the object, which is transformed into a basic idea of the object of subjective reality, that is the core of the concept. Then, new meanings are layered on the basic idea in the process of generational change, with different social and cultural interactions. 'Language-games' and 'behaviour-games' are special ways of representing paradigmatic changes in a word meaning and revealing the polysemy of concept meanings.*

*Models of the concept in the works of modern scholars – linguists, culturologists, literary critics, are also considered. In this paper, the model proposed by O. Selivanova is seen as the most accurate, because it, like L. Wittgenstein's model, has a core and peripheral layers of values, which suggests that the concept is a mental structure / formation in the dynamics of development and change.*

*Given the model of the concept proposed by L. Wittgenstein, as well as his definition of social interaction as a driving force in the formation of the concept, an attempt was made to apply the theoretical work of L. Wittgenstein in combination with literary and linguistic techniques and methods of analysis to consider concepts and their elements in literary works.*

*Based on the classification of Zh. Klymenko, the concept is viewed as an implicit element of inoculture which is illustrated on J. Kawabata's novel "Thousand Cranes". The article also traces the connection between the concept of 'language-game' of L. Wittgenstein and the concepts of 'background knowledge' of S. Safaryan and 'cultural literacy' of E. Hirsch Jr.: 'background knowledge' and 'cultural literacy' help to orient in the cultural-historical space and create 'hooks' in the human consciousness, which will contain ideas about a culture or historical and cultural epoch, allowing to trace the dynamics of the development of concepts in particular and culture in general.*

*Using the model of analysis of changes in the image of the country / events / epoch of Yu. Zaporozhchenko, we managed to draw a parallel between the image and the concept, because in this paper the image is understood as an element of the conceptual sphere. Thus, we trace the multidimensional variants of interaction between the author and the reader, the possibility of the author's change of the picture of reality in a literary work, which can sometimes even change the worldview of readers. Based on the novel "Vampire Lestat" by Ann Rice, the transformation of the established common concept of IMMORTALITY into the author's concept was investigated.*

*As a result, the model of the concept proposed by Ludwig Wittgenstein in "Philosophical Investigations" is considered perfect, opening the possibility of its application in the study of the embodiment of concepts in literary works.*

**Keywords:** concept, natural language, worldview, inoculture, language-game, behaviour-game.

### **1. Introduction.**

The modern world dictates incredible rates of change, transformation and development. Today, we may speak about cultural unification as a result of globalization metamorphoses in the world (Klymenko, 2000). Unfortunately, changes give not only an opportunity but also bear a threat. Nowadays, as never before, it is important to preserve the national identity of each ethnic group, its unique vision of the world in all its shades, facets and complexities. If we consider language as a tool for transmitting available information about the world, it is important to understand that the concept will be a key element in this process, because the concept is the product of mental activity (Batsevych, 2004), which is transformed into a word and provides a global exchange of experience and knowledge not only between generations, but also among peoples, nations, ethnic groups. The mental and cultural nature of the concept needs the application of a multidisciplinary approach to its study, as the use of purely linguistic analysis cannot give the objective results.

The **topicality** of the article is determined by the attempt to integrate the achievements of philosophy, methodology, linguistics, and literary criticism for the analysis of concepts in literary works.

The **object** of this research is the concept as a unit of mental and cultural level.

The **subject matter** of this analysis is the idea of the concept of scientists in various fields, particularly in the philosophy of Ludwig Wittgenstein.

It is worth noting that the study of the concept in the philosophy of Ludwig Wittgenstein has already attracted the attention of native and foreign scholars. Linguists (M. Manakin, A. Ogar, O. Selivanova, A. Wiezhbytska), culturologists (E. Hirsch, V. Zhayvoronok), literary critics (J. Klimenko, G. Tokman), philosopher (M. Bakhtin) acknowledge Wittgenstein's works as a basis for the study of concepts in the context of national and multicultural development.

### **2. Aim and Objectives.**

The aim of this-research is to describe the origins of the formation of the idea of the concept in the philosophy of Ludwig Wittgenstein and to outline the possibilities of application his theoretical and practical findings to the study of concepts on the material of literary works.

The achievement of the aim involves solving the following **objectives**:

– to trace the evolution of the idea of formation of the concept in the works of L. Wittgenstein;

- to compare the definition of the term “concept” in the philosophical works of L. Wittgenstein and in the scientific works of modern researchers;
- to find out the possibilities of implementation the multidimensional interaction of different conceptual spheres in a literary work;
- to apply the theoretical work of L. Wigenstein in combination with literary and linguistic techniques and methods of analysis in order to consider concepts / their elements in literary works.

### **3. Methodology**

**Research methods** include: *theoretical*: synthesis of data about the researched problem on the basis of comprehension of primary sources, critical analysis; *empirical*: analysis of the results of scholars in the fields of philosophy, linguistics, culturology, literary studies; comparison; generalization.

**The theoretical and methodological basis** of the research cover: philosophical works of Ludwig Wittgenstein; lectures and comments on the philosophical works of Ludwig Wittgenstein by Z. Sokuler; works of modern Ukrainian and foreign linguists and culturologists, in particular M. Manakin, A. Ogar, O. Selivanova; works of methodologists and literary critics L. Chyzhova, Zh. Klymenko, S. Safaryan, G. Tokman, A. Wiezhbytska; model of image formation of Yu. Zaporozhchenko; model of ‘cultural literacy’ of E. Hirsch Jr. The integration of the aforementioned contributions of the scholars made it possible to achieve the aim of this paper.

### **4. Interpretation of Ludwig Wittgenstein’s Ideas**

#### **4.1. Basic Provisions of the “Tractatus Logico-Philosophicus” by L. Wittgenstein.**

The Austrian-British Ludwig Wittgenstein (1889–1951) was a representative of analytical philosophy, one of the first philosophers who analysed logical language. In the focus of his philosophical views there is an idea of the inconsistency of mental images and denotations. According to L. Wittgenstein, the main problem of misunderstanding is the inconsistency of names and elements of the real world. The scientist believed that language and the world are isomorphic elements, that it is possible to distinguish in language the scheme of the relationship between the components of linguistic thinking and the elements of the real world. Thus, the philosopher suggests that names / nominations do not make sense, because they only name the subjects, and the main role in speech activity is played by sentences, because the logic of construction may be traced in them, and hence the similarity of language and world. At the same time, L. Wittgenstein raises the question of the burden of polysemy of words in natural language. Such polysemy, according to the scientist, makes it too difficult to understand and leads to ‘meaningless sentences’ (Sokuler, 1994).

As we can see, L. Wittgenstein distinguishes two types of language: natural – imperfect, overloaded with many meanings, and the ideal language of science, which he describes in his “Tractatus Logico-Philosophicus” (1921). The scientist proposes the following scheme of functioning of the ideal language of science:

- the basic elements of language are names that directly correspond to specific elements of reality;
- basic elements can create the simplest logical combinations, thus becoming atomic sentences;
- more complex structures can be formed from atomic sentences, that is molecular sentences, which also must be built according to a special logical grammar;
- it is the logical syntax that should be the basis of the grammar of the ideal language of science (Sokuler, 1994).

L. Wittgenstein believed that such language will cleanse science of unnecessary and burdensome statements, making it simple, logical, and such language is a reflection of the thinking mechanisms. Thus, in the early views of the philosopher, the dominant idea is the possibility and even the need to limit the word to one meaning. Then, the philosopher leads us to the conclusion that the world is not objects, but facts, which can be described by atomic / molecular sentences. The scholar summarizes his “Tractatus Logico-Philosophicus” with his well-known aphorisms: “Whereof one cannot speak, thereof one must be silent”. But then ‘thereof one must be silent’ (and this category includes aesthetics, ethics, metaphysical studies) is in fact excluded from the scope of scientific consideration. It should also be noted that there is a certain staticity from the ideal scientific language, because polysemy is one of the signs of language development and a reflection of ethnocultural features (Bakhtin, 1989).

Understanding the erroneousness of his judgments and realizing the impossibility and unjustifiability of creating an ideal language push L. Wittgenstein to identify and analyse concepts that do not reflect elements of the real world, but on the contrary – determine patterns of human behaviour in the world and reflect the organization of human cognition. In other words, a person who uses language can be considered the functional basis of the process of cognition. Therefore, we can say that the focus of the philosopher’s attention shifted from the description of the facts of reality to the specifics of perception, understanding, feeling, and intention of a man as the creator of natural language.

#### ***4.2. “Philosophical Investigations” and ‘Language-Games’ as a Key to Understanding the Polyphony of Meanings.***

Having convinced of the inability of the ideal language of science to reduce all variations of human language and the whole plurality of meanings of the word to one, L. Wittgenstein turned to natural language. The ideas of his research were published posthumously in the work “Philosophical Investigations”, where the author pays attention to the description of language and speech behaviour. In this work language is presented as an activity that is organically combined with other activities. Language aims to achieve specific goals in specific conditions – the pragmatic aspect of language is already visible here. Language is used in all the multitude of various situations in which a person may find himself. Hence, L. Wittgenstein introduces the notion of ‘language-game’, the components of which are two aspects – the use of proposition and understanding of proposition (Sokuler, 1994). The philosopher calls the utterance a ‘move’ in a language-game, and each game also has special rules that matter only within a single game. Along with language-games, the author considers a ‘game of behaviour’. Such a game is a model of social behaviour, enshrined in tradition, and the main thing of such games of behaviour, the philosopher considers language. L. Wittgenstein’s views on the causes of the difficulties of ‘meaningless sentences’ also change radically: if in the “Tractatus Logico-Philosophicus” the reason was the multiplicity of interpretations of the meaning of the word, now the philosopher calls the failure to take into account all specific meanings of words and mixing rules of different language-games.

In our opinion, the conceptual worldview discussed above is a variation of the language-game. After all, misunderstandings and alienation of iniculture are often caused by differences in collective and individual conceptual spheres. According to L. Wittgenstein, the meaning of the concept can be described using the paradigm of words use that it (concept) means. It follows that it is impossible to explain the concept by finding its concrete or abstract quintessence (Bakhtin, 1979). This can only be done by resorting to variations in the use of the word that denotes it. In this case, the rules of the language game, according to which variations in the use of the word are possible, should be determined from the generally

accepted behaviour of people, which is typical in society. Moreover, the philosopher calls this behaviour a 'reference system' that helps us to interpret an unfamiliar language.

## 5. Results

### 5.1. Scientific Substantiation of the Notion of 'Concept' in the Works of L. Wittgenstein and Modern Native Literary Critics, Culturologists, and Linguists.

In his latest work "**Philosophical Investigations**" (1953) L. Wittgenstein considers language as an important element of human activity and points out that concepts are expressed in the paradigms of word use and the conceptual worldview is built on them.

Thus, we can consider the conceptual sphere as a special system of information about the world, which is a person's idea of the surrounding objective reality. A significant role in the construction of conceptual spheres belongs to natural language. In her article, L. Chizhova (2007) notes that such a correlation of language with the surrounding world is the coding of certain fragments of the conceptual system by linguistic means. The attachment of language expressions as a sign system to certain fragments of the conceptual system allows us to operate on the components of the conceptual sphere. Social interaction between people leads to the construction and adaptation by the system of such information, that cannot be constructed without language and which makes it possible to go beyond the direct experience of a particular individual. In this case, any new information obtained as a result of the development of society becomes part of a modified conceptual system.

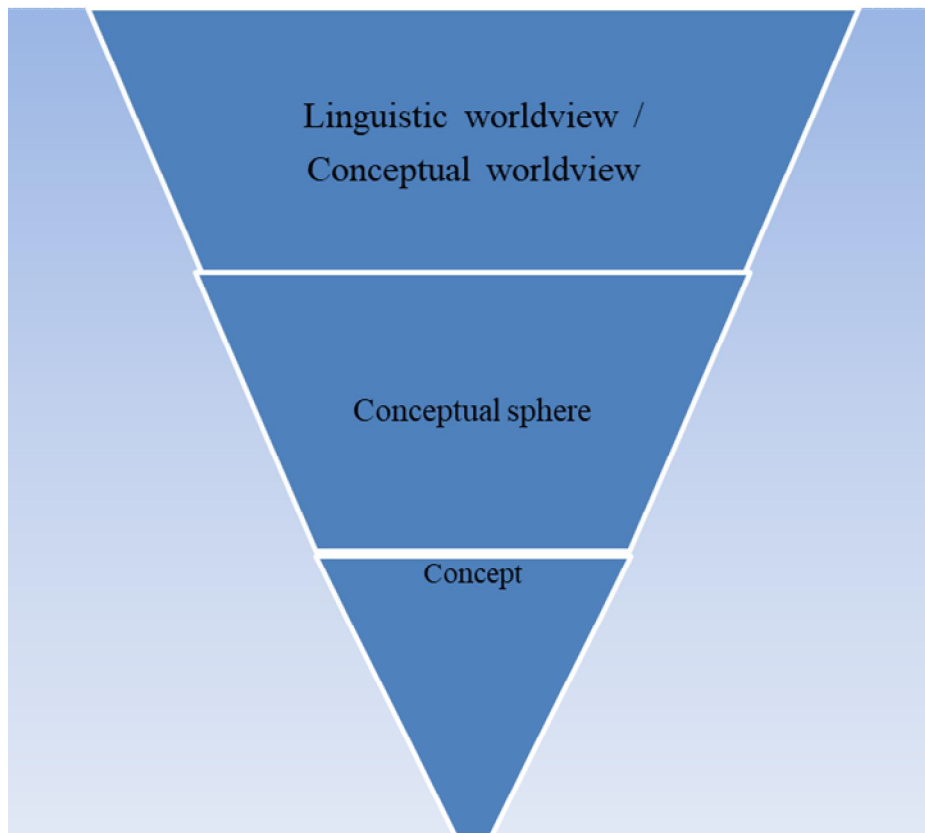
Constant participation in 'language-games', due to the existence of a man within certain social relationships, leads to the creation of concepts: the lack of concepts and conceptual sphere in the human mind results in inadequate reflection of reality and the inability to navigate the world and know it. Further, L. Chizhova (2007) points out that the initial stage of concept formation is a special moment when the senses, brain and nervous system in symbiosis with the object of the surrounding reality form in the mind a subjective image of objective reality. Thus, at the stage of initial cognition of the object of reality in the human mind, it is reflected with the basic and most necessary characteristics at a certain time, gradually gaining meaning and becoming a concept.

A similar model of the concept is presented in the works of the Ukrainian linguist O. Selivanova (2012). Her model of the concept also provides an inner core around which the periphery (consistent information) is located, behind the periphery there is a mode that includes meanings that the concept absorbs gradually, including the evaluative-emotional component. This component allows you to layer associative and metaphorical meanings.

Considering the substantiation of the concept in the works of scientists, it is necessary to comprehensively consider the concept of the worldview. V. Manakin (2012) considers the worldview as "a mental idea of the world, its intellectual copy, which is formed according to the laws of human consciousness and has different forms of existence depending on the forms of knowledge of reality". In this case, the word 'world' the scientist understands not only as the visual surrounding reality, but also as the human mental interpretation of such reality.

Following this, the linguistic worldview is considered, that is a reflection of the idea of a certain national community about reality in the categories and forms of language (Manakin, 2012). However, the linguistic worldview cannot be presented without the conceptual worldview, which is a system of concepts as significant psychomental coordinates, which determine the boundaries of national consciousness, the conceptual sphere of the nation. The conceptual worldview is extremely rich, because in addition to linguistic means of implementation, it uses non-verbal means of expression, emotional means, associations, cultural features.

Thus, concepts form conceptual spheres which are reflected in the linguistic and conceptual worldviews. In this case, in the language worldview they are reflected as symbolic elements, and in the conceptual – as a mental-image projection of the subject of reality. This interaction is presented in Scheme 1.



*Scheme 1. Correlation among concept, conceptual sphere, linguistic and conceptual worldview*

Analysing the understanding of the concept in the works of L. Wittgenstein, L. Chizhova writes that the study of the function of language as a means, a tool for articulation and understanding of the surrounding reality in analytical philosophy was the basis for forming an idea of the system of cultural concepts embodied in natural language (Chizhova, 2007). Assimilation of existing concepts by both specific people and certain generations of people, and the use of appropriate linguistic expressions mean the use of the results of practical experience of society, nation.

In the context of culture, V. Zhayvoronok suggests considering the concept as “a language unit that functions not as a word-nomination, but as a word-concept, a container of a certain meaning, which gives grounds to consider a word as a cultural concept” (2006). I. Golubovska (Ogar, 2013) considers the concept as a set of culturally determined ideas about the subject / object.

Thus, we can talk about the relevance of the theoretical work of Ludwig Wittgenstein, because the proposed model of concept and conceptual sphere remains actual today. Besides, the structure of the concept determination by different scientists often consists of similar elements.

## 5.2. Practical Implementation of Wittgenstein's Ideas in Modern Linguistics and Literary Criticism.

### 5.2.1. The Concept as an Implicit Component of Inocultural and National Specifics of the Worldview.

Linguocultural and regional aspects are of great importance for understanding the considered problem. Doctor of Pedagogical Sciences, Professor Zh. Klymenko in her monograph "Theory and technology of studying translated literary works in the senior classes at secondary school" (2006, pp. 63–90), analysing the works of many scholars, argues that acquaintance with inocultural work, as well as acquaintance with a representative of another nationality, has its difficulties.

The scientist notes that often acquaintance with an inocultural work, which presents a different conceptual worldview, causes cultural shock (Klymenko, 2006) as a reaction to the 'manifestations of inoculturalism', the incompatibility of two cultural codes – native and inocultural. It is noted that cultural shock can have both positive and negative impact.

The analysis of numerous works of ethnopsychologists, psychologists, culturologists, and literary critics gave scientists the opportunity to identify such groups of elements (Klymenko, 2006, pp. 68–71), which are perceived differently by representatives of different nationalities. All these elements can be considered as components of the conceptual sphere:

1. National and cultural symbols – signs in which the primary meaning is a form for the secondary.

For example, the image-symbol of cranes in Yasunari Kawabata's "Thousand Cranes": for Slavic peoples, the crane is the messenger of the Lord. It was believed that in autumn cranes take the souls of the dead to heaven, and in spring they bring the souls of babies to be born. That is, the crane acted as a conductor of souls. In Japan, the crane is a symbol of health, longevity and happiness (Wierzbicka, 1997, p. 125). Lack of knowledge of the exact meaning of an element leads to misinterpretation of the whole work.

2. National standards and stereotypes. For example, the standard image of a female-guardian, whose main vital mission is the creation of family, birth and parenting children. The man is a skilful and friendly host.

3. National precedent phenomena (known to any average representative of a national-linguistic-cultural community and those that are part of the national cognitive base).

For example, "Kamenyari" is immediately identified as the work of Ivan Franko, "Kaidash's Family" – of Ivan Nechuy-Levytsky.

4. Frame structures of consciousness as cognitive units that predict possible associations. The following frame structures of consciousness in Ukrainians can serve as an example (see table 1):

**Table 1**

*An Example of Frame Structures of Consciousness in Ukrainians*

Kobzar (Кобзар)	Taras Shevchenko (ТарасШевченко)
Natalka (Наталка)	Poltavka (Полтавка)
The horse (кінь)	black as a crow (вороний)
The Cossack (козак)	brave (бравий)

Such frame structures are the result of long-term formation and minting in the minds of the nation certain images, stereotypes, and norms. Of course, they are individual for each nation, having been historically determined and uniquely formed.

Studying the concept of IMMORTALITY in Ukrainian, French and English, it was noticed that the characters / heroes who possess immortality in the works of Ukrainian

writers are representatives of light forces: elves, sprites, dryads, spirits; whereas in English and French fiction immortals are mostly wolves, vampires, werewolves. The concept of IMMORTALITY is engraved in the minds of representatives of the Ukrainian-speaking in combination with the concept EVIL.

### ***5.2.2. 'Natural Language' as an Opportunity to Solve the Problem of Alienation of Inoculture and Non-Equivalent Vocabulary.***

In Linguistics, there are a number of issues that are directly and / or indirectly related to Ludwig Wittgenstein's theory. A separate book on the issue of untranslatable and non-equivalent vocabulary was written by A. Wierzbicka (1997). The scientist analyses different languages and concludes that there is a special non-equivalent vocabulary, containing special lexical units that cannot be translated from one language to another due to the lack of similar, equivalent words and concepts in one of the languages. For example, in the story of J. Kawabata "Thousand Cranes" there is the word 'obi'. 'Obi' is a belt for kimono, it can be considered as an absolute element of the Japanese conceptual worldview, because, just like 'kimono', 'obi' is a traditional, mentally fixed image in the minds of cultural carriers.

And here there is a problem of impossibility of giving the exact translation as it will be, to some extent, violation of rules of 'language-game' that as a result leads to loss of national originality of work. Therefore, natural language and 'behaviour-game' had a role in understanding the essence of things. Thus, the translators present the variant "kimono belt" in the notes, and in the literary translation, the national-specific word 'obi' is remained. In the course of the study, considerable weight was given to the comparative and contrastive aspect.

Since we are talking about an inocultural literary work, it is worth paying attention to the possibility of comparing two cultures, works, images, and so on. M. Cherkazova in the monograph "Russian literature in the national school" writes about the principles of commonality and national identity, which must be implemented in the study of literature (1981, pp. 93–94). This provides an opportunity not only to deepen knowledge about inoculture, but also to promote the interest to the native.

### ***5.3. A Literary Work as an Opportunity to Embody the Multidimensional Interaction of Different Conceptual Spheres.***

Speaking about isomorphic concepts as concepts that reflect one element of reality in the minds of different members of an ethnic group, we must take into account the presence of so-called "background knowledge". S. Safaryan defines background knowledge as "extra-textual knowledge, without which it is impossible to perceive a work of art to the author's intention" (2003: 43–44).

The American culturologist E. Hirsch Jr. (David S. Kaufer, 1981) in his numerous works refers to the notion of 'cultural literacy'. 'Cultural literacy' means a conditional list of works of art and artistic phenomena, as well as realities of life that are clear and relevant to members of a particular epoch or generation. 'Cultural literacy' is a constantly changing phenomenon, the list of components of which is always descriptive rather than mandatory. Over time, one trend in art changes another, and the preferences of the epoch change, as well as its cultural and aesthetic content. We are talking not only about works of high art, but also about everyday mass entertainment. But if the appearance or disappearance of a new television show does not prevent us from understanding previous epochs, then to understand their deep moods, which contributed to the formation of a particular concept, additional knowledge is needed. This should be taken into account primarily because some works are characterized by the existence of text in the text. This aspect is present in Marquez's novel *One Hundred Years of Solitude*, which features veiled stories from the Bible and ancient



myths that need careful reading and explanation. This applies to both the archetypal and allegorical content of the novel. It is quite logical to see a special language-game in such intertextuality of the work. Moreover, the presence of so many archetypes, symbols, 'eternal images' creates a special interaction of conceptual elements in the work itself.

While speaking about biblical texts, it is worth realizing that this book contributed to the formation and development of the conceptual sphere of many ethnic groups. Given the presence / absence of 'background knowledge' and excellent content of 'cultural literacy', we can say that there is a certain internal conflict in the perception of the concepts veiled in the work. The concept, as well as language, is a dynamic phenomenon, and probably only a literary work allows for a simultaneous multidimensional interaction of conceptual spheres: collective, individual author's; individual reader's; ethnocultural in general.

Often a literary work is based on certain historical events or facts, or the characters / heroes of the works have real prototypes. The concept of 'historical events' includes a large number of social elements of interaction, which are the basis for the formation of the concept. The author in his / her work can change the course of historical events, give them a different interpretation or present them in such a way that we will perceive the author's version as reality. In his article "The Image of Germany in B. Schlink's Novel 'The Reader'" (2016), Yu. Zaporozhchenko tries to consider the formation of Germany's image with B. Koval's model. According to this model, the image goes through 4 stages:

- 1) information output;
- 2) processing of the received information;
- 3) external favourable and unfavourable factors;
- 4) the influence of the recipient (reader) on the behaviour of the original (work of art).

In the first stage, the author finds information that will serve as a basis for his work or in which there is an imprint of the problem to which he seeks to draw readers' attention. At this stage, the information passes through a natural filter. Such a filter can be either the disappearance or omission of part of the facts, or a partial distortion of the actual information, which can be explained by the fact that there is a time barrier between the primary recipient (author) and the original source.

At the stage of processing the received information, the author, according to his own scale of values and intentions, corrects the obtained facts and presents them differently, placing the necessary emphasis. B. Koval says that the image has the ability to typify, and therefore such a secondary image begins to be perceived as real and typical.

The third stage is related to the influence of the image of the external environment created in the work. For example, the ideas and opinions expressed in a work may conflict with existing beliefs and stereotypes inherent in readers. Such collisions occur with almost all works. But instead, the image presented in the work becomes independent and acquires opportunities to influence the beliefs and worldview of the reader.

The fourth stage is the most interesting, because now the image presented in the work will be influenced by readers, which will determine its future fate: it will be 'a passive category' or still affect the minds of recipients.

As we see, the interaction between the work and the reader is something like a multidimensional and multifunctional discourse: the author's intention is reflected in the images, symbols, problems, themes of the work, while the reader (recipient) determines the importance of the work, its meaning. It is from the reader's assessments that we can judge whether the author has achieved or failed to achieve his pragmatic intentions in such a discourse. At the same time, the thoughts expressed in a literary work can lead us to typify the events revealed in the story.

In this article we will try to make a similar analysis on the example of Stendhal's novel "The Red and The Black":

1) Information output. The impetus for writing the novel was the trial of Antoine Berte, which took place in December 1827. Young Berte worked at Michue's house and was Madame Michue's lover, but he was fired, so he got a job as a teacher in an aristocratic family. The daughter of the new owner falls in love with the teacher and confesses her feelings. Madame Michue gives the aristocrat unfavourable references of his new employee and thus prevents Antoine from marrying the young Mademoiselle. To take revenge, Antoine comes to the church and tries to shoot Madame Michue and then commit suicide. However, both he and she survived. Antoine was sentenced to death and executed (Reizov, 1977: 556–557).

2) Processing of the received information. Having obtained from this process the prototypes of his characters / heroes, Stendhal changes the interpretation of this story: he seeks to reveal the life of France during the Restoration. The writer wants to distinguish three active forces in French society: the aristocracy, the bourgeoisie, and the common people, the latter, according to Stendhal, being 'the truth and the future' of France. The purpose of the writer was to show how a talented young man who came from the 'bottom', was lead to tragedy and wrongdoing, as well as the closure of social classes, hypocrisy, and contempt for morality.

3) External favourable and unfavourable factors. The novel "The Red and The Black" was perceived ambiguously. It caused discontent among the clergy, as well as among most of the nobles. However, the novel was liked by J. W. Goethe and O. de Balzac.

4) The influence of the reader on the behaviour of the original. "The Red and The Black", like most books of high literature, changes the perception of the historical past. Since Stendhal created a realistic novel that was to reflect the whole epoch, we perceive the image of Julien Sorel as typical. And the history and trial underlying the novel may lead to the idea that such riots against the order were constant and normal for the XIXth century.

Thus, we can observe how the interaction among conceptual spheres takes place in the context of the multidimensional author-reader-ethnicity discourse.

#### ***5.4. Relationship Between National and Individual Author Concepts in Literature.***

As mentioned above, art plays an important role in the development of concepts, as it serves as a kind of cross-cultural and historical links. M. Bakhtin (1979) points out that along with the nationally specific worldview there is an individual conceptual system, and such an individual worldview is quite specific and unique. The scientist notes that it is quite possible that there are qualitative differences in the interpretation of the same concepts and the corresponding linguistic expressions. M. Bakhtin also emphasizes that the style of the writer, artist always reflects the dominant mood of his / her modern epoch, but at the same time has its own purely individual features.

In linguoculturology and literary studies there are special individual worldviews of artists. The concepts present in a literary work acquire new colours that can often precede national sentiments and generally accepted interpretations. In our opinion, in such a conceptual polysemy of individual and general moods of the epoch, we can see a special type of 'language-game'.

Thus, if we talk about the concept of IMMORTALITY, which is the object of our dissertation research, it should be noted that there are some differences in its author's vision, as well as in the correlation of the concept of IMMORTALITY with related concepts of LIFE and DEATH. For example, Bram Stoker in the novel "Dracula" creates the image of a vampire who can live forever, but still can die under certain circumstances, and it happens at the end of the novel. While the modern American writer Ann Rice embodies in her novels

about the supernatural creations a completely different vision: vampires not only live forever, but also cannot die. Her author's vision of the concept of IMMORTALITY traces the connections to the concepts of ETERNAL LIFE and YOUTH.

There are significant changes even in the characters of vampires. Characters-bloodsuckers were present in Old English fairy tales and legends, but they always appeared as antagonists in there, the peoples' attitude to immortality was negative at that time as IMMORTALITY meant belonging to an evil force. Vampires in the novels of modern writers are always first and foremost people, they have their absolutely human feelings, weaknesses, experiences, although they differ from men by extraordinary physical endurance, need to drink human blood and superpowers (invisibility, speed, extremely loud voice, etc.).

It is worth noting that in Ukrainian-language works, creatures endowed with immortality live away from people, occasionally making contact with mortals, while Ann Rice creates in the novel "Vampire Lestat" the character of vampire who does not try to avoid people, and moreover becomes a famous rock musician.

As we can see, Ann Rice creates an image of a mystical being, which is as close as possible to the human. A separate component of Anna Rice' vision as of the author of IMMORTALITY is that Lestat is her favourite character and, according to the writer, it is easier for her to leave the novel unfinished than to assume that the character she created will die according to the plot. It is also impossible to avoid noticing the parallel between the concepts of IMMORTALITY and ART, which the writer draws in the novel: the vampire Marius constantly appears in portraits of famous artists, Lestat masterfully plays the violin.

The concept of IMMORTALITY in the context of 'human immortality' still cannot be fully accepted, because so far no one has achieved the thing that this concept embodies. However, there were American and Australian scientists Carol Grader and Elizabeth Blackburn, as well as Jack Shostak, who in 2009 received the Nobel Prize for the discovery of the enzyme telomerase, the activation of which can stop the aging of the body and thus give hope for eternal life. To some extent, the moods and worldviews of artists and scholars are intertwined, allowing us to talk about the possible impact of the author's concept on the worldview of nations and ethnic groups.

Thus, the above lays the foundations for the application of theoretical developments of L. Wittgenstein which were presented in "Philosophical Investigations", in combination with literary and linguistic techniques and methods of analysis to consider concepts and their elements in literary works.

## **6. Conclusions.**

To sum up, the results of the investigation suggest that L. Wittgenstein first tried to reduce natural language to the communication of facts using atomic and molecular sentences, which he called 'the ideal language of science' and described the model of its functioning in the "Tractatus Logico-Philosophicus". But it doesn't seem to be perfect due to its inability to allow conveying the whole polysemy of the word, in addition, does not allow using it in solving problems of ethics, aesthetics, and metaphysics. The scholar gave a clear understanding of the notion 'concept' in his work "Philosophical Investigations". He abandoned previous views and set about studying the paradigm of word change and its polysemy. It is this explication of the meaning of the word that leads the scientist to view the concept and system of concepts, that is the conceptual sphere.

According to L. Wittgenstein, first the concept represents a symbiosis of sensory experience and key human characteristics of the object, which is transformed into a basic idea of the object of subjective reality – the core of the concept. After that, new meanings are

layered on the basic idea, it happens in the process of generational change, with different social and cultural interactions. 'Language-games' and 'behaviour-games' are special ways of representing paradigmatic changes in word meaning and revealing the polysemy of concept meanings.

Studying the works of modern scientists – linguists, culturologists, literary critics, we can conclude that today there are many definitions of the concept, some of which consider the concept as part of the linguistic worldview, others – as part of the conceptual worldview. But we understand the model proposed by O. Selivanova to be the most accurate, because it, like L. Wittgenstein's model, has a nucleus and peripheral layers of values. This model suggests that the concept is a mental formation in the dynamics of development and change.

Given the model of the concept proposed by L. Wittgenstein, as well as his definition of social interaction as a driving force in the formation of the concept, an attempt was made to apply the theoretical work of L. Wittgenstein in combination with literary and linguistic techniques and methods of analysis to study concepts and their elements in literary works.

We analysed the concept as an implicit element of inoculture on the example of J. Kawabata's novel "Thousand Cranes". Based on the classification of J. Klymenko, who identifies national-cultural symbols, national standards and stereotypes, national-precedent phenomena and frame-structures of consciousness, we comprehend such elements as elements of the conceptual sphere of a particular ethnic group / nation.

Due to its dynamic meanings and 'plasticity', 'natural language' simplifies the understanding of inocultural texts by providing explanations of non-equivalent lexical items.

The article also traces the connection among the concept of 'language-game' of L. Wittgenstein and the concepts of 'background knowledge' of S. Safaryan and 'cultural literacy' of E. Hirsch Jr.: 'background knowledge' and 'cultural literacy' help to orient in the cultural-historical space and create 'hooks' in the human consciousness, which will contain ideas about a culture or historical and cultural era, allowing to trace the dynamics of the development of concepts in particular and culture in general.

Using the model of analysis of the image change of the country / events / epoch of Yu. Zaporozhchenko, we managed to draw a parallel between the image and the concept, as we consider the image as an element of the conceptual sphere. Thus, we trace the multidimensional variants of interaction between the author and the reader, the possibility of the author's change of the view of reality in a literary work, which can sometimes even change the worldview of readers.

On the example of Ann Rice's novel "Vampire Lestat", we investigated the change from the well-established concept of IMMORTALITY to the author's concept: the limitation of immortality and the perception of immortality as a manifestation of the concept of EVIL the writer changes to the concept of IMMORTALITY, drawing a parallel with the concept of ART.

The model of the concept proposed by Ludwig Wittgenstein in "Philosophical Investigations" is accepted as perfect, seeing the possibility of its application in the study of the implementation of concepts in literary works.

In the future, we plan to investigate in detail the verbal explication of the concept of IMMORTALITY on the materials of English, French and Ukrainian works of fiction.

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#### **Анотація**

У статті описано витоки формування уявлення про концепт у філософії Людвіга Вітгенштайна та представлено спробу застосувати його теоретичні напрацювання у комплексі з літературознавчими та лінгвістичними методами і прийомами для аналізу концептів та їхніх

елементів у літературних творах. Результати дослідження дозволяють стверджувати, що Л. Вітгенштайн спершу намагався звести природну мову до повідомлення фактів з використанням атомарних і молекулярних речень, яку називав “ідеальною мовою науки” і описав модель її функціонування у “Логіко-філософському трактаті”. Але вона є вкрай недосконалою і не дозволяє передати усієї полісемії слова. Чітке розуміння поняття “концепт” учений подав у праці “Філософські дослідження”. На думку Л. Вітгенштайна, спочатку концепт репрезентує симбіоз чуттєвого досвіду та ключових для людини характеристик предмета, який трансформується в базове уявлення про об’єкт суб’єктивної дійсності – ядро концепту. Після цього на базове уявлення нашаровуються нові смисли. Це відбувається у процесі зміни поколінь при різних соціальних та культурних взаємодіях. “Мовні ігри” та “ігри поведінки” є особливими способами репрезентації парадигмальних змін значення слова та розкриття полісемії значень вербалізаторів концепту.

Розглянуто моделі концепту в роботах сучасних науковців – лінгвістів, культурологів, літературознавців. Модель, запропоновану О. Селівановою, вважаємо найбільш точною, оскільки в ній подібно до моделі Л. Вітгенштайна є ядро та периферійні нашарування значень, що дозволяють визначити концепт як ментальне утворення, яке формувалося в динаміці розвитку і змін.

Спираючись на класифікацію Ж. Клименко, розглянуто концепт як імпліцитний елемент інокультури на прикладі повісті Я. Кавабати “Тисяча журавлів”. У статті також простежено зв’язок між поняттям “мовна гра” Л. Вітгенштайна та поняттями “фонові знання” С. Сафаряна і “культурна грамотність” Е. Хірша-молодшого: “фонові знання” та “культурна грамотність” допомагають зорієнтуватись у культурно-історичному просторі та створити структури в людській свідомості, які відображають уявлення про ту чи іншу культуру або історико-культурну епоху.

Використовуючи модель аналізу зміни іміджу країни / подій / епохи Ю. Запороженка, вдалося провести паралель між іміджем та концептом, оскільки імідж розглядається нами як елемент концептосфери. Було виявлено багатовимірні варіанти взаємодії між автором і читачем, можливості авторської зміни картини реальності в літературному творі, які іноді навіть можуть змінювати світосприйняття читачів. На прикладі роману “Вампір Лестат” Анни Райс розглянуто трансформацію загальнокультурного концепту БЕЗСМЕРТЯ в концепт авторський.

У результаті, модель концепту, яку запропонував Людвіг Вітгенштайн у “Філософських дослідженнях”, вважаємо досконалою, вбачаючи можливість застосування її при вивченні втілення концептів у художніх творах.

**Ключові слова:** концепт, природна мова, картина світу, інокультура, мовна гра, гра поведінки.