

Эту особенность также можно продемонстрировать на ряде ключей, чьи варианты начертания в сложных по структуре логограммах как раз отражают такую геометрию. Например, вариант ключа 火 ‘огонь’ располагается внизу логограммы, поскольку в модели мира огонь поджаривает индивида, расположенного сверху. Это такие логограммы, например, как 然 *rán* ‘воспламеняться, загораться’, ‘гореть’ (изображение птицы (隹) и огня снизу (火)), 焦 *jiāo* ‘гореть’, ‘обгорать’ (изображение птицы (隹) и огня снизу (火)) и др.

Исследование роли экстралингвистических факторов позволяет провести более глубокий анализ внутренней формы китайской логограммы, вскрыть ее связь с другими знаками китайского иероглифического письма, что, несомненно, полезно для теории языка в целом, а также позволяет выстроить ассоциативные связи с моделью мира, что представляет собой хороший дидактический прием, направленный на усвоение семантики китайских логограмм изучающими китайский язык.

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THE CONCEPT OF ART: LITERATURE VS NATION

O. V. Kostochkina ¹⁾, D. A. Savko ²⁾

*¹⁾ Belarusian State University,
Niezależnasci Avenue, 4, 220030, Minsk, Republic of Belarus*

*²⁾ Belarusian State University,
Niezależnasci Avenue, 4, 220030, Minsk, Republic of Belarus
Corresponding author: O. V. Kostochkina (kostolga@bsu.by)*

This article deals with the concept of art according to legal, biological, psychological, philosophical, historical points of view. Literature and nation concepts or art are presented in detail. Attention is paid to examples from classical literary works as well as from modern mass media.

Key words: art; nation; literature; poetry; characters; paintings; music; West; East; cultural and social realia.

ПОНЯТИЕ ИСКУССТВА: ЛИТЕРАТУРНЫЙ И НАЦИОНАЛЬНЫЙ АСПЕКТЫ

О. В. Косточкина ¹⁾, Д. А. Савко ²⁾,

¹⁾ Белорусский государственный университет,
пр. Независимости, 4, 220030, г. Минск, Беларусь, kostolga@bsu.by

²⁾ Белорусский государственный университет,
пр. Независимости, 4, 220030, г. Минск, Беларусь, savkodariia@gmail.com

В данной работе дается определение понятию искусство с точки зрения права, биологии, психологии, философии, истории. Литературный и национальный подходы к данному термину рассматриваются более детально. Внимание уделяется примерам как из классической литературы, так и из современных средств массовой информации.

Ключевые слова: искусство; нация; литература; поэзия; герои; живопись; музыка; запад; восток; культурные реалии.

Art is defined as a reflection of reality in artistic images, but with this definition there is one question, that always arises: is a reflection of reality a real art? Realism essentially doesn't claim to be reliable, in any case it is only a reality created by an author, and it's not a chronicle. Art is a thin thread between the mind of a person and the world in which they live. Therefore, art is a phenomenon that many sciences should study, not only humanitarian, but also technical. So, for example, sociology, while studying creativity, also reveals signs of deviation in some of its forms. Alternative art can still be an object of art, but if it is expressed in something immoral, can it pretend to be so high?

Art can be a crime, since the concepts of *bad* and *good* are not given to us originally. When we are deciding what is right and what is bad, we also generate legal doctrine, laws, which are obligated to limit us in our actions. If we disassemble art as a crime, we will highlight the object. And everything will be quite easy, because, for example, in the Republic of Belarus the object of crime is understood as public relations, which are protected by law. Can a picture, a book, or, maybe, a musical composition encroach on rights and freedoms? Of course. You don't even need to deal with the objective and subjective side, since the creator couldn't create something without any reason. But there's one question: what is the subject of such a crime? In criminal law, the person who created a piece of art will be recognized as the subject, but, in my opinion, this is a controversial issue. Perhaps the subject can be considered those in whose paintings there are *shouting* problems. For example, is it possible to call Anna Akhmatova a criminal for her poems only because she wrote that she does not like the authorities? It can be an absurd position in terms of morality, although this is absolutely true in terms of law.

Thinking about the forms of art, we can also come to the conclusion that this is a biological phenomenon, as it creates a biological organism that wants to reflect some exciting events in something. If art is a reaction of the body, then do we need to exalt it so much? Shyness is also a reaction, but we despise it. Psychological trauma is a reaction, but we are trying to cure it. Perhaps I am simply comparing concepts that do not need to compare, but all this suggests thoughts about the definition of art.

Of course, we can already conclude that this phenomenon is too multifaceted to give it an accurate concept. But if we took the views of the artists themselves on creativity in general, we would come to an extremely sad conclusion. Alina Vitukhnovskaya in her poetry often comes to the conclusion that art is a form of justification, fear and grief. Michael Lermontov in his works also touched the theme of art as pain, an excessive burden. Yesenin in his later works noted that for him, art is like a stupid, meaningless waste of time.

We would like you to share the opinion of the director Andrei Tarkovsky that art is a reaction to the imperfection of society and imperfection of the world. This idea is very important, since it reflects the essence of art and any other creativity. Art is impossible in the framework of utopia.

Based on these thoughts, we can conclude that the definition of art depends directly on determining the meaning of life. If someone believes that the point is to exalt oneself, it is likely that art for them will be a means of elevation, and elevation occurs through the acceptance of imperfection of the world. If someone defines the meaning of life as an opportunity to live, then for them art will be a way of being. But if someone believes that the purpose of life is to die in the end, then, probably, art for them will be a form of expression, a kind of suicide note in its most abstract meaning.

If we believe that the definition of art depends on the outlook on life, then we should solve another important question: what does this outlook depend on? If we do not deepen into psychology, we will naturally come to the conclusion that a person's worldview depends on the culture in which he was brought up.

Therefore, we are talking about the direct dependence of art on national culture. And therefore, probably, objects of art can be considered a national value, although they often outgrow this threshold and become a public domain. But this may concern rather painting, since some literary works, play, ballet and others can't be a public domain. That is why we would like to understand in detail how art reflects the national spirit and national idea.

Perhaps it is worth starting with the Republic of Belarus, since its history consists of hundreds of years of oppression and lack of freedom. Forever falling under the borders of other states and forced to exist within the framework of a foreign culture, the identity of Belarusian art is amazing. It is often said that our works of art are not much different from Russian art, which is fundamentally wrong.

Studying our literature and our native language, we can come to interesting conclusions about the reality that was on our lands many years ago. So, for example, in the works of Belarusian classics of the pre-Soviet period, you can often find certain phrases, analogues of which exist in other languages, but in the Belarusian interpretation it changes the whole meaning. In Russian language there is a specific expression which means that a man pulls a woman by the hair, showing his love. In the Belarusian version, the roles are changing. Thus, it can be understood that in the Belarusian lands, respect for a woman as a future mother was a natural element of culture.

In addition, while we are studying Belarusian literature, we also see the Belarusian view on life itself. No matter what happens: war, house destruction, prison, revolution, friend's betrayal, occupation – nothing could break the will. Usually, in Belarusian literature, images are strictly delineated and revealed through characteristic descriptions. Moreover, the images are built on history. Most often, bad characters in peacetime, during the occupation and during the revolution are compared with pigs. This is the view of an ordinary person, a peasant, forced to work for other people's masters. You should not take such parallelism as something terrible or wrong, as it is part of our history and part of culture, reflected in art. These are the values of the Belarusian people.

Unlike Russian literature, Belarusian literature defines the meaning of life as eternal labor and movement forward. Heroes always strive somewhere, even if everything around them is against them. Even if they, like Sotnikov, with one foot are already in the grave. This shows the desire of the Belarusian people for independence and freedom, at least in their thoughts, since our people almost never had any other freedom.

Russian literature is very different from ours. Often, if to omit classicism, the art of this country was filled with questions of existence. Characteristic characters for a characteristic era. All social changes are reflected in literature and art. So, for example, heroes constantly turn out to be *superfluous, new, unnecessary, old*, etc. The idea of estrangement from society, a different view of the world has generated a deep understanding of the Russian soul by Russian creators. And it is interesting to note that the characters of Russian literature often end tragically. Russian tragedy consists in constant spiritual war. Moreover, Russian figures don't only become their heroes, but also live the life of the era. The most striking example of this assumption is Vladimir Mayakovsky. His early works can be called unique, his faith in the ideas of revolution and communism were also unique. Unfortunately, both of his loves (Lilia Brick and the revolution) turned out to be a fatal mistake for him. His mind has become a place of struggle. This usually happens with the heroes of Russian classical literature. Such examples can be found even after reading the list of school literature.

In addition, nature is necessary for the Russian tragedy, sometimes it is one of the characters, and sometimes the protagonist, if we are talking about painting. Nature in Russian art does not only reflect cultural values, but also shows the inconsistency of Russian people. On the one hand, it is a desire to create, to stay in place and not to change anything, observing an endless set of circumstances, and on the other hand, it is an eternal desire to move forward. Art shows Russian nature on its entire scale: from the raging seas of Ivan Aivazovsky to the forest thickets of Ivan Shishkin. Even now, Russia combines huge cities, a megalopolis and skyscrapers together with nomadic populations, fishing villages of Pomors.

And the Russian view of a woman is also interesting. Most often, she is perceived as a companion of a man confused in his views. This idea that someone is called to serve for hope is characteristic of many works of Russian literature. And an image of a strong woman is most often built on some kind of tragedy. This greatly distinguishes the reflection of the female image in the works of ours and Russian. But this cannot be described in terms of good and bad. This is a reaction, and this article is intended to study it.

Korean and Japanese art are similar in their views on the world with Russian art. In the literature of these Asian countries, the same images of "superfluous", "unnecessary" and "new" people often arise. Although, it is worth noting that these theories came to Japanese and Korean art a little later, because to a certain point these countries were isolated from the whole world, and Korea was completely under the yoke of other larger countries.

The Korean language, which is part of their national art, reflects their understanding of this life, and this understanding crosses with Russian. The characters of Russian works of art most often come to the conclusion that true love is the only salvation from the imperfection of this world. In Korean, even the words love and life are distinguished by only one sonorous letter, which makes them difficult to distinguish by ear. In addition, the word "decalcomania" is often used in Korean literature, both classical and modern, but this word has different meanings for the Korean people themselves. So, for example, in Russian it is just a way of transferring an image, in Korean this word means *double phenomenon*. In modern Korean art, this fine line between concepts could be caught in the film *Parasites* (2019). The double phenomenon arose in Korean culture, largely due to the characteristics of society and the history of the Korean people: with the development of the country and its westernization, people who were used to a strict routine simply did not know what to do next. Such a phenomenon in sociology is covered by the concept of anomie introduced by Emile Durkheim – a turning point that causes deviant behavior.

Double phenomenon is the scrapping of culture and the scrapping of art, but reflected in it to reflect the withering away of old norms and the impossibility of creating new ones. The same phenomenon was observed in the art of Japan, for example, in the story *Confession of an inferior man*, which became a classic of modern Japanese literature.

However, as already said, the culture of the East is connected with the culture of Russia, therefore in the Russian art there is also a phenomenon of duality of consciousness. It finds its direct understanding in Fyodor Dostoevsky's novel *The Double* and Ivan Turgenev's white poems (1845-1846). However, there is also its original Russian form – *The Black Man*, about which Alexander Pushkin, Vladimir Mayakovsky, and, of course, Sergei Yesenin wrote.

However, all this is a thing of the past. With the advent of the West to the market and the world industry, everything has changed. Especially precisely these changes

became visible after the Second World War, when the so-called *beatniks* appeared in the USA and the views of postmodernists began to spread throughout the world. This is also part of the art, but it goes against national values.

The ideas of individual freedom, hatred, alternative art and filth have penetrated deeply into the modern culture of all countries, therefore. In my opinion, postmodernism in some sense destroyed the identity of national art, allowing to give a single concept to any creative process.

This does not mean that postmodernism is something bad, but it allowed all countries to face new forms of writing, painting and a view of culture, making the shell of culture a universal heritage, but at the same time like losing the essence of art, depriving it of the concept of reflection.

Therefore, now it is difficult to determine in which particular country a particular piece of art was created, since the frameworks between the countries are extremely erased. If to talk about musical works, you will still define some characteristic features: for example, in English-speaking countries the top notes always sound more deeply, melismas are popular tool for performers. In South Korean music male falsetto, etc. are often used. The differences become clear only to those who are familiar with the theory of a particular type of art, which allows us to conclude that in the process of globalization, in the process of mixing cultures and peoples, we risk losing our identity, folklore and national voice. Modern monetization of talent and turning it into a product leads to the fact that art is already a mass product.

A country, that has lost its national art, loses its own history, denies it, coming to a mass consumer society without a hint of art. Perhaps that is why in the conditions of our time, it is so important, while adopting new models of life, to protect all that has been done before us, and to respect your national voice, the power of which would not be possible without cultural values expressed in art.

СПОСАБЫ ПЕРАДАЧЫ ЧУЖОЙ МОВЫ Ў НАРЫСЕ ЯНКІ ЛУЧЫНЫ «Z KRWAWYCH DNI»

В. В. Круглова

*Беларускі дзяржаўны ўніверсітэт,
пр. Незалежнасці, 4, 220030, Мінск, Беларусь kruglova_olga92@mail.ru*

У артыкуле вызначаецца жанравая прыналежнасць і ідэйныя накіраванасць твора «*Z krwawych dni*». Выяўляюцца асноўныя спосабы перадачы чужой мовы ў нарысе. Адзначаецца роля кожнага з выяўленых спосабаў у рэалізацыі аўтарскай задумы. Падкрэсліваецца, што для нарыса не характэрна індывідуалізацыя мовы персанажаў. Сцвярджаецца, што прыведзеныя спосабы перадачы чужой мовы спрыяюць разнастайнасці аповеду, заканамерна чаргуюцца і ўяўляюць адзінае мастацкае цэлае. Прыводзяцца прыклады працы з мастацка-дакументальным нарысам Янкi Лучыны на занятках польскай мове. Адзначаецца, што прапанаваныя заданні служаць удасканаленню моўных кампетэнцый, развіццю творчых здольнасцей студэнтаў, фарміраванню ўмення весці перамовы, выклікаюць цікавасць да гістарычных падзей. Сцвярджаецца магчымасць прымянення прапанаванага метаду на творах іншых пісьменнікаў.

Ключавыя словы: мастацка-дакументальны нарыс; дыялог; простая мова; ускосная мова; няўласна-простая мова.