

Concepts as a Means of Organizing Artistic Discourse

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The article deals with the peculiarities of modern foreign prose on the material of English writer Martin Amis's novels. The basis of individual-author's picture representation of the world is the author's concepts system, which have common characteristics with the concepts of other authors, but differ in author's content, which makes it possible to talk about the uniqueness of the author's conceptosphere. Martin Amis in his work takes a passive creative position, striving to portray reality as it is. The author does not show ways out of the situation or options for solving problems, he takes the position of an outside observer, which is characteristic of most modern authors. The novels "Yellow Dog", "The House of Meetings", "The Zone of Interest" underwent the research as contain the relation concept as the main representative of individual thinking.

Keywords: *concept, relations, literature, novel, space category, Martin Amis*

Introduction

A literary text is perceived by the reader as a complete work, a complete statement, and in this context we can talk about it as a discourse. Discourse is interpreted as a communicative event that occurs between the speaker and the listener in the process of communicative interaction in a certain temporal, spatial and other context, the material form of which is the text. The relevance of the research is due to the fact that it is included in the range of problems of modern discoursology, which does not always distinguish between scientific and popular science types of discourses, defining the second type of discourse, popular science, as a kind of the first, scientific. In the linguistic literature, there are several typologies of discourses, which are based on different signs. The differentiation of discourses is based on: 1) the difference of communicative spheres (everyday, business, scientific, oratorical, newspaper and journalistic, etc. types of discourses); 2) the form of discourse implementation (distinguish between oral and the form of discourse realization (distinguish between oral and written discourses); 3) based on the type of information carrier (there are such varieties of modern discourse as radio transmission, printed discourse, telephone conversation, communication using a pager and an answering machine, correspondence by e-mail, communication in talk (or chat) mode; 4) the degree of formality of communication (business, judicial, everyday- conversational, didactic discourse, etc.); 5) addressee-addressee criteria (there are dialogical - monologue - polylogical discourses, addressee - non-addressee).

Karasik (2004, p. 6) subdivides all types of discourse into personal (personally oriented) and institutional (status-oriented), performative and non-performative. In

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personality- oriented discourse, the speaker acts as an individual with his or her special rich inner world, the addressee in status-oriented discourse is a representative of a particular social group.

An artistic text is perceived by the reader as a complete work, a finished statement, and in this context we can talk about it as a discourse. Discourse is interpreted as a communicative event occurring between the speaker and the listener in the process of communicative interaction in a certain temporal, spatial and other context, the material form of which is the text. The relevance of the study is conditioned by the fact that it is included in the circle of problems of modern discoursology, which does not always distinguish between scientific and popular scientific types of discourse, defining the second type of discourse, popular scientific, as a variety of the first, scientific. In the linguistic literature there are several typologies of discourses, which are based on different features. The differentiation of discourses is based on: 1) the difference of communicative spheres (everyday, business, scientific, oratorical, newspaper and journalistic, etc. types of discourse); 2) form of discourse realization (distinguish between oral and written discourse); 3) based on the type of medium (there are such varieties of modern discourse as radio broadcasting, printed discourse, telephone conversation, pager and answering machine communication, e-mail correspondence, talk (or chat); 4) the degree of formality of communication (business, judicial, everyday and colloquial, didactic discourse, etc.); 5) address-address criterion (a distinction is made between dialogic - monologic - polylogic discourses, addressable - non-addressable).

Popular science discourse is a complex communicative phenomenon that combines the features of both scientific and popular discourses, the product of which is a supertext. The main purpose of the author is to convey scientific information to the addressee in an accessible way. Popular science discourse is anthropocentric. All its informativeness is aimed at a certain addressee from the position of a specific addressee, who, through the prism of evaluation, differentiates the accumulated information on a particular topic and presents it to the recipient. Thus, the evaluation category plays a major role in popular scientific discourse and influences its informative orientation, being an urgent problem for study.

Literature Review

Discourse and its components is a popular object of study among scholars. It is studied by linguists in different aspects: semiotic (Zemskaya 2011, Stepanov 1998, etc.), linguocultural (Wierzbicka 2001, Karaulov 1987, Krasnykh 2016, etc.), structural-linguistic (Milevskaya 2015, Tomashevskaya 2019, Khitina 2017, etc.), psycholinguistic (Gorelov 1997, Zhinkin 1982, Leontiev 2006, Sedov 1999, etc.), sociolinguistic (Bell 2010, Karasik 2000, 2004, Brown 1992, Goffman 1963, etc.), linguo-cognitive (Kravchenko 2019, Kintsch 1972, Sidner 2002, etc.) and pragma linguistic (Grice 1985, Pocheptsov 2005, Sirl 2020, etc.). The study of status-oriented types of discourse is given special attention among discourse scholars, for example, there are educational and pedagogical discourse (Gabidullina 2021),

international legal (Kravchenko 2019), political discourse (Sheigal 2000, Yudanova 2014), religious (Karasik 2000, 2004), advertising (Denisova 2012), medical (Beilinson 2001), computer (Kompantseva 2017), scientific (Boldyreva 2020) and others. The linguistic representation of the author's artistic thinking has a specific character in the consciousness of an individual and in the linguistic realization. In language it seems possible to distinguish different types of space, such as real, relative, social, artistic. All of them are quite closely intertwined with each other and are reflected in artistic texts.

Materials and Results

The study is based on the novels of English writer Martin Amis. The organization of Martin Amis's artistic space correlates with real life, on the one hand, and individual author's thinking, on the other hand. Disclosure of the peculiarities of author's thinking is most appropriately considered through concepts or a system of concepts. Let's consider one of the most vivid concepts that characterizes the author's thinking in M. Amis's work on the example of the novel "Yellow Dog" (2003). The main action of the novel takes place in three parallel spatial and temporal planes: the house of Xana Meo, the royal family and the editorial office of Morning Lark magazine. The concept of RELATIONS is expressed by the author in different ways in this chronotope. Speaking about the relations between the members of Xana Meo's family, it is important to note that the hero feels unable to be faithful to his spouse. Moreover, he does not even feel that it is necessary. He easily allows himself to meet a stranger who lures him into a hotel room: "Come and see me, she'd told him, in my hotel. He felt it - the high pressure to live deliciously" (p. 99). The same stranger encourages Xan to enter into sexual relations with his own daughter, thus undermining the moral foundations of society, harmonious relations between parents and children: "You know, if you wanted to sexualize your relationship with your daughter - she'd go along with it. What else can she do? She can't do otherwise. When it comes to Daddy, little girls are certainties" (p. 105). The dissonance between the inner world of the protagonist and the surrounding reality becomes more and more acute as the novel progresses.

The protagonist's unreasonable fear is now joined by a sense of powerlessness and helplessness. He feels unable to protect himself, his wife and daughters: "I can't protect them. They're mine, and I can't protect them. ...he knew, now, why an animal would eat its young. To protect them - to put them back inside" (p. 93). He wants to hide them, to cover them from danger, but the impossibility to do this destroys him from the inside.

It is the seeming inevitability of their deaths that creates in him an unnatural desire to do it himself rather than to let a stranger deprive him of his wife and daughters: "It's the deaths of others that kill us" (p. 62). The brain injury caused not only physical abnormalities in the main character's body, but also caused irreparable psychological trauma to him. In this situation, it is obvious that the theme of cruelty is inextricably linked to the concept of RELATIONS. It is human

cruelty, unwillingness to resolve the conflict peacefully that led to such severe consequences, ruined the life of more than one person.

The changes in Xan Meone's psychological state go unnoticed by his wife. This undoubtedly leads to the aggravation of his relationship with her. If earlier she considered him her ideal, a good father for her daughters and an exemplary husband, now her position has changed dramatically. The letter she sends to her husband is a turning point in their family relationship: "Last night was an utter disaster for us, and it will take an incredible effort to recover from it" (p. 89). It is this letter that is the main means to express the concept of RELATIONS between Xan Meo and his wife. The new type of relationship between the protagonist and his daughter greatly frightens his wife, she stops trusting her husband, fearing that he will cause serious psychological trauma to his daughter: "You have started being different with Billie. Women very rarely show a sexual interest in their children. You are a man and you always have that at your disposal - male heaviness" (p. 89). Rasha Meo begins to doubt his marital fidelity. In her letter she asks him to remember the promise they made to each other - to be faithful in their married life: "I was faithful to you and you were faithful to me. Fidelity is all we've got. Take that away, now, and there's nothing" (p. 89). According to Xan's wife, faithfulness is the main link in their marriage.

Despite the despair caused by the significant changes in her husband's psychological state, she still tries to save the family relationship, to bring it back to its former course: "Our marriage is not over. It is not over" (p. 89). She begs him to make an incredible effort to change, to return to the way of life, the style of behavior that he used to lead: "Please change back. Please become again the big, calm, slow-moving, encouraging, approving, protective, affectionate man you were before" (p. 89). The image of Xana Meo's wife is the embodiment of society's hope for the revival of its moral foundations and values, a return to those times when people acted in alliance with each other in the name of a common bright future. By introducing this character in the novel, the author expresses his belief that the world can and should be changed for the better. It is for this reason that we can conclude that the concept of love in this case is an integral component of the concept of REALTIONS. Xan's wife's love for her husband gives her the strength to put up with his new way of life, allows her to forgive many of his actions towards her. On the contrary, Xan's love for his wife makes him reflect on what he has become and try to return to his former self, to realize his mental deviations and get over them.

Another character in the novel, through whom the author realizes the transmission of the concept RELATIONS, is Xan Pearl's ex-wife. Xan Meo married twice, happy in his second marriage. However, he cannot get rid of the heavy memories of his first wife, of his divorce from her: "The whole process was unbelievably violent. I'll tell you how I felt. I thought: If I could find some very old people to sit near to, then maybe for ten seconds nothing that bad would happen. Then I wouldn't feel so incredibly frail. She was looking at him with a new fascination. She said, - 'What are you talking about?' - 'My divorce.'" (p. 17). Despite the fact that their divorce was by mutual consent of the parties, Xan still feels a painful, inexplicable attachment to his former spouse. This attachment is

further exacerbated by the psychological changes that have occurred to him as a result of the trauma. He begins to remember their life together, the happiness they felt from intimacy with each other even after many years: "...the fact that after twelve years their erotic life continued to improve - if improve is quite the word we want" (p. 29). The rupture of his relationship with her still causes him pain similar to the irrevocable loss of a loved one. Pearl's negative comments during their quarrels provoked the development of an inferiority complex in him, the realization of his worthlessness as a husband and father: "The truth was that he knew what it was like, being a bad husband, a nightmare husband; he had tried it the first time; and it was murder" (p. 2). It was difficult for Xan to realize that his sadness for his broken marriage was only a habit, but not love: "He had known Pearl, since infancy; and the lost world of their marriage (he had come to feel) was regressive or animalistic or even prehistoric - a land of lizards" (p. 29). All this only worsens his inner state, nullifying his attempts to return to his former psychological balance.

The anger he felt at the divorce proceedings, the lack of understanding of his wife's aggression towards him after so many happy years together led to the emergence in him of a sense of hatred, distrust of women: "He had reached the polar opposite of love - a condition far more intense than mere hatred. You want the loved one dead" (p. 5). The dissonance between a happy family life and a sudden divorce from his wife served as another reason for the disturbance of the psyche of the central character of the novel.

Another artistic space that serves to represent the concept of RELATIONS in M. Amis's novel "Yellow Dog" (2003) is the house of the royal family. The description of events is given in an alternative reality, there is no any mention of the time in which the action of these scenes unfolds. The main spokesman of relations between people is the king's servant Brandon Gordon. Upon first meeting him, the author reveals his secret to the reader: Brandon is secretly in love with the King's daughter, the fifteen-year-old Princess Victoria: "What he did here, what he had been doing for a quarter of a century, it was for love, all for love. Love for the King, and, later, love for the Princess" (p. 8). Just like Xan Meo, Brandon Gordon feels a painful desire to protect the object of his love, to provide her with a carefree existence, but he is unable to accomplish this: "He wanted to protect her, but for now he was passive, he was helpless" (p. 51). We again encounter a perverted understanding of the relationship between a man and a woman: an adult falls in love with a child; this love does not give him peace, does not allow him to live a full life. "It was love, but what kind of love? These days she was fifteen, and he was forty- five. He kept expecting it to go away. But it didn't go away" (p. 9). The hero feels as if in a cage, from which he is unable to get out. Love hurts him, brings him into a state of despair.

Thus, comparing the two artistic spaces of the novel, we can conclude that the concept of RELATIONS acquires a negative coloring in this case. The attempts of the heroes to be happy in marriage, to find mutual love, protection and understanding of loved ones are not successful. As a consequence, their psychological state deteriorates, they feel themselves in a hopeless situation, thus affecting not only their lives, but also the lives of their loved ones. Meanwhile, in

the editorial office of Morning Lark magazine, a type of social relations different from those described above is developing. While in the case of Xana Meo's family and the unrequited love of Brandon Gordon, the king's servant, for the princess, there is some light sentiment - a desire to provide the beloved with a peaceful existence and protection - in the case of Clint Smoker, the editor of a pornographic celebrity magazine, and his team, there is no concept of pure love. These people are in the business of publishing lowbrow celebrity articles in the style of the yellow press: "Long narratives of an exclusively and graphically sexual nature were followed by three or four words of encouragement or ridicule, supposedly from the pen of Donna Strange. Readers did write in; and once in a blue moon their letters received the hospitality of the Lark's correspondence columns. These letters dramatized the eternal predicament of erotic prose" (p. 11). Everything here is saturated with debauchery, promiscuous life and relations with the opposite sex. There is an absolute collapse of morals, lack of human pride and dignity.

Foreign literature at the present stage of development is characterized by the certainty that the world is on the verge of a global catastrophe. Many authors tend to take a passive creative position, portraying the world as it appears to people in reality. Their position is a choice of the path of least resistance: it is not a search for a way out of the current situation, but simply a statement of the problems existing in society. Modern writers do not offer any alternative to the social order, contributing to the planting, development, spread and consolidation of the existing negative way of life, immoral relations between people. The work of Martin Amis is not an exception. His works present a negative vision of modern society, the reader is constantly haunted by the feeling of hopelessness, despair and disappointment in the world around him. Thus, the concept CATASTROPHE in the studied novels of Martin Amis is generalizing for the concepts DESTRUCTION and RELATIONS. It goes to the intertextual level, including degradation of society, personality, moral foundations, humiliation of human dignity, leveling of individual rights, including the rights of each person to life and freedom. The linguistic representation of this concept is presented on the material of M. Amis's novels "The House of Meetings" (2006), "The Zone of Interest" (2014) and "Yellow Dog" (2003).

In the novel "Yellow Dog" (2003) the concept CATASTROPHE is represented by lexical units at two levels: personal ("humiliation", "deprivation") and social ("crime", "punishment", "prison"). Let us consider the linguistic representation of the CATASTROPHE concept in more detail at each of these levels. A significant component of the CATASTROPHE concept at the personal level of its representation is the concept HUMILIATION. It is most vividly represented on the example of three characters of the novel: the actor Xan Meo, the journalist Clint Smoker, and Brandon Gordon, a close associate of King Henry IX. The fates of these men have developed unhappily. Xan Meo, having suffered a serious head injury, is in serious condition. He is losing his sanity, suffering from the misunderstanding of his loved ones and his utter powerlessness. Because of the injuries inflicted on him by an unknown person, he cannot remember the reason for such cruel treatment, which makes it impossible for him to take revenge on his abuser. His thirst for payback for the intolerable humiliation and the unrealizability

of this desire inflame his hatred for those around him and destroy any hope of returning to a calm, measured life: “His heart itched, his soul itched. It felt connected to the need for vengeance. Vengeance was the relief of unbearable humiliation” (p. 60). Moreover, Xan experiences failure in family life both as a husband and as a father. His own wife removes him from the family, thus infringing on his ego and self-esteem. For some time he is forced to live apart from his wife and daughters, unable even to see them. Now he was living with a man - himself: “he felt denuded, and hideously revealed... he found it very ageing, his exclusion from the house with its women a hundred yards away - a minute's walk; yet Russia had sent him on a much longer journey through time” (pp. 90–91). All these events force the protagonist to show his weakness, and humiliation pushes Ksan to cheat on his wife.

Another change in Xan Meo's life, which caused the deterioration of the hero's condition, is his changed social status. Before the injury, he was a famous actor, surrounded by fame and fans. Now no one cared about him or what happened to him. Because of this, he felt humiliated and deprived of sympathy and help from those people whom he used to consider friends: “Fame had so democratized itself that obscurity was felt as a deprivation or even a punishment” (p. 33). In this situation, the author seeks to convey the idea of impermanence of modern society, selfishness and ingratitude of people towards each other.

Another character representing the concept of HUMILIATION in the novel is Clint Smoker, the editor of a celebrity magazine. As mentioned earlier, this man has failed professionally and as a person. The magazine he publishes is of no value and has a rather narrow target audience, which extends to people as frustrated as the editor himself: those who like to read fictionalized salacious stories from the lives of prominent people. Paradoxically, instead of striving for self-improvement and achieving their dreams themselves, people, on the contrary, decided to go towards their personal degradation and self-abasement.

However, the greatest misfortune in Clint's life, in his opinion, are the problems in relationships with women. This is not surprising, because a man's peace of mind and harmony depends to a great extent on the feeling of ‘need’, on the realization of the importance of what he does in life. He needs to feel proud of his work, but it is equally important that another person reminds him every day that his work is important and makes a valuable contribution to society. In the case of the editor of a low-brow yellow press magazine, we see the exact opposite of the situation described above. Despite Clint Smoker's apparent satisfaction with his work, subconsciously he realizes that no self-respecting woman would be proud of a man like him. This realization leads to psychological barriers in close contact with women of the opposite sex: insecurity at work, failures in his professional career entail insecurity in his relationships with people and problems in his personal life.

Another character in the novel who is subjected to humiliation is Brandon Urhart Gordon, a crony of King Henry IX. Being by nature a wise and judicious man, an excellent strategist and psychologist, he suffers from a lack of self-actualization. Obedience to the king, whom he cannot disobey, and, accordingly, low social status does not give him a chance for self-development, self-assertion,

career growth. He felt like a worthless man with no voice. One day, while talking to the king, Brandon mentioned a medical advance: a drug that helps men regain their strength and confidence in relationships with the opposite sex. This idea seemed to him to be somewhat important for all mankind, because, according to Brandon, a man's self-sufficiency and satisfaction with his life could put an end to world wars. The hero even wanted to sponsor this medical development. However, the king, who is described as a mediocre person, unable to understand the underlying motives of human behavior, rejects this idea, suppressing the desire of his subject to contribute to world progress:

“A giant step forward for mankind, wouldn't you say, sir? Potentium. The cause of so much male insecurity banished by the wand of physics. There will be no more wars... What are you banging on about, Bugger? 'Sir, Potentium. A male-potency drug. Tested and patented and freely available. You take it on an ad hoc basis, sir. A single pill and Bob's your uncle. There will be no more wars.' Henry stared into space for a good five minutes, blinking slowly and numbly, like an owl. Then he turned away and said, 'No no. One can't be doing with that monkey-glends business. And that would be that. And who was Brendan to carp? He used to tell himself that he thrived on his own inhibitions” (p. 36).

Thus, at the personal level, the concept CATASTROPHE in M. Amis's novel “Yellow Dog” (2003) is represented by the lexical units “humiliation” and “deprivation” The concept has a linguistic representation, which is realized in lexical units and constitutes the image of the main character of the novel (2003). This concept is revealed through the images of the actor Xan Meo, the magazine editor Clint Smoker and the king's close servant Brandon Gordon, who are representatives of different strata of the population, differ from each other in their social status and social position. They are similar in only one thing: neither of them feels satisfied with their lives. Xan Meo, once a successful man, feels the humiliation of realizing his worthlessness; Clint Smoker, who failed to achieve success in his career, experiences subsequent failures in his personal life; Brandon Gordon suffers from the inability to realize his ambitions. The author unites the destinies of these characters into a single whole with the help of the concept HUMILIATION, which is a part of the individual-author concept CATASTROPHE.

The next level of representation of the concept CATASTROPHE in the novel “Yellow Dog” (2003) is social. It is represented by the linguistic units “prison”, “crime”, “punishment”. The description of crimes, trials, arrests and prison punishments is found throughout the novel. With the help of this, the author shows the ethical catastrophe that has befallen society: disrespect for human rights, attempts on life and property, unwillingness to observe the law in the name of universal peace and order - these, according to Martin Amis, are the basic tenets of modern society. The most prominent character in the novel, serving to express the idea of crime, is the lawbreaker Joseph Andrews. The author says practically nothing about this man. However, the reader is introduced to him in absentia already in the first pages of the novel: Andrews' assistant brutally beats the protagonist Xana Meo, causing him a head injury, the consequences of which the reader observes throughout the plot of the novel. One thing that is clear from this encounter is that Joseph Andrews' name was coincidentally mentioned in the pages

of a book authored by Xan Meo. The reader learns that Andrews is incredibly cruel and ruthless, unable to compromise, unable and unwilling to negotiate with people. The reason for this behavior of the criminal and his way into the criminal world the author reveals later. It turns out that in his youth Joseph Andrews took part in fights without rules. According to him, he officially won four of the eleven fights in which he participated, but the important fact is that all eleven fights ended with Andrews being knocked out: "But I never lost one! In fact they were all knockouts. See, I had an unfortunate tendency to get me self-disqualified. Instead of standing there with me hand held high, as victor, while the other bloke got stretchered off, I'd still be kneeling on the canvas and giving him what for. It was a struggle to uh, channel me aggression" (p. 83). The description of this scene clearly tells the reader about the incredible craving for violence, which was peculiar to the criminal. It was not difficult for him to hurt a person, he never felt remorse. According to the author of the novel, Joseph Andrews and people like him are, unfortunately, the basis of modern society - people who are not ready to compromise, to solve social problems peacefully. On the contrary, M. Amis believes that society gravitates towards violence, coups and revolutions.

The author of the novel devotes only one chapter to Joseph Andrews, but reveals in it the entire criminal life and activities of the hero. After repeatedly breaking the rules Andrews is forbidden to participate in fights. This is how his criminal "career" begins: "After that decision I had no choice but to turn to a life of crime" (p. 83). In the image of this character the writer embodies another shortcoming of people - their weakness, lack of willpower, unwillingness to confront circumstances, choosing the path of least resistance.

Punishment is an integral part of every crime. Consequently, the concept CATASTROPHE has the subconcept PUNISHMENT in its composition. After every serious crime, Joseph Andrews goes to prison, receiving his deserved punishment. Over time, he gets used to everything that happens to him, enduring many hardships. However, in his memoirs, he talks about all the disasters that happened to him through his own fault, in an ironic and sometimes satirical way. He does not regret the crimes he has committed, laughing at his victims, considering them to be the perpetrators of their misfortune. The novel raises the problem of crime and its corresponding punishment at the conceptual level (2003). "The punishment never fits the crime" (p. 98), - states the author of the novel. In his opinion, it is not enough to punish the lawbreaker with imprisonment for monstrous crimes to the society. A vivid example of this is the image of the criminal Joseph Andrews. He feels anger towards society, the state, his victims. He is possessed by the desire to commit crimes again and again, bringing evil to people, appropriating other people's property, destroying families: "You got to keep - kicking up, we call it. But then it comes over you that ... that prison is like the sea. You can be the strongest swimmer there ever was and you can keep kicking up, and kicking up, and kicking up, like grim death with all you got till your very last gasp. But the sea is the sea. It'll stay where it is and it'll never tire" (p. 112).

Embodying the concept of PUNISHMENT within the concept of CATASTROPHE, the author emphasizes that over time imprisonment proves to

be ineffective. He emphasizes that over time a person gets used to everything; so Joseph Andrews got used to all the difficulties of imprisonment: "There ain't a form of punishment meted out in His Majesty's Prisons that I've not taken. Bread and water, deprivation of mattress, Refractory Block, PCFO" (p. 83). Andrews talks about all these forms of punishment without a shudder in his memoirs. He is not afraid to experience again all the hardships of imprisonment, he is not afraid of the punishment that will follow the crime. He commits evil for evil's sake, violence for violence's sake, murder for murder's sake.

Summarizing all of the above, we can note that the main carrier of the CATASTROPHE concept in M. Amis's novel "Yellow Dog" (2003) at the social level is the character Joseph Andrews. In the image of this character, the author embodies all the evils of modern society, satirically shows human vices, cruelty and the desire for violence. The main linguistic units used by the author to represent the concept are "crime", "punishment", "prison", which occur repeatedly throughout the text of the novel, creating a feeling of isolation, impossibility to change anything. Thus, in the course of conceptual analysis it was established that the concept CATASTROPHE in M. Amis's novel "Yellow Dog" (2003) is a kind of generalization of the concepts DESTRUCTION and RELATIONS, reaching the intertextual level. It is the destruction of personality, violation of social relations, fall of morals that eventually leads to a global catastrophe, which finds its expression at the world level. Based on the close connection of these concepts, their correlation with each other, we can talk about such properties of the concept as continuity and dynamism: the concepts considered within the novel condition each other, evolve in the course of the plot development.

The CATASTROPHE concept is also the leading concept in M. Amis's novels "The House of Meetings" (2006) and "The Zone of Interest" (2014). Due to the fact that these novels have a similar ideological orientation and conceptual content, we consider it appropriate to consider them in close interrelation.

The state of catastrophe is characteristic of the social situation in the state in the period of time described in the novel "The House of Meetings" (2006). This is evidenced by the author's repeated use of such lexical units as "war", "fascists", "slave", "prison", "imprisonment", "execution", "famine", "flood", "depopulation", "humiliation." Within the framework of the realization of this concept it is reasonable to distinguish several levels of its representation in the novel under study: personal, social and global. The language units, by means of which the perception and decoding of the concept are provided, are presented in the form of Table 1.

Table 1. *Levels of Realization of the Concept CATASTROPHE in the Novel “The House of Meetings” by M. Amis*

Personal level	Social level	Global level
slave (28)	concentration camp (59)	war (72)
prison (20)	terror (15)	fascists (28)
abortion (7)	provocations (5)	massacre (7)
suicide (5)	protests (4)	famine (6)
execution (4)	petitions (3)	Third World War (5)
imprisonment (3)	pickets (2)	Second World War (4)
funeral (2)	disaster (1)	First World War (2)
starvation (2)	abortion (3)	catastrophe (1)

Table 1 shows that the main constituent part, the core of the CATASTROPHE concept at the global level is the concept of “war”. According to the author, war is the most heinous of catastrophes, leading to the death of a huge number of people. War destroys families, spares no one, regardless of age, gender or social status. It poisons human consciousness, makes people forget about the main value - life: “This war is acting on us like a poison. The numbers are not yet enormous. But the young men being killed have no brothers, no sisters. Their families are at a stroke destroyed. Our whole society is cringing from this war” (p. 54). War is inextricably linked with murder, which is the worst crime against nature. That is why any war leads to catastrophic and irreparable changes in human consciousness, the destruction of those qualities that make man the highest being on the planet. As a consequence, society and people suffer, and the development of culture stops.

It is important to note the fact that the author presents a rather objective view of war as a phenomenon of human nature. He emphasizes that not all people who were at the front were eager to kill. Many of them were forced to fight only because they were citizens of the state at war. Their true desire was to return home, to protect their families, to preserve their own lives and freedom. As the writer notes, many of them were just powerless pawns in the hands of ruthless politicians: “I have known war, and it was not like war. Let me spell it out. You are mistaken, my dear, my precious, if you think that in the hours before battle the heart of every man is full of hate. This is the irony and tragedy of it. The sun rises over the plain where two armies stand opposed. And the heart of every man is full of love - love for his own life, all life, any life. Love, not hate. And you can't actually find the hate, which you need to do, until you take your first step into the whirlwind of iron” (p. 36). This description indicates that cruelty and craving for violence manifests itself in a man only after entering the battle, but this state is not natural, primary.

As the author notes, one of the most terrible consequences of the war for a person was the impossibility to forget about these terrible events. People who returned from the front could no longer lead a quiet life, have a family and children. The horrors of war haunted them everywhere, giving them no peace and rest: “I was very struck, and very comforted, by his admission that it took him ten years to recover, morally, from the First World War. But it took me rather longer than that to recover from the Second” (p. 31). The situation was made more tragic

by the fact that catastrophic events for mankind followed an endless succession: one war was followed by another.

The author sees war as the root cause of all human misfortunes and catastrophes. It is because of war that tragic events of anthropogenic origin occur: numerous murders, population reduction, suicides, destruction, famine: "You can't see yourself in history, but that's where you are, in history; and, after world war I, revolution, terror, famine, civil war, terror-famine, more terror, World War II, and more famine..." (p. 12). Such an enumeration of events, an endless chain of catastrophes that fell on people one after another, create an impression of isolation, hopelessness, impossibility to change anything. Nevertheless, people hoped that changes had to happen, without them life in a war-torn state and a crippled society would be simply impossible: "...there was a feeling that things could not but change. Universal dissatisfaction took the following form: everyone everywhere complained about everything. We all senses that reality would change" (p. 12). However, after the end of the war, reality did not change for the better. One of the consequences of the cruel and bloody war was the creation of concentration camps.

The theme of imprisonment of people in concentration camps is the leading one in the novels under study. It is with its help that the author expresses one of the key concepts of his work, the concept CATASTROPHE, which acquires individual-authorial features, embodying the idea of depriving a person of freedom by illegal means, thus violating the rights of the individual. This is what the author believes is the catastrophic nature of the situation described in the novel. If the concept of "war" was used by the writer to realize the concept of CATASTROPHE at the global level, the concept of 'concentration camp' is a consequence of the previous one and serves to realize this concept at the social level.

Even though the war was over for the whole world, concentration camp inmates continued to struggle with its consequences. For them, the struggle against fascist ideology continued: "The camp was more war, Venus, more war, and the moral rot of war...The war between the brutes and the bitches was a civil or sectarian war. The war between the snakes and the fascists was a proxy war. Now that the snakes were gone (siphoned off as a class), the battle lines were forming for a revolutionary war: the war between the fascists and the pigs" (p. 31). As noted above, the creation of concentration camps for prisoners was a consequence of the war.

The prisoners of the concentration camps endured many hardships and trials. People were forced to work day and night without even enough food to survive: "The severe fluctuations, but in general the death rate was determined by the availability of food" (p. 21). "For a very brief period it looked as though the isolation of the political, as a policy, had a subtext: we were to be worked to death (less food, longer hours)" (p. 30). Prisoners were perceived by the jailers as free labor, as voiceless slaves, obliged to work for the benefit of the state, which sentenced them to imprisonment: "The rationale for slave labor, by the way, was as follows. I was clinically speechless for a week when I found out what it was. The rationale for slave labor? It helped keep the people terrorized, and, far more importantly, it made money for the sake of state" (p. 62). This situation is

considered by the author several times throughout the novel, playing an important role in revealing the content of the concept CATASTROPHE. It is about the catastrophic situation of a person who is forced to put up with the existing situation, not being able to change anything in it.

A more detailed description of the life of prisoners in the camp is presented in the novel "The Zone of Interest" (2014) by M. Amis. The catastrophic situation of prisoners is emphasized by the statement that none of them is destined to leave the camp alive. They were forced to work long hours without rest, were not provided with enough food, were punished by imprisonment in solitary confinement, and when people were exhausted and could no longer work, they were disposed of. This is why the author calls the concentration camps 'death camps'.

Despite the hopelessness of their situation, the people rally against a common enemy. Even in the face of death, they do not lose their dignity, not bowing down to their tormentors. The author paints in the novel images of strong-willed people who were not afraid of torture, torment and deprivation. Despite everything, they did not lose hope to survive, to leave the camp and meet their loved ones. Such is the image of an imprisoned Jewish girl named Ether: "She told me this. She said to herself, I don't like it here, and I'm not going to die here... And this is how she behaves" (p. 26). It is hard to believe that this girl's frail, emaciated body concealed such a strong-willed and powerful nature.

The prisoners were ready to defend their honor, the honor of their family and nation to the last. In the novel under study, the author describes the mass extermination of Jewish prisoners by suffocation in gas chambers. Despite all the horror of what was happening, people did not bow down to the enemy. They once again showed their unity, faith and hope for a better future for their people. They believed that they could not be exterminated, they believed until the last moment of their lives: "A certain young Polish woman made a very short but fiery speech in the gas chamber... She condemned the Nazi crimes and oppression and ended with the words, 'We shall not die now, the history of our nation will immortalize us, our initiative and spirit are alive and flourishing...!' Then the Poles knelt on the ground and solemnly said a certain prayer, in a posture that made an immense impression, then they arose and all together in chorus sang the Polish anthem, the Jews sang the 'Hatikvah'" (p. 35) Faith, present in the souls and hearts of the prisoners, eased their last agony before death, which came to them as a release from their suffering. The camp prisoners did not even stop at killing innocent children. According to camp commandant Paul Doll, "Those babies in arms will grow up and want revenge on the Nazis in about 1963" (p. 107). But even among children there were examples of fortitude, courage and heroism. Thus, the author describes a girl with a one-year-old brother, who is ready to bravely accept death at the hands of the Nazis. However, she does not allow them to touch him, does not allow them to blacken this innocent little angel with their blood-stained hands: And there a girl of five stood and undressed her brother who was one year old. One from the Kommando came to take off the boy's clothes. The girl shouted loudly, "Be gone, you Jewish murderer! Don't lay your hand, dripping with Jewish blood, upon my lovely brother! I am his good mummy, he will die in my arms, together with me!" (p. 35). With the help of images of these people the author

more fully reveals the concept CATASTROPHE at the social level of its realization. The writer shows how catastrophic consequences can be caused by human cruelty, which is allied with unlimited power. The personal level of CATASTROPHE concept realization is inseparably connected with the social one, as it is at this level that the causes of social phenomena that led to catastrophic consequences for the world are determined. At the personal level, the concept in question is most clearly represented by the linguistic units “slave”, “prison”, “abortion”, “suicide”, “starvation”.

Conclusions

Thus, during the conceptual analysis it was found that the concept CATASTROPHE in Martin Amis's novels “The House of Meetings” (2006), “The Zone of Interest” (2014) a “Yellow Dog” (2003) is a generalization of the concepts DESTRUCTION and RELATIONS, reaching the intertextual level. It is the destruction of personality, the violation of social relations, the fall of morals that ultimately leads to a global catastrophe, which finds its expression at the world level. As part of the individual-author's concept CATASTROPHE such subconcepts as HUMILIATION, CRIME, PUNISHMENT, as well as the concept WAR, which is the most extensive in terms of linguistic representation in the works, were identified. The realization of the CATASTROPHE concept takes place on three levels: personal, social, global. M. Amis recognizes war as the most large-scale catastrophe. This is evidenced by the author's repeated use of such lexical units as “war”, “fascists”, “slave”, “prison”, “imprisonment”, “execution”, “famine”, “flood”, “depopulation”, “humiliation”. War is the factor that causes the establishment of chaos both at the social and personal level of the analyzed concept realization. The linguistic representation of the CATASTROPHE concept at the social level is represented by lexical units “humiliation”, “deprivation”, “concentration camps”, “terror”, “provocations”. Correspondingly, at the personal level the concept is represented by lexical units “crime”, “punishment”, “prison”, “slave”, “suicide”, “execution”, “starvation”.

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