

LINGUISTIC CONCEPTS “HOUSE/HOME” IN WORKS OF ENGLISH AND RUSSIAN WRITERS

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Abstract. The article deals with the comparative analysis of the linguistic concepts “house/home” and “dom” (house/home in Russian) represented in the English and Russian literature on the basis of the following literary works: “Childhood”, “After the ball” by Leo Tolstoy, “October on the Train”, “My mother and Music”, “Tale of Sonechka” by Marina Tsvetaeva, “Three sisters”, “The Man in the Case” by Anton Chekhov, “An Ideal Family” by Katherine Mansfield, “The house with the green blinds”, “The House of Eld”, “New Arabian Nights” by Robert Louis Stevenson, Jane Eyre by Charlotte Brontë. The analysis is carried out on the level of linguistic concept structure. As a result, it can be summarized that on the level of dictionary analysis Russian “dom” has less meanings than “house/home” in English while on the level of literary works analysis, Russian “dom” is broader in meaning and connotation.

Keywords: concept, house/home, lexeme, seme, artistic worldview, cognitive approach.

1 Introduction

In linguistics there are various approaches to studying linguistic concept. They are linguistic-cognitive, psycholinguistic, linguistic-cultural, cultural and linguistic.

According to V. Zussman, “the concept is always part of the whole, which is influenced by the system as a whole... Concept is micro-model of culture, and culture is the macro-model concept.” [as cited in Pavenkov, 2014]. A concept means a cultural verbalized means, presented in terms of a number of expressions of language implementations which form a corresponding lexical-semantic paradigm. [Suiyerkula & Chakyroglub, 2014] [2]

Kubryakova states that “concept is an informative operational unit of memory, mental lexicon, conceptual systems and brain’s language.” [as cited in Fedoryuk, 2016][3]

In language concept can be verbalized by separate words, phrases, sentences or the whole texts, this depends on the concept itself. [Nemickiene, 2011, Ribera, Jordi Planella, and Joxe Jimenez-Jimenez. 2018] [4,5] Moreover, the concept lies at the heart of many traditions, customs, ritual and domestic definite verbal behavior of the ethnic group... [as cited in Suiyerkula & Chakyroglub, 2014].

The aim of this paper is to analyze the lexical-semantic features of the concept “house/home” and “dom” by the means of monolingual dictionaries and to expand the list of semes based on the results of the analysis of the English and Russian literature. The concepts “house/home” has not been randomly chosen, they are of great importance when shaping conceptual and linguistic worldview of a person or a whole nation.

2 Methods

From the perspectives of cognitive and linguocultural approaches, such methods of the concept research as modeling of semantic field and method of contextual analysis have been implemented.

3 Results

Firstly, it should be outlined that in the English language there are two words denoting a building where a family or several families live. They are house and home. So, these two lexical units should be differentiated. Secondly, in the Russian language the word “dom” is used instead of house/home.

Analysis of the dictionary definitions of the concepts “house/home” and “dom” allows us to determine the lexical-semantic features of the concept. The comparative analysis of Oxford dictionaries: English dictionary [6], Merriam Webster dictionary [7] and Macmillan Dictionary [8], Tolkovyi slovar Ushakova (Ushakov’s explanatory dictionary) [9], Tolkovyi slovar Ozhegova (Ozhegov’s explanatory dictionary) [10] and Tolkovyi slovar zhivogo velikoruskijgo iazyka (Explanatory Dictionary of the Living Great Russian Language by V. Dahl) [11] has shown that both “house/ home” and “dom” are used to denote:

1) a building: (a) building that serves as living quarters for one or a few families, (b) organization or institution, (c) household

2) a group of people living together, having family relations or not: (a) the social unit formed by a family living together, (b) people living in the house, (c) an old important family, especially a royal one.

As for the difference between “house” and “home”, a home is also a place where a person lives, but it is broader than house, it can mean not only some building, but also a town, city or a country. Furthermore, “home” has a more emotional connotation than “house”, it carries the notion of feeling at ease, comfort, and happiness while house is something like a building. To further examining the other semes of “house/home” and “dom” the analysis of the English and Russian literary works are to be carried out. [12]

The conceptual analysis of the works of writers provides an opportunity for a deeper and broader research of the semantics of the text and understanding the author's mental world. In other words, attention to the study of artistic worldviews is not accidental, because personalized speech is more dynamic and, due to this, it is more sensitive to changes both in the linguistic and socio-cultural environment.

The artistic concept in the lexical level of the text appears to be a complex structure which includes both the author's understanding of the concept and traditional national usage. At the same time, the author's worldview is different and it deepens our knowledge of the national worldview.

Material for further study has been compiled from the Russian literary works (Childhood, After the ball by Leo Tolstoy, October on the Train, My mother and Music, Tale of Sonechka by Marina Tsvetaeva, Three sisters, The Man in the Case by Anton Chekhov) and the English ones (An Ideal Family by Katherine Mansfield, The house with the green blinds, The House of Eld, New Arabian Nights by Robert Louis Stevenson, Jane Eyre by Charlotte Brontë).

4 Discussion

In the works of the above-mentioned authors lexical units "house/home" are of different semantic intenseness. The core of the concept can be lexemes "house/home" where the seme "building" is dominated:

His house stood high up in the Rue Lepic, commanding a view of all Paris and enjoying the pure air of the heights. (R.L. Stevenson)

"I should think you ought to be at home yourself," said he, "if you have a home in this neighbourhood: where do you come from?" (Ch. Bronte)

Беликов жил в том же доме, где и я, – продолжал Буркин, – в том же этаже, дверь против двери, мы часто виделись, и я знал его домашнюю жизнь. И дома та же история: халат, колпак, ставни, задвижки, целый ряд всяких запрещений, ограничений, и – ах, как бы чего не вышло! (Lit. Belikov lived in the same house as I did, continued Burkin, on the same floor, the door opposite another door, we often met, and I knew his domestic life. And at home there was the same story: Bathrobe, nightcap, shutters, catches, the whole range of various prohibitions, restrictions, and – Oh, what if something happens!)(A. Chekhov)

In English linguistic culture, the fact that every house must have an owner is emphasized:

"Yes," she said, "it is a pretty place; but I fear it will be getting out of order, unless Mr. Rochester should take it into his head to come and reside here permanently; or, at least, visit it rather oftener: great houses and fine grounds require the presence of the proprietor." (Ch. Bronte)

However, this meaning has not been found in the studied works of Russian writers, therefore, it doesn't mean that it doesn't exist.

Especially spiritual kinship of a person to the places where he lives is outlined:

From the day she left I was no longer the same: with her was gone every settled feeling, every association that had made Lowood in some degree a home to me. (Ch. Bronte)

Вот сегодня я свободна, я дома, и у меня не болит голова, я чувствую себя моложе, чем вчера. (Lit. Today I am free, I am at home, and I do not have a headache, I feel younger than yesterday.) (A. Chekhov)

The next seme is "family" denoting the people that live in a house:

Но скоро нас разлучили: через три дня после похорон мы всем домом приехали в Москву, и мне суждено было никогда больше не видеть ее. (Lit. But soon we were separated: three days after the funeral, the whole house came home to Moscow, and I never saw her again.) (L. Tolstoy)

The sounds I had heard after the scream, and the words that had been uttered, had probably been heard only by me; for they had proceeded from the room above mine: but they assured me that it was not a servant's dream which had thus struck horror through the house; and that the explanation Mr. Rochester had given was merely an invention framed to pacify his guests. (Ch. Bronte)

The house seems to grow in size, house and home are identified with the world.

"Thank you, Mr. Rochester, for your great kindness. I am strangely glad to get back again to you: and wherever you are is my home – my only home." (Ch. Bronte)

Все хорошо, все от бога, но мне кажется, если бы я вышла замуж и целый день сидела дома, то это было бы лучше. И мой дом стал бы для меня всем. (Lit. All right, that is all from God, but I think if I got married and stayed home all day, it'd be better. And my house would be everything to me.) (A. Chekhov)

In addition, there is a seme "institution", the house as an institution serving different public needs.

"Consistency, madam, is the first of Christian duties; and it has been observed in every arrangement connected with the establishment of Lowood: plain fare, simple attire, unsophisticated accommodations, hardy and active habits; such is the order of the day in the house and its inhabitants." (Ch. Bronte)

Сворачиваем в переулок – наш, Борисоглебский. Белый дом Епархиального училища, я его всегда называла "volière": сквозная галерея и детские голоса. (Lit. We turn into our side street, Borisoglebsky. The White House of the Diocesan School, I always called it "volière": a through gallery and children's voices.) (M. Tsvetaeva)

Usually, the concept "home" has a positive image:

That was why the girls had never married, so people said. They could have married anybody. But they had too good a time at home. They were too happy together, the girls and Charlotte. H'm, h'm! Well, well. Perhaps so ... (K. Mansfield)

Это был дом, в котором я сама хотела жить. (Lit. It was the home I wanted to live in.) (M. Tsvetaeva)

However, some authors add negative connotation on house:

"My faith, sir," said the fellow with a shrug, "it might be carrots, and still I could not tell you. How should I know? The house is kept like a garrison, as you perceive. (R.L.Stevenson)

"Come where there is some freshness, for a few moments," he said; "that house is a mere dungeon: don't you feel it so?" (Ch. Bronte)

Жена моя сейчас вздумала поугаждать меня, едва не отравилась. Все обошлось, и я рад, отдыхаю теперь... Стало быть, надо уходить? Что ж, позвольте пожелать всего хорошего. Федор Ильич, поедемте со мной куда-нибудь! Я дома не могу оставаться, совсем не могу... Поедемте! (Lit. My wife just took it into her head to frighten me, she almost poisoned herself. It's all right now, and it's a relief... So, we are to go? Very well, then, let me wish you all the best. Fedor Ilyich, let's go somewhere together! I can't stay at home, absolutely can't... let's go!)(A. Chekhov)

In the works of writers the concept "home" acquires the meaning of the Kingdom of God (Heaven), the Paradise:

"Are you going somewhere, Helen?" ... "Yes; to my long home – my last home". (Ch. Bronte)

Прежде чем душа праведника в рай идет – она еще сорок мытарств проходит, мой батюшка, сорок дней, и может еще в своем доме быть. (Lit. Before the souls of the righteous man enter Paradise they have to undergo forty trials for forty days, and during that time they hover around their earthly home.) (L. Tolstoy)

"House" and "home" can be treated like friend or foe. In English, the conceptual attribute is explicated by the article and possessive pronouns, and in the Russian language it is represented by possessive adjectives and context:

Diana and Mary Rivers became more sad and silent as the day approached for leaving their brother and their home. They both tried to appear as usual; but the sorrow they had to struggle against was one that could not be entirely conquered or concealed. (Ch. Bronte)

"Not I. The utmost I hope is, to save money enough out of my earnings to set up a school some day in a little house rented by myself." (Ch. Bronte)

Почти месяц после того, как мы переехали в Москву, я сидел на верху бабушкиного дома, за большим столом, и писал.... (Lit. Almost a month after we moved to Moscow, I was sitting upstairs at my grandmother's house, at the big table, and was writing... (L.Tolstoy)

Восемнадцатого апреля мы выходили из дорожной коляски, у крыльца петровского дома. (Lit. On the eighteenth of April we descended from the carriage at the front door of the Petrov's house.) (L.Tolstoy)

In Tolstoy's works the concept of house embodies nature.

Я вспомнил луг перед домом, высокие липы сада, чистый пруд, над которым вьются ласточки, синее небо.... (Lit. I remembered the meadow in front of the house, the tall lime-trees of the garden, the clean pond over which the swallows fly, the blue sky...) (L.Tolstoy)

In the Russian language it is also pointed out that house or home is built for only one family, there shouldn't be any strangers at home:

А дома, как кто посторонний, так и перепалка. (Lit. If there is an outsider, every time the quarrel breaks out at home.) (A. Chekhov)

Though, in the English language, this meaning could not be found among the works to have been studied, it is known that the English house should be separated from other houses, since this place is not only a place of privacy, but also a place where an Englishman can behave naturally. When analyzing dictionaries, this meaning has not been found, it has been done in the English literary works:

Francis looked about him; the neighbourhood was very lonely; the house isolated in its garden. (L.R. Stevenson)

Despite this, in both languages, writers have the concept of a hospitable house.

As a matter of fact, no other house in the town was as popular as theirs; no other family entertained. (K.Mansfield)

Гостиная и зала понемногу наполнялись гостями; в числе их, как и всегда бывает на детских вечерах, было несколько больших детей, которые не хотели пропустить случая повеселиться и потанцевать, как будто для того только, чтобы сделать удовольствие хозяйке дома. (Lit. The living room and halls were gradually filled with guests; among them, as always happens on children's evenings, there were several big children who did not want to miss the occasion to have fun and dance, as if only pleasure the mistress of the house.) (L. Tolstoy)

House as the concept which measures the success of a man has been found in the works of a Russian writer Marina Tsvetaeva whereas this layer has not been revealed in the English literature in the studied works:

И я их очень хорошо знаю, оне личность вполне благонадежная, свой дом на Полянке. (Lit. And I know them very well, their personality is quite trustworthy, they have a house in Polyanka Street.) (M. Tsvetaeva)

The house has a conceptual sign of freedom and space. The apparent isolation that is limited within the four walls turns to be an unlimited space.

It was a fine house, and a very rambling; some parts of it were ancient like the hills, and some but of yesterday, and none finished; and all the ends of it were open, so that you could go in from every side. (L.R. Stevenson)

He listened, and through the big, airy, darkened house there floated far-away voices, far-away sounds. (K.Mansfield)

Но прибавлю, что всем детям, особенно из хороших домов, всегда нравился мой дом (все тот же по нынешний день), его безмерная свобода и... сюрпризность... (Lit. But I will add that all children, especially from good homes, always liked my house (it is the same to the present day), its immense freedom and... surprise... (M. Tsvetaeva)

The house seems to be an endless space and fulfills two functions: the preservation and transfer of family and cultural traditions and values, as well as the protective function – the function of housing.

5 Summary

Table 1. Semes of the lexemes “house/home” and “dom” in the English and Russian literary works.

Seme	Lexeme	House	Home	Dom
	building for habitation	+	+	+
	family	+	+	+
	people sharing the same interests, conditions		+	+
	institution or organisation	+		+
	Kingdom of God		+	+
	nature			+
	world		+	+

6 Conclusions

The study has revealed some specific features and a wide scale of perception of the concept “house/home” which is inherent to the native English and Russian speakers.

According to dictionary analysis, the English “house/home” has more meanings than Russian ones, in Russian there are no the following semes: *a building in which animals live or in which things are kept, a restaurant or inn, a theatre, a performance in a theatre or cinema, a residential building for pupils at a boarding school, a legislative or deliberative assembly, a style of electronic dance music, old-fashioned term for bingo, etc.*

Concerning thorough study of works of art in English and Russian, the Russian “dom” is broader in the meaning and has different connotations than the English “house/home.” (See Table 2)

Table 2. Peculiarities of the lexemes “house/home” and “dom” in the English and Russian literary works.

House:	Home:	Dom:
<ul style="list-style-type: none"> • it should have an owner • a man has less emotional connection • it becomes everything to a man • it can have negative connotation as well • it is good when house is isolated. • it is hospitable • it is spacious, with no borders. 	<ul style="list-style-type: none"> • a man has emotional connection • it becomes everything to a man • it has only positive connotation 	<ul style="list-style-type: none"> • a man has emotional connection • it becomes everything to a man • it has both positive and negative connotation. • it is not for outsiders, it is for one family members only. • it is hospitable • it is spacious and full of surprise, with no borders. • it can measure the success of a person

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