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Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

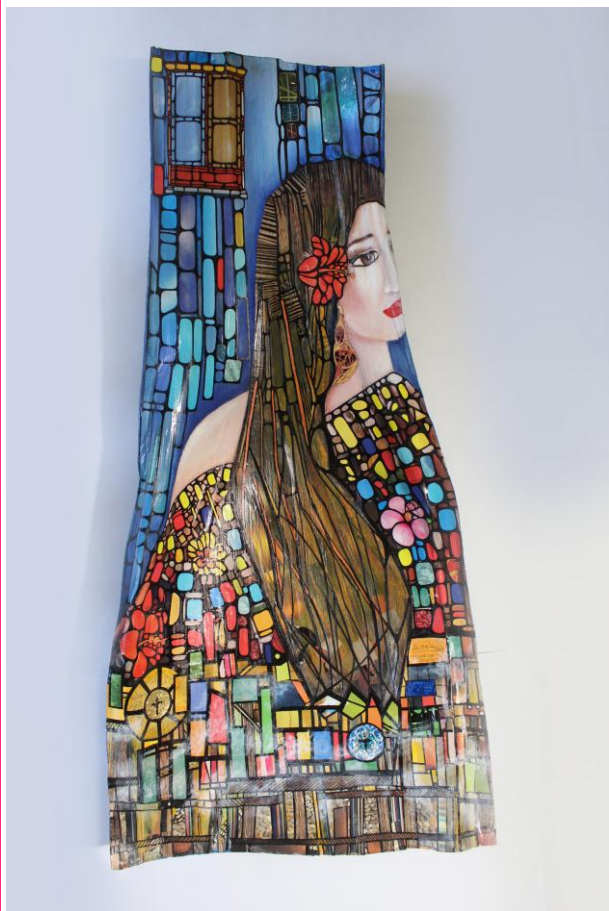
Año 34, 2018, Especial N°

16

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNc: 2477-9385

Depósito Legal pp 198402ZU45



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Maracaibo - Venezuela

The concept of spirit in the structure of Yuri Shevchuk's worldview

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Abstract

This paper analyzes the specifics of the conceptual worldview based on the material of the lyrics of famous Russian rock musician and singer Yuri Shevchuk via psycholinguistic, philosophical, linguocultural, and linguo-cognitive approaches. As a result, the concept spirit in the conceptual worldview is not only a key system important component, but primarily serves as a certain cognitive harmonizing stabilizer that balances and ultimately nullifies the negative traits of the Russian national character. As a conclusion, the formation of the conceptual worldview of the rock poet is genetically related to the process of modeling his cognitive-pragmatic program.

Keywords: Concept, Conceptual Worldview, Linguistic Worldview.

El concepto de espíritu en la estructura de la cosmovisión de Yuri Shevchuk

Resumen

Este artículo analiza los aspectos específicos de la cosmovisión conceptual basada en el material de las letras del famoso músico y cantante de rock ruso Yuri Shevchuk a través de enfoques psicolingüísticos, filosóficos, linguoculturales y linguo cognitivos. Como resultado, el concepto de espíritu en la cosmovisión conceptual no solo es un componente importante del sistema clave, sino que sirve principalmente como un cierto estabilizador cognitivo que equilibra y finalmente anula los rasgos negativos del carácter nacional ruso. Como conclusión, la formación de la cosmovisión conceptual del poeta rock está relacionada genéticamente con el proceso de modelado de su programa cognitivo-pragmático.

Palabras clave: concepto, cosmovisión conceptual, cosmovisión lingüística.

1. INTRODUCTION

Currently, in the context of modern humanitarian knowledge, the anthropocentric approach to study the language, personality and culture are getting the utmost actualization (Vorkachev, 2001). This circumstance is due to the linguocultural language content Shaklein & Mikova (2013) and the linguocultural situation in a society. This is particularly acute in the frame of cultural linguistics, which may be considered as a special integrative discipline of modern humanities. There are distinguished the following most promising areas of linguocultural research: 1) modeling of various models of linguistic

personality (Karasik, 1999; Karaulov, 1987), synthetic personality Ivanov (2008), semiotic (discursive) personality Baranov (2006) study of typological features of the global cognitive, conceptual, linguistic and some other models of the worldview; 3) decoding and disclosure of the internal cognitive, linguocultural, ethnosemantic content of conceptual units of different types (Maslova, 2001).

At the same time, in recent decades, the study of specific contemporary forms of culture has become increasingly important in the frame of philological and linguocultural research. In particular, this concerns Russian rock culture (Domanskiy, 2000; Gavrikov, 2011). Interest in this form of culture among researchers is primarily due to the fact that Russian rock is an integral and at the same time a national-specific part of Russian culture, i.e. without researching it, it is impossible to imagine and comprehend the whole picture of changes within the linguistic and cultural landscape of the modern metatextual matrix of culture. Furthermore, Russian rock culture is not only a unique cultural space, synthesizing in its structure the elements of different discursive systems, but also a specific linguocultural environment, characterized by a particularly increased reactivity both to various socio-cultural, socio-political and mental-characterological changes of the certain creative subject (personality), and to the general principles of the existence and development of linguoculture as a whole.

It should be clarified here that Russian rock (at least in its classic version) is a culture of logocentric type. The term

logocentricity relating to the Russian rock means a special semantic (text) load, the involvement of rock poets in the overall structure of Russian culture: for a number of reasons (the main ones – the logocentricity of centuries-long Russian culture, rich literary, folk and song traditions, hunger for the word associated with the peculiarities of stagnation era) the verbal part of the domestic rock works was designated as a dominant (Chebykina, 2007). All this significantly increases the importance of verbal, linguistic component of rock art and turns Russian rock in the direction of linguocultural analysis. The relevance and prospects of the topic are due to these facts. The aim of the work is to consider the structure of the conceptual worldview and the specifics of the implementation and quality features of the concept spirit semantics in the works of Yuri Shevchuk.

2. METHODOLOGY

Before proceeding to a direct analysis of the concept spirit in the works of Yuri Shevchuk, it is necessary to consider such basic theoretical terms as worldview and concept. Worldview. The author of this term is Wittgenstein (1994), an analytical philosophy representative, who wrote about worldview or a picture of reality in his *Tractatus Logico-philosophicus* in 1918 (Lubimova & Buzalskaia, 2011). The worldview for him represents a specific situation in logical space, the existence and nonexistence of events. Modern science has developed a specific typology of various types of worldview: the linguistic worldview (the naive linguistic worldview, the naive and

linguistic worldview; cognitive (global) worldview; national conceptual worldview; scientific, religious, mythological worldview and some others. The cognitive (global) worldview may be considered as the most generalized mental image of reality formed by the cognitive consciousness of a person or a nation as a whole, which is both the result of direct empirical reflection of the reality by the senses and conscious reflexive reflection of reality in the process of thinking (Popova & Sternin, 2007). The universal concepts of human consciousness, allowing to navigate the world and society Lubimova & Buzalskaia (2011) are formed in the space of cognitive (global) worldview.

However, it is obvious that representatives of different peoples and ethnic groups perceive and evaluate the same phenomena in different ways, giving them a specific meaning, where a certain cultural stereotype inherent in a particular people is fixed (Ufimtseva, 2006). In this context, it becomes clear that within the global cognitive worldview a whole range of specific national conceptual worldviews is embodied, in the space of which there is a peculiar adjustment and concretization of the values of universal concepts. At the next stage (after distinguishing the national-specific conceptual worldviews) there is a process of verbalization that is an expression of certain concepts in a language code (in the language of a certain ethnos). Linguistic worldview begins its formation here, which implies mental-linguistic education, information about the surrounding reality, imprinted in the individual or collective consciousness and represented by means of language (Goncharova, 2012). In reflecting on the

specifics of this concept, Maslova (2004) points out that the linguistic worldview is a system that records the results of the work of consciousness, but it is not an independent space, since language cannot create a world separate from the human consciousness, it itself expresses the human world as a form of reflection of the objective world. At the same time, linguocultural patterns can be formed in a variety of text genres.

In the context of this paper, the fundamental question is about the correlation of conceptual and linguistic worldviews. Most often in contemporary studies, these concepts are related as the general and the particular: The linguistic worldview refers to worldview as a particular refers to the general, occupying a considerable space in the worldview because knowledge, inculcated in the person's native language, is far superior in scope and quality diversity to knowledge obtained from all other sources combined (Goncharova, 2012). A similar point of view is expressed by Maslova: "the conceptual worldview is much richer than the linguistic worldview" (Maslova, 2004: 18). At the same time, the primacy of the conceptual worldview is emphasized: the linguistic worldview explicates worldviews of the human and displays the general conceptual worldview. If the worldview contains a concept, the linguistic worldview contains the denotation. At the same time, the conceptual worldview is prior to linguistic worldview. However, it is the language that helps to implement (i.e. verbalize) different cultural national worldviews and to store knowledge about them (Samigulina, 2010). Concept. The concept is the multicomponent and multidimensional term, therefore, in modern science there is still no

common understanding of this terminological unit. Maslova rightly notes: “the concept as any complex cognitive linguo-social construct cannot be interpreted unambiguously in the science of language at the present stage of its development” (Maslova, 2004: 10).

Today, there are several basic approaches to define this term: psycholinguistic, philosophical, linguocultural, and linguo-cognitive. In terms of psycholinguistic approach the concept is considered as spontaneously fixing in cognitive and communicative activity of an individual the basic perceptual-affective formation of dynamic character, obeying to the laws of person's mental life and, as a result, differing in a number of factors from the concepts and denotations as products of scientific description from the standpoint of linguistic theory. The linguocognitive approach is the most productive in the context of this study. Within this approach the concept is considered as a specific product of cognitive activity of an individual, implemented in the framework of the overall strategy of modeling a holistic cognitive-pragmatic program, which can be understood as a holistic dynamic system of cognitive-pragmatic attitudes. Its principles are determined by the following components: a) the level of cognitive, communicative and creative potential of an individual, as well as the relevant competencies formed on its basis; b) the specifics of the socio-cultural, socio-political and linguocultural situation, in the space of which one or another person is formed and functions.

Within this framework, we will rely on the definitions of the concept proposed by Maslova (2004) (Concept is a meaningful side of

the verbal sign (meaning is a certain complex of closely related denotations), which comprises the term of <...> belonging to the mental, spiritual or vital material sphere of human existence, developed and consolidated by the social experience of the people, where it has historical roots Demiankov (2007) Concept is a global thinking unit, which is a quantum of structured knowledge. Concepts are perfect entities that are formed in the human consciousness < ... > Concept is born as an image, but, having appeared in the human consciousness, this image is able to advance through the stages of abstraction. With an increasing level of abstraction, the concept gradually turns from a sensual image into a mental one (Popova & Sternin, 2000). Thus, this definition has a complex character, since from the meaningful side it largely generalizes the semantics of previous views to the concept.

3. THE FORMATION MECHANISMS AND STRUCTURE OF YURI SHEVCHUK'S CONCEPTUAL WORLDVIEW

The conceptual and linguistic worldview of Shevchuk begin its forming in the space of the subcultural era of Russian rock, which may be called as a time of birth of Russian rock culture in the former Soviet Union. The basis of the formation of this space is the process of borrowing Western samples of rock culture and their adaptation to Soviet reality. Researchers rightly note that at this time, within the subculture, rock poets try to create an alternative cultural space, another world, based on the principles of self-isolation, conscious

avoiding the society (Ivanov, 2008). And the world is a space of self-determination, self-identification: the musicians did not think of themselves as of musicians in the first place. The main thing was the communication, system of ideas (the common reading preferences, interests, musical preferences that is all refers to mythology), lifestyle, customs and party culture. The formation process of the Shevchuk's conceptual worldview is conventionally completed by the mid-1980s – in the era of heroic eighties (Kormiltsev & Surova, 1998). This time is called the classical era of Russian rock (Ivanov, 2008), in the space of which 1) an authentic, original classic version of rock aesthetics were developed, which differs from the Western one; 2) special heroic type of personality was formed; 3) in the mid-1980s, Russian rock becomes an independent phenomenon of culture, to be exact, it acquires a special status and place in the changing cultural space; 4) during this period, the rock poets realize how important it is to work with an art word and create texts that not only became classic rock poetry, but also were included in the big culture (Ivanov, 2008).

Special mention should be made to the system of conceptual motives, which begin to form in the space of the countercultural Russian rock era in the Yuri Shevchuk's works. These include 1) the motive of self-determination, based on the search for ways to revive the Russian national idea, which is based on the category of the spirit and spirituality of the Russian people. 2) The motive of the total, never-ending war, during which, in spite of everything, one has to keep to his humanity; 3) the motive of the search for spiritual freedom, as the highest value of the individual; 4) the motive of true faith,

saving the human soul. Fundamentally, that over time the represented group of conceptual motives transformed into a system of cognitive-pragmatic attitudes of Shevchuk's personality, which serves as a basis for building his coherent and pragmatic program, a kind of spiritual code of the rock poet. There is an interesting situation as the result. It becomes clear that Yuri Shevchuk's conceptual worldview and cognitive-pragmatic program do not just form and develop in parallel, but are genetically linked to each other and have a common specific structure (Kuznetsova et al., 2018).

In our opinion, Yuri Shevchuk's conceptual worldview (as well as his cognitive-pragmatic program) consists of two main levels. The first level can be called as system-forming, as it is formed on the basis of a fundamental cognitive-pragmatic attitude of the rock poet: the key to the understanding his place and role in the world; the search for ways to revive the Russian national idea must be sought in the fundamental principles of the Russian national character that based on the categories of spirit and spirituality. It should be noted that in his work Shevchuk understands spirit as an internal, moral spiritual core of man, as the foundation that forms the individual's existence. An individual does not exist without spirit. In this context, the spirit is not only the willpower, but, to a greater extent, God's idea, purpose and task, therefore, the spirit quality determines the personality (Kovaleva, 2013). Indeed, Shevchuk has repeatedly said that a person, or rather its spiritual nature, is manifested primarily in creativity, which frees a person and helps to preserve the soul (and not to lose humanity in the most difficult and hopeless situations). Shevchuk is strongly convinced

that the main traits of the Russian character are its original inconsistency, spontaneity and unaccountability. At the same time, both constructive and destructive attributes are activated (the good brought to an extreme degree is identified with the evil; love can turn into hatred in an instant, the desire to achieve the freedom turns into absolute self-destructive revolt). According to Shevchuk, it should be taken as a given, it cannot be changed. Any attempts to change, to recode the genetic cognitive-pragmatic program of Russian people (as it sought to do, for example, the leaders of the Communist Party (to create a new Soviet man)), do not lead to the rebirth, but to the destruction of personality.

The fact is that any attempt of such recoding destabilizes the fundamental component of Russian people's consciousness, i.e. spirituality, which is understood by Yuri Shevchuk, who follows the traditions of Berdyaev, as 1) a person's transcendent energy of primordial life, forming spirit, soul and body; 2) the process of a person's spirit transmutation of the divine energy, transforming the spirit, soul and body, enlightening the mind of man, and bringing him to the level of God-man; 3) human's implementation of spiritual life through spiritual experience; 4) the process of human's awareness of the primary spiritual freedom through religious faith; 5) the human's liberation from spiritual slavery in the material world through the development of personal and social creativity; 6) the development of freedom, imbued with love for God; 7) the development of the human personality as the basis of spirituality (Kovaleva, 2013). A specific space is formed within the first level of the conceptual worldview; it

consists of three cognitive-pragmatic areas (the second level of Shevchuk's conceptual worldview): War, Faith, and Freedom. At the same time, each of the presented conceptual worldview areas of the rock poet is formed on the basis of a certain cognitive-pragmatic attitude. At the core of the cognitive-pragmatic area War there is a cognitive-pragmatic attitude that says only the person, who is strong in spirit, is always able to maintain humanity even in a total, endless, senseless war. The cognitive-pragmatic area Faith is based on the cognitive-pragmatic attitude as long as a person has faith (in God, in justice, in moral, in spiritual ideals, in another person), it is impossible to break his spirit. The cognitive-pragmatic area of Freedom is formed on the basis of cognitive-pragmatic attitude only a spiritually free and creative person can be called a personality. It is evident that in each of the afore-mentioned areas the concept spirit is activated, which once again confirms the integrity of the conceptual worldview and the pragmatic program of Yuri Shevchuk.

4. SEMANTICS OF THE CONCEPT SPIRIT IN THE SPACE OF SHEVCHUK'S CONCEPTUAL WORLDVIEW

First of all, it should be said that in each cognitive-pragmatic area the concept spirit acquires a particular actualization and a special multilayer semantics. Let us consider the specifics of the semantics of this concept in each cognitive-pragmatic area in more detail. Cognitive-pragmatic area War. Within this area, the semantics of the concept spirit is revealed through the image of an ordinary Russian

soldier, a Cossack (Platoon) (Shevchuk, 1997), with whom Shevchuk identifies himself. We emphasize that the emergence of the Russian soldier image and its derivatives in Yuri Shevchuk's conceptual worldview is natural, in our opinion. For example, through the image of Cossack-platoon, using the potential of historical memory, rock poet seeks to revive the lost ideals, to give back the original content to the discredited concepts (heroism, soldier's valor, officer's honor). It is noteworthy that in the texts of the rock poet the soldier (Cossack) is not depicted as an abstract romantic (invincible) poster hero. He is a real person, who has his fears and doubts (Ivanov, 2008). A specific point of view allows Yuri Shevchuk to reveal the specifics of the heroism of an ordinary person, who was thrown (often against his will) into the war inferno.

Obviously, that nature of heroism for Shevchuk is extremely simple – it is based on the strength of the Russian character, Christian faith and the human spirit, which is a kind of moral core of each individual. These things do not allow people to lose their face in the critical (tragic) situation (to betray an oath, a friend, to refuse to fulfil a duty). Russian soldiers should not just survive the war at any cost, but to preserve their dignity, self-respect and humanity. Cognitive-pragmatic area Faith. The concept spirit in the space of this conceptual area also acquires a complex, multi-layered semantics. First of all, spirit is a sign of the divine Christian principle a person has (the Holy Spirit): I lit all the candles in the churches, but one – one I left, / so that a friend would light it for me in the autumn evening, / so that the long way would seem shorter to me, / so that the soul, taking a little

nap, would be going in Russia again. The Holy Spirit is the primary source of spiritual energy of every Russian person, who in the consciousness of a rock poet performs a certain function: he is intendant to take control of a rock-hero's soul, to neutralize its destructive energy. Thinking about the category of the spirituality of the Russian people in the context of philosophy Kovaleva notes:

The spirituality of a human is the process of person's spirit transmutation of the divine energy, transforming the spirit, soul and body, enlightening the mind of a man, returning him to the primordial life. Where the spirit is a part of the divine energy in the human body, connecting man with God and with the whole world. Soul is a creature of the human spirit, the sensual part of man, the mediator between the spirit and the body <...> The body is the material vessel of the spirit and soul, imbued with the spiritual energy of primordial life, tool of life activity and realization of spiritual tasks of human in the frame of evolution (2013: 18).

The weakening of the spirit, according to Yuri Shevchuk, leads to a blurring of the soul. At the same time, within the frame of the cognitive-pragmatic area Faith, the concept spirit acquires the opposite (destructive) semantics. On the one hand, the spirit (ghost) is some infernal, evil power, penetrating into the public consciousness, making it distempered (most often it happens during wars, social and political repression and coups, during the destruction of public consciousness), and bringing doubt and fear into human soul, which naturally leads to self-destruction of the spiritual fundamental principles of personality, loss of landmarks and destruction of the inner core of man. It was not

without a reason that such lines appear in the composition of Shevchuk
I got this role:

And when we want so badly to shout loudly for a long time. /
Our whole huge kinship begs to keep quiet. / And often, not
believing in already decrepit Gods, / Sons squander the
exemplary fathers' awards on drinks. / A totally lonely night is
coming in the bustle. / Thoughts of the third end keep popping,
and no sleep for us. / But the next night we invite a girl, who
would not mind. / and war is receding, quietly sliding down
from bed (1997: 22).

The spirits (ghosts) in Shevchuk's mind are identified with the
devils, which take possession of a human soul. Confirmation of these
words is a deep spiritual crisis in the life of the rock poet in the late
1980s, accompanied by a radical transformation of his entire
cognitive-pragmatic program. One of the most important reasons for
its emergence was the loss of internal spiritual guidelines. The
disparate author writes the following lines: I am a Church without
crosses / I fly with arms spread out. / Along the sleepy shores /
petrified flour. I am a faith for no reason. I am the truth with no
beginning. / Can you hear the Soul screaming in the middle of the
aspens? I am a bird without heaven. I am a stone echo. / Of half-
forgotten places / Sad sign. / Midnight Moon / bandages my wounds. /
And grey mists / Bathe the dome. / I am a Church without crosses /
forever flowing down into the ground. / I heed the words of the
departed / and the singing winds. I am the memory without goodness.
I am the knowledge without ambition. / A cold star / of missing
generations. / Darkness in my soul, / Tattoos about treachery, / broken

glass, / Lacerated wall. Tomorrow I will die. / Serenity will rain. / I will leave the memory, / Exploding over the river (Shevchuk, 1997).

Through the embodiment of the Holy Spirit and devilry confrontation situation in the soul of a certain Russian person Shevchuk takes a new level of this problem. It is a question of Russia's fate itself, or rather, the confrontation between spiritual (Holy) Russia and Russia demonic. It should be noted that love for the Motherland is one of the key motives in the Shevchuk's works: I purified the priests from their sins, so that they pray for me. All that friends have poured me out, it is all for you, my Russia! He stands for Christian, spiritual Russia, for that about which the Orthodox philosopher Ilyin said:

Beyond worldly Russia – the Russian spiritual lives, sees, sings, prays, and creates... And when we pronounce such a simple and simultaneously huge word Russia and feel that we call something the most important thing in our lives and in our personal destiny, we know that we mean not just nature, or territory, or life, or agriculture, or state, but spirit of Russia, which arose from these things, which was created by them, and which created all this in pain, in longsuffering, in a bloody struggle and incessant prayer tension (1996: 22).

There is no doubt that freedom occupies one of the central places both in the cognitive-pragmatic program, and in the structure of Shevchuk's conceptual worldview. This category also acquires a specific dual aspectuality. Initially (at the first stages of formation of the cognitive-pragmatic program), freedom is perceived by Shevchuk as the highest vital value, a condition for creativity and one of the

political symbols. Life without freedom is painted in dark and sinister tones (Buinov, 2010). However, the category of freedom acquires socio-political coloring, so the only possible way to achieve it is a revolution. The revolutionary path of the revolt, the struggle, which grew into a total confrontation to the system, part of which was the rock culture in the late 1980s, led to social freedom, which Shevchuk strive to, turning into an illusion. Realizing it was one of the reasons for the total spiritual crisis of the rock poet in the latter days of the heroic era of Russian rock. As a result, Shevchuk begins to revise radically his cognitive-pragmatic program and comes to the conclusion that freedom is not a social category. At the core of its formation is a deep spiritual work on the nurturing the soul. In other words, freedom is a spiritual category, one of the fundamental principles of the formation of personality along with faith. It cannot be achieved through destroying and cannot be obtained as a gift, it is a thing you can only earn. Yuri Shevchuk realizes that it is unattainable at the moment, but the way to achieve it is defined: it is a continuous internal spiritual movement of a person (nurturing the spirit) based on deep faith, responsibility for the words and acts (both in life and in creativity).

5. CONCLUSIONS

Analysis of the structure specifics of the Shevchuk's conceptual worldview allows us to come to the following conclusions:

1. The formation of the conceptual worldview of the rock poet is genetically related to the process of modeling his cognitive-pragmatic program.

2. The conceptual worldview of the author begins its formation in the space of the countercultural era of Russian rock and was conventionally completed by the mid-1980s – in the era of heroic eighties

3. In the space of the countercultural era of Russian rock, a system of conceptual motives begins its formation in the works of the artist: (a) the motive of self-determination, based on the search for ways to revive the Russian national idea, which is based on the category of spirit and spirituality of the Russian man; b) the motive of total, never-ending war, during which, in spite of everything, one has to keep to his humanity; c) the motive of the search for spiritual freedom, as the highest value of the individual; d) the motive of the true faith, saving the human soul. All these motives are transformed into a system of cognitive-pragmatic attitudes of the author's personality, which serve as the basis for establishing his integral cognitive-pragmatic program.

4. Shevchuk's conceptual worldview consists of two main levels. The first level is system-forming. It is formed on the basis of a key cognitive-pragmatic attitude: the key to understanding one's place and role in the world; the search for

ways to revive the Russian national idea should be sought in the fundamental principles of the Russian national character, which is based on the category of spirit and spirituality. Hence, in the Shevchuk's conceptual worldview and the cognitive-pragmatic program, spirituality and spirit perform the function of a certain cognitive harmonizing stabilizer neutralizing destructive properties of the Russian character. At the second level, a specific space is formed, consisting of three cognitive-pragmatic zones: War; Faith; Freedom.

5. At the core of the cognitive-pragmatic area War there is a cognitive-pragmatic attitude only the person, who is strong in spirit, can always maintain humanity even in a total, endless, senseless war. The cognitive-pragmatic area Faith is based on the cognitive-pragmatic attitude as long as a person has faith (in God, in justice, in moral, spiritual ideals, in another person), it is impossible to break his spirit. The cognitive-pragmatic area of Freedom is formed on the basis of cognitive-pragmatic attitude only a spiritually free and creative person can be called a personality.

6. The concept spirit acquires a certain actualization and a special multi-layered semantics in each of cognitive-pragmatic area.

The analysis of the semantics of concepts' linguistic means, cognitive-pragmatic programs, attitudes on the basis of a variety of

main cognitive-pragmatic areas allows further identification of their communicative, as well as cumulative and directive (educational) functions.

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Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 16, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

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