



**Վ. ԲՐՅՈՒՍՈՎԻ ԱՆՎԱՆ ՊԵՏԱԿԱՆ
ՀԱՄԱԼՍԱՐԱՆ
ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ИМЕНИ В. БРЮСОВА
BRUSOV STATE UNIVERSITY**

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ACTUALIZATION OF CONCEPT “HOMELAND” IN ENGLISH, AMERICAN
AND ARMENIAN POETRY

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The study of the concept is of great importance in modern linguistics. Concepts are formed from direct sensorial experience, from direct interrelation with already existing ones, from learning of the meaning of linguistic units, as well as from language communication that includes explaining a concept to a person. With the increasing number of the attributes assigned to the concept, the level of its abstractness grows. This process turns the concept from a sensual image into a mental one. Concepts are language-independent elements of consciousness and represent mental, cognitive and affective, and dynamic units that are dependent on the person's mental life (Solonchak 2014:353).

There are several approaches to the understanding of the concept at present. Scholars treat concepts as linguistic-cognitive, psycholinguistic, linguistic-cultural, cultural or linguistic phenomena, each defining the specific boundary of the concept (Nemickien 2011:3).

Any concept consists of 3 layers: the core, the base and periphery. If the core includes the universal features, the base reflects the national perceptions. The individual perceptions can be observed in the periphery. The concepts are usually actualized in a language through words and expressions, but they can also be actualized through various stylistic devices, that is, through certain associations with other concepts. The associative layer is best observed in literature where both the base (national) and periphery (individual) layers of a concept can be studied.

The combination of the core layer, main and peripheral layers determines the volume and structure of the concept. This structure is liable to changes, as the constituents of a concept can be modified. The modification of the content, volume and number of concepts occur to our perception

continuously because the perception of the world is a non-stop process which occurs with the help of holistic images (Soloanchak 2014:355).

The given paper *aims* to study the base of the concept “Homeland” through analysis of poems devoted to England, America and Armenia. The study of the national and individual layers of concepts is *topical* as it can contribute to raising cultural awareness and promote intercultural communication.

There are certain factors that shape the perception of any concept - history, geography, beliefs, national identity, superstitions and any other aspects of life that are reflected in a lingo-culture. All the above-enumerated aspects play a crucial role in the formation of the concept “homeland”. Possessing the same core meaning of “the country where you were born, the place of origin” for all nations, the concept under study displays striking differences in the layers of base and periphery if we compare its linguistic representation in different lingo-cultures. The best way of studying the actualization of a concept is the analysis of corresponding semantic fields and phraseological units. However, the analysis of the linguistic actualization of concepts in speech, in belle-lettre style or publicistic style, may help to disclose new national and individual layers of the perception of a concept.

To delimit the scope of our analysis we have focused on the verbalization of the concept “homeland” in the poems dedicated to England, America and Armenia. Before passing on to the analysis of the selected poems, a brief description of the lexical group of nouns actualizing the concept under study should be presented.

Both in English and Armenian there are a number of words and expressions that have the meaning of “native land”. These words display both similarities and differences. For instance, in English there is a gender neutral word “homeland” which Armenian lacks.

When naming the concept under study English and Armenian make a reference to parents which testifies to the great significance of a native land to a person. However, if in English it is more common to use the word *motherland* rather than *fatherland*, in Armenian the word «հայրենիք» (*fatherland*) is the central one in naming the given concept. It can be inferred that Armenians have a strong connection with their forefathers, and that patriarchy is the most accepted social system in Armenia, whereas in English the word *fatherland* is not widely used and it is formed under the influence of German.

It should also be mentioned that in Armenian there are some expressions denoting native land which have the component “mother”, such

as մայր երկիր, մայր հող, մայր հայրենիք, that emphasize the fertility of native land, its perception as a birthplace. Even the epithets characterizing Armenia may convey this idea, e.g. երկիր կաթոգին, Հայաստան յար, անուշ Հայաստան. The same idea underlies the word *motherland* in English. It is not surprising that the pronoun *she* is used to denote the country.

The concept under study may also be actualized through such words as *home* and *land* in English, and *տուն*, *հող*, *երկիր* in Armenian, but they are often modified by the words *father* and *mother*.

The above-mentioned nouns in English and Armenian are employed in the poems as the key words through which the message is conveyed to the readers. However, the poets also used many stylistic devices to depict their perception of or attitude to their homeland. Through these stylistic devices they reveal their love for or their pride in their country. In this respect, it is of interest to mention that unlike England and Armenia, the concept of America as homeland is closely connected to and is perceived through other concepts, such as “Freedom”, “Equality” and “American Dream”. We observe the repetition of these words in all the poems, namely “Let America be America again” by Langston Hughes, “America for me” by Henry Van Dyke, and William Carman “New England Thanksgiving” by William Carman. The countries of the forefathers of America, that is Europe and Africa form the periphery of the concept “America as Homeland”, for these continents provide the basis of the culture and identity of America.

The poem “Let America be America again” written in 1935 by Langston Hughes depicts the most prototypical associations that people have about America. The poet creates the image of America as a land of freedom and a land where dreams come true. The idea of the American dream is the belief that anyone can take any role in society regardless of their birthplace, class and race. The base of the American dream is freedom which is believed to be the backbone of a prosperous and successful society.

The words *land*, *homeland*, *home* and *America* present the concept of “homeland” for those living in the US and this concept is closely interrelated with those of “freedom/liberty” and “fulfilled dreams/opportunities”.

*O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe.
Let America be the dream the dreamers dreamed—
Let it be that great strong land of love
Where never kings connive nor tyrants scheme*

*That any man be crushed by one above.
(It never was America to me.)*

Further, the author claims that the Land cannot be separated from the people who live there, irrespective of their social class or race.

*I am the poor white, fooled and pushed apart,
I am the Negro bearing slavery's scars.
I am the red man driven from the land,
I am the immigrant clutching the hope I seek—
And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak.*

The words *white men*, *Negro*, *red man*, *farmer*, *worker* and *immigrant* make up the base of the concept “homeland” in America, as there can't be a native land without those who love it and have dreams about making it a better place to live in.

These are the people who make America as it is. They are the descendants of people who came from the Old World and Africa with a dream of establishing the Land of Freedom.

*...Yet I'm the one who dreamt our basic dream
In the Old World while still a serf of kings,
Who dreamt a dream so strong, so brave, so true,
That even yet its mighty daring sings
In every brick and stone, in every furrow turned
That's made America the land it has become.
O, I'm the man who sailed those early seas
In search of what I meant to be my home—
For I'm the one who left dark Ireland's shore,
And Poland's plain, and England's grassy lea,
And torn from Black Africa's strand I came
To build a “homeland of the free.” ...*

As mentioned above, the Old World with its components (Ireland's shore, Poland's plain, England's grassy lea, etc.) and Black Africa form a kind of periphery for the American concept of “homeland” as the ancestors of the Americans were immigrants who called America their home, thus, the roots of the American identity go back to Europe and Africa, linking these continents with America.

Henry Van Dyke's poem “America for me”, written in 1909, is built on the contrast of refined Europe and wild America, the past and the future.

*....So it's home again, and home again, America for me!
My heart is turning home again, and there I long to be,*

*Oh, it's home again, and home again, America for me!
I want a ship that's westward bound to plough the rolling sea,
To the blessed Land of Room Enough beyond the ocean bars,-
Where the air is full of sunlight and the flag is full of stars....*

The author goes on to compare America with countries like Germany and France. However, this comparison again leads him to highlight the greatness of America.

*...I like the German fir-woods, in green battalions drilled;
I like the gardens of Versailles with flashing fountains filled;
But, oh, to take your hand, my dear, and ramble for a day
In the friendly western woodland where Nature has her way! ...*

Focusing on the flora of the countries, namely the woods, the author again emphasizes the fact that they may be green and captivating, but only in America, they are friendly. In Germany the “fir-woods” have some order, they look like drilled battalions, in France, the “gardens” are well cared for, whereas in America they have wild woodland, still, one is at home and feels safe there. Further, Dyke says that Europeans look back to the past instead of building the future, while in America they look towards the future.

*... I know that Europe's wonderful, yet something seems to lack:
The Past is too much with her, and the people looking back.
But the glory of the Present is to make the Future free,—
We love our land for what she is and what she is to be. ...*

If in the poem “Let America be America again” the author talks about the American dream in rather an explicit way with the implications that the America that he imagines is free and full of real opportunities for people regardless of their race and any other background, Dyke only actualizes the concept of the American dream in the last stanza with the help of comparison belittling Europeans once again for their approach of looking back at the past instead of building a free future.

It should be mentioned again that the notion of a free country from the point of American reality is perceived as freedom of an individual who can work, think and create without any restrictions. That is, freedom also implies equality.

Similar ideas are expressed by Bliss William Carman in his poem “A New England Thanksgiving” in which he glorifies his victorious ancestors due to whose bravery New England exists. The old is presented as the beginning of something joyous and positive. The new country was built on the purpose their ancestors held fast, their dreams that required risk and the glory they gain for the land at the sacrifice of their lives. The poem ends in the same

way referring to ancestors, emphasizing that their “fathers’ faith” was the foundation of New England.

... *Here lived the men who gave us
The purpose that holds fast,
The dream that nerves endeavor,
The glory that shall last.
Here strong as pines in winter
And free as ripening corn,
Our faith in fair ideals —
Our fathers’ faiths —was born.*

Unlike American poets, who don’t resort to metaphors much, the English poets, namely William Shakespeare in an extract from John of Gaunt’s speech in “Richard II”, Colin Ian Jeffery in “England, Beloved England,” William Watson in “She stands a thousand-wintered tree”, Alfred Austin in “A dream of England”, glorify England as a powerful kingdom through words and expressions that directly and metaphorically refer to kingdom. They build the picture of a country that has reached the peak of its glory and linked many other lands and helped many other countries to emerge on the world map. Like America it is a country that is forged by various races, creeds and religions and it is a Mother to her sons and daughters living abroad.

In the extract from John of Gaunt’s speech in “Richard II” William Shakespeare verbalizes the concept of “England as homeland” through various semantic fields. Besides the words *earth*, *little world* and *plot* that stand for land/homeland, England is presented as a kingdom and a sacred place. Thus, the author employs words and phrases belonging to the semantic field of *kingdom*, such as the *throne of kings*, *sceptered isle*, *earth of majesty*, *realm*, *seat of Mars* which metonymically or metaphorically refer to England. The latter has an interesting implication. Mars represents the Roman God of War and Shakespeare reminds us that only those who have enough power to be engaged in wars can be in the reign of England. So, on the one hand, England is like a paradise, on the other hand, it is ruled by kings whose spirit is in wars.

Further, England is depicted as a hallowed place through such metaphoric phrases as other Eden, demi-paradise, fortress built by Nature for herself. The author resorts to the metaphor “precious stone set in the silver sea”, to show that the country is so beautiful that it arouses the envy of other countries.

... *This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,*

*This other Eden, demi-paradise,
 This fortress built by Nature for herself
 Against infection and the hand of war,
 This happy breed of men, this little world,
 This precious stone set in the silver sea,
 Which serves it in the office of a wall,
 Or as a moat defensive to a house,
 Against the envy of less happier lands,
 This blessed plot, this earth, this realm, this England. ...*

In another poem "England, Beloved England" written by Colin Ian Jeffery, the concept of "England as homeland" is actualized through such metaphoric expressions as "an emerald isle of heart and joy", "home of scholars and dreams" "Nation's heart". These metaphors comprise a great deal of descriptive and informative elements that form the base of the concept of England as homeland. The geography of England that comprises the British Isles drove the poet to name England "an emerald isle". He uses the metaphor "emerald isle of heart and joy" which denotes that people live happily in England. We can draw a parallel between Jeffery's use of "Emerald Isle of heart and Joy" with Shakespeare's famous metaphor "precious stone set in the silver sea". Though the constituents of the metaphors vary in two poems, they express the unique beauty of England that stands out from other countries.

Further, Jeffery says that England is a country created by collective efforts. According to him Nation's heart, that is, the essence of England is forged through mingling religions, creeds, races, etc. These nations have contributed to the creation of England and now, as a result, it is a country of all colours, creeds, religions where men and women live with resolve.

*England, beloved England
 Emerald Isle of heart and joy
 Home of scholars and dreamers
 Men and women with resolve
 Standing fast against tyranny.
 Children bright future
 All colours, creeds, religions
 Mingling forging Nation's heart
 England, beloved England.*

In the poem "England and her Colonies" by William Watson England is actualized as a mother whose sons feel a strong connection with her and will aid her whenever she is in need.

In the first part, the concept of “England as homeland” is presented through implied comparison with “a thousand-wintered tree”. The author emphasizes the ancient history of England and winter can be viewed as a symbol of hardship.

In the next sentence, the metaphor “broad roots coil beneath the sea” also serves to describe the ancient history of England which is like an old tree that has broad roots that are so enormous and strong that have penetrated beneath the sea.

*She stands a thousand-wintered tree
By countless morns impearled;
Her broad roots coil beneath the sea,
Her branches sweep the world;
Her seeds, by careless winds conveyed,
Clothe the remotest strand
With forests from her scatterings made,
New nations fostered in her shade
And linking land with land. ...*

England’s colonization policy is implied through the metaphoric expression “her branches sweep the world”. Once having 13 colonies England spreads its strength and influence all over the world. It means that England is so powerful that it has a strong influence on other parts of the world stretching from South Africa northward to Egypt.

The author calls for all the sons of England not to forget who they are, and never lose their connection with the ancestors, that is, with their land. England is presented as a Mother who can call for her sons if she is in need.

*... O ye by wandering tempest sown
'Neath every alien star,
Forget not whence the breath was blown
That wafted you afar!
For ye are still her ancient seed
On younger soil let fall
Children of Britain's island-breed,
To whom the Mother in her need.
Perchance may one day call.
Perchance may one day call.*

The Armenian poets build a two-fold picture of Armenia. On the one hand, Armenia is depicted as a place that has faced a lot of suffering and hardship, invasions and genocide. On the other hand, it is presented as a thriving country. The poems stand out with abundant use of epithets and metaphors

that can't be observed, for instance in the poems dedicated to America. It is of interest to note that even the epithets and metaphors that describe the battered and humiliated country show the love of the poets towards their country and emphasize their care and love for it. Moreover, Armenia is often personified in the poems and the poets address it using a second person.

The analysis is based on the poems «Ես իմ անուշ Հայաստանի» by Yeghishe Charents, «Անունդ տալիս» by Hamo Sahyan, «Հայրենքիս» by Avetiq Isahakyan.

Written by Y. Charents in 1920-1921, the poem «Ես իմ անուշ Հայաստանի» is one of the most popular poems dedicated to Armenia. The poem refers to a large number of Armenian symbols, such as elements of nature, historical references, etc., all spiced with epithets. Each cluster of epithets aims at pointing out certain features that make Armenia so unique and dear to the author.

The epithets like արևահամ բառ, լուսե լիճը, վիշապաձայն բուքը, վսեմ բուքը, վառման բոյր create an astounding image of Armenia full of imaginative and vivid scenery.

Ես իմ անուշ Հայաստանի արևահամ բառն եմ սիրում,

...

Սիրում եմ մեր երկինքը մուգ, ջրերը ջինջ, լիճը լուսե,

Արևն ամռան ու ծմեռվա վիշապաձայն բուքը վսեմ,

Մթում կորած խրճիթների անհյուրընկալ պատերը սև ...

Another cluster of epithets, such as ողբանվազ, լացակումած լար, արնանման ծաղիկներ, ողբաձայն երգեր, արյունաքամ վերքեր, որը ու արնավառ Հայաստան, aims at disclosing the sorrow that Armenia experienced throughout its long history. The epithets create a picture of blood, tears and mourning.

... Մեր հին սագի ողբանվազ, լացակումած լարն եմ սիրում,

Արնանման ծաղիկների ու վարդերի բույրը վառման,

Ո՛ր էլ լինեմ - չե՛մ մոռանա ես ողբաձայն երգերը մեր,

Չե՛մ մոռանա աղոթք դարձած երկաթագիր գրքերը մեր,

Ինչքան էլ սո՛ր սիրտս խոցեն արյունաքամ վերքերը մեր –

Էլի՛ ես որք ու արնավառ իմ Հայաստան- յա՛րն եմ սիրում: ...

The way how the words denoting sorrow on the one hand, and warmth and beauty, on the other hand, are so beautifully interlaced with Armenia is probably one of the key factors that this poem stands out among others.

Another Armenian poem that has been selected for analysis is «Անունդ տալիս» written by Hamo Sahyan in which he depicts Armenia by enumerating or referring to some seemingly small details and objects that

taken together record the history of Armenia. In this poem as well thematic groups can be distinguished, e.g. buildings and parts of buildings: *a house inside a cave, a leaning chapel, an old aged bridge, a displaced door of a fortress, a pillar from a ruined temple, a deflected pillar, an abandoned tandoor.*

Հայաստա՛ն, անունդ տալիս,
Ժայռի մեջ մի տուն եմ հիշում,
Ալևոր կամուրջի հոնքին
Ծիծեռի մի բույն եմ հիշում,
Թեքված մի մատուռ եմ հիշում
Եվ բերդի տեղահան մի դուռ,
Ավերակ տաճարի մի վեմ
Եվ բեկված մի սյուն եմ հիշում:...

We see a peaceful life that is suddenly distorted with the outbreak of war. It shows that the Armenians created their comfort and lived there happily until the war started and made them leave their home. There is a house in the cave with a tandoor inside. It creates warm feelings of a rural area with humble people. The abundance of religion-related words like *temple, chapel, pillar* shows that Armenian had a strong belief in God.

The second thematic group comprises flora of Armenia and words and phrases related to them: *a nest of swallow, a sunny mountain, a shallow stream, a blue flower, a lonely poplar's clatter.*

... Հիշում եմ լքված մի թռնիք,
Բերանին մամռոտած մի խուփ,
Մամռոտած որմի խոռոչում
Մասրենու վարսաթափ մի թուփ,
Աշխարհի քարերին մաշված,
Աշխարհից խռոված մի ցուպ,-
Եվ հեռվում ինչ-որ ուշացած
Ձիերի դուփյուն եմ հիշում:
Արևոտ մի սար եմ հիշում,
Ճակատին ձյունի պատառիկ,
Սարն ի վար բարակ մի առու-
Շուրթերին հայրեն ու տաղիկ,
Ցորենի կանաչ արտի մեջ
Առվույտի կապույտ մի ծաղիկ
Եվ արտի եզրին՝ մենավոր
Մի բարդու շրշյուն եմ հիշում:

Such adjectives as *leaning, displaced, ruined, deflected* create the picture of an invaded country. To better create the effect of abandonment another stylistic device employed by the author is personification in the following lines “a thin stream with medieval songs on the lips”, “an abandoned tandoor with mossy lid pinched in the mouth”, “an offended crook”. Through presentation of the constituents of Armenia Sahyan also personifies Armenia. Moreover, he addresses Armenia as if he is speaking to an old person who needs love and care.

While Y. Charents could depict the Armenian mournful history so gloriously, H. Sahyan created a very sad and dramatic image of Armenia with adjectives denoting abandonment and with the repeated use of the indefinite article “a”. The use of the pronoun «մի (“a”))» in its turn leads the reader to perceive Armenia as a small, poor, invaded and abandoned country which is still too dear to the poet and arouses warm feelings in him. All those minute things make up Armenian and the Armenians love their country as it is - often battered and humiliated but still resisting the tides and storms of history. All the above-mentioned observations can be made on another famous poem «Ախր ես ինչպե՞ս վեր կենամ գնամ» by H.Sahyan.

Ախր ես ինչպե՞ս վեր կենամ գնամ,
Ախր ես ինչպե՞ս ուրիշ տեղ մնամ:
Ախր ուրիշ տեղ հայրեններ չկան,
Ախր ուրիշ տեղ հորովել չկա,
Ախր ուրիշ տեղ սեփական մոխրում
Սեփական հոգին խորովել չկա,
Ախր ուրիշ տեղ
Սեփական բախտից խոռովել չկա: ...

The poet's love for Armenia is so great that he identifies himself with his homeland.

Ախր ես ինչպե՞ս վեր կենամ գնամ,
Ախր ես ինչպե՞ս ուրիշ տեղ մնամ,
Ախր ես ինչպե՞ս ապրեմ առանց ինձ:

In the poem «Հայրենիքիս» Avetiq Isahakayan ponders over the fate of his country that has been plundered by different nations for years. The poem is divided into two parts dedicated to old and new Armenia. The concept of old Armenia is actualized with the epithet «հեզ հայրենիք» that is humble Armenia that has to endure its destiny of being invaded and those times that “poor” Armenia existed are referred to as cruel times (դաժան դարեր). In this poem Armenia is again personified and it strengthens the effect of the sufferings the author describes through such metaphoric expressions as

ընկել էիր խեղճ քառուղու վրա բախվող ազգերի, սրտիդ մեջ մխված բյուր նիզակ ու տեգ, սրում էին ճիչով խնդագին անգղներն իրենց կտուցները վես հոշոտելու քեզ:

Such expressions are meant to depict the unequal fight that humble Armenia had to wage against its merciless enemies which are presented as vultures that had come from taiga to mutilate and devour this small country.

Յորենի ծփուն արտերի եզրին
Կանգնել խորհում եմ սրտիս մեջ լռին —
Մի՞թե դու չէիր, հայրենիք իմ հեգ,
Որ տայգաներից, մթին յուրդերից
Հորդացող — եկող ելուզակների
Բյուր նիզակ ու տեգ
Սրտիդ մեջ մխված՝ ընկել էիր խեղճ,
Քառուղու վրա բախվող ազգերի,
Դաժան դարերի մղձավանջի մեջ,
Սմբակների տակ խուլ նժույզների.
Եվ սրում էին ճիչով խնդագին
Անգղներն իրենց կտուցները վես
Քո արևակեզ ժայռերի վրա՝
Հոշոտելու քեզ...

The second part presents new Armenia. The tone of the poem suddenly transfers from sorrowful into a victorious one and verbs and expressions like *thrive, exult, sing, sound victorious, rising smoke from huts* help to build the picture of a thriving country.

... Եվ սակայն հիմա
Դու նորից ծաղկել, ցնծում ես նորից,
Ելնում է ծուխը խրճիթներից հին,
Ուր մայրս անուշ օրորել է ինձ,
Իմաստավորել մանուկ իմ հոգին
Քո հզոր լեզվով, երկիր կաթոգին:
Այնքան ժամանակ, որ պիտի հերկե
Սևահողդ հին՝ քո կտրիճ որդին,
Եվ գուսանդ վառ՝ սերդ պիտի երգե,
Դու պիտի ծաղկիս, երկիր հայրական,
Քո ոգով, ոճով և բարձրագլուխ,
Դու պիտի հնչես, հնչես հաղթական,
Իմ հին հայ լեզու՝ քա՛ղցր ու սրտաբո՛լիս:

On the whole, we can conclude that the concept “homeland”, though universal, has striking national differences of perception that depends on the

history of the nation or people inhabiting that concrete land, as well as the status of that country in the world.

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ԼԻԼԻԹ ԲԱԴԱԼՅԱՆ - «ՀԱՅՐԵՆԻՔ» ՀԱՍԿԱՑՈՒՅԹԻ ԱՌԿԱՅԱՑՈՒՄԸ ԱՆԳԼԻԱԿԱՆ, ԱՄԵՐԻԿԱՆ ԵՎ ՀԱՅ ՊՈԵԶԻԱՅՈՒՄ

Հիմնաբառեր՝ հասկացույթ, լեզվամշակույթ, հասկացույթի շերտեր, հասկացույթի միջուկային շերտ, հասկացույթի հիմնաշերտ, հասկացույթի եզրային շերտ, հայրենք

Հոդվածը քննում է «հայրենիք» հասկացույթի ազգային և անհատական շերտերի առանձնահատկությունները՝ հիմնվելով անգլիական, ամերիկյան և հայ պոեզիայի վերլուծության վրա: Ընտրված բանաստեղծությունների ուսումնասիրությունը ցույց է տալիս, որ տվյալ հասկացույթը, լինելով համընդհանուր, ակնհայտ տարբերություններ է դրսևորում ազգային և անհատական շերտերում, ինչը մեծամասամբ պայմանավորված է տվյալ երկրի պատմությամբ, աշխարհագրությամբ, ինչպես նաև աշխարհում իր գրաված դիրքով և կարգավիճակով:

ЛИЛИТ БАДАЛЯН- АКТУАЛИЗАЦИЯ ПОНЯТИЯ «ОТЕЧЕСТВО» В АНГЛИЙСКОЙ, АМЕРИКАНСКОЙ И АРМЯНСКОЙ ПОЭЗИИ

Ключевые слова: *концепт, лингвокультура, слои концепта, ядро концепта, базовый слой концепта, периферия концепта, родина, отечество.*

В статье исследуются особенности национально-индивидуальных пластов понятия «родина» на основе анализа английской, американской и армянской поэзии. В целом можно сделать вывод, что понятие «родина», хотя и универсальное, имеет отчетливые национальные различия в восприятии, которые зависят от истории и географии конкретной страны, а также от статуса этой страны в мире.

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