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Conceptualization of Experience: Project "The Day After the War"

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The **purpose** of this article was to present the conceptual framework for the concepts WAR, PEACE, VICTORY, which were recorded in the texts of students written in one of the classrooms of Educational and Scientific Institute of Journalism, Taras Shevchenko National University of Kyiv for three hours in April 2024 and combined into a book that was published on the same day. The relevance of this study is determined by the need to study the conceptualization of the linguistic picture of the world and its presentation through the communicative practice of the linguistic personality in longitudinal stress situations. **Method**. When collecting the essays, the continuous sampling method was used, which allowed selecting lexemes with appropriate meanings and, based on the analysis of the compatibility of the selected lexemes with others. The methods of analysis of dictionary definitions and component analysis contributed to the allocation of actualized semes in the structure of the meaning of the word and stimulated the development of concept fields of the selected concepts. The comparative method was used to search for differences in the functioning of subconcepts in the specified fields. The results of the study are presented by the descriptive method. **Results and conclusions**. The specified topic led to the allocation of three concepts, on the basis of which the text was developed and concept fields were formed. The concept of WAR was presented as an armed confrontation, its conceptual field is formed by subconcepts – nominations that present war realities, names of feelings and their manifestations ('grief', 'pain', 'tears', etc.). The concepts of VICTORY and PEACE in the works of the contributors are closely interconnected, their conceptual space is "supported" by the subconcepts of 'expression of feelings', 'meeting', 'trip', 'journey'. The emotional range of the fields is shifted towards the nomination of sadness, sorrow, and tears, even when it comes to peace and victory.

Keywords: concept; subconcept; emotional component; actualization; ambivalence

Концептуалізація досвіду: проєкт «День після війни»

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Метою цієї статті є представлення концептного простору концептів ВІЙНА, МИР, ПЕРЕМОГА, що були зафіксовані в текстах студентів, написаних в одній із аудиторій ННІЖ КНУ імені Тараса Шевченка упродовж трьох годин у квітні 2024 року і об'єднаних у книгу, яку опублікували в той самий день. Актуальність цього дослідження зумовлюється необхідністю вивчення концептуалізації мовної картини світу та її презентації через комунікативну практику мовної особистості в лонгітюдних стресових ситуаціях. **Метод**. Під час збирання матеріалу був використаний метод суцільної вибірки, який дозволив відібрати лексеми з відповідними значеннями і на підставі аналізу сполучуваності виділених лексем з іншими. Методи аналізу словникових дефініцій і компонентного аналізу сприяли виділенню актуалізованих сем у структурі значення слова і стимулювали розбудову концептних полів виділених концептів. Зіставно-порівняльний метод залучався для пошуку відмінностей функціонування субконцептів у визначених полях. Результати дослідження представлено описовим методом. **Результати та висновки**. Визначена тема зумовила виділення трьох концептів, на підставі яких розбудовувався текст і формувалися концептні поля. Концепт ВІЙНА представлено як збройне протистояння, його концептне поле формується субконцептами - номінаціями, що презентують воєнні реалії, назвами почуттів та їх виявів ('горе', 'біль', 'сльози' тощо). Концепти ПЕРЕМОГА і МИР у творах дописувачів тісно пов'язані між собою, їхній концептний простір «підтримується» субконцептами 'вияв почуттів', 'зустріч', 'поїздка', 'подорож'. Емоційна гама полів зміщена в бік номінації суму, печалі і сліз, навіть якщо йдеться про мир і перемогу.

Ключові слова: концепт; субконцепт; емоційний компонент; актуалізація; амбівалентність

The material for this article was the book "The Day after the War", created in one day by students of the Educational and Scientific Institute of Journalism, Taras Shevchenko National University of Kyiv in April 2024.

The book contains essays written by students from various courses, teachers and staff – representatives of the administration. The task of the contributors was to present how they imagine their first day after the end of the Russian-Ukrainian war. The texts were thematically similar, so their comparison makes it possible to present not only the linguistic means with which the contributors form and "formulate" concepts-images of war and peace, but also the emotional and psychological features of the perception of the civilizational, philosophical, and cultural confrontation between the aggressor country and Ukraine, which does not want to be a victim and defends its independence. In this investigation, solely the texts written by the students were subject to analysis.

The relevance of such research is determined by the need to study the conceptualization of the linguistic picture of the world and its presentation through the communicative practice of the linguistic personality in longitudinal stress situations.

The *purpose* of this study was to develop a conceptual framework in texts reflecting emotionally opposite events, i.e., war and peace.

Correspondingly, the stydy's *objectives* were:

• to identify concepts important for the presentation of war and peace topics and their interaction;

• to outline the types of subconcepts that actualize the main concepts and form a certain conceptual area;

• to present the emotional range of connotations depending on the actualized topic (war – peace);

• to identify the features of the presentation of the post-war future.

Theoretical basis

The theoretical basis of this inquiry was the cognitive linguistics research – a scientific area that examines the representation in the language of people's social knowledge and emotional-expressive experience through the prism of a specific language and the linguistic activity of an individual linguistic personality. This direction, on the one hand, explores the conceptual and linguistic picture of the world of the ethnos, formed over a long period of its existence, and on the other – confirms the actualization of certain forms based on their perception and comprehension by a specific speaker.

Foreign researchers A. Vezhbytska, P. Grice, U.O. Quinn, J. Lakoff, J. Austin, B. Russell, J. Searle and others outlined a range of problems facing cognitive science, linked it with other linguistic and non-linguistic sciences. Ukrainian scholars build on existing theories and concepts and present their own approach: O. Vorobyovyva, S. Zhabotynska, I. Kolegaeva, M. Polyuzhyn, T. Radziyevska, N. Sluhai, O. Snytko, G. Yavorska, analyzing primarily the Ukrainian language and extending their searches to other Slavic and Romance-Germanic languages in their textual and genre diversity (see, e.g., works by N. Bigunova, T. Vilchynska, O. Horchenko, V. Dormeniev, Ya. Kalina, G. Ogarkova, M. Olkhovych-Novosadiuk, I. Onyshchuk, A. Semenyuk, N. Chernyukh, O. Chornovil-Tkachenko, O. Chmyr).

Studying texts through analysis of concepts seems to be a rather promising research method, since it allows us to present not only the logical-conceptual component of the author's thought development, but also the associative, as well as the emotional-value layer of meanings generated by it. This makes it possible to feel and understand the processes of perceiving and reproducing certain fragments of the linguistic, or rather linguistic-conceptual, and therefore ethnolinguistic, world picture. This approach seems to be more fruitful and promising, since, according to researchers, it has greater explanatory power in investigating the work of linguistic consciousness and communicative behavior of speakers, expands the methodological base through integration with other sciences of the social and humanitarian cycle, involves their data in the process of searching for causal relationships and dependencies, deepens the ethno- and socio-cultural component of the study and leads to the emergence of innovative methods that stimulate the emergence of new scientific directions (Приходько, 2013, p. 13).

Method

During the collection of the study material, the continuous sampling method was used, which allowed to select lexemes with appropriate meanings and, based on the analysis of the compatibility of the selected lexemes with others, to outline the conceptual field of the studied units. The methods of analyzing dictionary definitions and component analysis contributed to the selection of actualized semes in the structure of the meaning of the word and stimulated the development of conceptual fields of the selected concepts. The comparative method was used to search for differences in the functioning of subconcepts in the specified fields. The results of the study were presented using a descriptive method.

The presentation of views on a certain phenomenon in the same extralingual conditions (simultaneous writing of texts in the same audience) makes the study similar to psycholinguistic experiments using the free associative experiment method.

Results and discussion

Concepts as representatives of the world picture of an individual, a social group, and the entire people are actively studied by modern linguists. There are so many works that since the end of the 20th century, domestic linguists have been working on generalizing these works, searching for methods and techniques for researching the conceptual space of texts in different languages (O. Vorobyova, T. Vilchynska, S. Zhabotynska, I. Kolegaeva, A. Martynyuk, A. Prykhodko, E. Rozvod). The above-mentioned researchers, as well as A. Milio, A. Moskalchuk, N. Mochalova, T. Radziyevska, I. Khomenska, V. Tsyba, Z. Shevchuk, G. Yavorska, and others consider concepts that represent various spheres of the emotional and psychological life of an individual and the socio-cultural activity of society. The most frequently analyzed concepts are Ukraine, Life, War, Politics, Water, Woman, Happiness, Pain, Joy, Time, Love, and others, studied on the material of different languages or in poetic or prose works of Ukrainian and foreign writers. A number of works present the results of studying concepts on the material of associative experiments, including longitudinal ones (T. Ponomarenko, O. Pryshchepa and O. Svysiuk, N. Shumarova and others), as well as studying the dynamics of the conceptualization process (Корольова, 2011).

In the development of Ukrainian conceptology, where coexist two directions – extensive and intensive (Vorobyova, 2011, p.54), in our opinion, the extensive direction prevails, namely the development in breadth, i.e., the accumulation of data about concepts described "according to similar patterns" (ibid). Its undeniable advantage is the creation of a conceptual database that makes it possible to pose questions related to 1) the formation of an ethnolinguistic and sociocultural picture of the world, 2) the analysis through texts and the concepts in these texts of the psycho-emotional map of an individual, social group or society as a whole, 3) measuring the correlation of the conceptual dominants of an individual (group or society) with the needs and requirements of the time, the information environment, as well as the degree of resistance to various kinds of manipulations. The accumulated data contribute to the formulation of new questions, deepen the development of the theory of conceptology and stimulate its development "in depth", forming an "intensive direction" of research (ibid.).

The main concepts that underlie the conceptual field in the analyzed works included in the edition "The Day After the War" are the concepts WAR, VICTORY, PEACE, around which subconcepts are grouped, actualizing the indicated triad.

In many languages, the concepts WAR and PEACE are antonyms, but this opposition, as researchers note, is characterized by semantic asymmetry, when one of the members indicates the presence of a certain feature, and the other – its absence, which can be seen by analyzing the definitions of these words in explanatory dictionaries (Парахонський, Яворська, 2019, p. 45). It is worth noting that the statement "Peace is the absence of war" would be correct, but the statement "War is the absence of peace" is not (ibid.). Indeed, not only armed struggle is considered war, it can be any quarrels, political confrontation, struggle to achieve one's goal, etc. (Словник україн-ської мови, 2012, p.149). War can be informational, economic, intra-class, hybrid, without armed confrontation. Such asymmetry is intuitively understandable to speakers and adapted to their speech/textual activity.

The concept of WAR in student works is presented as an armed confrontation through the subconcepts of 'battles', 'explosions', 'enemy', 'occupiers', 'occupied territories', 'death', 'tears', 'suffering', 'pain', 'destroyed houses'; names of feelings (hatred, fear, horror, grief), presented as a nomination of weapons (bombs, missiles, drones, shaheeds, UAVs), as well as through the sounds and sensations of space and time, which all together form the discourse of war.

In student texts, war is bloody, martyrdom, soul-destroying, bloodthirsty, senseless, cruel, unjust, it is the greatest evil that humanity can face/has faced (p. 59); These are the fierce battles for Kyiv, the destroyed and burned streets of Mariupol, Maryinka, Bakhmut, Avdiivka (p. 137).

War is associated with hell, a difficult dream, the greatest evil, the tragedy that the Ukrainian people experience, a difficult trial, the tragedy at the Kakhovka hydroelectric power plant, correlated with sleepless, anxious nights, the mother's gray hair, the abyss of hopelessness and despair. War for the younger generation is a road, a path that must be overcome; a path that is full of pain, tears, suffering, human sacrifices (p. 177), a dark tunnel of despair and suffering (p. 181), a stormy sea (p. 59), a long road to victory (p. 147).

The concept of VICTORY. There is much in common in the descriptions of the future. The situations described by speakers of different ages are similar. In terms of emotion, this is primarily a description of feelings of joy and happiness, then there are memories of the past, congratulations to heroes, and finally, the belief that Ukraine will be rebuilt, become powerful and happy, and war will never happen again. In terms of the presentation of future events, rather than emotions, it is most often a trip to the street, to a favorite park, outside the closed space of a room or apartment, and a trip to those places and regions that are a small homeland or a place where the closest people lived or live – parents, grandparents, best friends. The latter appear in the ideas about the end of the war as confidence in loyalty, in friendship, and love. E.g.: at the celebration, I called all my relatives and friends, everyone wanted to share the joy on this day, this moment. We decided to go to Khreshchatyk (p. 167); we plan trips again, board a plane with our loved ones in Boryspil… We feel a taste of freedom and peace (p. 165).

In some cases, parents, friends, and loved ones who went to defend the country from the enemy and died are described. These works are filled with despair and tears, and the idea of what the day after the war will be like is closely connected with the grief already experienced: (about the death of a father) I died that same day. I died with you (p. 257); (about the death of a loved one) I leaned my forehead against the closed coffin, clutching it with my hands, and in my head I heard his voice: "On the day after the war, I want to go out to Andriyivskyi Descent and, under the yellow light of the street lamps, light a cigarette, saying: "We waited." …The day after the war will definitely not be like in dreams, because in dreams I am with him" (p. 18).

Young authors, describing Victory Day, wonder whether it will be as joyful as everyone would like: Will this day become a holiday? No, not at all. It will be filled with pain (p. 169), We won! Why do you want to cry so much? (p. 182); Victory in the war will not heal the huge wound on the body of Ukraine (p. 208).

Feelings are mixed, ambivalent, joy and sadness have merged together, and the text begins to express semantic opposites, similar to enantiosemy in the semantic structure of some words (on enantiosemy as a phenomenon of conceptualization, see, in particular: (Іващенко, Федоренко, 2009, pp. 48–60). E.g.: "The war has settled sadness, hatred and love in my heart, and all of this at the same time" (p. 114); "If I were asked how I see this day, I would answer that festive music is not needed, patriotic music is better, but one that pays tribute to the heroes" (p. 119); "I gladly greet my neighbors. Some laugh loudly. Others cry like children" (p. 122); "A day of joy and sadness at the same time" (p. 125).

In general, the texts contain a lot of pain, words of gratitude to the soldiers of the Armed Forces of Ukraine, to those who died defending their homeland, and to those who are currently fighting, defending the independence of Ukraine. And in the essays there are many descriptions of dreams related to the Victory and post-war life: these are travels around the native land and worldwide, this is returning home, meetings with relatives and friends whom they have not seen for so long, unpacking suitcases in which the past life was folded (p. 185), reading favorite books, writing novels.

The concept of PEACE in student essays reflects in smiles, happiness, and peace, long-awaited peace, a ray of sunshine, the sun of victory, a new page in life.

Peace is presented through the lens of victory, dreams, plans for the future. Young authors are going to rebuild destroyed cities and villages, which will become "a symbol of our will to rebirth and restoration" (p. 210). Sometimes they simply list what they aspire to, what they will do on this day, how they will imagine it, what they will think about. E.g.: "I will turn on my favorite waltz, foxtrot, rumba music and dissolve in the movements. I will close my eyes and… dance, dance, dance" (p. 178).

Peace in the minds of students is associated with calmness and silence: The morning will be calm (p. 221), the sirens were replaced by silence (p. 218); even the sky in times of peace becomes quiet and calm (p. 211),

Peace, like victory, is assessed, "measured" using various "scales of measurement" that express its value: the price of peace, the price of Victory (i.e., "what and how much we paid for peace"), or its importance for personal or social life: It is difficult to accept that my father will never be around (p. 220); Every day, every hour after this triumphant day (the first day after the war – author), it is necessary to remember its price… Such a price is incredibly high, and our generations have paid it in full (p. 222).

Victory and peace are expected, the students dream about them, they want them to come as soon as possible. In general, the subconcept 'time' is present in the field of all three concepts, it manifests itself in the texts explicitly and implicitly, demonstrates the perception of events and the awareness of their concentration or fluidity. Time as a physical quantity, presented in the texts as the course of events, is divided into three sections: 1) the pre-war period, which is not clearly defined, is called rather vaguely – "before the war, before the beginning of the war" and is perceived through a series of past events recorded by the authors as important for them, 2) the war, especially information about its beginning, which is presented in the texts as a moment of cardinal changes in personal life and the life of society, 3) the post-war period, i.e., the day after the war as a specific physical fragment of life, in which there is a morning, evening, and a period of time between them, filled with various emotions and dreams about the future.

Time is perceived and presented in the students' texts as compressed or, conversely, stretched. The time of the beginning of the war is the most terrible moment in everyone's life (p. 39), war is a curfew, air raid alarms, night alarms; a long and difficult process (p. 119), the first day after the war is not necessarily a day, it is sometimes imagined as morning, even dawn (p. 15), obviously associating the beginning of a new day with the beginning of a new life.

When describing the first day after the war, when the author learns about its end, events are measured in condensed time with the use of appropriate vocabulary: a moment, at this moment, in these minutes, in the first minutes; instant relief comes (p. 159). Further time measurements depend on the formulated desires: There is nothing better than slowly wandering the streets of my hometown (p. 199); I know for sure: I will take a walk at night (p. 162); we will rebuild the destroyed buildings (p. 210); this is the beginning of a new life (p. 192); it is time for a new life (p. 188).

The interaction of subconcepts creates a conceptual field of each of the highlighted concepts (WAR, VICTORY, PEACE), and they, in turn, are the conceptual space of texts that demonstrate the understanding of the younger generation of tragic events and emotional and expressive reactions to these events.

Conclusions

The analyzed material based on continuous sampling allows us to draw the following conclusions:

1. The identified theme of the written texts led to the selection of three concepts, on the basis of which the subsequent text was built and the conceptual fields were formed: WAR, VICTORY,

PEACE, which appeared in all works on the theme "The Day After the War" without exception. The latter is associated with victory and the beginning of a new life.

2. The concept of WAR is presented as an armed confrontation that brought a lot of grief to the entire Ukrainian people. War is defined as a cruel, unjust, tragic, difficult period, accompanied by grief, tears and associated with a path that must be overcome. Accordingly, the conceptual field is formed by subconcepts – nominations that present events (battles, capture, loss of territories, destruction of cities, reconquest of settlements, air raids), artifacts associated with the war (names of weapons), as well as names of feelings and their manifestations (grief, pain, tears).

3. The concepts of VICTORY and PEACE in the works of the contributors are closely interconnected, their conceptual space is "supported" by the subconcepts of the fields of 'expression of feelings' (joy, happiness, gratitude to the Armed Forces of Ukraine, tears), 'meetings', 'trip home', 'journey', etc. The post-war future is often imagined precisely as travel. Trips to places where the authors used to go with their parents or friends, or to places they would like to go, are filled with a sense of anticipation of joy. On the other hand, dream trips to childhood places that are now occupied by the enemy are presented through faith and confidence that they, these trips, will definitely come true.

4. Among the subconcepts that form the conceptual field of all three of the above-mentioned concepts, 'pain' and 'tears' stand out in terms of their activity of use. The first is built on the figurative meaning of the corresponding lexeme and becomes an indicator and actualizer of the emotions that the authors experience in the process of writing essays and describing events that are to occur after the war. The structure of this subconcept is dominated by the component of non-physical, spiritual pain, and the subconcept 'tears' has ambivalent nature.

5. The emotional range of the texts is shifted towards the nomination of sadness, sorrow, and tears, even when it comes to peace and victory. Dreaming of the future, post-war times, the contributors immediately recall the dead, the grief and difficulties that they, their families and the entire Ukrainian people had to endure, thank the Armed Forces of Ukraine and emphasize that in the future life will be completely different, not the same as it was before the war. Thus, in this study we conceptualized students' emotional experience.

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