

**THE PROBLEM OF LONELINESS IN THE MODERN SOCIETY THROUGH THE
LENS OF THE AUTHOR'S WORLDVIEW**

***O PROBLEMA DA SOLIDÃO NA SOCIEDADE MODERNA ATRAVÉS DA LENTE DA
GERAL DO AUTOR***

***EL PROBLEMA DE LA SOLEDAD EN LA SOCIEDAD MODERNA A TRAVÉS DEL
LENTE DE LA VISIÓN MUNDIAL DEL AUTOR***

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ABSTRACT: Studying the problem of loneliness through the lens of the author's consciousness enables us to understand the principles of the relationships between people in the modern world and what should be a priority in it and also allows to determine the ways of promoting moral values through the author's word picture and artistic images. The ambiguity of approaches to the methods of linguistic and speech representation of artistic concepts has determined the purpose of this work as modeling the concept "Loneliness", the features of which in A. Gavalda's novel "Hunting and Gathering" ("Ensemble, c'est tout") reflect the peculiarities of the author's idiosyncrasy and her attitude to the social phenomenon under study. The semantic-cognitive and contextual analysis reveal the main features of the concept that are characteristic of A. Gavalda's cognitive consciousness as a representative of the contemporary French society. The study reveals the specificity of the figurative component of the concept, characterized by a high degree of abstractness, analyzes the peculiarities of the structural space of the investigated conceptual sphere, and provides an evaluative characteristic of loneliness. The authors of this paper note that the studied concept acquires an individual perspective primarily at the level of its contextual representation. An analysis of the artistic images created by the writer makes it possible to determine the original means that she uses to express her position.

KEYWORDS: Linguistic worldview. Artistic worldview. Author's individual concept. Nominative field. Figurative features. Axiological component.

RESUMO: *Estudar o problema da solidão pelas lentes da consciência do autor permite compreender os princípios das relações entre as pessoas no mundo moderno e o que nele*

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deve ser prioritário e também permite determinar as formas de promoção dos valores morais através da quadro de palavras do autor e imagens artísticas. A ambigüidade de abordagens aos métodos de representação linguística e de fala de conceitos artísticos determinou o propósito deste trabalho como modelagem do conceito "Solidão", cujas características no romance de A. Gavalda "Hunting and Gathering" ("Ensemble, c ' est tout ") refletem as peculiaridades da idiossildade da autora e sua atitude para com o fenômeno social em estudo. A análise semântico-cognitiva e contextual revelam os principais traços do conceito que são característicos da consciência cognitiva de A. Gavalda como representante da sociedade francesa contemporânea. O estudo revela a especificidade do componente figurativo do conceito, caracterizado por um alto grau de abstração, analisa as peculiaridades do espaço estrutural da esfera conceitual investigada e fornece uma característica avaliativa da solidão. Os autores deste artigo observam que o conceito estudado adquire uma perspectiva individual principalmente no nível de sua representação contextual. Uma análise das imagens artísticas criadas pela escritora permite determinar os meios originais que ela usa para expressar sua posição.

PALAVRAS-CHAVE: *Visão de mundo linguística. Cosmovisão artística. Conceito individual do autor. Campo nominativo. Características figurativas. Componente axiológico.*

RESUMEN: *Estudiar el problema de la soledad a través del lente de la conciencia del autor nos permite comprender los principios de las relaciones entre las personas en el mundo moderno y lo que debe ser prioritario en él y también permite determinar las formas de promover los valores morales a través de la imagen de palabra del autor e imágenes artísticas. La ambigüedad de aproximaciones a los métodos de representación lingüística y oral de conceptos artísticos ha determinado el propósito de este trabajo como modelar el concepto "Soledad", cuyos rasgos en la novela de A. Gavalda "Hunting and Gathering" ("Ensemble, c ' est tout ") reflejan las peculiaridades del idiosestilo de la autora y su actitud ante el fenómeno social en estudio. El análisis semántico-cognitivo y contextual revela los principales rasgos del concepto que caracterizan la conciencia cognitiva de A. Gavalda como representante de la sociedad francesa contemporánea. El estudio revela la especificidad del componente figurativo del concepto, caracterizado por un alto grado de abstracción, analiza las peculiaridades del espacio estructural de la esfera conceptual investigada y proporciona una característica evaluativa de la soledad. Los autores de este artículo señalan que el concepto estudiado adquire una perspectiva individual principalmente a nivel de su representación contextual. Un análisis de las imágenes artísticas creadas por la escritora permite determinar los medios originales que utiliza para expresar su posición.*

PALABRAS CLAVE: *Cosmovisión lingüística. Cosmovisión artística. Concepto individual del autor. Campo nominativo. Rasgos figurativos. Componente axiológico.*

Introduction.

Comprehension of reality, based on associative thinking and the artistic perception of the world, including aesthetic, emotional, and ethical aspects, can be considered as one of the methods of cognition. The worldview of a person living in a certain cultural space determines the appearance of specific artistic images that form an artistic picture of the world, represented by works of art in literature, painting, music, cinema, theater and arising on the

basis of their perception and under the influence of art research and critical works (MINIKHANOVA, 2012: 1626).

Using the term “artistic picture of the world”, we rely on the research of Yu.M. Lotman (LOTMAN, 1981), B.S. Meilakh (MEILAKH, 1983), P.V. Sobolev (SOBOLEV, 1986), and other scholars who consider this concept from the epistemological and worldview perspective. However, the philosophical basis of the artistic world picture is combined with its creative nature, which requires taking into account its aesthetic aspect. The interrelationship between cognitive processes and the formation of an “artistic model” is most fully manifested in the study of artistic images created through linguistic means, where two mediated pictures are merged: the artistic one and the proper linguistic one (LOMONOSOVA, 2020: 632). A literary text is a kind of “repository” of the author’s intentions embodied in linguistic forms. The cognitive-semantic analysis of these forms is the key to understanding the subjective worldview and the personal experience of a writer or poet and to revealing the features of their conceptual sphere, which has a certain set of concepts. Such concepts, while remaining mental entities, become extremely subjective and metaphorical in a literary work, which makes it possible to define them as the author’s individual artistic concepts. However, despite the intense study of the nature of the artistic concept, its means of expression, and methods of examining it, there is no single approach to this issue. There is still no common understanding of the structure of the author’s individual concept and the possibility to develop its model, of the relationship between the concept and the meaning of linguistic units that objectify it. The relevance of the study is determined by the insufficient development of methods for identifying conceptual meanings in a literary text, as well as the ambiguity of approaches to the methods of linguistic and speech representation of artistic concepts in the author’s idiosyncrasy.

The study of an artistic concept acquires analyzing the text as an integral system. One of its most important aspects is to determine the patterns of organization of linguistic means in a particular work and their role in expressing the author’s individual concepts. In this regard, the purpose of the work, which is to create a model of the concept “Loneliness”, the features of which in the novel under study reflect the peculiarities of the author’s idiosyncrasy and her attitude to the social phenomenon under study, appears significant in the intercultural aspect from the point of view of mastering the expressive means of the French language for their use in intercultural communication when expressing a specific worldview and social position.

The object of this study is the novel “Hunting and Gathering” (“Ensemble, c’est tout”) by the modern French writer Anna Gavalda. The study deals with the features of the concept “Loneliness”, revealed as a result of the cognitive-semantic and contextual analysis of the means of its verbalization. The scientific novelty of the paper lies in the fact that for the first time an attempt was made to create a model of the concept “Loneliness” in the individual concept sphere of A. Gavalda through the analysis of linguistic means that reveal the aesthetics of her work.

Methods.

Methodologically, the study is based on the works on cognitive and cultural linguistics characterized by the holistic approach to the study of the conceptual sphere, which entails structuring the national linguistic picture of the world on the basis of linguocultural and cognitive analysis (APRESYAN, 1995; ALEFIRENKO, 2006; BOLDYREV, 2000) as well as works dedicated to the study of the author’s individual concept (BESPALOVA, 2002; MILLER, 2000; GORBUNOVA 2006). Despite the variety of existing definitions of the author’s individual concept, it is commonly recognized that this kind of concept always reflects the ideological position of the writer, the formation of which is primarily determined by the conditions for the development of the author’s personality. Accordingly, in order to reveal the author’s individual concept, it is necessary to get acquainted with a person who creates unique images and draws unique pictures through language.

Results and Discussion.

Anna Gavalda, whose novel is the subject of this study, is called “a new Françoise Sagan”, her works are also ironic, graceful, and realistic. Readers are attracted by an incredible sincerity and simplicity of A. Gavalda’s works, which is achieved through the subtlety of psychological analysis inherent in the author, the depth of penetration into the world of human experiences and feelings, the ability to convey their play and movement, change of moods and emotions. The novel “Hunting and Gathering” is a story of love and loneliness, in which, as in all the author’s works, despite the realism and drama, there remains the belief that love overcomes loneliness, that life is valuable in itself, life is happiness.

Loneliness is associated with understanding the person’s nature, his or her inner world. This phenomenon has a high social significance and affects all spheres of life. At the moment,

there is no universal understanding of this phenomenon or the place and role of the concept “Loneliness” in the cognitive and linguistic picture of the world. Some researchers suggest distinguishing between emotional and social loneliness: “<...> social loneliness specifically indicates a lack of companionship and is related to the number of close friends. Emotional loneliness, in its turn, indicates a lack of intimacy with close friends and has nothing to do with the number of friendships” (Bogaerts, 2006). Depending on what factors caused loneliness, it can be regarded as a positive or negative phenomenon: “... loneliness is a condition that describes the distressing, depressing, <...>. <...> Social isolation with choice is aloneness, while social isolation without choice is loneliness. <...> Solitude has a more optimistic sense” (KILLEN, 1998: 763-764). G.M. Tikhonov emphasizes the existential essence and the situational aspect of the experience of loneliness (TIKHONOV, 2013).

The study has shown that in the novel “Hunting and Gathering”, the concept “Loneliness” is represented by the key word *solitude* (loneliness) and one of its synonyms *abandon* (abandonment, neglect; desolation). The content of the concept “Loneliness” is also explicitly revealed in the book with the help of derivative lexemes *solitaire*, *seul*, *abandonné*, *abandonnement*, *abandoner*, among which the adjective *seul* (*e*) (lonely) is used most frequently. According to V.I. Karasik, the structure of the concept includes such components as notion, value, and image (KARASIK, 1996). In the literary text under consideration, the lexemes listed above actualize certain conceptual features of the concept, which makes it possible to categorize it in philosophical, social, and psychological aspects. In our opinion, Anna Gavalda shares the point of view of philosophers who recognize that loneliness is an unchanging, constant state of a person who is initially alone. It seems to us that the following passage, in which the characters talk about loneliness in the same way as about other integral components of their existence such as youth, death, rapidly flowing time, indicates this existential nature of the phenomenon under study in the author’s individual concept sphere: “***Elles se parlèrent de Franck bien sûr, des distances, de la jeunesse, de certains paysages, de la mort, de la solitude, du temps qui passe, du bonheur d'être ensemble et du cahin-caha de la vie sans prononcer la moindre parole***” (GAVALDA, 2004), (*They talked about Franck, to be sure, about distance, youth, certain landscapes, death, solitude, the passing of time, the happiness of being together and the relentless struggle of life—without uttering a single word*)” (hereinafter translated by Alison Anderson) (GAVALDA, 2007). In this light, loneliness in the author’s artistic picture of the world appears as a situational need of a person who can sometimes enjoy this feeling: “*Elle appuya sur le bouton de la télécommande et ferma les yeux: elle était au paradis... Seule, dans cet appartement immense, un verre de*

nectar à la main, elle entendait la voix des anges” (GAVALDA, 2004), (*She pressed the remote button and closed her eyes: paradise. Alone, in the huge apartment, with a glass of ambrosia in her hand, Camille listened to the voices of angels*) (GAVALDA, 2007).

The understanding of loneliness as a social phenomenon due to several reasons, one of which lies in the psychological reluctance or unwillingness of a person to come into contact with other people, is also characteristic of A. Gavalda: “*C’était un combat intime. Le plus invisible de tous. Le plus lancinant aussi. Et combien de nuits de ménage, de solitude et de corvées de chiottes devrait-elle encore s’infliger pour en venir à bout?*” (Gavalda, 2004), (*It was a private struggle. The most invisible of all. The most persistent too. And how many nights of office cleaning, toilet scrubbing and solitude would she have to inflict upon herself to get through it?*) (GAVALDA, 2007).

However, in the work of A. Gavalda, loneliness is primarily an emotion, an experience. The passage below demonstrates the character’s internal discord with himself and with others. Loneliness is his state of mind despite him having friends, colleagues, a girlfriend, and everything that would seem to make him feel that he is not alone: “*Il avait rendez-vous avec sa copine, il avait de la tune, un toit, du boulot, il venait même de trouver sa Riboul-dingue et son Filochard et pourtant, il crevait de solitude*” (Gavalda, 2004), (*He had a date with his girlfriend, he had cash, a roof, a job, he had even just found his Chico and Harpo, but he was dying of loneliness*) (GAVALDA, 2007).

In the author’s individual picture of the world, loneliness is an inner sensation that does not depend on any social and communicative connections. It is determined by personal qualities, the lack of emotional connection with others. Among the characters who feel lonely, there are children who have parents, and the parents themselves, a young man who has friends and a girlfriend, a woman who has colleagues and acquaintances. In the next passage, the causal features of the conceptual component are actualized: the feeling of loneliness in a little girl arises as a result of a lack of parental love and tenderness: “*Petite fille seule avec une mère qui fumait comme un pompier et balançait sur la table une assiette cuisinée sans tendresse <...>. Ou seule, avec ses parents, ...*” (GAVALDA, 2004), (*A little girl alone with a mother who smoked like a chimney and tossed onto the table a meal prepared without a shred of tenderness. <...>. Or, alone with both her parents, ...*) (GAVALDA, 2007).

Loneliness in Anna Gavalda’s work has an age characteristic. Old people, young people, and children are lonely in their own way. Old Paulette is lonely because she lost her husband, the relationship with her daughter did not work out, and her beloved grandson has to work hard. In our opinion, the author associates old age with loneliness, since the adjective

seul(e) is quite often used in the context with the words *vieillir* and *vieille*. The loneliness of young people, Camilla and Frank, originates from their childhood experiences. It is caused by a loss of trust in people, fear of attachment to someone, indifference and betrayal of their parents: “*Je suis devenue **une adolescente ingrate et solitaire**, j’avais mis le numéro de l’hôpital en mémoire dans le bigophone...*” (GAVALDA, 2004), (*I became a lonely, ungrateful teenager. I put the number of the hospital into the phone memory*) (GAVALDA, 2007). In the following passage we learn that Camilla became lonely as a teenager after her father died, and her mother wanted to commit suicide, without thinking about the fate of her daughter. To convey the all-consuming character of loneliness for modern people, Anna Gavalda often uses the word *tout(e)* in combination with the adjective *seul(e)*: “– *C’est grave? – Nan, j’en crois pas, mais le problème c’est que **je suis tout seul**... – Tout seul pour quoi? – Pour tout*” (GAVALDA, 2004), (*– Is it serious? – Nah, don’t think so, but the problem is that I’m on my own – On your own for what? – For everything*) (GAVALDA, 2007). Other expressive means which reveal how profound the characters’ loneliness is are rhetorical questions and repeated nomination.

The content of the author’s individual concept “Loneliness” reveals temporal features: “*seule depuis presque vingt ans / twenty years you’d been living alone*”, “*toujours toute seule / always all alone*”, “*tout le temps toute seule / all alone all the time*”, “*vingt-sept années de solitude / twenty-seven years of solitude*”, etc. Sometimes the phenomenon under study receives a qualitative characteristic. The feeling of loneliness can vary in depth and strength: “*Evidemment, le chien regrette à part lui d’être venu jusqu’ici; **la solitude était moins grande dans la bruyère que dans cette maison, en dépit de toutes leurs gentillesse**s*” (GAVALDA, 2004), (*...the only thing the dog regrets is that he came back, because it wasn’t as lonely on the heath as it is in this house—despite all that kindness*) (GAVALDA, 2007). In addition to the features of the conceptual component, this passage contains images, the expressiveness of which allows the reader to feel all the hopelessness and sadness of a lonely person’s life. Images of a wasteland and a lonely dog evoke the saddest thoughts and fill the soul with despair and pity. At the same time, it once more emphasizes the psychological nature of loneliness: it is more tolerable not in the house among other seemingly nice and friendly people, but away from them. It is through the artistic images created by the author that her individual concept is revealed most vividly. In most of the examples we have examined, the tragedy of lonely existence, the painful feelings of the characters associated with their inability to find spiritual kinship with their own kind are conveyed using metaphors: A. Gavalda’s characters “die of loneliness,” “pour it out” of themselves, feel dizzy from

loneliness and betrayal, as if they were standing “on the edge of an abyss”. Loneliness in old age is associated in the novel with long evenings, squeaky shutters, darkness, the monotony of daily rituals, the futility of hopes and expectations.

The lexemes that represent the core of the nominative field of the concept under study (*solitude, abandon, solitaire, seul*, etc.) do not belong to objectively evaluative linguistic units, but their use in the text in combination with “implicitly evaluative descriptive words” reflects the result of evaluation in the form of the person’s reaction (DOLNIK, 1994: 506). In the novel “Hunting and Gathering”, the contextual proximity of these words with lexemes with a distinctly negative connotation (*cahin-caha de la vie sans prononcer la moindre parole / the relentless struggle of life—without uttering a single word; corvées de / toilet scrubbing; chagrin / sorrow; méchants coups sur la tête / nasty blows to the head; affreusement vide / horribly empty; malheureux / unhappy; déçu(e) / disappointed*, and others), demonstrates A. Gavalda’s recognition that loneliness is a feeling that oppresses a person, making him or her feel unhappy, empty. For the reader, the author’s position is quite obvious. She believes that this is a destructive state that is associated with death, which you need to get rid of and which can lead to suicide: “*Si elle reste toute seule, c'est elle qui va se tuer...*” (GAVALDA, 2004), (*If she goes on living alone, she'll end up killing herself*) (GAVALDA, 2007); “*...si je meurs, je veux pas qu'il reste tout seul...*” (GAVALDA, 2004), (*...if I die, I don't want the child to be all alone*) (GAVALDA, 2007).

All characters experience loneliness. It accompanies them throughout their life, makes them fight, look for a way out. This enduring state of mind is often conveyed implicitly in the novel. The author uses repetitions, free indirect speech, internal dialogues: “*Elle n'eut pas le courage de se déshabiller et songea, l'espace d'une seconde, à mourir sur-le-champ. Qui le saurait? Qui s'en soucierait? Qui la pleurerait?*” (GAVALDA, 2004), (*She had no strength to get undressed and, for a split second, she wondered if she might be about to die, right there and then. Who would know? Who would care? Who would weep for her?*) (GAVALDA, 2007); antithesis: “*Tu espérais que j'appellerais, mais je n'ai pas appelé*” (Gavalda, 2004), (*You hoped I might call, but I didn't call...*) (GAVALDA, 2007); metaphorical comparison: “*J'ai aussi l'impression de sortir quand je me perds à l'intérieur de moi-même... Je me balade... C'est grand quand même...*” (GAVALDA, 2004), (*I can get the same feeling of going out when I get lost inside myself. I wander around . . . There's plenty of room in there actually...*) (GAVALDA, 2007).

A person becomes happy when he or she gets rid of loneliness: “*Il referma la porte et fit des bonds dans le couloir. Il aurait embrassé la première grabataire venue. Quel pied,*

putain! Il n'était plus tout seul. Il n'était plus tout seul!" (GAVALDA, 2004), (He closed the door behind him and out in the corridor he leapt in the air. He would have kissed the first bedridden invalid who came along. Shit, what joy. Fuck, that's all I ask! That is all I ask!) (GAVALDA, 2007).

Conclusions

The artistic concept is the fundamental element of the author's individual picture of the world, the study of which allows us to reveal the peculiarities of the reality perception by a creative person who expresses his or her worldview, creating certain artistic forms. The structure of the concept "Loneliness" in the author's individual picture of the world of A. Gavalda is characterized by blurred boundaries since conceptual features objectified in the literary text reveal the content of the conceptual, figurative, and evaluative components at the same time.

Loneliness is the key topic of the novel, and contextual analysis allows us to state that the concept of the eponymous concept is objectified not so much with the help of linguistic units that are directly related to the corresponding conceptual sphere, but implicitly. In the objectification of the emotional concept "Loneliness" in A. Gavalda's novel, a special role is assigned to associativity, symbolic and metaphorical images, comparison, antithesis, free indirect speech, repeated nomination, and rhetorical questions.

The value component is considered as the most essential one of the author's individual concept. The author has a positive attitude towards loneliness only if it results from the person's inner need to be alone, which can give him or her pleasure. A negative attitude towards the phenomenon under study is dominant in A. Gavalda's perception. But despite the fact that the work is seemingly imbued with the feeling of loneliness, it does not create a depressive mood, does not cause a feeling of hopelessness, because the author transmits the confidence that love for another person, caring for a neighbor helps to get rid of loneliness and feel happy.

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