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LANGUAGE CONCEPTS “DAY” AND “NIGHT” IN THE POETIC WORLD OF F.I. TYUTCHEV (THE EXPERIENCE OF CORPUS RESEARCH)

Abstract. The present study is devoted to the interpretation of linguistic concepts “Day” and “Night” in the artistic texts of the classic of Russian poetry F.I. Tyutchev. The research is carried out in an interdisciplinary aspect based on the linguistic understanding of the concept and the interpretation of this concept in the literary study of the poetic text. In addition, the research uses corpus linguistics methods and corpus technologies for the analysis of a work of art. The relevance of the topic selection is due to the increasing interest of scientists in corpus studies of literary text. The research has a scientific novelty, which is justified by the insufficient development of algorithms for corpus research of poetic text, especially in terms of identifying concepts and their interpretation. The paper comprehensively reveals the theoretical foundations of the study of concepts in various aspects: linguistic, literary, corpus. The works of Kazakhstani scientists on the concepts on the basis of which the theoretical basis of the study is being built are reflected. The structure of the concept, its types and relationship with the author's idea are revealed. In the practical part, the interpretation of the concepts “Day” and “Night” in the lyrics of F.I. Tyutchev is presented, a corpus study is conducted to identify the frequency of use of a particular concept, the relationship of the concept with the thematic focus of the poem and its ideological content, interesting observations and conclusions are made. In addition to the theoretical substantiation of the problem of interpretation of artistic concepts in a poetic text, the paper presents an algorithm for the study of the concepts “Day” and “Night” in F.I. Tyutchev's poems, based on work with the RNC (Russian National Corpus).

Keywords: concept, the concepts “Day” and “Night, corpus research, poetry, poetic world.

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Ф.И. ТЮТЧЕВТІҢ ПОЭТИКАЛЫҚ ӘЛЕМІНДЕГІ «КҮН» ЖӘНЕ «ТҮН» ТІЛДІК КОНЦЕПТІЛЕРІ (КОРПУСТЫҚ ЗЕРТТЕУ ТӘЖІРИБЕСІ)

Аннотация. Бұл зерттеу орыс поэзиясының классигі Ф.И. Тютчевтің көркем мәтіндеріндегі «күн» және «түн» тілдік тұжырымдамаларын түсіндіруге арналған. Зерттеу тұжырымдаманы лингвистикалық түсінуге және поэтикалық мәтінді әдебиеттанушылық зерттеуде осы ұғымды түсіндіруге сүйене отырып, пәнаралық аспектіде орындалған. Сонымен қатар, зерттеуде көркем туындыны талдау үшін корпустық лингвистика әдістері мен корпустық технологиялар қолданылған. Тақырыпты таңдаудың өзектілігі көркем мәтіннің корпустық зерттеулеріне ғалымдардың қызығушылығының артуына байланысты. Зерттеу поэтикалық мәтінді корпустық зерттеу алгоритмдерінің жеткіліксіз әзірленуімен негізделген ғылыми жаңалыққа ие, әсіресе тұжырымдамаларды анықтау және оларды түсіндіру тұрғысынан. Жұмыста әр түрлі аспектілердегі тұжырымдамаларды зерделеудің теориялық негіздері жан-жақты ашылған: лингвистикалық, әдебиеттану, корпустық. Қазақстандық ғалымдардың зерттеулердің теориялық базасы құрылатын тұжырымдамалар туралы жұмыстары көрсетілген. Тұжырымдаманың құрылымы, оның түрлері және авторлық идеямен өзара байланысы анықталды. Практикалық бөлімде Ф.И. Тютчевтің лирикасындағы «күн» және «түн» тұжырымдамаларының интерпретациясы ұсынылған, қандай да бір тұжырымдаманың қолданылу жиілігін, тұжырымдаманың поэзияның тақырыптық бағытымен және оның идеялық мазмұнымен өзара байланысын анықтау үшін корпустық зерттеу жүргізілді, қызықты байқаулар мен қорытындылар жасалды. Поэтикалық мәтіндегі көркем ұғымдарды түсіндіру мәселесін теориялық тұрғыдан негіздеумен қатар жұмыста Ф.И. Тютчев, Орыс тілінің ұлттық корпусы жұмысына негізделген.

Тірек сөздер: концепт, «күн» және «түн» концептілері, корпустық зерттеу, поэзия, поэтикалық әлем.

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ЯЗЫКОВЫЕ КОНЦЕПТЫ «ДЕНЬ» И «НОЧЬ» В ПОЭТИЧЕСКОМ МИРЕ Ф.И. ТЮТЧЕВА (ОПЫТ КОРПУСНОГО ИССЛЕДОВАНИЯ)

Аннотация. Настоящее исследование посвящено интерпретации языковых концептов «день» и «ночь» в художественных текстах классика русской поэзии Ф.И. Тютчева. Исследование выполнено в междисциплинарном аспекте с опорой на лингвистическое понимание концепта и интерпретацию этого понятия в литературоведческом исследовании поэтического текста. Кроме того, в исследовании применены методы корпусной лингвистики и корпусные технологии для анализа художественного произведения. Актуальность выбора темы обусловлена все возрастающим интересом ученых к корпусным исследованиям художественного текста. Исследование обладает научной новизной, которая обоснована недостаточной разработанностью алгоритмов корпусного исследования поэтического текста, особенно в плане выявления концептов и их интерпретации. В работе всесторонне раскрыты теоретические основы изучения концептов в различных аспектах: лингвистическом, литературоведческом, корпусном. Отражены работы казахстанских ученых о концептах, на основе которых выстраивается теоретическая база исследования. Выявлена структура концепта, его виды и взаимосвязь с авторской идеей. В практической части представлена интерпретация концептов «день» и «ночь» в лирике Ф.И. Тютчева, проведено корпусное исследование на выявление частотности употребления того или иного концепта, взаимосвязи концепта с тематической направленностью стихотворения и его идейным содержанием, сделаны интересные наблюдения и выводы. В работе, помимо теоретического обоснования проблемы интерпретации художественных концептов в поэтическом тексте, представлен алгоритм исследования концептов «день» и «ночь» в стихотворениях Ф.И. Тютчева, основанный на работе с НКРЯ (Национальным корпусом русского языка).

Ключевые слова: концепт, концепты «день» и «ночь», корпусное исследование, поэзия, поэтический мир.

Introduction

Concepts are an integral element of literary texts. They are used to convey meaning, create symbolism and provide an understanding of human experience. By studying the concepts present in a literary text, readers can get an idea of the cultural values and beliefs of the time period in which the literary text was written. Careful study of the concepts in a literary text is essential to understanding its themes, messages, and cultural significance.

In addition to conveying meaning and creating symbolism, concepts are also used to represent human experience. Literary texts are often devoted to exploring the complexities of human existence, and concepts are used to provide a deeper understanding of human motivations, desires, and struggles.

Fyodor Tyutchev was an outstanding Russian poet of the Romantic era, known for his contemplative and philosophical poetry. His poetry often explores themes of nature, love, and the human condition and is characterized by its musicality and evocative imagery. Throughout his poetry, Tyutchev uses rich and capacious imagery to convey complex emotions and ideas.

Tyutchev's poetry continues to live all over the world with its emotional depth, philosophical insight, and refined language. His reflections on the human condition and the mysteries of nature continue to resonate with readers today, making him one of the most famous and influential poets of the Romantic era.

In this scientific work, an attempt is made to analyze the concepts of “Day” and “Night” in the poems of F.I. Tyutchev using corpus technologies. The concept of “Concept” in the works of Kazakh and foreign scientists is considered. The study is interdisciplinary in nature: the concept of “Concept” is considered from the point of view of linguistics, literary criticism, and corpus methodology. In the literary aspect, the functions and role of concepts in a poetic text are revealed. The structure and connection of the concepts “Day” and “Night” in F.I. Tyutchev's poems with the author's idea is determined. A comparative analysis of the concepts “Day” and “Night” in the poems of F.I. Tyutchev is carried out.

The relevance of the work is due to the fact that for the first time, an attempt is made to study the concepts of “Day” and “Night” in the works of F.I. Tyutchev with the use of hull technologies. The analysis of the artistic originality of concepts provides an opportunity to explore the poetic text more deeply and comprehensively. In addition, the study of concepts for decades is still relevant. This is due to the fact that there is still no specific analysis methodology since each author has his own worldview and unique style of writing.

The purpose of the study is an analytical interpretation of the concepts “Day” and “Night” in the poetry of F.I. Tyutchev using corpus technologies.

The practical significance of this study is determined by the possibility of using the algorithm of poetic text research with the use of corpus technologies. The materials of the study can be used in language and literature classes at the university, in preparation for research on the problem of corpus technology application in the interpretation of linguistic phenomena of the artistic text.

Besides, the application of corpus technologies for the interpretation of the concepts of F.I. Tyutchev's poetic world allows not only to reveal the cultural and historical context of the poet's poetic world, but also gives an opportunity to penetrate deeper into the semantic layers of the poetic text, opening horizons for a new reading and interpretation of the artistic text.

Materials and methods

The hypothesis of this study is the position that in the work of F.I. Tyutchev, the concept of “Day” is associated with the theme of the homeland and social motives, and the concept of “Night” is associated with the theme of love and is determined by the intimate motives of the lyrical hero.

To achieve the goal of the study and prove the hypothesis, the work assumes the solution of the following tasks: to consider the concept of “concept” in the works of Kazakh and foreign scientists in an interdisciplinary aspect; determine the structure, types, and functions of concepts in a literary text; to identify the semantic load and poetic functions of the concept “Day” in the poems of F. I. Tyutchev; determines the relationship of the concept of “Night” with the love thoughts of the lyrical hero; to compare the concepts of “Day” and “Night” in their relationship with the author's idea and the artistic originality of poetic texts; using corpus technologies, reveal statistical data on the prevalence of the concepts “Day” and “Night” draw conclusions based on the analysis.

The following methods will be used in the scientific work: corpus research methods, the method of analysis, and synthesis.

Literature review

The study of literary concepts for decades is still relevant; this is due to the fact that there is still no established methodology for their analysis since each author has his own worldview and unique, individual style of writing. This problem was studied at different times by such researchers as M.Sh. Musatayeva (Musatayeva, 2022), R.R. Sanyarova (Sanyarova, 2008), S. A. Sulejmanova (Sulejmanova, 2021), S.A. Askoldov (Askoldov, 1997), I.V. Burdin (Burdin, 2019 and others).

Russian philosopher and publicist S.A. Askoldov in his article “The Concept and the Word” gave the following definition: “A concept is a mental formation that replaces an indefinite set of objects of the same kind in the process of thought” (Askoldov, 1997: 267). He was also the first to introduce the term “artistic concept”.

In their work, I.V. Burdin and N.V. Avvakumova considered the term “concept” from the point of view of Russian scientists. We quote some of them below:

V.G. Zusman says that the study of concepts in fiction is an important factor; it will allow a deeper, versatile analysis of a work of art. “A literary concept is such an image, symbol or motif that has a “way out” to geopolitical, historical, ethnopsychological moments that lie outside a work of art” (Burdin, 2019: 3).

A slightly different point of view is expressed by V.Z. Demyankov. He believes that the terms “concept” and “conception” are identical, it all depends on the context. In other words, we use different concepts, but by exploring “the plane of expression of subjective mentality, we reconstruct concepts” (Burdin, 2019: 3).

N.S. Valgina notes that a literary text is a “small universe” of the author; in it, behind the main meaning, there is always a subtext that we can reveal by analyzing concepts (quoted from Asratyan, 2017: 36).

In his work, E.A. Ogneva writes that today “in science there are three projections in which the concept exists:

- systemic potential – the linguistic treasury accumulated by culture, and lexicographic data;
- subjective potential – a linguistic treasury in the memory of an individual;
- text implementations” (Ogneva, 2019: 37).

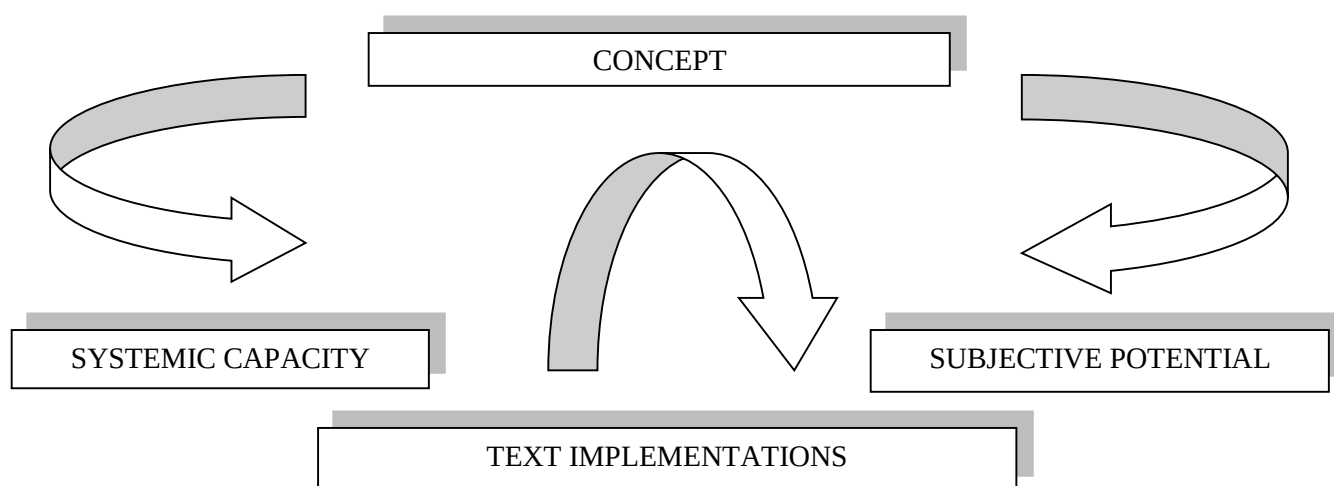


Fig. 1 – Three projections of the concept according to E.A. Ogneva

Kazakh scientists have studied different types of concepts. For example, a professor of Abai Kazakh National Pedagogical University M.Sh. Musatayeva, in her work, considers “a class of mental concepts of emotions and identifies 4 areas of study of concepts:

- linguoculturological
- semantic-cognitive
- psycholinguistic
- lingua-philosophical” (Musatayeva, 2022: 3).

K.T. Utegenova published an article in which she described coloronym concepts (color concepts) and argues that “coloronym concepts are of particular importance in an artistic text when it comes not only to color characteristics that are common to a particular nation. Of greater importance is the individual author's perception of reality, embodied in the artistic and figurative picture of the world of the author of a work of art” (Utegenova, 2019: 262).

We agree with the opinion of scientists R.R. Sanyarova, and G.I. Gafarov that “at present, the term “concept” is widely used in various fields of linguistic science. It is a key concept not only of cognitive science but is also included in the conceptual apparatus of semantics and linguoculturology” (Sanyarova, Gafarova, 2020: 1).

Thus, according to studies of Kazakhstan and foreign scientists, the artistic concept is considered a reflection of the unique contribution of the writer, who put ideological meaning into it. It forms the concept sphere of the work, its artistic space. The author's unique style and vision form a special concept sphere, which is materialized in his works.

The structure of an artistic concept is very complex; it is not rigid, because it has an individual, authorial character. K. Amanullayeva agrees with this position, she writes: “As for the structure of an artistic concept, different researchers present it in the form of a cloud, a multi-layered phenomenon, fruit, etc., highlighting the main “core and periphery”, emphasizing the lack of a clear definition of the term” (Amanullayeva, 2020: 4).

According to V. I. Karasik, there are three components in the structure of the artistic concept: conceptuality, imagery, and value. Thus, each author reveals these three components in his own way. S.A. Suleimanova in her work reveals these concepts as follows:

1. “Conceptual component: indicative and defined structure of the concept;
2. Figurative component: cognitive metaphors that support the concept in the mind;
3. The significant component is the etymological, associative characteristics of the concept” (Suleimanova, 2021: 4).

Aidarkyzy Z.B., Tumanova A.B. investigated the concept sphere and identified such types of concepts: universal and national. In their opinion, “general human (universal) concepts are characteristic of the worldview, the worldview of each people (life, death, happiness, grief, family, homeland, soul, faith, work, freedom, home, etc.); they provide mutual understanding between peoples. National

concepts are inherent in the culture of a certain people and are reflected in the language, traditions, and beliefs (jigit, yurt, dastarkhan, toy, birch, matryoshka, felt boots, round dance, etc.)” (Aidarkyzy, Tumanova, 2021: 3). Universal concepts were also studied by Sanzheyeva L.V. (Sanzheyeva, 2021: 111).

Another classification is considered by I.A. Danilenko, proposed by M.V. Pimenova, which is called "dual-core, it includes:

- paired concept is a concept that has two cores that are in synonymous relations (spouse and wife);
- binary concept – nuclei are represented by antonyms: winter and summer, flood and drought;
- the equivalent concept is slightly different from the other two: their structures completely or partially coincide, especially in their motivating or conceptual parts, and their representatives are equivalent in translation. Equivalent concepts include the concepts: “Родина” and Homeland, “Жизнь” and Life (Danilenko, 2020: 2).

One of the principal functions of concepts in a literary text is the transfer of meaning. Concepts are used to express complex ideas and emotions that are difficult to express in literal language. For example, the concept of “love” is often used in literature to convey potent emotions of passion, devotion, and craving.

Concepts also function as a means of social commentary in literature. By studying the concepts present in a literary text, readers can get an idea of the cultural values and beliefs of the time period in which the text was written. For example, the concept of “fairness” is often used in the literature to criticize social inequality and injustice.

Results and discussions

In Tyutchev's lyrics, the concept of “Day” is often associated with light, clarity, and vitality. The day represents the awakening of the senses and the possibility of a new beginning. Daytime scenes in Fyodor Ivanovich's poems are often filled with vivid descriptions of nature when the characters bask in the rays of the sun and admire the beauty of the natural world. However, the day is also associated with the passage of time and the inevitability of change. As the day progresses, the shadows lengthen and the light begins to fade. The images of the setting sun symbolize the transience of life and the approach of darkness, alluding to the transience of all things and the fragility of human life. Also, the concept of “Day” is often filled with action and movement, as the lyrical hero strives to achieve his goals and find meaning in his life.

Let's take an example of how the concept of “Day” is implemented in the poem by F.I. Tyutchev “From Heine's Travel Pictures” (1829-1830). After analyzing all the poetic works of Tyutchev, in which the word “Day” occurs, we singled out this poem as it contains the most occurrences (the day is mentioned 5 times): “It will be a beautiful day”, “So, it will be a beautiful day”, “It will be a beautiful day!”, “The late day will illuminate us with victories!”, “Announcing a beautiful day to nature!”, “And today before the young day, coming in glory.” The lyrical hero dreams of the day of victory, when the war ends, when freedom comes. He is devoted to his homeland, ready to give his life for it. This once again confirms our study that the concept “Day” is dedicated to the theme of the homeland, accompanied by adjectives: beautiful, late, and young, which symbolize life and freedom.

In many of his poems, Tyutchev associates the day with warmth, energy, and vitality, describing the sun as a powerful, life-giving force that illuminates the world around us. For example, in the poem “Silentium!” (1829-1830):

*«День угасает, наступает вечер,
И свет исчезает из всего.
Огонь на западе угас,
И холод вторгается в ясное небо»*

Here, Tyutchev contrasts the warmth and energy of the day with the approaching darkness and cold of the night, creating a sense of melancholy and introspection that is characteristic of his work.

Fedor Ivanovich's poems with the concept of “Day” convey a wide range of emotions – from joy and surprise to melancholy and despair. In such poems, Tyutchev reflects on the beauty of the day, describing it as a moment of pure joy and wonder. He conveys a sense of renewal and opportunity that

comes with the advent of a new day. His ability to evoke such strong emotion through his poetry is a testament to his writing prowess and deep understanding of the human experience.

The concept of “Night” is associated with mystery, danger, and the unknown, and has been used by writers throughout history to explore the human psyche and confront the mysteries of existence. In Tyutchev's poetry, the concept of “Night” is often depicted as a time of revelations, poems are devoted to the theme of love, and the lyrical hero is languishing, looking for his beloved, wanting to meet her.

Often, in the concept of “Night” in Tyutchev's poems, themes of darkness and uncertainty can be traced. This is the time when the normal order of things is broken, and the lyrical hero must confront his fears. The night scenes are filled with vivid descriptions of the natural world as the character navigates his way through unfamiliar landscapes and confronts the darkness within him, often filled with dreamlike imagery and surreal motifs. The night is also a time of transformation and renewal. The darkness of the night represents the unknown and the mysterious, but it also represents the potential for growth and change. Having gone through the trials and struggles of this night, the lyrical hero is able to gain strength, wisdom, and a deeper understanding of himself and the world around him.

Next, we analyze the concept of “Night” in the poem by F.I. Tyutchev “Insomnia: Night Moment” (1873), in which there are only 2 occurrences: “When the night has descended on the whole city”, “And now, with the shine of a moonlit gray night.” The night is the time of day when the lyrical hero is left alone with his thoughts and feelings. He wants to love and thinks about his beloved. But everything is in vain, because the darkness, the emptiness of the night inspire melancholy and take away this opportunity. We proved that the concept of “Night” is realized in poems dedicated to the theme of love. Accompanied by adjectives: gray, dull, symbolizing darkness, melancholy, loneliness.

Fedor Tyutchev uses the concept of “Night” to evoke a range of emotions, from calm and tranquility to fear and anxiety. He explores the mysterious and unknowable nature of the night, which he describes as a “golden veil” that hides the secrets of the world. He also reflects on the fears and anxieties that can arise in the darkness of the night. The poems are filled with haunting images as the poet describes the black abyss of night and the unknown forces that lurk in its depths.

The peculiarity of the concept “Night” is that it hides the absolute truth, it is the time for revelations and disclosure of secrets, which occurs not in a rational way, but in a heuristic way. Because Tyutchev said more than once that “in this hour of appearances and miracles” his lyrical hero was struck by unconsciousness. In his opinion, this is the tragedy of existence: the night reveals the secrets of the universe, but man is afraid to know them, he is frightened by the unknown.

In *Silent Night, Late Summer...* (1849), Tyutchev uses the stillness and stillness of the night to evoke a sense of peace. The poem sings about the beauty and serenity of the natural world. The poet describes a moonlit landscape and the soft rustle of leaves. The poem conveys a sense of harmony and unity with the outside world.

In “*Last Love*” (1851-1854), Tyutchev explores the theme of lost love, pain, and longing. The poem is filled with a sense of sadness and regret as the lyrical hero reflects on the passing of time and the loss of a loved one. The darkness and silence of the night intensify feelings of loss, and loneliness, causing melancholy and despair.

The concept of “Night” is characterized by the emotional depth and the ability to evoke a wide range of feelings and emotions. Whether he explores the calmness and beauty of the night or the fear and anxiety that can arise in its darkness, Tyutchev's poetry is a testament to language's ability to convey the complexity of human existence.

The concepts of good and evil in the poetic world are considered peculiarly. The problem of light and darkness, good and evil, is a question that worries not only writers and poets but also philosophers, theologians, and culturologists. These categories are very important for understanding being, and not a single ontological work can do without these concepts.

There were two stages in Russian literature when much attention was paid to the concepts of light and darkness: of course, in the era of romanticism, prominent representatives of which were E.A. Baratynsky, F.I. Tyutchev, M.Yu. Lermontov and symbolism, representatives: A.A. Blok, K. D. Balmont, D. S. Merezhkovskiy. Significant ontological concepts in the lyrics of Russian literature date back to the era of romanticism, namely in the work of the above poets, which necessitates a systematic

and integral analysis of their work. Therefore, we propose to make an analysis of the concepts of day and night on the example of the lyrics of Fyodor Ivanovich Tyutchev. A. Blok called him “the night soul of Russian poetry” (Rudakova, Shustikova, 2017: 2).

Fyodor Tyutchev was a 19th-century Russian poet who is known for his deep lyricism and philosophical depth. In his poetry, he often explored the themes of nature, time, and the human condition. One of the recurring motifs in his work is the contrast between day and night, which he uses to convey a sense of duality and ambiguity.

In Tyutchev's poetry, day and night are not just physical phenomena, but rather symbolic representations of opposing forces. Daylight is often associated with clarity, reason, and rationality, while night is associated with mystery, intuition, and the subconscious. Tyutchev uses these opposing forces to create a sense of tension and contrast that deepens the meaning of his poetry.

Day and night are primordial substances that occur throughout the world, they organize the change of times and the course of human life. Their main features: the night has depth and mysticism, and the day has light and purity. It is important to note that, for Tyutchev, these are incomparable categories that, through metaphors, convey the state of man and nature, denoting the poet's train of thought.

Let us consider the possibilities of the Russian National Corpus for the study of artistic concepts.

The Russian National Corpus is a large collection of texts in Russian, its total volume is more than 1.5 billion words. Here are the texts of various eras and genres. The corpus allows you to find out how the Russian language was actually used, and what processes took place in it throughout the history of mankind. It has several sections that correspond to different sub-corpus. We are interested in the poetic sub-corpus.

On the main page, select a poetic sub-corpus, then “set” it. In the sub-corpus, we indicate information about the author, indicating the genre and type of literary text. After entering all the information, click “next”. We proceed to search for the necessary word forms in a given sub-corpus (RNC).

After searching for the word form “Day” the corpus produces the following result:

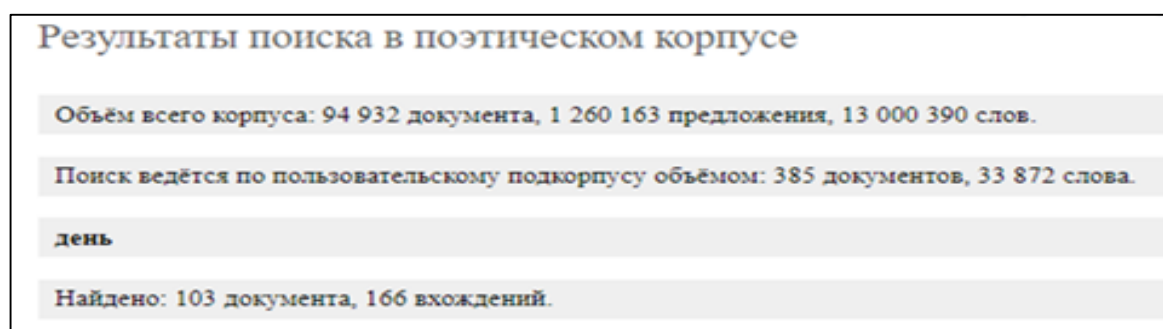


Fig. 2 – Search results for the word form “Day” in RNC

After searching for the word form «Night», the corpus gives the following result:

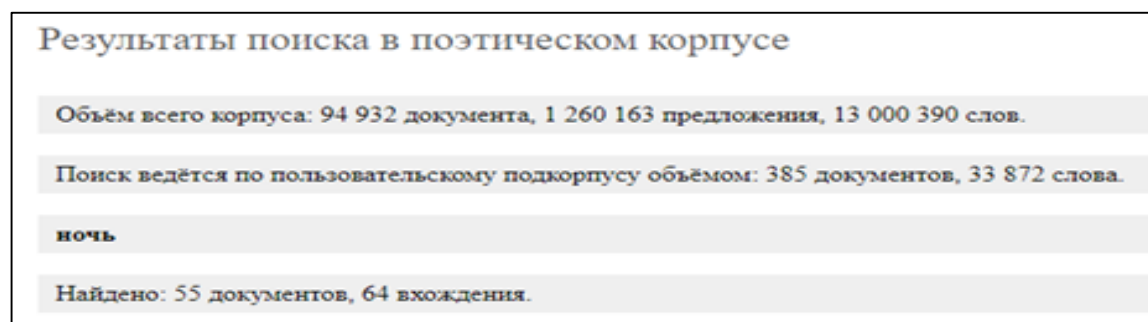


Fig. 3 – Search results for the word form “Night” in RNC

Thus, we get many examples from the works of the author, whom we have previously indicated. By the highlighted word, you can find out its lemma and grammatical features. At the end of the page, all word forms and lemmas of the searched word are displayed. You can also add a number of grammatical and semantic features for a more accurate search. Based on this, corpus research has high efficiency and accuracy.

In the poetic world of Tyutchev, the concepts of “Day” and “Night” are very common, as they are opposed to each other and symbolize light and gloomy images. According to the RNC, the word “Day” is found in Tyutchev's works in 103 poems, 166 occurrences (166 times the word of interest occurs), and the word “Night” in 55 poems, 64 occurrences (64 times the word of interest occurs). Let's present the search and analysis results in a table:

Table 1 – Comparative analysis of the concepts «Day» and «Night»

Day	Night
Tyutchev's concept of the day is associated with something bright and noble. Most often, he devotes such poems to the Motherland: • «<i>День православного Востока, Святись, святись, великий день, Разлей свой благовест широко И всю Россию им одень!</i>» (День православного Востока... (1872)) • «<i>О Русь, велик грядущий день, Вселенский день и православный!</i>» (Рассвет: Не в первый раз кричит петух... (1849))	Tyutchev's concept of the night is associated with feelings, night experiences. They are dedicated to the theme of love: • «<i>Но в ночи твоей лазурной</i>» (Ты волна моя морская... (1852)) • «<i>Как ночью на небе звезда...</i>» (Еще томлюсь тоской желаний... (1848)) • «<i>Как я любил их – знает бог! От их волшебной, страстной ночи Я душу оторвать не мог</i>» (Я очи знал, – о, эти очи!.. (1850-1851))
A day is a symbol of life: «...если жизнь есть день» (Мотив Гейне (1868-1869))	Night is a symbol of death: «Если смерть есть ночь...» (Мотив Гейне (1868-1869))
The day symbolizes a bright image: « <i>Еще шумел веселый день</i> » (Еще шумел веселый день... (1851)) • «<i>День чудесный осиял.</i>» (К Ганке: Вековать ли нам в разлуке?... (1841)) • «<i>Но юный день с любовью да светлеет</i>» (Войди со мной - пуста сия обитель... (1828-1829))	The night symbolizes a gloomy image: • «<i>Ночь хмурая, как зверь стокий</i>» (Песок сыпучий по колени... (1830)) • «<i>Ты знаешь, кто на море в этой ночи?</i>» (Всё бешеной буря, всё злее и злей... (1831-1836)) • «<i>В ночи греха, на дне ужасной бездны.</i>» (К Н. : Твой милый взор, невинной страсти полный... (1824))
Adjectives accompanying the concept of the day: • «<i>Весенний первый день лазурно-золотой</i>» (17-е апреля 1818) • «<i>Чудный день!</i>» (В небе тают облака... (1868)) • «<i>И день отрадный, день любезный</i>» (Святая ночь на небосклон взошла...)	Adjectives accompanying the concept of night: • «<i>Киммерийской грустной ночи</i>» (Вновь твои я вижу очи... (1849)) • «<i>Вот среди сей ночи темной</i>» (К Ганке: «Вековать ли нам в разлуке?...» (1841)) • «<i>С глубокой ночи темной</i>» (Звучит, как древле, пред тобою... (1820-1830))
Verbs accompanying the concept of the day: • «<i>Святиться будет этот день</i>» (Черное море: «Пятнадцать лет с тех пор минуло...» (1871)) • «<i>Мы этот славный день почтим</i>» (На юбилей Н. М. Карамзина: «Великий день Карамзина...» (1866)) • «<i>Где-то там, над ней, ясный день блеснит</i>» (Мотив Гейне (1868-1869))	Verbs accompanying the concept of night: • «<i>Ночью тихо пламенеют</i>» («Небо бледно-голубое...» (1866)) • «<i>Тогда густеет ночь, как хаос на водах</i>» (Видение: «Есть некий час, в ночи, всемирного молчания...» (1829)) • «<i>Ночь испарится над землей</i>» (Декабрьское утро: «Не небе месяц – и ночная...» (1859))

Let us turn again to the poem “Silentium!” (1829-1830). Tyutchev contrasts the calm of the night with the chaotic noise of the day. He writes: “In the noise of the world you are my peace, / O night! How I love your peace! / In the safe haven of sleep to create / A world of dreams, without anxiety. Here, Tyutchev celebrates the restorative power of the night, which allows him to escape the pressures and stresses of the day.

Then the national corpus of the Russian language issued a poem by F.I. Tyutchev “Day and Night”, written in 1839. Consider the concepts of “Day” and “Night” presented in this work.

*«На мир таинственный духов,
Над этой бездной безымянной,
Покров наброшен златотканый
Высокой волею богов.
День – сей блистательный покров
День, земнородных оживленье,
Души болящей исцеленье,
Друг человеков и богов!
Но меркнет день – настала ночь;
Пришла – и, с мира рокового
Ткань благодатную покрыва
Сорвав, отбрасывает прочь...
И бездна нам обнажена
С своими страхами и мглами,
И нет преград меж ей и нами –
Вот отчего нам ночь страшна!»*

In the first part of the poem, we clearly see the concept of the day, the poet praises the day. For Tyutchev, this is a blessed time of day when a person is under the protection of God. The concept of “Day” symbolizes the “golden, brilliant cover”, which personifies sunlight, healing the soul, and protecting it from all fears, and horrors of the night.

In the second part, he reveals the concept of the night and explains why it is so scary. The moon replaces the sun, thereby “tearing off, throwing away” the cover, symbolizing the concept of “night”. At night, a person is left alone with his fears, the abyss of darkness is exposed, and gloomy thoughts begin to disturb him, which were not there in the daytime.

As noted by N.S. Valgin, after analyzing the concepts, we revealed the subtext lay down by the author.

Conclusion

In Tyutchev's poetry, the concepts “Day” and “Night” are often used to denote opposite forces, such as life and death, light and darkness, clarity, and mystery. He often uses vivid imagery and metaphorical language to evoke sensory experiences of day and night, painting pictures of the natural world that are both beautiful and profound. Using the images of darkness, the writers explored the hidden depths of the human psyche and faced the complexities of existence, reminding readers to face their fears and go into the unknown with courage and resilience. The day is bright, open, and safe, but this is only a surface layer of the essence, hiding the abyss of night, darkness.

To summarize, the concept of “Day” in literature is a powerful metaphor for the passage of time and the cycle of life. Using images of light, writers explored the beauty and fragility of human experience, reminding readers of the fleeting nature of existence and the need to make the most of every moment.

Having examined the concepts of “Day” and “Night” using corpus technologies, we can come to the following conclusions:

1. The concept of day in Tyutchev's lyrics occurs twice as often as the concept of night.
2. The concept “Day” echoes the theme of the Motherland, for the lyrical hero it is something sacred and pure. The concept “Day” is connected with the sense of duty to the Motherland, patriotism, and the concept “Night” is intertwined with the personal feelings of the lyrical hero. Tyutchev favours the concept “Day”, for him duty to the Motherland is more important than his own feelings.
3. The concept “Night” traces the theme of love, at night the lyrical hero experiences the whole palette of love experiences. The concept “Night” in Tyutchev's poems is something intimate, individual. The day belongs to everyone, to the people, the fate of Russia, the Motherland, is decided during the day. Night belongs only to the lyrical hero and his beloved.
4. Tyutchev's poetry explores the duality of day and night, using them as symbolic representations of opposing forces. His works convey a sense of tension and contrast that deepens their meaning and emphasizes the complexity of human experience.

In conclusion, we can say that the concepts of “Day” and “Night” in Tyutchev's poetry always accompany each other. For Tyutchev day is light, joy, salvation from the gloom of night, which symbolizes darkness, fear, but he understands that this is the way the world works, and night is only the reverse side of day. These concepts are characteristic in Tyutchev's poetry. Using vivid imagery and rich symbolism, Tyutchev explores many different aspects of these concepts, from the beauty and vitality of day to the mystery and contemplation of night. Tyutchev's poetry invites readers to reflect on the cyclical nature of life and embrace both the light and darkness that are integral parts of the human experience. Whether celebrating the warmth and brightness of the day or the quiet introspection of the night, Tyutchev's poetry continues to fascinate and inspire readers to this day.

Thus, the use of corpus technologies in the study of the concept sphere of Tyutchev's poetry allowed us to penetrate deeper into the poet's poetic world and connect linguistic phenomena with artistic meaning. The notion of “concept” was considered in several aspects – from the point of view of linguistics, literary studies, and corpus methodology. In the literary science aspect the functions and role of concepts in the poetic text were revealed. The structure and connection of the concepts “Day” and “Night” in F. I. Tyutchev's poems with the author's idea have been determined. The comparative analysis of the concepts “Day” and “Night” in F. I. Tyutchev's poems is carried out.

The results of the study are that algorithms for the analytical study of a literary text were developed using corpus technologies. The definition of “Concept” has been clarified, and a contribution has been made to the expansion of the theoretical basis for the study of concepts in a literary text. The practical significance of the study lies in the possibility of using research materials in writing articles, scientific and term papers, as well as using work materials in the teaching practice of Russian literature at school.

In the future it is planned the research aimed at analyzing and interpreting the concept sphere of the poetic world of Russian-speaking Kazakh poets with the use of corpus technologies. The research will use the algorithm of work with the corpus presented in this article.

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