PERPETUATION OF MEMORY AS A MANIFESTATION OF THE SOCIO-CULTURAL DIMENSION OF THE CONCEPT OF DEATH IN MONUMENTS OF ART

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Abstract. The article examines an important sociocultural aspect of the linguistic concept DEATH through the prism of monumental art. It examines how this concept is reflected in various art forms, such as sculpture, painting, and other media forms. Special attention is paid to the transmedia approach, which allows analyzing the concept of DEATH through different artistic languages and understanding how art affects the perpetuation of memory and common cultural heritage. Scientific intelligence is based on an associative experiment, which proves the importance for respondents to remain in people`s memory. The study reveals how monumental art reflects the socio-cultural dimension of the concept of DEATH and how it affects our understanding and reproduction of this mysterious subject in the modern world. The analysis traces the development of various images and symbols of death in art, which contributes to a better understanding of changes in the perception of this concept throughout history. The article highlights the importance of art in creating shared cultural heritage and memory, and how monumental art serves as a medium to express our attitudes towards life and death. It encourages readers to think about how art can influence our worldview and contribute to the memory of those we have lost, as well as how this theme has evolved in contemporary art and society in general. The article is designed to expand the understanding of the importance of art in perpetuating memory and common cultural heritage, as well as shed light on how monumental art affects our perception of the concept of DEATH and affects our lives in this context. The research was carried out within the framework of the scientific project of NFRU 2022.01/0073 "Digital archiving of monuments as objects of public memorialization for the preservation of the cultural heritage of Ukraine".

Keywords: concept, associative experiment, transmediality, monument, perpetuation of memory.

Introduction

The socio-cultural identity of each specific society demonstrates a multifaceted range of cultural achievements of the people, which have undergone historical transformations over a certain period of time, ultimately shaping a unique type of socio-culture specific to that nation. The combination of these values forms a common foundation for all members of society, yet it is also unique to each individual. On this basis, the socio-cultural values of society are formed, influencing the individual value system of each person (Ponomarenko, 2012).

Death, as an unfathomable reality accompanying the life of each of us, has always been the subject of profound philosophical reflections, religious rituals, and artistic expressions. Emperors and common mortals, thinkers and artists, painters and sculptors have all grappled with the enigmatic concept of DEATH in one way or another. It has always been an integral part of life and society, and its perceptions, images, and rituals have reflected the spiritual, cultural, and social specificity of each time and era.

In this article, we will explore one of the important socio-cultural dimensions of this concept – the perpetuation of memory through monumental art monuments. Monuments,

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memorials, sculptures, and other artistic forms have become not only a means of commemorating and honoring the deceased but also a key element of cultural heritage that shapes our understanding of the concept of DEATH and its impact on life and society. Thanks to monumental art monuments, we can travel through time, examining different historical periods and their representations of death. These art masterpieces not only celebrate prominent individuals and important events but also create deep symbols and images that influence our perception of life and death.

In this article, we will examine various ways in which death is reflected in monumental works of art and attempt to reveal their profound symbolism that reflects a specific time, society, and culture. Scientific research delves into the intersection of language, symbolism, and cultural beliefs, shedding light on how society conceptualizes the PERPETUATION OF MEMORY, which is the study of the socio-cultural dimension of the concept of DEATH and should include the study of the following aspects: cultural symbolism, specifically how society attributes symbolism to various elements related to the perpetuation of memory; religious and spiritual influences, namely how religious and spiritual beliefs affect the narratives perpetuated in monumental art works; attitudes toward death in society, such as how the cultural attitude toward death shapes the collective relationship with the memory of the deceased; historical and evolutionary influences, such as how historical events and the development of society have influenced the representation of the field of PERPETUATION OF MEMORY in the concept of DEATH in the contemporary information space.

Materials and Methods

Back in 1921, Edward Sapir examined the interaction between culture and language, referring to the latter as a "non-instinctive, acquired, 'cultural' function" (Sapir, 1921: 5). Over time, this question has remained relevant and has found its reflection in the works of many researchers (Lakoff, 1980; Venzhinovych, 2006; Dirven, 2007; Boroditsky, 2009) who believe that language serves not only as a means of information transmission but also as a reflection of cultural specificity. Linguistic expressions, metaphors, idioms, and other language resources are closely tied to meanings and associations within a socio-cultural context. Thus, without studying the socio-cultural dimension of language, it is impossible to fully reveal the content and meaning of the linguistic-cognitive concept.

The general direction of the contemporary anthropocentric linguistic paradigm in search of a connection between language and thought, analyzing linguistic phenomena from the perspective of the encoded social experience of the individual, who is the subject of speech activity, suggests a new interdisciplinary approach to studying this phenomenon. As a result, it can be noted that representatives of various directions and schools no longer demonstrate allegiance to a single methodology, where the tool of cognition often transforms into its ultimate goal. Therefore, comprehensive integrated research with the interaction of different linguistic areas is carried out.

Cognitive linguistics studies cognition – the perception, preservation, existence, and functioning of language in an individual's consciousness. This cannot be done solely with linguistic methods. For instance, when researching linguistic-cultural concepts, linguistic stereotypes and peculiarities of national mentality must be considered, which is achieved through psycholinguistic methods, where the theoretical presentation of linguistic material can be empirically verified. In linguistics, this is the associative experiment. The associative experiment allows us to study the inner world of the speaker. In linguistics, the inner world of the speaker is the world of concepts (Tkachenko: 457). Concepts represent cultural values and are key components of national culture, as they reflect characteristic cultural realities, the specificity of the worldview of a particular nation, the most important categories and life philosophy orientations (Khraban: 163).

One of the most effective methods for studying the socio-cultural dimension of the concept, which is still considered relevant, is the associative experiment (Spirydonova, 2015; Zsarnóczaiová, 2020; Shevchenko, 2021). Associations of respondents additionally reveal

unknown aspects associated with the concept in the linguistic consciousness of respondents. Associations can reflect cultural values, norms, and beliefs. Associative relationships can indicate how the concept is integrated into a larger conceptual system. The associative experiment empirically verifies implicit connections and unexplored aspects of the concept, which may be challenging to study by other methods. Using associative experiments in different cultural environments allows for comparing reactions and associations between different groups of people. Through associative experiments, researchers can in-depth study the socio-cultural dimension of linguistic concepts, revealing their connection to culture, perception, and thought processes. Thus, the study of the socio-cultural dimension of the concept of DEATH allows for the formation of the degree of expressiveness of the concept of DEATH based on the collected linguistic material.

During the experiment, respondents are presented with a stimulus word to which they are required to provide an immediate response with another word that comes to mind (Tkachenko: 454). Therefore, by following the stimulus word - reaction chain, it is possible to determine the organization of the concept in the individual's consciousness by reconstructing the component structure of the stimulus word, as the associations of the word in the complex contain features of the starting word (Blyzniuk: 37). This method allows researchers to generalize the data from respondents and construct an image of the common speaker; make conclusions about the place of the concept in the national mentality; compare the obtained data with theoretical linguistic research on the concept.

We conducted an associative experiment using this methodology and obtained responses from 17 respondents. As seen in the diagram, 40% of respondents often think about death (1 – not often, 5 – very often).

How often do you think about your own mortality?
15 ответов
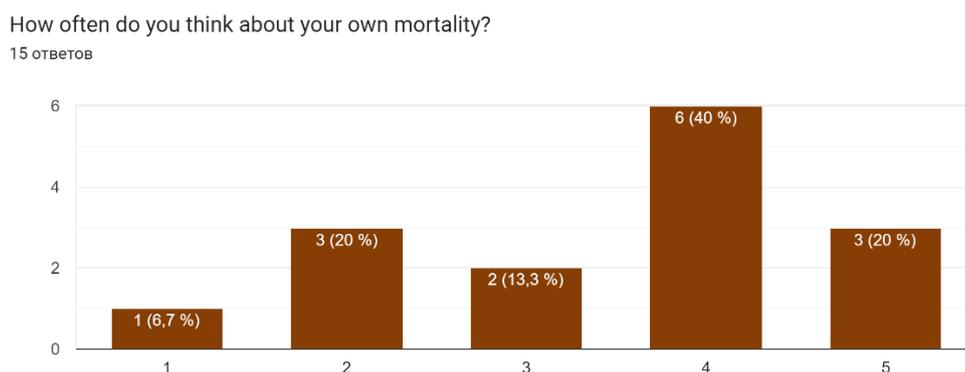
Fig. 1. Responses of Respondents During the Associative Experiment

Associations of the majority of respondents (76,5%) are related to the material attributes that accompany the burial process.

Which words do you associate with death?
17 ответов

Mortality, decay, funeral, coffin, cremation, cemetery, grief, loss, darkness, dying. — 13 (76,5 %)

Heaven, hell, reincarnation, soul, spirit, eternity, rebirth, paradise, salvation, nirvana. — 8 (47,1 %)

Landscapes, nature scenes, animals, household objects, geometric shapes. — 2 (11,8 %)
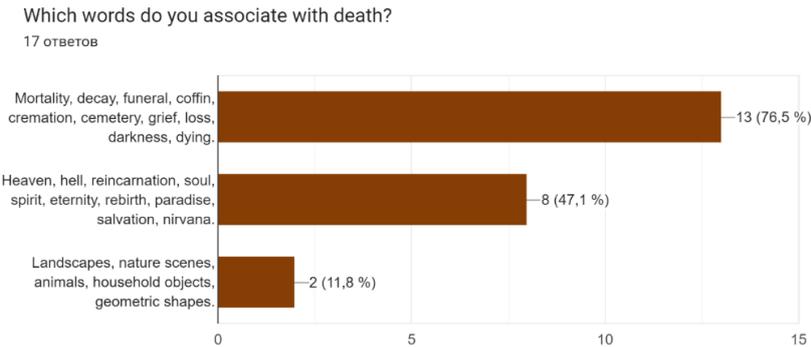
Fig. 2. Responses of Respondents During the Associative Experiment

The majority of respondents consider death to be "the end, emptiness, sorrow, the unknown," but they would like to be "remembered, not forgotten." Almost all respondents believe that death is inseparable from life and are concerned about their loved ones, as for them, their death represents a "loss."

Which words come to your mind when you hear the word 'death'? Write down as many words or phrases related to death as you can think of.15 ответов

Peace

gone but not forgotten, loved, why?, emptiness, sadness, lost, tearful, better place, painless, problem-less

Sadness, grief, darkness, empty, void

Natural, life, end, beginning, chapter, loss, story, journey, health, sad, escape, grief

Sleep, mortality, end, tragedy, loss, bereavement, grief, release, paradise, chilling, remembrance, nature, circle, life, earthly, inevitable, perplexing, eternity, euthanasia

Lived ones long since gone

End, finish, point of no return, dead end, stop

Loss, grief, scared, loneliness, fear, afterlife, emptiness, sadness, tragedy

Nothingness, funeral, peace, final, sadness, scary, unknown, grief

End finish

End, release

See no more

Death is death

Start thinking about we shall all death

Innalillah wa inna ilaihi raji'un May allah grant us a better ending

Fig. 3. Responses of Respondents During the Associative Experiment

The desire of people to have their memory perpetuated after death is an important component of human nature, a testament that their life was not in vain but filled with meaning. This need for eternity exists as an expression of spirituality and the desire to leave a mark on society. Perpetuating the memory of the deceased can take various forms, from monuments and memorial structures to contributions to culture and science. It not only contributes to preserving history and heritage but also helps expand our understanding of the world, inspire future generations, and instill values.

Such a desire for perpetuating memory underscores the importance of memory and heritage in a person's life. It is crucial for society to recognize this need and remember that the preservation and transmission of heritage to future generations is a key factor in preserving our identity and advancing our culture. Perpetuating the memory of the deceased

shapes how we see our contribution to the world and what values are important to us, and this need remains an integral part of our existence.

Discussion

Understanding the integrity of a linguistic concept is impossible without deep exploration of its sociocultural dimension, which is reflected in language. The concept does not exist in a vacuum, and the interaction between language and sociocultural context has a decisive influence on its understanding and usage. The sociocultural dimension of the concept encompasses norms, values, traditions, and other aspects of the cultural environment that shape the perception and interpretation of this concept. In our opinion, the research of the sociocultural dimension of the concept of DEATH should include the study of the following aspects:

-Metaphorical language and death, specifically how metaphors are used to convey the idea of death.

-Cultural symbolism, such as how society assigns symbolism to various elements related to death, including colors, animals, objects, and natural phenomena.

-Religious and spiritual influences, including how religious and spiritual beliefs affect the attributes used to discuss death.

-Attitudes toward death, namely how cultural attitudes toward death shape one's relationship with this phenomenon.

-Family and social dynamics, including how family and social structures influence the verbalization of the concept of DEATH.

-Historical and evolutionary influences, such as how historical events and societal development have influenced the representation of the concept of DEATH in the modern information field.

-Globalization and integration processes, specifically how globalization and integration affect the use of attributes to denote the concept of DEATH.

-Psychological aspects of mourning and coping with grief, how discussing death affects the processes of grief and coping mechanisms.

-Consequences for communication, including the importance of understanding the peculiarities of representing death in the context of cross-cultural communication, medical contexts, and international relations.

The transmediality of the concept of DEATH is a cross-genre transplantation, where features of one genre can manifest in another (Rajewsky, 2005). For example, the concept of DEATH can be presented in various media forms, thereby demonstrating the transmedial nature of the concept. In literature, the concept of DEATH has been a recurring theme for centuries, from Shakespeare's "Hamlet" (Shakespeare, 1601), where death is a central motif, to Gabriel García Márquez's "One Hundred Years of Solitude" (Márquez, 2014), which delves into the theme of death as part of the human experience. Films often explore the concept of DEATH in various ways, from dramatic to philosophical. For example, the film "The Sixth Sense" (Shyamalan, 1999) uses death as a central element of the plot, while Pixar's "Coco" (Pixar, 2017) portrays the cultural significance of death and memory. Theater frequently revolves around death as a central theme in many stage productions. For instance, the musical "Rent" by Jonathan Larson (Larson, 2019) tells the story of a group of friends who confront the specter of deaths related to AIDS.

Visual art also expresses the concept of DEATH. Paintings like Eugène Delacroix's "The Death of Sardanapalus" (Delacroix, 1827) and Hans Holbein's series of engravings "Dance of Death" (Holbein, 1523-1538) depict death as a personified figure interacting with the living. Songs and music often contemplate the concept of DEATH. Johnny Cash's "Hurt" (Cash, 2002) reflects on the inevitability of death, and classical compositions like Mozart's "Requiem" (Mozart, 1791) convey the theme of mortality without words. Video games like "Dark Souls" (FromSoftware, n-Space, QLOC, Virtuos, 2011-2018) activate the concept of DEATH through gameplay mechanics where the player's character repeatedly encounters death. In "Undertale" (Fox, 2015-2021), players explore a world inhabited by monsters who,

despite death, retain their individuality. Comics, graphic novels, and manga (Japanese comics) uniquely represent the concept of DEATH. For example, Neil Gaiman's comic series "The Sandman" (Gaiman, 1989-1996) features Death as a character.

These examples illustrate that the concept of DEATH is not limited to a single medium but is a theme that traverses different media forms, underscoring the transmedial nature of this complex concept. Monumental art also allows for the reproduction of the linguistic concept of DEATH in different eras and cultures, expressing it through symbolism, metaphors, and structural solutions.

Research Results

Monumental art monuments serve as an important means of reflecting the concept of DEATH in a sociocultural context. One of the most famous works that portrays death is the "Tomb of the Unknown Soldier" in Washington, USA. This monument symbolizes eternal memory for those who perished in defense of their country and reflects patriotism and heroism. Thus, it reflects the sociocultural context in which it was created. The monument's simplicity and geometric design convey a clear message: it's not the monument itself that is important, but the memory of the people it was erected in honor of.

Illustration 1. Tomb of the Unknown Soldier

Another example is the "Yad Vashem Holocaust Memorial and Heroes Remembrance" monument in Jerusalem, Israel. This monument reflects the tragic history of the victims of Nazi crimes and their deaths. It serves as a reminder of the horrific events of the past and expresses the importance of memory and learning from history. Personal photographs of the innocent victims emphasize the scale of the tragedy.

Illustration 2. Yad Vashem Holocaust Memorial and Heroes Remembrance

The "National September 11 Memorial & Museum" monument in New York City, USA, commemorates the victims of the terrorist attacks on September 11, 2001. These monuments depict a great tragedy and loss of life as a result of these events and symbolize the unity and solidarity of society during a crisis.

Illustration 3. National September 11 Memorial & Museum

The "Mexican Day of the Dead Skulls" monuments in Mexico show that death should not be feared. In Mexico, the Day of the Dead is an important holiday that honors the memory of the deceased. Sculptures of "Mexican Skulls" are a popular symbol of this holiday. The skulls are adorned with bright colors and ornaments and are used to create commemorative objects.

Illustration 4. Mexican Skulls

The monument "The Wall of Remembrance" in Kyiv, Ukraine, is the largest work of Ukrainian monumental art dedicated to the eternal theme of life and death. This monument is located in the Baikove Cemetery in Kyiv and honors the memory of those who perished in various conflicts and wars. It includes statues of military and civilian casualties of death and serves as a symbol of eternal remembrance.
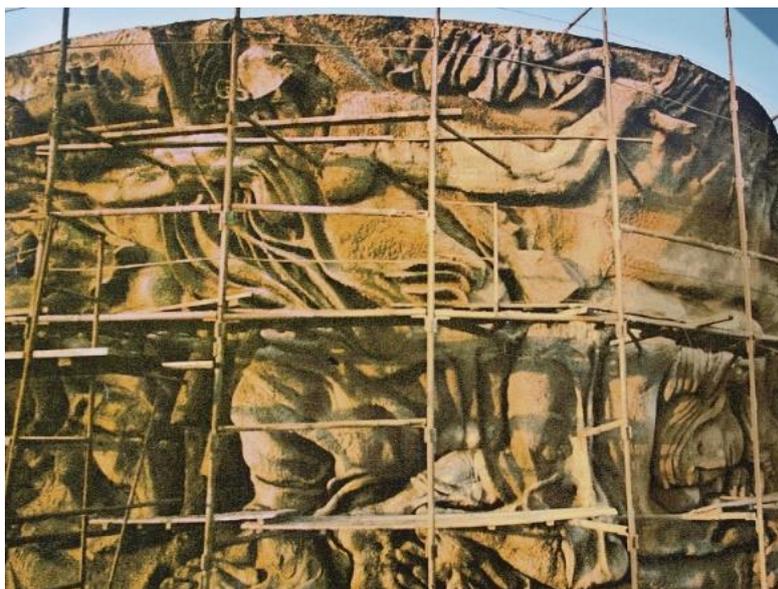
Illustration 5. Wall of Remembrance

The monument "Memorial to the Victims of the Holodomor 1932-1933 in Ukraine" on Mykhailivska Square in Kyiv, Ukraine, immortalizes the memory of the tragic period in Ukraine's history when a significant number of people died of starvation in 1932-1933. It reflects the suffering and death of people during the Holodomor and serves as a symbol of remembrance of this tragedy.

Illustration 6. Memorial to the Victims of the Holodomor 1932-1933 in Ukraine

These examples of monuments demonstrate the various ways in which death is commemorated in different countries and cultures and reflect the sociocultural dimensions of death and its significant importance in the history and memory of nations. Through the analysis of monumental art monuments, we can see how a linguistic concept becomes not only a cultural heritage but also a mirror reflecting collective memory and identity. Death in art sparks discussions, expands our understanding of the world, and underscores the importance of art as a tool for expressing deep emotions and reflecting on our existence. These examples illustrate how different cultures and historical epochs can depict the concept of DEATH and its various aspects in art. They also show how art can influence the perception of death in society.

Conclusions and Prospects

The conducted associative experiment has highlighted the respondents' desire to be remembered even after death, which is an important part of human nature, a manifestation of spirituality, and a desire to leave a mark on society. Commemorating the memory of the deceased can take various forms, from monuments and memorial structures to contributions to culture and science. This not only contributes to preserving history and heritage but also helps expand our understanding of the world, inspire future generations, and instill values.

Commemorating the memory through monumental art is an incredibly important sociocultural manifestation of the concept of DEATH. This article demonstrates that art becomes a medium for expressing and reproducing our perception of life and death across different eras and cultures. Monumental art not only commemorates the deceased and significant historical events but also creates visual images and symbols that influence our worldview and understanding of death. Through these symbols, art becomes a vital means of communication and the transmission of values between generations.

The analysis of the transmedial approach, where the concept of DEATH is reflected in various art forms, attests to the universality and profound impact of this theme on society. The transmediality of the concept of DEATH shows that the transformation of signs from one semiotic system to another enriches the meaning of the concept, and they are interconnected.

Monuments, as one form of this art, contribute to the affirmation of a shared cultural heritage and the preservation of memories of the deceased. This article reveals how commemorating memory through monumental art affects our understanding of the concept of DEATH and supports the retention of a common cultural heritage. It encourages further exploration of this topic and an examination of how art reproduces and influences our perception of death in different times and contexts.

Monuments of monumental art become prominent witnesses of sociocultural changes and the heirs of generations, helping us understand how humanity perceives and reflects the phenomenon of death through different temporal and cultural lenses. Art not only leaves us with the task of studying the past but also inspires us to reflect on our contemporary attitude toward this eternal theme.

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