ALECU RUSSO BALTI STATE UNIVERSITY
DOCTORAL SCHOOL OF PHILOLOGY

FOGHEL ECATERINA

THE CONCEPT OF VIRTUE
IN THE 20th CENTURY FRENCH LITERATURE

Doctoral program: 621.01 – General Linguistics; Philosophy of Language; Psycho-linguistics; Digital Linguistics (French)

Summary of the Doctoral Dissertation in Philology

BĂLȚI, 2023

The dissertation was developed within the Doctoral School of Philology, Alecu Russo Balti State University (USARB).

Scientific advisor: Anjela COȘCIUG, Associate Professor, PhD

Doctoral Committee Members:

1. **Nicolae LEAHU**, Associate Professor, PhD, 622.01 – *President of the Committee*, Alecu Russo Balti State University;
2. **Elena PRUS**, Professor, PhD, 622.02 – *Reviewer*, Free International University of Moldova;
3. **Viorica MOLOȘNIUC**, Associate Professor, PhD, 621.02, 621.05 – *Reviewer*, State University of Moldova;
4. **Daniela HĂISAN**, Associate Professor, PhD, 50.109.20.30 (code of România) – *Reviewer*, Stefan cel Mare University of Suceava;
5. **Anjela COȘCIUG**, Associate Professor, PhD, 621.01 – *Scientific advisor*, Alecu Russo Balti State University.

The dissertation defence will take place on June 21, 2023, at 12:00 p.m., in the Doctoral Committee Meeting of the Doctoral School of Philology, Alecu Russo State University of Balti, in 352 Room, 38 Pushkin Street, 3100, Balti, Republic of Moldova.

The doctoral dissertation and the summary can be consulted at the National Library of the Republic of Moldova, Andrei Lupan Scientific Library, USARB Scientific Library, on the ANACEC website: http://www.cnaa.md/ and on USARB website: http://usarb.md/

The Summary was sent on May 18, 2023.

President of the Committee: LEAHU, Nicolae,
Associate Professor, PhD

Scientific advisor: COȘCIUG Anjela,
Associate Professor, PhD

Author: FOGHEL Ecaterina

TABLE OF CONTENTS

CONCEPTUAL LANDMARKS OF THE RESEARCH

The actuality and importance of the research topic. Conceptual analysis of language is one of the most popular directions of development in contemporary linguistics. Considering concepts as dynamic mental constructs resulting from the complex individual psycho-social activity, connected to the matrix of the collective worldview, makes it necessary to go beyond the linguistic level of studying language phenomena. Implications of a logical, psychological, philosophical, sociological, culturological, etc. nature become necessary to elucidate the laws and principles of construction and completion of the semantic space of natural languages. The inter- and transdisciplinary approach is in line with the current trend of promoting integrative science.

The research aiming to delimit, analyse and interpret the concept of *virtue* taken separately is interesting both in terms of the methodology for determining and locating the concerned unit within the global conceptual sphere, and in relation to ethical-moral and socio-ideological concerns for establishing reasoned benchmarks that would define an adequate and appropriate axiological framework. Referring to a French literary corpus, the study in question attempts to discern the characteristic signs of a refracted national translation of the chosen concept, and while making reference to the 20th century period we search to verify the validity and durability of *virtue* as an apparently anachronistic concept in relation to modern discourses derived from the socio-political and intellectual reality of the century under consideration.

The aim of the research lies in determining and examining the potential content of the "abstract" concept of virtue, as well as the linguistic forms of its manifestation in selected literary contexts representative of the evolution of ideas in French society in the last century. The evolution of the society's system of values and aspirations is undeniably reflected in the configuration of the contours of the conceptual sphere of the unit of *virtue* (*vertu* in French). And if *vertu* itself is not among the most actively used elements in the current French lexicon, having become a cliché of obsolete utopian moral ideals, it is only natural to question the actuality of the content of the conceptual sphere associated with this unit and the alternative ways of expressing it.

The stated assumptions are reflected in the following **objectives of the research**:

- to delimit and specify the theoretical bases of the project of integrated analysis of the concept of virtue in relation to structural, functional and typological criteria, applicable from different scientific perspectives;

4

- to investigate the concept of virtue in relation to certain extra-language factors that have influenced, diachronically, the process of shaping and crystallisation of this cognitive-cultural unit in the French collective worldview;

- to define and describe, from an etymological, lexical and semasiological point of view, the core element in the conceptual field of the macro-unit *vertu*, indicating its presumed semantic variations and highlighting its potential functional flexibility;

- to inventory and systematise the peripheral micro-units, related to the central semantic element of the *vertu* conceptual field, determining the type of semantic relations underlying the association and integration of these micro-units in the generic field;

- to establish the philosophical-ideological paradigms and the social, political and cultural contexts in relation to which the concept of virtue emerges in different avatars, by means of various linguistic units and under different logical pretexts, in works of literature that are representative of the directions of intellectual development specific to 20th century France;

- to highlight the regularities of socially determined dynamics in terms of the choice, combination and adaptation to certain trends of "linguistic fashion" of the means of literary-artistic expression of the concept of virtue and its immediate derivatives.

The basic hypothesis debated in the research is based on the idea that virtue lies in the centre of some primordial and inevitable psychological questions that are fundamental for finding mechanisms of moral-spiritual life regulation in any objective socio-ideological conjuncture. The fact that 20th-century French artistic texts do not abound in recurrences of *vertu* to the same extent as those of the 17th-18th centuries does not necessarily mean that the concept in question has been removed from the list of metaphysical and utilitarian concerns of thinkers. Although modern trends towards the emancipation of consciousness and the demystification of the principles of human existence promote individualistic and immediately profitable values, the inventory of universal human desires will always include reasonable behaviour and good deeds.

Thus, a series of theses to be confirmed derives from the hypothesis above:

- the ways of expressing a basic universal "abstract" concept can be diversified and adapted to certain historically determined communicative demands or needs;

- the sum of contextual valences compatible with the immutable semantic core of the concept of virtue expands as the perception of its central notion is liberalized;

- artistic texts, being temporally anchored in a defined socio-historical context, can provide a credible and eloquent study sample for identifying and interpreting the forms of updating elements of the conceptual space related to virtue.

Research methodology. In order to elucidate as comprehensively as possible the specifics of the concept on which our research is focused, we have used the method of description, etymological analysis, decomposition into immediate constituents, interpretative analysis, with the application of some procedures of the structural-semantic method. Starting from the contrastive analysis of a series of varied definitions of the concept as such, the aim was to use the synthesis method to identify the key points of understanding and discrimination of the concept of virtue. The structural models proposed by Tatiana Solonchak, Svetlana Pesina, Claude Gruaz and Yurii Stepanov were applied to the componential analysis of the latter. In order to highlight the interaction of the *vertu* conceptual macrounit with both subordinate microunits (hyponyms) and its horizontally associated elements within semantic synonymy networks, data analysis was carried out on the CRISCO Electronic Dictionary of Synonyms, developed within the framework of the Interlinguistic Research Laboratory on Meaning in Context of the University of Caen, Normandy. Operating on the basis of SEO audit principles, this dictionary allows the analysis of the polysemantic potential of the concept *vertu* on the basis of its synonymic series, arranged in the order of their semantic proximity score in relation to the subject-unit.

To a lesser extent, quantitative calculation, critical commentary, diachronic and synchronic exploration have been used. The texts in the research corpus, presented in Chapter III, were analysed and commented on from a linguistic-culturological point of view, working with data from philosophy, psychology, sociology, ethics, linguistics and literary science.

The corpus of the work. The research has been projected on a concrete literary corpus, namely the French literature of the 20$^{\text{th}}$ century. In practical terms, the study began with a detailed analysis of a large number of texts belonging to different artistic genres (about 69 literary texts consulted in accordance with pre-established criteria of prior identification), in order to select the most consistent and dense in terms of the presence of certain features of the concept of virtue, expressed both explicitly and

implicitly, i.e. those with the widest possible variety of hyponyms materialised in different forms (14 literary texts included in the corpus of the research), so that the elements of the conceptual field under investigation can be identified and analysed not only separately, but also in mutual, systemic and contextual interaction.

The scientific novelty and originality of the dissertation: considering together the two components of the subject of the study (virtue and the 20th century) seems oxymoronic at first sight. This approach imposes a detachment from the usual perception of the considered lexeme and directs the study towards the detection of general means and techniques of adjustment and practical reactualization of universal concepts that are necessarily present at any stage of the evolution of human civilization. At the same time, by extending the spectrum of analysis paradigms of the concept of virtue beyond the traditional moral-philosophical framework, new directions of research are crystallised, for example, in the context of gender studies, SEO (Search Engine Optimization) technologies, fashion or trend phenomena in language, etc.

The important scientific problem solved in the field of investigation consists in disambiguating the linguistic components and the cognitive-representative coordinates of virtue, as a defining element of the general-human axiological system, but also as an exponent of the French collective worldview, in particular from a historical perspective and in relation to the 20th century period.

The theoretical significance of the work. Taking into account the specificity of the non-figurative and immaterial concept of virtue, the theorization of concrete aspects related to its definition, the establishment of the apparent and effective limits of its semantic-functional field, the identification and ordering of the linguistic components of the conceptual sphere derived from the central concept, the modelling of the structural diagram and the delimitation of its notional, figurative and value sides, ensures overcoming approximations and inaccuracies in the adequate fixation, understanding and configuration of the given concept, at different stages and in different contexts of the moral-spiritual edification of the personality.

The applicative value of the work lies in the possibility of applying the outlined model of decomposition and stepwise analysis of the abstract concept of virtue in the study of any similar psycho-referential structures. The considerations in the practical part of the thesis open up new

perspectives for interpreting the contemporary French writers' reflections and artistic messages in relation to the ontological concern of existential moral rectitude and spiritual integrity. The plurality of forms of direct or allusive expression of the facets of the universal concept of virtue, as well as examples demonstrating its validity and flexibility in relation to the aspirations of the modern individual, can be exploited within the framework of specialised thematic modules of moral and axiological education.

The scientific results obtained within the research on the subject of the thesis are reflected in 11 publications, including a monograph, 6 articles in category B journals and 4 articles in the collections of conference materials and other scientific events.

Structure of the dissertation. The dissertation consists of: an introduction, three basic chapters, general conclusions and recommendations, a bibliography consisting of 108 titles, a list of consulted literary works (55 titles), a list of literary works included in the contents of the research (14 titles), 4 tables, 9 figures, 4 appendices.

Keywords: concept, virtue, worldview, linguistic image of reality, conceptual sphere, semantic core, semantic periphery, mental representation, conceptual continuity, semantic space, value, axiological landmark, conceptual macro-unit, conceptual micro-unit, historical dynamics of the concept.

CONTENTS OF THE DISSERTATION

The **Introduction** presents essential information on the topicality and importance of the research topic. It announces the basic hypothesis, the aim and objectives of the thesis, the research methodology, as well as the main ideas developed and discussed in the three main chapters. At the end of this section, the theoretical significance and applicative value of the work are argued.

Chapter I, "Theoretical reflections on the concept as such and on its basic characteristics", sums up the results of a theoretical-scientific incursion into a variety of specialty literature sources, in order to present a dialectical overview of the problem of defining the concept, delimiting it from similar structures (such as the notion or the term), analysing the relevant models of schematic representation of the concept structure and reviewing the criteria and principles of classifying different concepts. The synthesis, comparison and critical systematization of the various views, extracted from the existing lexicographic definitions and studies, prove our intention to order the reflections and judgments on issues related to the

essence of concepts, meant to serve as theoretical support of the assertions examined and discussed in the following chapters of the research.

In identifying a proper perspective of a structural and functional approach to the concept, we also referred, in the first chapter, to the problem of concept genesis, recalling the hypotheses of the main corresponding scientifically argued theories. We have traced the essential lines relating the concept to the individual worldview, to the collective worldview and to the linguistic picture of the world. We have reflected on the idea of the perenniality and durability of concepts, as well as the possibility of irreversible disappearance of a concept. In order to demarcate various methods of examining the concept as an intermediary element between the sphere of mental representations and language, we have used thesaurus-type explanatory dictionaries in order to return, later, to the mechanisms of data translation processes from the cognitive-conceptual to the expressive-glottic plan. The assertion demonstrated in this theoretical chapter is that the complex content space of any language consists of a multitude of multi-layered and dynamic concepts, which are in a continuous interaction, but nevertheless each of them follows its own psycho-social evolution.

Attempts to explain the ontology, organisation and functional features of concepts have been numerous and varied. The promoters of philosophical conceptualism (e.g. Pierre Abelard) developed the philosophical theory that concepts (general and abstract ideas about reality) are equivalent neither to reality itself nor to its nominal signified. To study concepts implies therefore distinguishing the ontological from the gnoseological reality, the plan of content from that of expression, the individual perspective from the collective one, etc.

More recent attempts to delineate the essence of the results of human cognitive activity lead to the idea that at the basis of our vision of the surrounding reality there is a primary global image/picture, which constitutes the so-called worldview or representation of reality (Russian: картина мира, English: worldview, French: imaginaire). Being part of a more or less homogeneous social community, interacting with a relatively uniform environment, each individual has access to a collective or supra-individual view of the world, which can be both direct and mediated. The cognitive picture of the world is translated into the corresponding linguistic picture, made up of the totality of a nation's representations of reality at a given stage of its development, fixed in language units and forming an integral semantic space. Between the two types of worldview (the conceptual

and the linguistic), there cannot be a perfect equivalence because the conceptual view is reflected in the language view through the mediation of language signs, into which the data of cognition are converted, sometimes incompletely.

The ideal nature of the concept, identified with an elementary form of thought, a mental symbol, a structural unit of knowledge and of the conceptual view of the world, is unanimously accepted. However, it is quite complicated to provide an unambiguously comprehensible definition of the concept. Attempts to provide an exhaustive explanation of the phenomenon in question border various epistemological domains.

From a philosophical perspective, the concept can be seen as an obligatory stage of knowledge of any object, a precondition for making the senses and intuitions effective (Кант 1994, p. 71) or as a mental image of a fragment of reality that expresses its essence and substitutes its objective definition (Abelard, apud King, Arlig 2004, p. 4). In particular, linguistics is concerned with lexical concepts, which are mental representations that serve to categorize reality, capable of being nominalized, and thus externalized through language units (Вежбицкая 2001, p. 23). In terms of psychology, concept should be understood as a unit of mental or psychic resources our consciousness is endowed with; a content-operational unit of memory, of the mental lexicon, of the conceptual system and what we call *lingua mentalis*, the whole conceptual image of the world reflected in the human psyche (Кубрякова 1996, p. 90). Culturology completes the series of definitions of the concept, calling it "the coagulation of the cultural environment in the human consciousness" (Степанов 1997, p. 40), which guarantees the stability and continuity of the spiritual culture of an ethnic group (Арутюнова 1993, p. 3).

Synthesizing the multiple approaches evoked in our research, we argue that the concept should be considered as a complex component of the cognitive worldview, reflecting directly or indirectly perceptible and intelligible features of a portion of the general state of actually existing facts, that are materially or immaterially observable. We will consider the possibility of analysing the concept both at the individual level (within the individual cognitive or artistic worldview) and at the supra-individual level (within the collective worldview). The concept results from the conscious effort of the thinking human being to comprehend with reason the objects and phenomena of the objective reality in which his/her existence takes place, and to assign relevant virtual labels to them. Operational concepts are fixed and expressed

by units of language. We support the idea that the semantic filling of the concept, as well as its potential for linguistic emergence, are proportional to the diversity of cultural experience, as well as to the degree of intellectual development and communicative practice of each individual.

The clues in the definitions of the concept are not always sufficient to differentiate it from some borderline notions with which it risks to be confused in various contexts. For this reason, it is appropriate to make a clear distinction between concept and notion (the latter being contentally inferior to the concept and lacking value, symbolic, functional features, etc.), term (linguistic unit, the result of naming a concept), meaning (the communicatively relevant part of a concept), frame (mental scheme facilitating the understanding of conceptual structures), etc.

The core-periphery model is one of the most scientifically relevant attempts to represent concept structure. According to this model, the concept consists of a core or "conceptual focus" (Solonchak et alii 2015, p. 356) and some peripheral layers, which gravitate around the core. The core is characterized by the highest degree of sensory and imagistic concreteness, and is firmly fixed in social consciousness. The concentric peripheral layers, relatively equidistant, are made up of semes derived from and related to the nucleus, but whose degree of concreteness and suggestibility in relation to the nucleus is decreasing as we move away from the semantic centre.

Taking into account the great diversity and complexity of concepts, the possibility to classify them on the basis of certain logical, psychological, linguistic, etc. principles gains special importance. Applying some of these principles to the concept of virtue, which is the focus of our research, we conclude that it is an (a) "abstract" concept that cannot be directly erceived by means of the senses, being generated as a result of complex cognitive operations; (b) general, and not unitary; (c) non-inventoriable (the elements of its semantic extension cannot be counted); (d) basic, i.e. present in all languages; (e) spiritual or psychic in nature; (f) nominal and hyperonymic or superordinate, because it develops a vast network of concepts derived from or related to it.

Within the general conceptual sphere, which is extremely large and heterogeneous, concepts are organised in a more or less ordered network, in which conventionally determined zones can be demarcated according to certain principles derived from the criteria for classifying concepts. The schematic analysis of the composition of these zones can be done horizontally

or vertically. Horizontally, it will be possible to establish logical, functional, thematic, etc. relationships between separate concepts or classes of corresponding or interdependent concepts. On the vertical plane, sequences of complementary concepts can be arranged in a hierarchical order on the basis of relationships of inclusion, subordination, derivation or ramification, an operation which facilitates the synthesis and systematisation of the incommensurable totality of concepts in a continuous process of reconfiguration and rearrangement.

Chapter II, "Structural, typological and evolutionary peculiarities of the concept of *virtue* in French", proposes a multi-directional analysis of the defining features of the concept in question. By structuring the research in several coherent stages, the aim is to present the defining features of the concept of virtue itself, to define the semantic core of the *vertu* unit, around which a more or less homogeneous conceptual sphere is built, to analyse the definitions of the concept studied from the perspective of various fields of knowledge and human activity, and to place the hyper-unit *vertu* in a network of hypo-units that are effectively related to it.

The study of virtue as an axiological category, but also as an ethical principle, a religious imperative or a fundamental element of education and personal development, etc., has a rich history from antiquity to present days and can only be conceived from an interdisciplinary point of view. The multilevel study of virtue consists in the theoretical faceting of the value construct in question from several standpoints: Philosophically - discussing the most influential globalist conceptual models (e.g. Aristotelian-inspired); Psychologically - framing the analysis of virtue in the field of such notions as personality, character, cognition and reflection; Sociologically - debating the latency and the general but dynamic character of virtue in the context of society's symbolic universe; Ethically - establishing the relevance and conditionality of the normative or prescriptive character of virtue principles, etc.

The fragment of reality in which virtue is summed up belongs to the metaphysical dimension of existence. The idea or mental image that a human is capable of forming of the actual state of affairs known as virtue is univocal only at the primary level of forming the semantic intension of the notion: virtue is something that does good, something that creates value. Subsequently, however, this structure diversifies and interferes with practically all known positive traits, constituting a hypernym of them. In the semantic extension of virtue, we include qualities and attributes relating to diverse aspects of human's intellectual, moral and, to some extent, physical activity.

An etymological survey of the lexical unit *vertu* reveals that the noun in question comes from classical Latin, where *virtus* meant everything

that expressed virile strength (derived from *vir* - "man") (Dauzat 1954, p. 748). Masculine qualities and merits, such as courage, physical strength, moral energy, etc., fell under this generic notion. The term *vir* encompassed all the traits that made up male vigour as opposed to the image of women, which was clearly different from that of men.

The direct correlation between *vertu* and *homme*, *virilité*, *pouvoir* can be found in numerous dictionaries, such as *Dictionnaire Littré*, *Dictionnaire du Centre National de Ressources Textuelles et Lexicales*, *Dictionnaire étymologique de la langue française* by Adolphe Mazure, *Dictionnaire étymologique de la langue française* by Léon Clédat, etc., which give details of the origin of the unit *vertu.*

The analysis of the definitions proposed by dictionaries (explanatory, encyclopaedic) takes into account both the metaphorical compatibility of the *vertu* unit and its stylistic flexibility. It is interesting that the meaning of physical force and vigour of the glosseme *vertu* is preserved until the 16th-18th centuries, known in the history of the language as Classical French, whereas in modern French (from the 18th century to the present), this meaning has completely disappeared. The ethical-spiritual value of *vertu* started to increase from the 17th century onwards. The aspect of moral force, "habit of mind, which leads us to do good and avoid evil" (*Dictionnaire de l'Académie Française*, 3e édition) becomes dominant in the lexicographical definitions of *vertu* after 1700, a situation which is also valid for many modern dictionaries.

From the viewpoint of the history of ideas and socio-cultural history, the 18th and early 19th centuries were strongly marked by the search for moral perfection, and the notion of virtue was omnipresent resonating clearly in political speeches, pedagogical treatises, religious sermons and literary works of the Age of Enlightenment. Voltaire, Rousseau, Diderot and many others recognized the importance and necessity of understanding, cultivating and promoting virtue as a primary social value, each coming up with their own definition of this unit and highlighting certain of its fundamental characteristics.

In most of the definitions found in classical French dictionaries from the 18th century onwards, virtue is a moral benchmark which is also compatible with human's sensitive nature. Antoine-François Prévost, for example, is among the authors who refer to this sensitive dimension of virtue in their definitions, arguing that virtue is the habit of loving and doing good (Prévost 1788, p. 637). Voltaire, in the *Dictionnaire philosophique portatif*, defines virtue as "doing good to one's neighbour" (in fr. "Qu'est-ce que vertu? Bienfaisance envers le prochain" (Voltaire 1764, p. 342),

highlighting social utility as a criterion for validating virtue. In Diderot and D'Alembert's grand *Encyplopédie*, the article devoted to *vertu* spans 10 pages (volume 17, pp. 176-185) and is built around the central idea that what we call virtue is something abstract, vague and, as a consequence, very arbitrary.

The examination of the explanatory definitions of the lexical unit *vertu* in contemporary dictionaries was carried out in order to highlight significant 20th century specificities in relation to the predecessor variants of explanations of the same glosseme. Generally speaking, practically all the dictionaries consulted (*Dictionnaire de l'Académie Française* 8e edition, *Larousse Classique*, *Petit Robert*) present virtue as a constant inclination to do good and avoid evil. No semes of physical strength, vigour or manly power figure among the secondary or derived meanings.

Based on the definitions discussed, virtue, in the 20th century, is to be understood as a predilection of the soul or an inner attraction towards what is good and right, a tendency to avoid what is manifestly evil both in relation to oneself and on a supra-individual level, which manifests itself in concrete actions and attitudes. Both from the flexible, somewhat equivocal and fairly comprehensive definition and from the examples of typical current patterns of phrases or sentences quoted after the explanations, the hyperonymic character of the *vertu* glosseme is deduced, as it can name a very wide spectrum of character traits, behavioural peculiarities or concrete personal qualities subordinating to the same generic regent definition.

In order to recall the plurality of possible approaches to the multi-aspectual content of the concept under investigation, but also to agree on most of the particular elements that are part of its logical extension, we have resorted to evoking some of the most significant classifications of virtues. The possibility of dividing virtues into categories fixed according to certain conventional criteria determined by pragmatic needs can be found in important philosophical, ethical, religious, political and didactic works, from Aristotle to Benjamin Franklin. The various known classifications of virtues reflect certain fundamental value reference points between which the course of a happy, morally compliant, socially useful and psychologically comforting human life was supposed to unfold.

Thus, one of the earliest dichotomous classifications of virtues was made by Aristotle, who distinguished *moral (ethical) virtues* and *intellectual (dianoetic) virtues* (Aristote 2014, p. 38). The most frequently mentioned classification of virtues, which serves as a reference in most of their systematic delineations, is the Christian septenary, composed of three *theological*

virtues (faith, hope and love) and four *cardinal virtues* (wisdom, justice, temperance, courage) (Cosnet 2015, p. 22).

Among the recent classifications of virtues, which are based on psycho-didactic criteria, it is worth mentioning the list compiled by Benjamin Franklin, who developed his own system of rules for self-improvement and achieving success. This list consists of thirteen virtues, namely: temperance, silence, order, resolution, frugality, industry, sincerity, justice, moderation, cleanliness, tranquility, chastity and humility (Франклин 2016, p. 85). The author does not arrange hierarchically virtues in his list, being convinced that the attainment of moral perfection requires the mastery of all thirteen selected virtues, one by one or in combinations.

In modern psychology, an interesting attempt to classify the virtues has been undertaken by Christopher Peterson and Martin Seligman. These two researchers, promoters of positive psychology, propose the identification of six classes of virtues, encompassing a total of twenty-eight traits or character strengths, which can eventually be attributed to all people, regardless of their socio-cultural background. This catalogue of virtues includes: (1) wisdom and intelligence (with traits such as creativity, curiosity, innovation, enjoyment of learning, etc.); (2) courage (bravery, integrity, persistence, etc.); (3) good character (courage, integrity, persistence, etc.); (4) good character (courage, integrity, persistence, etc.); (3) humanity (love, kindness, social intelligence); (4) justice (good citizenship qualities, honesty, leadership); (5) temperance (mercy, humility, prudence, self-control); (6) transcendence (appreciation of beauty, gratitude, hope, humour, spirituality) (Peterson, Seligman 2004, pp. 56-57).

Gender can also serve as a criterion for a conventional classification of virtues. According to this criterion, we distinguish between *masculine* and *feminine virtues*. Inherited from ancient thinkers, masculine virtues are mainly built around strength, temerity, boldness, vigour, fearlessness, endurance, etc., while the feminine paradigm of virtue often includes chastity, modesty, docility and piety. From a historical perspective, we have every right to speak of ancient or pagan virtue, medieval or evangelical virtue, Renaissance or chivalric virtue, Enlightenment or sensitive virtue, modern or rebellious virtue and contemporary or extrapolated virtue.

Following the analysis of possible definitions and typological classifications of what constitutes the delimited essence of the concept of virtue, we arrive at the need to identify its composition and describe the elements that go into its structure. The structural micro-system of the concept is most often projected as a field. Empirically, it is only possible to model the structure of a concept on the basis of lexical units covering the

common field of meaning specific to the given concept. The totality of these lexical elements, anchored in the same semantic location, constitutes a conceptual complex, a conceptual block or a conceptual sphere (Moscal 2013, p. 92).

The content germ around which the semantic field corresponding to the concept of virtue is outlined and that generates the constellation of forms and meanings associated with the centre of this system, must be sought in the etymon *virtus*, cited by most etymological dictionaries as the origin element of the French glosseme *vertu*. It builds a certain receptacle on which new derived meanings will be superimposed, forming a cluster of content. The components of this cluster will be interrelated at the level of elementary semantic features, manifested by synonymy, hyperonymy, endocentric series, lexical families, etc.

At a first level of onomasiological proximity to the central notion of the *vertu* conceptual sphere, there are elements belonging to its lexical family or derivational field (the adjective *vertueux/vertueuse*, the adverb *vertueusement*, the verb *s'évertuer*). The structure of the derivational field of *vertu* is as simple as possible, each of the derived lexical items strictly covering one of the significant morphological categories. The phenomenon of etymological or formal homonymy is not present in the case of the *vertu* unit, which shows that, throughout the evolution of the language, the meaning of this glosseme has been stable, fixed and relatively unambiguous.

For elucidating the discursive valences of the *vertu* lexical, its analysis is presented in the context of its synonyms network. In contemporary classical dictionaries such as "Larousse" or "Robert", synonyms are listed in alternative series, presented after each meaning of the unit in the lexicographic definition. In such an exposition of potential substitutes, no reference is made, however, to the degree of semantic proximity between the generic unit and those which may be its synonyms, and, respectively, no reflection is made of the functional structure of the semiotic system within which all the synonyms correlate, projecting themselves in concentric layers on the matrix of *vertu*'s conceptual sphere.

In this respect, electronic dictionaries and databases whose primary purpose is to perform SEO Audits can be of practical use, as they primarily take into account the actual recurrence of certain combinations, substitutions or contextual associations of relevant glossemes in order to include them in synonymic series. An example is the *CRISCO Electronic Dictionary of Synonyms (Dictionnaire électronique des synonymes du CRISCO - DES*), produced by the Institut National de la Langue Française (INALF), CRISCO (Centre de Recherches Inter-Langues sur la Signification en Contexte) of the University of Caen, Normandy. This electronic dictionary presents the

synonymic series in order of the score of their semantic proximity to the central unit, the head unit.

Taking into account the totality of synonyms indicated by different dictionaries, we can outline the semantic space having *vertu* in its centre. In an attempt to graphically present such a conventional scheme, which would depict the reciprocal positioning of synonyms in a common semiotic space, various flow charts, tables with diagram elements, multi-level lists, etc. were designed.

Following the same principle of analysis of the synonymic series in the Electronic Dictionary of Synonyms, we can reconstruct the core-periphery schematic model of the semantic space representing the lexical projection of the conceptual sphere of virtue. At the centre of the scheme, the generic glosseme corresponding to the notion in terms of content will be located, and the synonyms will be arranged radially at a distance more or less close to the nucleus. This superstratum is organised at the periphery of the central element of the concept, forming a conceptual sphere, whose volume and boundaries can be extended as long as the recognition and understanding of the core concept is possible:
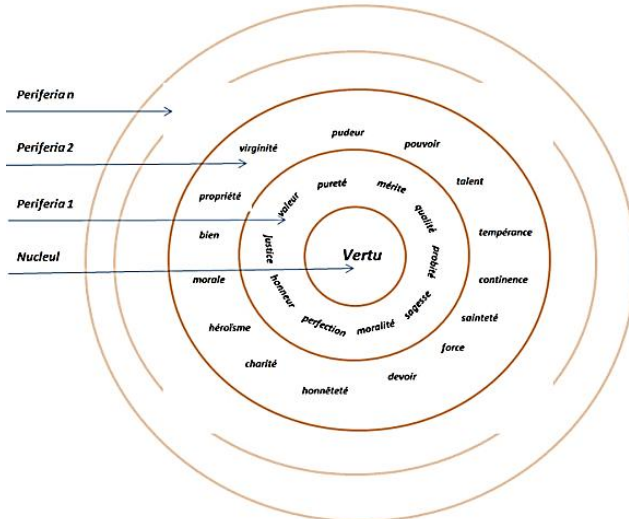

Figure 1. Structural-conceptual core-periphery scheme of the *vertu* unit

Our contribution to the attempts to determine the configuration of the conceptual complex associated with *vertu*, consists in the inventory and introduction in a summary table of the most important components of the periphery of the conceptual field under consideration. On the basis of data

from the CRISCO Electronic Dictionary of Synonyms, the SEO textfocus.net online parser, and the classic French dictionaries (*Petit Robert, Larousse*), the main linguistic units, which serve to express the concept of virtue, are arranged in a table containing both the primary micro-units, directly associated with *vertu*, as well as the derived units and those with roots different from the primary ones, but which may serve, occasionally or contextually, to actualize certain meanings in the conceptual spectrum under consideration. This table, which includes 15 current hyponyms associated with the macro-unit *vertu* (*bien, charité, chasteté, courage, décence, foi, force, honnêteté, mérite, modération, morale, patience, pudeur, qualité, sagesse*), has served as a basis for the research, arguments and comments in the practical chapter, the main objective of which is to identify, reveal and valorise as many forms and means as possible of actualizing features of the *vertu* conceptual sphere in 20th-century French artistic texts.

Chapter III, "Updating the Concept of Virtue in French Lyric, Dramatic and Epic Texts of the 20th Century", includes an analysis of the original forms of expression and contextual presentation of the features of the semantic field "virtue" in the works of French writers of the last century.

Given that traditional morality and ethical dilemmas were not among the favourite issues of 20th-century thinkers, and that the attraction of materialist, pragmatic philosophical reflections framed in a paradigm of permanent anguish was much more noticeable at that time, the theme of virtue and its satellites is apparently absent from the panorama of topics characteristic of modern French literature.

However, in order to combat this superficial impression, we have selected and analysed a corpus of artistic texts signed by native French authors, with full access to the authentic national worldview, who worked in the twentieth century and who exploited elements of the conceptual block of virtue in an easily detectable way, either traditional or original. Working with lyric texts, we identified eloquent specimens of representation of virtues specific to the psycho-linguistic and pragmatic optics of representatives of the modern French society in several poets: for example, *acceptance* in Paul Eluard's "Peu de vertu", *hope* in Jacques Prévert's "Barbara", *optimism* in Louis Aragon's "Que la vie en vaut la peine", *encouragement* in Maurice Carême's "Liberté", etc. However, since poems usually use verse and concentrate their artistic message in relatively short texts, according to principles of expressive ergonomics, they only illustrate one or at most two hyponyms of the semantic excrescence of the concept of virtue, which is insufficient for a broader analysis.

The priority criteria in the selection of the artistic texts included in the body of our dissertation being (1) *the content saturation of the frames*

compatible with the concept of virtue, (2) *the abundance of means and forms of materialization of the concerned concept*, (3) *the density and frequency with which it reappears in the body of the work*, we turned our attention mainly to the more voluminous and comprehensive works of the dramatic and epic genres.

On the basis of the selected dramatic texts, which allow the use of a greater number of hypounities corresponding to the conceptual field studied, we have tried to compose separate conceptual schemes specific to particular plays (e.g. "La Course du flambeau" by Paul Hervieu, "Le Voyageur sans bagage" by Jean Anouilh, "Rhinocéros" by Eugène Ionesco). Different means of updating the features of the conceptual sphere of virtue in the texts of well-known French playwrights are exemplified and commented in cases of non-direct use of the lexical unit *vertu* (in Paul Hervieu's play), in cases of insistence on the units in the string of its synonyms (in Jean Anouilh's play), but also when the non-direct moralising effect of virtue is achieved by avoiding the direct recall of the elements of its conceptual field (in Eugène Ionesco's play).

Having analysed all the plays mentioned above, it is important to note that the reception of the dramatic work is a complex process, connected simultaneously to several perspectives (that of the characters, the dialogue, the scenic events, etc.). The detailed analysis of the dramatic text beyond the theatrical dimension in action, not being complete and leaving aside important latent values, was not among the priority aims of our research.

Works belonging to the epic genre, with its multitude and diversity of species and forms, have been the focus of the analysis in our dissertation. Among the considerations underlying the choice given, it should be noted that novels, novellas, essays, sketches, etc. satisfy more than lyrical or dramatic works the criteria for the selection of the quoted corpus: on the one hand, being of larger proportions than poems and presenting a vast field of consistent exploitation of an unlimited number of derivatives of the central concept, on the other hand, being self-sufficient in terms of the fullness of interpretation of the detailed and complex message based on the text, unlike plays.

Among the French writers of the nominated period, who paid considerable attention to the problem of moral balance and ethical integrity of the human personality in modern society, we spotted the works of Albert Camus, Jean-Paul Sartre, Marcel Jouhandeau, Marcel Aymé, as well as those of representatives of contemporary French women's literature: Simone de Beauvoir, Marguerite Yourcenar, Françoise Sagan and others.

During the analysis of the concrete emergences within the literary texts of the considered corpus, both of the *vertu* lexical unit explicitly and

19

of other means of the mediated expression of its meanings, the directions of artistic modelling of the cognitive-cultural unit of virtue were pointed out. Even though the concerned unit is apparently contradictory to the intellectual and practical context of the historical period between 1900 and 1999, certain procedures of its adaption to the general climate of the era were also considered.

In terms of the aesthetic expression of the general state of evil characteristic of the 20th century ("le mal du XXe siècle"), through valiant philosophical and verbal experiments, the work of the French writer, playwright, philosopher and essayist **Albert Camus** (1913-1960) is among the most expressive and influential. The philosophy of the absurd, closely associated with the name of Albert Camus, aims to justify the value of life despite the awareness of its predetermined end. In his essay "L'Homme révolté" (1951), Albert Camus becomes, at one point, a moralist, guided by an instinct for justice and a strong inner need to intervene to protect the living and the human from all the evils of the new times.

In this context, the idea of virtue, as a symbol and embodiment of all that is essentially good, luminous, promising and clearly opposed to the chaos and depravity that are leading the world to perdition, appears insistently in Camus' reflections. Virtue, in Camus, is laconic but comprehensive. Detached from narrow clichés or stereotypes of linguistic "fashion", the thinker and rebellious man Camus resorts to the authority of virtue whenever he intends to counterbalance the fatality of tyranny, servitude, and the oppression of powerlessness in the face of inequality and injustice.

Often, Albert Camus chooses to approach virtue and its many positive and saving satellites through antithesis and contrast. In a general social context of permanent fear, intimidation and discouragement, which the author portrays in most of his writings, it would be distorted to make an ode to virtue through exalted images and descriptions. But by evoking non-value, homicide, the crematorium jay and the leper, by quoting the Marquis de Sade - the cynic and depraved man par excellence - Albert Camus in fact values virtue, demonstrating how different, how white and redemptive it is against the background of the horrors to which man has become accustomed contrary to common sense.

The author of the essay "L'Homme révolté" draws a parallel between virtue and a lucid revolt, contrary to indifference. He reproaches the society of his time for the kind of virtue that was subservient to the interests of the political decision-makers, which he calls police virtue (*vertu policière*); he does not hesitate to denounce the possibility of playing the game of appearances when it comes to virtue, insistently using the phrase *vertu*

formelle (formal virtue); his reflections help to promote the idea of the primordiality of true morality and virtue of a new kind (*la nouvelle vertu*), which resides in balance, orderly living, self-control and good sense. Advancing the idea of the need to concentrate the concerns of modern civilisation around a living virtue (*vertu vivante*), that which is at the basis of human dignity and which is far removed from formal rules and degraded historical values, implies the need to redefine it in an up-to-date way and to defend it against contemporaries tempted to neglect or insult it.

In the essay "L'Homme révolté", the noun *vertu* occurs 71 times, not only in the text but also in chapter and subchapter names, and the adjective *vertueux/vertueuse* - 6 times. Together, these syntagms and each of them individually elucidate particular aspects of virtue in the paradigm of Albert Camus' original philosophy, as well as in the history of ideas in the 20th century, strongly marked by his reflections.

Among the promoters and animators of existentialist theories, a special place belongs to **Jean-Paul Sartre** (1905-1980), whose philosophy is known for being deeply imbued with the idea of freedom of action and a sense of permanent anguish, distrustful and sceptical of traditional established values (Lagarde, Michard 1989, p. 702). At first sight, this seems inconsistent with the classical configuration of the semantic sphere of virtue.

In one of his most important works, „*L'Être et le Néan*" (*Being and Nothingness*) (1943), which laid the foundations of existentialism in France, Jean-Paul Sartre evokes virtue alongside power as driving or motivating factors for action. He attributes to *vertu* the meaning of a set of spiritual and intellectual qualities that enable man to achieve appreciable things (Sartre 1943, p. 12). The meanings of virtue are illustrated in relation to freedom: in existentialism, the question of freedom is considered as a permanent framework for choosing ways of assuming and overcoming the situations in which the human being finds himself at any moment of his conscious existence. Through authentic acts of mastery of the situation, man achieves freedom. Within this paradigm, virtue can be a form of transcendence, when it refers to the mechanisms of cognitive psychic processes through which man conceives and configures some complex representations, from materially retrievable notions to global metaphysical meanings. At the same time, the idealized model of the attractive, but literally magic virtue is debunked (in fr. "une vertu attractive de type proprement magique' (idem, p. 522)). According to Sartrian existentialism, the lofty ideal of correct, strict, ennobling virtue, anchored in the French consciousness for centuries, in the new conjuncture is practically a phantasmagoria, a pleasant illusion, but too different from the true state of things.

If the lexical unit *vertu*, perceived as ideologically marked, has a rather modest recurrence in Jean-Paul Sartre's texts (for example, about 20 occurrences in „L'Être et le Néant"), then the content side of the concept of virtue and the hyponyms of its conceptual field are fully present in his reflections. In order to respond to the ethical anguish that troubles the existentialist man, who shapes his existence through each action, he necessarily operates with notions such as value/*valeur*, grandeur/*grandeur*, honesty/*honnêteté*, everyday morality/*moralité quotidienne*, etc. It is only through action and never through passive contemplation and nostalgic idealisation that values acquire power and importance (Sartre 1943, p. 73). The existentialist model of virtue identified on the basis of Sartre's theories is characterised by a dialectical dynamic in relation to the classical prototypes of Christian, bourgeois, republican virtue, etc., giving primacy to the principles of relativity, freedom and flexibility in the circumscription of the virtue of modern times and of the human conscious of his/her existence. Morality, value and virtue, in Sartre's conception, are closely linked to everyday praxis, action, improvisation and urgent adaptation to the concrete situation in which human possibilities are put to the test.

Although less frequently encountered in the crestomatics of 20th century French literature than Albert Camus or Jean-Paul Sartre, the writer **Marcel Jouhandeau** (1888-1979) also has a word to say on the modern hypostases of virtue in his mixed essay "The Algebra of Moral Values" (1935). Marcel Jouhandeau tends to demonstrate that the true greatness of man consists in an axiology of balance between the two opposite extremes of the abyss of the antagonistic duality of human nature: fr. "On montre sa grandeur, non en touchant à une extrémité, mais en touchant les deux extrémités à la fois" (Pascal, apud Jouhandeau 1935, p. 7). The moral postulates he arrives at are permeated by a concern to rehabilitate and vindicate human weaknesses. By juggling with antinomic notions and lexemes, some of which fall directly within the conceptual field of virtue (*sobriété, chasteté, pudeur, austérité, bonté, devoir*, etc.), others, on the contrary, circumscribing its antifield (*obscénité, ébriété, perversité, débauche, impénitence*, etc.), the aim is to establish algebraic relations between them, so that the complexity of the functioning of the sensitive human consciousness can be described with mathematical precision. Pleasure (*plaisir*), desire (*désir*), refinement (*raffinement*) are naturally compatible with virtue in Marcel Jouhandeau's aphoristic statements, and one of the most curious parallels the author sketches is that between virtue and self-contempt (*mépris de soi*), insofar as the latter is equivalent to the humility that allows us to know the flaws that keep us away from virtue.

Marcel Aymé (1902-1967) is recognised as a proponent of authentic realism, characterised by a healthy distrust of the impulsions of reason (Lagarde, Michard 1989, p. 609). By ridiculing hypocrisy and formal complacency, Marcel Aymé revived intelligent and moralising humour. Analysing several of the author's short texts ("Les Contes du chat perché", "Légende Poldève", etc.), as well as his novel "La Jument verte", we note a constant moral concern, and virtue is among its key elements, both as a concept and as a linguistic unit, whose connotative potential is widely exploited in the author's intelligent and at the same time witty artistic language. Thus, whether as a manifestation of the uncompromising hatred of vice (in the case of the slightly caricatured character of Mademoiselle Bourboïé) or as a source of joy and pleasant emotions (for Honoré Haudoin in „La Jument verte" or the animals in „Les Contes du chat perché"), both the unit *vertu*, and the idea of virtue reconstructed on the basis of its conceptual attributes, are always presented in Marcel Aymé's writings as a pretext for an intrigue designed to provoke inflexible minds, accustomed to rigid secular rules, which generate the ridiculous notion of moral hygiene (*hygiène morale*).

The idea of the possibility of classifying virtue according to gender is expressed, to varying degrees, in many lexicographical and philosophical definitions from antiquity to modernity. Many of the French women writers of the 20th century, who gained notoriety and recognition (Colette, Simone de Beauvoir, Marguerite Duras, Marguerite Yourcenar, etc.), expressed their views on the problem of reconfiguring morality in their contemporary society, the role of virtue in their discourses being clearly marginalised.

In this context, **Françoise Sagan**'s novel "Hello, Sadness" (1954) allows, however, the identification of concrete attitudes towards the content of the classical concept of virtue, in line with modern trends of women's emancipation and liberalisation of the moral norms imposed on them by society. The uninhibited life of the novel's protagonist, the teenage Cécile, was far from the ideal of the humanist, patient and devout theological virtue. In her world, virtue was seen as an unnecessary complication of things, an impediment to the debauchery of cynical and individualistic modern sentimental consumerism. The one who was much closer to the contours of classical feminine virtue, combining education, dignity, fairness and serenity, Anne Larsen, the fiancée of Cécile's father, was doomed. The confrontation of the destinies of the two heroines, so differently related to the traditional canons of virtue, is conclusive in revealing the change of coordinates and references that bring happiness and personal fulfilment in the new times.

All the works analysed and the examples commented on allow us to challenge the hypothesis that virtue was absent from the collective civic

consciousness and the artistic imagination of 20th century French society, as an obsolete concept, whose intensity was too rigid and naive for the emancipated consciousness of modern men and women. The concept of virtue not only implicitly subsists within all axiological delimitations between good and evil, in any age and in any socio-ideological context, but it represents an established and legitimate enduring instance of any process of ethical positioning or value determination, without which the harmonious edification of the human personality and its successful integration into the social community would be impossible.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

Starting from the initial research objectives and following the undertaken investigations, we have come to the following conclusions:

1. Concepts represent polymeric quanta of meaning, resulting from the psycho-rational activity of the human brain, in an attempt to establish a functional cohesion between the physical universe, the universe of individual experience and the universe of subjective creation. In the process of analyzing concepts as complex mental formations, particular attention should be paid to perceptual-affective and axiological-evaluative aspects, which select and inscribe in the concept matrix only those features estimated as valuable and relevant of the objects, beings, actions considered. Concepts, especially abstract ones, are malleable constructs, with a semantic extension and a potential of content sliding, inversely proportional to the degree of simplicity or complexity of their intension.

2. The study of the concept of virtue is inevitably anthropocentric. The determination of the primary semantic core of the conceptual sphere of virtue implies a formal and orderly recomposition of data from the ontological dimension of the human being, based only on what can be known and understood within the limits of the sensory-perceptive faculties and the mental-imaginable possibilities of humans. The surface semantic levels, however, are closer to practical experience, translating features of observable and actually detectable facts. This regularity is reflected in the characteristic methodology of assimilation of this concept.

3. The specificity of the concept of virtue, characteristic of the French worldview, is determined by notional, figurative and value components reflected in the lexical units from which the respective conceptual field is constructed, its composition being reflected in the synonymic, hyper-hyponymic and associative series, as well as in the derivational field, reconstructed on the basis of the relevant classical and electronic dictionary data. The inventory of the main micro-units, which serve to express the

various semantic aspects of the superordinate concept, models the structure of the fragment of the semantic space of the language, compatible and immanent to the conceptual field, derived from it.

4. The confrontation of the forms and contexts in which *vertu* appears in representative literary works of the 20th century with the primary inventory of glottic elements generally associated with and directly used to evoke or expound the idea of virtue, reveals a series of features that demonstrate the qualitative evolution in terms of modernized and updated semantic saturation of the concept under study. The analysis of cases of direct use of the unit *vertu* and of the connotations or secondary plastic nuances it acquires, elucidates certain socially or ideologically determined laws that influence the way the given linguistic unit is perceived and shapes the spectrum of meanings that can be encoded with its use. The observation of certain modulations at the level of use and reception of the unit *vertu* authorises us to speak of a complex social-communicative phenomenon, such as the "linguistic fashion" or the synchronic language trend.

5. The literary corpus chosen for the research, comprising well-known works of emblematic representatives of twentieth-century French literature, presents concretely identified, systematically annotated and analysed indications and examples of the presence of the concept of virtue (either directly through the corresponding immanent lexeme or through indirect means of contextual expression) in the artistic discourses of writers, both in philosophical essays and treatises and in more liberal narrative literary writings. This demonstrates the continuity and constancy of the heuristic interest in the conceptual sphere revolving around the fraction of reality called *vertu*, including in the specific conjuncture of the 20th century.

6. By examining the concrete contextual occurrences of the linguistic elements directly associated with the concept of virtue in the works selected for the verification of the research hypotheses, three possible ways of integrating the given concept into the messages of the literary works under consideration can be observed: a) either the *vertu* unit is avoided and insistently associated with determinatives that highlight the trivialised, outmoded, chimerical and unjustified character of the classical model of virtue (an option found in Jean-Paul Sartre, Colette, Françoise Sagan, etc.), or b) virtues of the classical model are openly and persistently integrated into the register of legitimate and valid contemporary values, being systematically close to freedom, lucidity, equality, etc.. (the works of Albert Camus, Simone de Beauvoir, Marguerite Yourcenar); c) a third option is to promote the idea of the relativity and ambivalence of virtue in the modern context, with the methodical use of *vertu* in oxymoronic, antithetical or enantiosemic syntagms (the strategy of Marcel Jouhandeau, Marcel Aymé).

Following all these findings, we believe that the initial research hypothesis has been largely confirmed. The concept of virtue, through the lexical unit directly assigned to it, but also through indirect linguistic means of expression, demonstrates its viability and capacity to adapt to the ever-changing interests and predilections in terms of the history and evolution of ideas. Its conceptual field is amplified by a rich, contextually configured, synergistic semantic outgrowth that gives it new proportions and new means of blurred manifestation within the various texts relevant to the 20th century. The fragment of extra-linguistic reality encompassed by the concept of virtue does not cease to exist objectively, but is found in different subjective reflections and takes on various forms of exteriorisation.

Recommendations:

- The research on the concept of virtue can be continued and related to the realities and trends of development of the most recent existential standards. The impressive spread of new information technologies, the artificial creation of virtual realities in the digital space, the reorientation of interests and priorities that dominate human consciousness have an impact on the value system, the spectrum of affective experiences and people's behavioural reactions. It is pertinent to ask whether the concept of virtue also undergoes some metamorphosis in this context. Questions and hypotheses which flow logically from the aspects investigated in this dissertation, but concern the period of the first two decades of the 21st century, could be further examined. New reality differs categorically and indisputably from the atmosphere of the previous century. By identifying the new features that virtue acquires in the context of full freedom of expression and increased visibility, by sorting out the lists of virtues described by philosophers, theologians and sociologists in the pre-online era, new directions for approaching the field of moral education in general and virtue ethics in particular open up.

- The exploration of contemporary ways of reflecting the concept of virtue, as well as the verbal and non-verbal means of expressing it in the French and French-speaking communication environment, can be carried out not only on the basis of the analysis of artistic works. The field of study can be extended to other types of relevant social discourse in the context of reconsidering the parameters of inter-human interaction in today's reality. The relevance and the degree of recurrence of *vertu*, its lexical derivatives or its formal substitutes in journalistic texts, advertising, online media posts, etc. point to important research subjects that could contribute to complete the contemporary sociological, psychological, linguistic, culturological general scientific picture.

- The various methods of concept decomposition and analysis, the structural and relational models applied, as well as the typological classification

algorithms, evoked and specified in the dissertation, could be used for didactic purposes, both at the level of theoretical aspects of optimising and modernising the teaching-learning process of the French language lexicon, and with the aim of developing practical exercises for pupils/students through which they can appropriate as wide a range as possible of connotative, affective, culturally determined semantic features, etc. of abstract concepts, corresponding to the way they are found in the French national conceptual and linguistic worldviews.

(SELECTIVE) BIBLIOGRAPHY

1. AITCHISON, Jean. *Words in the Mind: An Introduction to the Mental Lexicon*. Chichester: Wiley-Blackwell, 2012. 337 p. ISBN 978-0-4706-5647-1.
2. ANOUILH, Jean. *Le Voyageur sans bagages*. Paris: Éditions de la Table Ronde, 1958. 113 p.
3. APOLLINAIRE, Guillaume. *Alcools*. Édition du groupe « Ebooks libres et gratuits ». 139 p.
4. ARISTOTE. *Éthique à Nicomaque*. Trad. TRICOT, J. Paris: Éditions Les Échos du Maquis, 2014. 237 p.
5. AYMÉ, Marcel. *Nouvelles*. Moscou: Éditions Progrès, 1967. 230 p.
6. AYMÉ, Marcel. *La Jument verte*. La Bibliothèque électronique du Québec, Collection Classiques du 20e siècle, Volume 393: version 1.0. 464 p.
7. BLUNDEN, Andy. *Concepts. A Critical Approach*. Boston: Brill, 2012. 307 p. ISBN 978-90-04-22847-4.
8. CAMUS, Albert. *L'Homme révolté*. Chicoutimi: Classiques des Sciences Sociales, 2010. 318 p. Édition numérique.
9. CARÊME, Maurice. *Poèmes*. Fédération Wallonie-Bruxelles, 2018. 28 p.
10. CLEDAT, Léon. *Dictionnaire étymologique de la langue française* [online]. Paris: Hachette, 1914. 620 p.
11. COSNET, Bertrand. *Sous le regard des Vertus : Italie, XIVe siècle*. Nouvelle édition. Tours: Presses universitaires François-Rabelais, 2015. 260 p. ISBN 9782869065390.
12. COŞCIUG, Anjela. *Elemente de lingvistică a discursului*. Bălţi: Presa universitară bălţeană, 2005. 177 p. ISBN 9975-931-47-2.
13. DAUZAT, Albert. *Dictionnaire étymologique de la langue française*. Éditions Larousse, 1954. 866 p.
14. *DEMOUGIN, Jacques* (dir.), *Dictionnaire de la littérature française et francophone*, tome. I. Paris: REFERENCES Larousse, 1987. 1540 p. ISBN 2-03-720021-8.

15. *Dictionnaire de l'Académie française.* 1re édition. Paris : Coignard, 1694.

16. FILLMORE, Ch. Scenes-and-Frames Semantics. In: ZAMPOLLI, A. ed. *Linguistic Structures Processing*. Amsterdam: North-Holland Publishing Company, 1977, pp. 55-81.

17. HERVIEU, Paul. La course du flambeau. In: CONS, Louis, HENNING, G. N. eds. *Heath's Contemporary French Texts*. Boston, New York, Chicago: D. C. Heath & Co., Publishers, 1922.

18. IONESCO, Eugène. *Rhinocéros*. Paris: Editions Gallimard, 1959. 98 p.

19. JOUHANDEAU, Marcel. *Algèbre des valeurs morales*. Paris: Éditions Gallimard, 1969. 233 p.

20. AYMÉ, Marcel. *Les Contes du chat perché*. Éditions Gallimard, 1991. 380 p. ISBN 2-07-036343-0.

21. KAFATOS, Menas. Integrative Science: A Path of Development with Mihai Drăgănescu. In: *NOEMA*. 2011, vol. X, pp. 21-34. ISSN 2501-2304.

22. MASALA, Alberto. *Vers une naturalisation de la théorie de la vertu*. Saarbrücken: Éditions universitaires européennes, 2010. 477 p. ISBN 978-613-1-50162-3.

23. MOSCAL, Dinu. *Teoria câmpurilor*. Iași: Editura Universității „Alexandru Ioan Cuza", 2013. 273 p. ISBN 978-973-703-968-2.

24. PETERSON, Christopher, SELIGMAN, Martin. *Character Strenghts and Virtue: A handbook and Classification*. American Psychological Association and Oxford University Press, 2004. 800 p. ISBN 0-19-516701-5.

25. PREVERT, Jacques. *Poems. Classic Poetry Series*. Poemhunter.com – The World's Poetry Archive, 2012. 39 p.

26. PREVOST, Antoine-François. *Manuel Lexique ou Dictionnaire portatif des mots francais dont la signification n'est pas familière à tout le monde*. Tome II. Paris: Les Librairies Associées, 1788. 794 p.

27. PROUST, Marcel. *À la recherche du temps perdu. Du côté de chez Swann. Première partie.* Paris: Éditions Gallimard, 1946. 467 p. Édition numérique de BeQ.

28. SAGAN, Françoise. *Bonjour tristesse*, Paris: Pocket, 2009. 160 p.

29. SARTRE, Jean-Paul. *L'Être et le Néant.* Paris: Éditions Gallimard, 1943. 684 p.

30. SOLONCHAK, T., PESINA, S. Concept and its Structure. In: *Procedia - Social and Behavioral Sciences. The Proceedings of 2nd Global Conference on Conference on Linguistics and Foreign Language Teaching*. Nr. 192. 2015, pp. 352–358.

31. VOLTAIRE. *Dictionnaire philosophique portatif.* Londres, 1764, 365 p.
32. АРУТЮНОВА Н. Д. Введение. В: *Логический анализ языка. Ментальные действия.* Москва: Наука, 1993, с. 3-6. ISBN 5-02-011104-X.
33. ВЕЖБИЦКАЯ, А. *Понимание культур через посредство ключевых слов.* Москва: Издательский дом «ЯСК», 2001. 288 с. ISBN 5-7859-0189-7.
34. КАНТ, И. *Критика чистого разума.* Москва: Мысль, 1994. 592 с. ISBN 5-244-00737-8.
35. КУБРЯКОВА, Е. С. Концепт. В: *Краткий словарь когнитивных терминов.* Под общ. ред. Кубряковой Е. С. Москва: Филол. ф-т МГУ им. М. В. Ломоносова, 1996, с. 89-93. ISBN 5-89042-018-1.
36. СТЕПАНОВ, Ю. С. Концепт. В: Степанов Ю.С. *Константы: Словарь русской культуры. Опыт исследования.* Москва: Школа «Языки русской культуры», 1997, с. 40-76. ISBN 5-88766-057-0.

SCIENTIFIC WORKS PUBLISHED ON THE TOPIC OF THE DISSERTATION

Monograph:

1. FOGHEL E., *Le concept de vertu pratique dans les romans de Madame de Genlis.* Saarbrücken: Éditions universitaires européennes, 2017. 108 p. ISBN 978-3-330-87729-0.

Articles published in periodicals listed in the National Register of scientific journals:

2. FOGHEL E. Consideraţii asupra problemei autenticităţii şi modei în literatura franceză a secolului al XX-lea. In: *Dialogica. Revista de studii culturale şi literatură.* 2022, Nr. 1, pp. 27-33. P ISSN 2587-3695/eISSN 1857-2537. Category B.
3. FOGHEL E., COŞCIUG A. La pertinence de la vertu dans la nouvelle «Acte de probité» de H. Bazin. In: *Limbaj şi context. Revista internaţională de lingvistică, semiotică şi ştiinţă literară.* 2019, Nr. 1 (11), pp. 49-56. ISSN 1857-4149. Category B.
4. FOGHEL E., COŞCIUG A. La vertu et l'anti-vertu dans la nouvelle « Légende Poldève » de Marcel Aymé. In: *Limbaj şi context. Revista internaţională de lingvistică, semiotică şi ştiinţă literară.* 2019, Nr. 2 (11), pp. 41-48. ISSN 1857-4149. Category B.
5. FOGHEL E., COŞCIUG A. Le concept de vertu dans une perspective évolutive. In: *Limbaj şi context. Revista internaţională de lingvistică,*

semiotică şi ştiinţă literară. 2019, Nr. 2 (11), pp. 55-62. ISSN 1857-4149. Category B.

6. FOGHEL E. Synthetic Outlook on Modern Theories on Concepts. In: *Limbaj şi context. Revista internaţională de lingvistică, semiotică şi ştiinţă literară.* 2017, Nr. 1 (9), pp. 36-45. ISSN 1857-4149. Category B.

7. FOGHEL E. De la vertu dans une perspective conceptuelle et historique. In: *Limbaj şi context. Revista internaţională de lingvistică, semiotică şi ştiinţă literară.* 2016, Nr. 2 (8), pp. 39-45. ISSN 1857-4149. Category B.

Articles in the proceedings of the national and international scientific conferences:

8. FOGHEL E. Tradition et originalité dans les discours sur la vertu à l'Académie française. In: *Tradiţie şi inovare în cercetarea ştiinţifică.* Ediţia 10, Vol. I. 2021. Bălţi, pp. 40-44. ISBN 978-9975-50-271-9.

9. FOGHEL E. Continuitatea și evoluția concepțiilor asupra virtuţii. In: *Relevanţa şi calitatea formării universitare: competenţe pentru prezent şi viitor.* Volumul I. 2020. Bălţi, pp. 150-153. ISBN 978-9975-50-255-9.

10. FOGHEL E. Virtue Literacy beyond the Time. In: *Media and Digital Literacy in Language Education.* 2020. Bălţi, pp. 73-79. ISBN 978-9975-3490-0-0.

11. FOGHEL E., Teoria frame-urilor şi perspectivele sale de aplicare în analiza conceptelor. In: *Orientări actuale în cercetarea doctorală. Materialele Colocviilor ştiinţifice ale doctoranzilor* din 4 decembrie 2015 şi 2 decembrie 2016. Ediţiile V-VI. Bălţi, 2017, pp. 136-142. ISBN 978-9975-3145-8-9**.**

ADNOTARE
Foghel Ecaterina,
Conceptul virtute în textele artistice franceze din secolul al XX-lea.
Teză de doctorat în filologie la specialitatea *621.01- Lingvistică generală; filosofia limbajului; psiholingvistică; lingvistică informatizată (limba franceză)*, Bălți, 2023

Teza se compune din *Introducere,* trei capitole, *Concluzii şi recomandări*, *Bibliografie* - 108 titluri, 146 pagini de text de bază, 4 tabele, 9 figuri şi 4 anexe. Rezultatele obținute sunt prezentate în 11 publicaţii ştiinţifice din ţară şi de peste hotare.

Cuvinte-cheie: concept, virtute, imaginar, imagine glotică a realităţii, sferă conceptuală, nucleu semantic, periferie semantică, reprezentare mentală, continuitate conceptuală, modă glotică, spaţiu semantic, valoare, reper

axiologic, macrounitate conceptuală, microunitate conceptuală, dinamică istorică a conceptului.

Scopul lucrării: precizarea și analiza structurală și funcțională, diacronică și sincronică a conceptului de virtute în imaginarul francez, cu verificarea și argumentarea continuității și actualității conceptului dat, precum și a diferitor mijloace de exprimare glotică a acestuia, în contextul socio-cultural specific al secolului al XX-lea, în baza examinării selective a unor lucrări literare semnificative pentru dezvoltarea istoriei ideilor din perioada indicată.

Obiectivele cercetării: delimitarea și specificarea bazelor teoretice de analiză integrată a conceptului de virtute din perspectivă interdisciplinară; investigarea câmpului „vertu" sub aspect etimologic, lexical, semasiologic și în raport cu factori extraglotici determinanți pentru conturarea realității cognitivo-culturale respective din imaginarul francez; studierea avatarurilor contextuale ale virtuții în cadrul unor opere literare reprezentative pentru direcțiile evoluției intelectuale specifice din Franța secolului al XX-lea.

Noutatea și originalitatea științifică: lucrarea întrunește criteriile unui studiu multidisciplinar original prin alegerea unor coordonate istorico-culturale noi pentru abordarea conceptului clasic de virtute (tradițional, virtutea a fost cercetată în raport cu perioada antică sau cea a sec. XVI-XVIII), propunându-și să combată ideea anacronizării acestuia în contextul realității secolului al XX-lea.

Rezultatele obținute: dezambiguizarea componentelor glotice și a coordonatelor cognitivo-reprezentative ale virtuții ca element definitoriu al sistemului axiologic general-uman, dar și ca exponent al imaginarului francez în particular din perspectivă istorică și în raport cu perioada secolului al XX-lea.

Semnificația teoretică: în cadrul lucrării, se ajunge la conturarea unui model de analiză conceptuală multilaterală, transdisciplinară, fapt ce permite depășirea aproximațiilor și impreciziilor în descrierea conceptului fundamental de virtute. Acest model poate fi aplicat și pentru analiza altor concepte abstracte, care țin de sfera moral-spirituală sau psiho-cognitivă.

Valoarea aplicativă: diversele metode de descriere și analiză a conceptului, modelele structurale și relaționale aplicate, precum și algoritmurile tipologice de clasificare, invocate și specificate în teză, pot fi folosite în scopuri didactice, atât la nivel de teoretizare a unor aspecte de optimizare și modernizare a procesului de predare-învățare a lexicului limbii franceze, cât și în scopul elaborării unor exerciții practice pentru elevi/studenți.

Implementarea rezultatelor științifice: rezultatele profilate în urma studiului realizat și-au găsit reflectare în 11 publicații și comunicări științifice, prezentate

în cadrul unor conferințe specializate, unele dintre care au fost înregistrate și expuse pentru consultare online.

АННОТАЦИЯ
Екатерина Фогель
«Концепт *добродетели* во французской литературе XX века»
Диссертация на соискание ученой степени кандидата филологических наук
по специальности *621.01 - Общая лингвистика; философия языка; психолингвистика; компьютерная лингвистика (французский язык)*

Диссертация состоит из *Введения*, 3 глав, *Выводов и рекомендаций*, *Библиографии* – 108 источников, 4 приложений, 146 страниц основного текста, декларации об оригинальности текста диссертации и отсутствии плагиата, CV автора.

Результаты исследований по теме диссертации отражены в 11 научных работах, опубликованных в Республике Молдова и за рубежом.

Ключевые слова: концепт, добродетель, картина мира, языковая картина мира, концептосфера, семантическое ядро, семантическая периферия, ментальный образ, концептуальная стабильность, языковая мода, семантическое пространство, ценность, аксиологический ориентир, понятийная макроединица, понятийная микроединица, историческая динамика концепта.

Цель исследования: определить и проанализировать с точки зрения структурно-функционального, диахронического и синхронического аспектов концепт добродетели во французской картине мира, исследуя и аргументируя преемственность и актуальность данного концепта, а также различных средств его выражения в языке, в конкретном социокультурном контексте XX-го века, на основе изучения некоторых литературных произведений, значимых для развития истории идей указанного периода.

Задачи исследования: разграничение и уточнение теоретических основ необходимых для комплексного междисциплинарного анализа понятия добродетели; исследование поля «vertu» с этимологической, лексической, семасиологической точек зрения, а также по отношению к внеязыковым факторам, определяющим формирование соответствующей когнитивно-культурной реальности во французской картине мира; изучение контекстуальных воплощений добродетели в литературных произведениях, представляющих основные направления интеллектуального развития, характерного для Франции XX-го века.

Научная новизна и оригинальность исследования: работа отвечает критериям оригинального междисциплинарного исследования, поскольку построена в рамках новых историко-культурных координат изучения классического концепта добродетели (традиционно изучаемого применительно к античному периоду или периоду XVI-XVIII веков), стремясь доказать необоснованность восприятия данного концепта как устаревшего в контексте реальности XX-го века.

Полученные научные результаты: уточнение языковых компонентов и когнитивно-репрезентативных координат добродетели в качестве определяющего элемента общечеловеческой аксиологической системы, а также показательной составляющей французской картины мира в частности с исторической точки зрения и по отношению к периоду XX-го века.

Теоретическая значимость диссертации: в рамках работы изложена модель многостороннего, междисциплинарного концептуального анализа с целью преодоления приблизительности и неточности в описании фундаментального понятия добродетели. Эта модель также может быть применена к анализу других абстрактных понятий, принадлежащих к морально-духовной или психо-когнитивной сфере.

Прикладная ценность диссертации: различные методы описания и анализа концептов, применяемые структурные модели и алгоритмы классификации концептов, предложенные в диссертации, могут быть использованы в учебных целях, как для модернизации процесса преподавания-обучения лексики французского языка, так и для разработки практических упражнений для учащихся/студентов.

Внедрение научных результатов: результаты исследования отражены в 11 публикациях и научных докладах, представленных на профильных конференциях, некоторые из которых были записаны и доступны онлайн.

ANNOTATION
Foghel Ecaterina,
The Concept of *Virtue* in the 20th-century French Literature.
Doctoral Thesis in Philology (specialty *621.01 – General Linguistics; Philosophy of Language; Psycho-linguistics; Digital Linguistics (French*)

The thesis consists of an *Introduction*, 3 chapters, *General conclusions and recommendations*, *Bibliography* including 108 sources, 146 pages of main text, 4 tables, 9 figures, 4 annexes, declaration of assumption of responsibility, author's CV.

The results of the thesis have been reflected in 11 scientific papers, published in Republic of Moldova and abroad.

Key words: concept, virtue, worldview, language worldview, concept-sphere, semantic core, semantic periphery, mental representation, conceptual continuity, language trend, semantic space, value, axiological landmark, conceptual macro-unit, conceptual micro-unit, historical dynamics of the concept.

The purpose of the thesis is to specify and analyze structurally and functionally, diachronically and synchronically, the concept of virtue in the French collective worldview, verifying and justifying the continuity of the given concept, as well as of the different language means of its expression, in the specific socio-cultural context of the 20th century, based on the examination of some literary works that were significant for the development of the history of ideas of the indicated period.

The objectives of the research consist in delimiting and specifying the theoretical bases for an integrated analysis of the concept of virtue from an interdisciplinary perspective; investigating the field of "vertu" etymologically, lexically, semasiologically and in relation to extralinguistic factors determining the shaping of the corresponding cognitive-cultural reality in the French collective worldview; studying the contextual avatars of virtue in literary works, representative of intellectual development specific directions in 20th century France.

The scientific novelty and originality of the thesis: The work meets the criteria of an original multidisciplinary study by choosing new historical-cultural coordinates for the approach to the classical concept of virtue (that has been traditionally studied in relation to the ancient period or the period of the 16th-18th centuries), aiming to disprove the idea of its anachronism in the context of 20th century reality.

The scientific results obtained reside in the disambiguation of the language components and cognitive-representative coordinates of virtue as a defining element of the general-human axiological system, but also as an exponent of the French collective worldview, in particular, from a historical perspective and in relation to the 20th century period.

Theoretical importance: The paper outlines a model of multilateral, transdisciplinary conceptual analysis with the aim of overcoming approximations and inaccuracies in the description of the fundamental concept of virtue. This model can also be applied to the analysis of other abstract concepts in the moral-spiritual or psycho-cognitive sphere.

Practical importance: The various methods of concept description and analysis, the structural and relational models applied, as well as the typological classification algorithms, evoked and specified in the thesis, can be used for teaching purposes, both for the optimization and modernization

of the teaching-learning process of the French language lexicon, and for the purpose of developing practical exercises for pupils/students.

Implementation of scientific results: The results of the study were reflected in 11 publications and scientific papers presented at specialized conferences, some of which were recorded and made available for online consultation.

ECATERINA FOGHEL

THE CONCEPT OF VIRTUE IN THE 20TH CENTURY FRENCH LITERATURE

Doctoral program: 621.01 – General Linguistics; Philosophy of Language; Psycho-linguistics; Digital Linguistics (French)

Summary of the Doctoral Dissertation in Philology