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QUALIFICATION PAPER

**LINGUO-CULTURAL FEATURES OF INDIVIDUAL STYLE IN LITERARY
WORKS BY E. HEMINGWAY**

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for granting the bachelor's degree**

**«THE QUALIFICATION PAPER
IS ADMITTED TO DEFENCE»**

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Introduction

As a result of the independence gained by our republic, lots of positive changes have taken place in our life. With political economic and social development and foreign relations of the country, the demand for foreign languages and translation has risen rapidly for the last decade. According to the requirement of the national program of the personal training and reforms of higher education in the system of higher education in the republic of Uzbekistan.

As the President I. A. Karimov noted in his book “Uzbekistan along the road of independence and progress”, there are for fundamental principles on which Uzbekistan’s path of reform and development is based;

- Adherence to Universal human values;
- Consolidation and development of the nations spiritual heritage;
- Freedom for the individual’s self- realization;
- Patriotism¹;

The highest of reformation in Uzbekistan is to receive those traditions, fill them with new content and set up the necessary conditions for achieving peace and democracy, prosperity, cultural advancement, freedom for conscience and intellectual maturity for every person on the earth.

As the English language is considered an international language, great attention is paid to learn it in all parts of the world, in particular Uzbekistan is performing significant attempts on the improvement of English as a second language at Universities. To be more precise, The Presidential Decree #1875 “Measures on improvement of foreign languages” makes essential progress on the teaching the English language in all educational directions of Uzbekistan.

Knowing foreign language is the demand our nowadays’ society. It is clear that to learn any language we must read the literature of this nationality, and of course, in English. That’s why we have researched Ernest Hemingway’s works.

¹ Karimov. I. A. ”O’zbekiston mustaqilikka erishish ostonasida”.-Toshkent: O’zbekiston,1998.-b.156-168

The present qualification paper deals with the study of the problems of linguocultural aspects of literary text, relationships between language and culture, culture specific units and the notion of cultural concept, linguo-cultural features of individual style in literary works by E. Hemingway.

The actuality of the qualification paper is explained by the fact that it is done in the framework of new trends of Linguistics, Cognitive Stylistics and Linguoculturology. In addition, it is conditioned by the lack of research of the literary text theory from the position of Cognitive Linguistics and Linguoculturology. The qualification paper uses new methods of analysis such as cognitive mapping and conceptual analysis and outlines different styles and themes of Ernest Hemingway that were not analyzed to detailed research.

The aim of our qualification paper is the analysis of literary text in cultural context. The aim presupposes the following objectives:

- 1) to study the linguistic literature related to the problem of the research;
- 2) to identify the types of linguoculturemes;
- 3) to discuss the types and the structure of concept;
- 4) to determine linguocognitive and cultural value of the concepts;
- 5) to define the verbalization of concepts in the literary texts
- 6) to analyze the concepts WOMAN and DEATH and discuss their conceptual structure;

The subject of the qualification paper is cultural and conceptual significance of linguistic units and texts.

The object of the qualification paper is the fragments of the literary texts reflecting cultural specificity.

The degree of study in the qualification paper. The investigations devoted to this problem have been studied by many scholars (V. Humboldt, E. Sapir, Yu. Stepanov, D.S. Likhachov, N. D. Arutyunova, V. N. Telia, V.V. Vorobiev, V.A. Maslova A.A. Potebnya, V. V. Krasnyh A.P. Babushkin, A. Vierzbicka, V. Karasik, G. Slyshkin, V. I. Postavalova, V. Evans, S.G. Vorkochev,

Z.D. Popova, T. S. Eliot, Whitney, J. W. Powell, F. Boas). However, the issues of fictional text as a cultural unit, its conceptual significance, the role of cultural concept remain insufficiently studied.

The novelty of the work is determined by the followings:

- a new approach to the literary text as a cultural unit has been undertaken;
- a detailed analysis of linguoculturemes and their types has been done;
- the conceptual significance of cultural concept in the literary text has been revealed.

The methods used in the qualification paper are along with traditional methods of analysis (descriptive, definitional analysis) new methods such as cognitive mapping and conceptual analysis.

The theoretical importance of the qualification paper is determined by consideration of theoretically important problems such as relationships between language and culture, cultural specificity of linguistic units and the role of linguoculturemes in literary texts conceptualization. The results of the research can make a certain contribution to the problems of Linguoculturology, Text Linguistics, Cognitive Stylistics and etc.

The practical value of the research is in the possibility of using the given materials in delivering lectures and seminars in Linguocultural Studies, Text Linguistics, Discourse Analysis, in writing research works and manuals. For further investigation we can suggest the followings:

- cross-cultural analysis of the literary text;
 - the study of stylistic devices as cultural models;
 - cognitive foundation of stylistically marked units.
- that the material and the results of the given qualification paper can serve as the material for theoretical courses of stylistics, conversational practice and translation.

The structure of the work the given qualification paper consists of introduction, three chapters and a conclusion which are followed by the lists of literature used in the course of the research.

In the introduction, the topicality of the research has been defined; the main aim and research tasks have been determined, the theoretical significance and the novelty are defined, the practical aspects of the work is grounded, the object, subject and materials of the research defined.

The first chapter “The Main Notions of Cultural Studies” considers the main aspects of linguoculturology, its basic terms and problems. It also discusses the relationships between language and culture.

The second chapter “Cultural Aspects of Literary Text” deals with peculiar features of the fictional text and its cultural units. It also considers the notion of linguocultureme, its types and conceptual features.

The third chapter “Cultural Concept functioning in the Literary Text” deals with the analysis of concepts WOMAN and NADA in literary works by E. Hemingway.

CHAPTER I THE MAIN NOTIONS OF CULTURAL STUDIES

1.1 Language and Culture

Nowadays, the issue of human communication is one of the most important subjects occupying the minds of linguists, anthropologists, psychologists, and philosophers. Since it is the most important means of communication among human beings, the relation between language, culture, and their mutual interactions have high significance. The relevance of the problem “language and culture” was initially put forth by V. Humboldt, who claims that language expresses “the objective reality of the nation” and “cultural spirit”². He outlined the following basic concepts: 1) the material and spiritual cultures are embodied in language; 2) any culture has its national character presented in language; 3) language of one specific culture is an expression of “national spirit”; 4) the subject of “language and culture” is studied an individual or community.

Another scholar Levi-Strauss determines the language as “the product of the culture and its constituents”³. American anthropologist and linguist E. Sapir states that the language is tightly coupled with culture and that language is “germinated” from culture and further reflects it⁴. Thus, according to the statements given, it follows that the language is the main means to store, transfer and reflect culture. This postulate has become a substantial one to a new inter disciplinary sciences: linguistics and culturology in the last decades of the XX century.

Generally speaking, language is introduced by Crystal as “the systematic, conventional use of sounds, signs or written symbols in a human society for communication and self-expression”. Similarly, Emmitt and Pollock believe that language is a system of arbitrary signs which is accepted by a group and society of users. Chase declares that the purpose of language use is to communicate with others, to think, and to shape one’s standpoint and outlook of life.

² Гумбольдт, В. фон. О различии строения человеческих языков и его влияния на духовное развитие человечества / В. фон Гумбольдт // Избранные труды по языкознанию. -М. : Прогресс, 1984. p.370-377

³ Маслова, В. А. Лингвокультурология Текст. / В. А. Маслова. -М. : Изд. центр «Академия», 2001.p.26

⁴ Сепир, Э. Избранные труды по языкознанию и культурологии Текст. / Э. Сепир. М. : Прогресс : Универс, 1993.p.223

Today, in every field, in humanities, every research requires a general view of culture. It is used in archaeology, linguistics, history, psychology, sociology and etc. It is even said that man is an animal with culture. That is to say, the factor which differentiates the human being's behavior from the behavior of animal is culture⁵. In general, from the sociological perspective, culture is the total of the inherited and innate ideas, attitudes, beliefs, values, and knowledge, comprising or forming the shared foundations of social action. Likewise, from the anthropological and ethnological senses, culture encompasses the total range of activities and ideas of a specific group of people with common and shared traditions, which are conveyed, distributed, and highlighted by members of the group.

There are about two or three hundred and even more definitions of culture. With respect to the definition of culture, Edward Sapir says that culture is a system of behaviour and modes that depend on the unconsciousness. Rocher, an anthropologist, believes that “Culture is a connection of ideas and feelings accepted by the majority of people in a society”. Undeniably, culture is learned and shared within social groups and is conveyed by nongenetic ways. Goodenough claims that culture is a systematic association of people that have a certain way of life. Therefore, culture is the only distinction between human and animals, culture is for men, only. T. S. Eliot considers culture as a capital means for developing the process of a society, for helping economic stabilization and political security. Spencer believes that the super organic factor is only for man, whereas; the other two factors are the same for a man and animal.

In view of anthropology the word culture is to be interpreted, not in its classical sense, but in what might be described loosely as its anthropological sense. In fact, this is the sense in which Herder proposed that the term should be used; but it was not until about eighty years later that anthropologists writing in English adopted this usage. In this second sense, culture is employed without any implication of unilinear human progress from barbarism to civilization and without a prior value being made

⁵ Mesbahe Yazdi, 2005

as to the aesthetic or intellectual quality of a particular society's art, literature, institutions and so on. In this sense of the term, which has spread from anthropology to the other social sciences, every society has its own culture; and different subgroups within a society may have their own distinctive subculture. Herder's promotion of the word culture in this sense was bound up with this thesis of the interdependence of language and thought, on the one hand, and, on the other, with his view that a nation's language and culture were manifestations of its distinctive national spirit or mind. Indeed, many other writers in the Romantic movement had similar ideas. This is one strand in the complex historical development of the so-called Sapir-Whorf hypothesis, which dominated all discussion of language and culture.

Although the word culture is now widely employed in the social sciences, and especially by anthropologists, in the sense that has just been identified, it can be defined, technically, in several different ways. Culture may be described as socially acquired knowledge, to be precise, as the knowledge that someone has by virtue of his being a member of a particular society. Two points must be made here about the use of the word knowledge. First, it is to be understood as covering practical knowledge: both knowing how to do something and knowing that something is or is not so. Second, as far as propositional knowledge is concerned, it is the fact that something is held to be true that counts, not its actual truth or falsity. Furthermore, in relation to most, if not all, cultures we must allow for different kinds or levels of truth, such that for example the truth of a religious or mythological statement is evaluated differently from that of a straightforward factual report. Looking from this point of view, science itself is a part of culture. And in the discussion of the relationship between language and culture no priority should be given to scientific knowledge over common-sense knowledge or even superstition.

Although many researchers believe in a relationships between language and culture, there are a few who remain unconvinced of this. Boas, for example, was a staunch believer in no connection between the two. Comrie found no grounds for it

either, while Pinker had “...no patience at all for any of Whorf’s ideas.”⁶ Other researchers, however, did find evidence of some influence of one on the other. Lucy was one of these researchers. In his study of pluralization of nouns between English and Yucatec Maya, he discovered that the latter did not have plurals for inanimate objects. This made a difference in how the Yucatec Maya viewed the world. For example, Lucy’s research showed they were not conscious of as many countable nouns as the English speakers were. Whorf, himself, did research on the matter and found in his studies with the Hopi of America that their world view was quite different from that of a Standard Average European (SAE). The Hopi looked at the concept of time as a process while the Europeans viewed it as a definite fixed state .

Brown is convinced there is a connection between language and culture. He says, “It is apparent that culture... becomes highly important in the learning of a second language. A language is part of a culture, and a culture is part of a language; the two are intricately interwoven...”⁷ Research done by Robinson-Stuart and Nocon in 1996 as well as Scollon and Scollon in 1995 confirm this belief.

Language is the principal means whereby we conduct our social lives. When it is used in contexts of communication, it is bound up with culture in multiple and complex ways. Language, the most commonplace of all human possessions, is possibly the most complex and the most interesting.

The people express facts, ideas or events that are communicable because they refer to a stock of knowledge about the world that other people share. In other words, language expresses cultural reality.

Indeed, there are various ways in which people use the spoken, written, the speaker’s tone of voice, accent, conversational style, gestures and facial expression. Through all its verbal and non-verbal aspects, language embodies cultural reality. That is, culture has a direct effect on language. Language and culture are closely correlated.

⁶ Wardhaugh, 2002, p 225 .

⁷ Bown, 2000, p. 177.

Speakers identify themselves and others through their use of language, they view their language as a symbol of their social identity. The prohibition of its use is often perceived by its speakers as a rejection of their social group and their culture. So, we can say that language symbolizes cultural reality.

Human being is a social creature. In fact, man is a receiver and sender of messages who assembles and distributes information Sapir insists that “every cultural pattern and every single act of social behaviour involves communication in either an explicit or implicit sense”⁸.The tool for this communication is language.

Concerning the above discussion we can say that language is an inevitable part of culture because: 1) it is a part of culture that we inherit from our ancestors; 2) language is the dominant tool with the help of which we learn culture; 3) language is a significant phenomenon – to understand the essence of culture (religion, literature, science) one should consider these phenomena as codes generated within language.

In conclusion, we can stress that languages reflect culture. It is often said that language is a “mirror” of a particular community because language reflects its spiritual and material cultures. Thus, it can be claimed that there are close relations between language and culture.

⁸ Сепир, Э. Избранные труды по языкознанию и культурологии Текст. / Э. Сепир. М. : Прогресс : Универс, 1993.р.104

1.2. Linguoculturology as a Scientific Discipline

Nowadays, the problem of language and culture is one of the most important subjects occupying the minds of linguists, anthropologists, psychologists, and philosophers. Since it is the most important means for communication among human beings, the relations between language, culture, and their mutual interaction are of great significance. Language is bound up with culture in multiple and complex ways. Particular languages are associated historically with particular cultures. It is acknowledged that efficient communication is impossible —without deep and wide background knowledge of native speakers' culture which implies ways of life, mentality, vision of the world, the national character, customs, beliefs, systems of values, kinds of social behaviour⁹.

Linguoculturology is a rapidly expanding field at the interface between linguistics, cultural studies, ethnolinguistics and sociolinguistics. However, it has its own integral aspect of studying language and culture. Linguoculturology deals with the deep level of semantics, and brings into correlation linguistic meanings and the concepts of universal and national cultures. The aim of linguoculturology is to study linguistic means with the help of which language embodies, stores and transfers culture¹⁰.

Linguoculturology studies the problem of language and culture. Thus, one of the main aims of linguoculturology is to define culturally-relevant language units. The study of linguistic literature shows that culture specific units can be found in such groups of words as: non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroimia, speech formulas of etiquette, etc.

Linguistics of the XXI century actively develops the idea that language is the cultural code of a nation, it is not simply the instrument of communication, but also the fundamental basis of such ideas laid in the theories of W. Humboldt, A. Potebnya and other scholars. A well-known Sapir's hypothesis based on interrelationships of

⁹ Ter-Minasova S. Language, Culture and Teaching Methods//Language, Culture and Communication. –Moscow. 1995

¹⁰ Маслова, В. А. Лингвокультурология Текст. / В. А. Маслова. -М. : Изд. центр «Академия», 2001

language and culture was developed in the middle of last century. But dynamic and characteristics of language and its capability to influence national culture, psychology and creativity were revealed in XVIII and at the beginning of XIX century by I.G. Herder and V. Humboldt. For example, W. Humboldt confirmed that “The bounds of the language of my nation mean the bounds of my world view”¹¹. According to his ideas, any language takes an active role in all important spheres of cultural life, mostly in perception and understanding the world.

Among W. Humboldt’s followers in the United States there are W. D. Whitney, J. W. Powell, F. Boas, E. Sapir and B. L. Whorf. Each of them developed the ideas and the hypothesis of linguistic relativity. Sapir insists that “every cultural pattern and every single act of social behaviour involves communication in either an explicit or implicit sense”. Later some linguists made attempts to modernize Sapir’s hypothesis, proposing the hypothesis of linguistic complementarity and hypothesis of linguistic universality.

According to N.I. Tolstoy’s point of view, the sources of linguoculturology should be found at the beginning of the XIX century. This theme was successfully devised by brothers Grimm. After decades later, a famous Austrian school «Wörter und Sachen» oriented the researches of the problem “Language and culture” to stress the importance of culturological approach in many fields of linguistics, first of all in lexicology and etymology. Among the linguistic disciplines, more “culture kept” are the historico-linguistic disciplines: social dialectology, ethnolinguistics, stylistics, phraseology, semantics, the theory of translation, etc.

The last quarter of the twentieth century is considered the time of intense study and establishment of cultural linguistics, as a product of anthropological paradigm in linguistics, with its beginning being set up by W. von Humboldt in the XIX century, «the originality of the language affects the essence of the nation, that’s why the careful study of the language should include all that history and philosophy associate

¹¹ Гумбольдт, В. фон. О различии строения человеческих языков и его влияния на духовное развитие человечества / В. фон Гумбольдт // Избранные труды по языкознанию. -М. : Прогресс, 1984.

with the inner world of a man». Humboldt's ideas developed within neohumboldtivism in XIX-XX.

In Russia in the XIX century his legacy has been mastered by A.A. Potebnya, who has embodied the new ideas about the «language as activity. » In the middle of the twentieth century the representatives of the European neohumboldtivism: L. Weisgerber, H. Glinz, H. Holz and others — developed the question of dependency of the content of thought and logical system of thought from the structural features of the language.

Since the end of the XX century linguoculturology has had a great interest among linguists. As a result much research has been done, linguoculturology acquired the status of an independent scientific discipline: determined both its object and subject, postulated the main theoretical points, outlined the main notions. The object of linguoculturology is culture relevant linguistic units of all the language levels. According to Humboldt's concept, language takes an active role in all important spheres of cultural life; in perception and understanding the reality. A language is a mirror of culture that reflects the images of previous cultures, intuitions and categories of world pictures. Linguoculturology studies language as the phenomenon of culture.

Among linguists who spent years researching the problems of certain topic are Y.S. Stepanov, N. D. Arutyunova, V. N. Telia, V.V. Vorobiev, V.A. Maslova, V. V. Krasnyh and others. Despite the fact that linguoculturology is a new trend in linguistics, there are different approaches and aspects: phraseological¹², conceptological¹³, lexicographical¹⁴, and linguodidactical. Along with these trends there is the so called text-oriented one which regards text as an important unit of culture.

¹² Телиа В.Н., Лингвокультурология, 2001

¹³ Вежбицка. М.: Школа «Языки русской культуры», 1999.

¹⁴ Степанов Ю.С. Константы: Словарь русской культуры: Опыт исследования. – М.: Языки рус. культуры, 1997

V.V. Vorobiev in his monograph “Linguistics: Theory and Methods” offers the following definition: “cultural linguistics is the synthesizing complex scientific discipline, studying the relationship and interaction of culture and language”. In Teliya’s opinion linguoculturology studies communicative processes in synchronical relationships with ethnical mentality. The most essential notions are culture specific units, cultural concepts and national world picture.

V. A. Maslova defines cultural linguistics as a branch of linguistics which is based on cultural studies; as a humanitarian discipline that studies the material and spiritual culture that has been embodied in the national language and that appears in the linguistic processes. One of the new anthropologically oriented disciplines in the current research is linguoculturology. This discipline is of a synthesizing type and deals with the description of cultural and moral experience and ethnic mentality that are represented in a language by special cultural components in the meaning of language units. Under cultural linguistics V.A. Maslova also suggests “the integrative field of knowledge, absorbing the results of research in cultural studies and linguistics, ethnolinguistics and cultural anthropology”¹⁵.

Researcher V. V. Krasnyh in his study “Ethnopsycholinguistics and cultural linguistics” continues to develop the problems of cultural linguistics, connecting it with the study of national world picture and special features of mental-lingual complex.

According to V. I. Postavalova’s ideas about linguoculturology, it studies a language as the phenomenon of culture. It is a definite vision of the world through the prism of national language, when the language appears as an exponent of a particular national mentality .

Summing up the results of the researchers done in this sphere we can outline the following issues studied in linguoculturology:

1. culture and nationally specific units (names of clothes and food, sport terms, names of public places, anthroponyms);

¹⁵ Маслова, В. А. Лингвокультуроология Текст. / В. А. Маслова. -М. : Изд. центр «Академия», 2001

2. speech formulas of etiquette;
3. proverbs, sayings, quotations;
4. culture specific stylistic devices;
5. descriptive context conveying information about national holidays, traditions, historical events etc.;
6. the issues of language and religion;
7. text as a cultural unit;
8. cultural concepts.

In conclusion it should be stressed that linguoculturology is a rapidly expanding field developing at the interface between linguistics, cultural studies, ethnolinguistics and sociolinguistics.

1.3. The Main Notions of Linguoculturology.

Linguistics of the XXI century actively develops the way, where a language is considered as the cultural code of a nation, but it is not simply the instrument of the communication and knowledge. The fundamental basis of such access was defined by the theories of W. Humboldt, A. Potebnya and other scholars. For example, W. Humboldt confirmed that "The bounds of the language of my nation mean the bounds of my world view".

The main principles of this section are: a) there are close relationships between language and culture; b) text is a means of studying culture, it is the main source of cultural knowledge and information¹⁶. In the process of text production the choice of language forms and patterns is dictated, first of all, by the author's sociocultural intentions. So, the aim of this section is to study various forms of culture manifestations in the text.

Linguoculturology studies the language as the phenomenon of the culture. It is a definite vision of the world through the prism of the national language, when the

¹⁶ Ольшанский И.Г. Лингвокультурология в конце XX века. Итоги, тенденции, перспективы // Лингвистические исследования в конце XX в. – М.: ИНИОН РАН, 2000.

language appears as an exponent of the particular national mentality. It is essential to point that words possess national colouring and reflect cultural and historical experience of people.

Since linguoculturology is an independent study of the general linguistics, it has its own object and subjects of investigation. The object of the linguocultural study is the interaction of language, which is regarded to be a “container” for culturally specific information, and culture itself with its sets and the people, who create culture, using the language¹⁷. The subjects of the study are considered to be the language units (at any language level: phonological, lexical, syntactical and etc.) which contain culturally specific information. Culturally specific units have been widely investigated by scholars.

We know that linguistic units reflect socio-historical, cultural experience of the people, their spiritual and moral values. That is why they are regarded as culture relevant units, linguocultuemes which form an important part of the language national world picture.

The terms “picture of the world” and “world image” are largely used not only in linguistics but also in many other humanities. Both Russian and western linguists distinguish two main kinds of the world picture: conceptual (mental) and language (verbal). We should understand extensive knowledge about the reality formed in social, group or individual consciousness. It is a fundamental issue to differentiate two types of world picture: direct and indirect.

Direct world picture is closely contains the direct cognition of surrounding reality. The cognition is realized with the help of organs of sense and abstract thinking. This type of world picture is historically conditioned. They can be changed according to historical conditions, science development, and the improvement of methods of cognition.

Direct world picture includes both substantial, conceptual knowledge about the reality and a range of mental stereotypes defining understanding and interpretation of

¹⁷ Маслова, В. А. Лингвокультурология Текст. / В. А. Маслова. -М. : Изд. центр «Академия», 2001.

reality phenomena. We call this type of world picture-cognitive one as it represents the result of reality cognition and based on conceptosphere.

The conceptual system is a set of all concepts entering into mental fund of language. The concepts are realized in the form of representants – the language signs. It is possible to call conceptual system a mental framework of a language picture of the world. Conceptual system is formed by conceptual subsystems, such, for example, anthropoconcepts (a master, a governor, a citizen, a soldier, a traveler, a musician, a teacher and others), , landscape concepts (an earth, a sea, a river, a meadow, a wood, a taiga, an ocean, a lake, etc.), zooconcepts (a bird, an animal, a predator, a butterfly, a ladybug, a dragonfly, etc.) socioconcepts (political concepts, ideological concepts, interpersonal concepts, religious concepts, ethical concepts), heavenly world (the sun, stars, the moon, a comet, a planet, the sky, etc.) etc. Besides there are concepts based on prescientific knowledge of the world, i.e. the culture. This knowledge is displayed in conceptual system too.

The picture of the world is mobile, changeable, it develops and supplements with the new data caused by the process of cognition of the ever changing world.

National world picture reflects the experience of a concrete national community. National world picture is relieved in people's behavior in stereotyped situations, in general nations' ideas about the reality, sayings, aphorisms and proverbs.

Indirect world picture reflects an imaginary world described in the literary texts in fiction.

According to M. V. Pimenova, language world picture is the knowledge about the world which is reflected in the language¹⁸ .

The study of the human factor in language with regards to text production and text perception puts forward the task of considering relationships between conceptual and language world pictures. The notions of conceptual and language world picture appear to be very significant for text linguistics in general, and interpretation of a

¹⁸ Пименова М.В.. Предисловие. / Введение в когнитивную лингвистику. Под ред. М.В.Пименовой. Вып.4. Кемерово, 2004
р.5

literary text in particular. Conceptual world picture is realized as a global image of the world and its important features reflected in individual's mind as a result of his spiritual activity. Language world picture is explicated with the help of different language means, systematically organized and socially essential model of the conceptual world picture. It is a means of transferring information about the world, people, relations.

The language world picture is based on linguistic and extra-linguistic human experience both of the individual, and that of a collective – a group of representatives of the sociocultural communities.

The notion of the conceptual and language world pictures has been widely used in cognitive linguistics and linguoculturology. For text linguistics these notions also seem to be very important. The conceptual world picture defined as a global image of the world, as a synopsis of knowledge structures¹⁹ is reflected in individuals' mind as a result of their intellectual activity. The conceptual world picture correlates with the language world picture, the latter is understood as an explicated with the help of various language means world model, as language fixation of knowledge structures, as language representation of the world²⁰. The language world picture is a means of transferring information about the world, people and their interrelation with nature. The notion of the language world picture originally based on Humboldt's conception of —language world vision‖ has been further developed in many researches²¹. The specificity of the language world picture as a subjective image of an objective reality lies in the fact that it reflects both individual and national experience.

Some scholars differentiate between the language world picture and the language national world picture, the former perpetuates general human experience and the latter reflects the experience of a concrete national community. This differentiation, in our opinion, may be approved of only from the theoretical point of view. Practically the language world picture and the language national world picture

¹⁹ Колшанский Г.В. Семиотика слова в логическом аспекте// Язык и мышление. М., 1967 p.21

²⁰ Маслова, В. А. Лингвокультурология Текст. / В. А. Маслова. -М. : Изд. центр «Академия», 2001

²¹ Колшанский Г.В. Семиотика слова в логическом аспекте// Язык и мышление. М., 1967 p.21

do coincide specifying either universal or national human values. Everything depends on the approach or aim of a research. Accordingly, in every concrete case the analysis is focused on general or nationally specific features.

Artistic (literary) world picture appears in the reader's mind as a result of his perception of literary work (also in a viewer's or a listener's consciousness with the perception of other works of art).

World picture in a fictional text is created by language means, at the same time it reflects the author's individual world picture. It is embodied in the followings:

- a) in the selection of language means;
- b) in the specific of definite semantic and thematic language units;
- c) in individual usage of image-bearing means.

The features of national world picture can be reflected in the fictional texts, for example, national symbols, nationally-specific concepts. It is presented by individual world picture.

It should be emphasized that all language means are involved in the world picture representation. However, the role of some verbal expressions denoting key notions needs to be noted. With regard to the conceptual world picture, it is very important whether the text is oriented to the material objects or spiritual life world, the latter, in this sense, presents much more interest. Fictional texts, as is known, with their aesthetic, emotional and evaluative functions aim to create an imaginary world reflecting the spiritual human life. In this respect the verbal expressions nominating the objects of spiritual world, ideal entities assume a priority role. According to A.A. Uphimtseva, in every language there is a special group of words called —nominal. Nominal words do not denote any physical, biological or any other substantial entity; they are conditioned by social reality, world outlook, the norms of human ethics and aesthetics.

Lexicon plays an important role in realization the author's world picture. The story by E. Poe "The Manuscript Found in the Bottle" is a convincing evidence to it. The plot of the story is a fantastic narrative about the sea storm and shipwreck, the

appearance of an enormous vessel and removal to —the other world. The conceptual information inferred from the verbal structure of the text can be described as a psychological state of a man at the moment of a disaster, the feelings of horror and exaltation, the fear of death and admiration for eternity. The pragmatic intention of this text is to exert an emotional impact on the reader and represent an individual author's conceptual world picture. This story, as well as many others by E. Poe, reflects the author's world picture – tragedy, sufferings, fatality of human life.

Let's turn to the analysis of the text. The first thing to attract attention here is a high concentration of abstract nouns denoting non-material objects, and belonging to the nominal group of words. The use of these lexemes creates a particular nominative space of the text expressing the concepts of inner spiritual world (*sensation, admiration, hopelessness, futurity, amazement*).

Another group of words is presented by adjectives and adverbs (*awful, terrific, frightful, terrible, bitterly, hopeless, gloomily, overwhelmed, thrilling, peevish, etc.*). Adjectives and adverbs in their majority refer to the emotive and evaluative lexicon, the role of which in representing conceptual world picture cannot be overestimated. The semantic analysis of the lexicon employed in this text made it possible to distinguish the following groups:

a) Description of nature: *wilderness, fiery, thundering, weather beaten, roaring*;

b) Inner psychological state: *confusion, madness, uneasiness, eagerness, sublimity*;

c) Feelings and emotions: *admiration, amazement, sensation, peevishness, gloomy, hopeless, etc.*

d) The last group appeared to be the most numerous. Here the words expressing the feeling of horror, fear and anxiety prevail (*awful, terrible, fearful, horrible, and frightful*).

No less significant here are the word-building links based on the mechanisms of analogy and correlation. Root repetition forms the correlative chains which mark conceptually important notions, and put forward the key words of the text: *terror* –

terrible – terribly; horror – horrible, hope – hopeless, death – dead, mad – madness – madly; unnatural – supernatural, eternity – eternal, curious – overcurious. These words stress and emotionally emphasize the atmosphere of horror, ominous and mystic situation depicted in the text. The same function is fulfilled by the repetition of negative affixes characterized by a high stylistic potential: *inevitable, irresistible, unfathomable, unabated, ungovernable, unwilling, unfit, unnatural, thoughtless, ineffable, indefinite, inadequate, incomprehensible, ineffective, irrepressible.*

Due to such an abundance of derivatives charged with emotive meanings, the emotional tension of the text reaches its highest point. Besides, the words linked by the homogeneity of their word-building meanings are perceived here not as separate units, but as the components of larger groupings such as lexico-semantic groups and lexico-semantic fields. And this is a very important factor because the conceptual world picture is created not on the basis of single words, but as a result of their cognitive categorization verbally expressed in the text.

As we can see, the world picture is verbalized by all language means – lexicon, phraseology, language forms and structures. However, a priority role is assigned to the text. It is in the text where all descriptive situations and evaluative attitude to them find its reflection. With regard to a literary text, it should be stressed that it is based on complex relationships of all-human, national and individual components, thus reflecting particular conceptual structures and cognitive processes of the author's individual world picture.

On the basis of above mentioned assumptions, a new rapidly expanding science called linguoculturology emerged. Linguoculturology is a relatively new discipline that has arisen at the cross-road of two sciences – linguistics and cultural studies. One of the main aims of linguoculturology is to define culturally-relevant language units, including texts. The study of linguistic literature shows that culture specific units can be found in such groups of words as: non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, speech formulas of etiquette, etc.

The following issues studied in linguoculturology:

- culture and nationally specific units (names of clothes and food, sport terms, names of public places, anthroponyms);
- speech formulas of etiquette;
- proverbs, sayings, quotations;
- culture specific stylistic devices;
- descriptive context conveying information about national holidays, traditions, historical events etc.;
- the issues of language and religion;
- text as a cultural unit;
- cultural concepts.

It is acknowledged that efficient communication is impossible —without deep and wide background knowledge of native speakers’ culture which implies ways of life, mentality, vision of the world, the national character, customs, beliefs, systems of values, kinds of social behavior. In this respect the notion of ‘world picture’ is considerably essential. There are the following types of world pictures:

- conceptual world picture defined as a global image of the world, as a synopsis of knowledge structures is reflected in individuals’ mind as a result of their intellectual activity.
- language world picture is understood as an explicated with the help of various language means world model, as language fixation of knowledge structures, as language representation of the world;
- national world picture reflects the experience of a concrete national community.
- the world picture is verbalized by all language means – lexicon, phraseology, language forms, syntactic structures and texts.

Summing up, we can conclude that linguoculturology is an intensively developing branch of modern linguistics, and the linguocultural approach to linguistic units, especially to the literary text is a great importance for the development of this science.

CHAPTER II CULTURAL ASPECTS OF LITERARY TEXT

2.1. Fictional Text as a Cultural Unit

The nature of fictional text has always caused many discussions. Numerous researchers were made by famous philologists (B. A. Larin, R. Jakobson, I. R. Galperin, V. V. Vinogradov) and the basic notions of fiction such as imagery, emotiveness, implicitness, ambiguity, associative potential, creativity, semantic complexity were discussed in their works. From their point of view, fictional text is a particular type of communication based on both the author and reader's communicative activity. I.R. Galperin indicates the following features of this text-type:

1. genuine, not trite imagery achieved by means of stylistic devices;
2. the use of words in contextual, and very often in more than one dictionary meaning;
3. the vocabulary which reflects to a greater or lesser degree the author's personal evaluation of things and phenomena;
4. a peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy²². One major feature of the literary text is its structure. There are different approaches to the problem of the text structure. According to Turaeva's point of view, there are the surface layer and deep layer. The surface layer is considered to shape the structure and the content, while deep layer of the text includes the author's outlook, his individual world picture, moral values, beliefs and aesthetic views. That is why the deep layer impacts the reader.

M. P. Brandes suggests literary text levels such as compositional, emotive, psychological. Z. L. Khovanskaya speaks of a three-level structure which includes aesthetic, compositional and linguistic.

²² (Гальперин И.Р. Текст как объект лингвистического исследования. –М.: Наука, 1981).

From the position of cultural studies some authors speak of the cultural level of the literary text. This view is very important with regard to the literary text. According to Maslova, the literary text is regarded as a main means of studying culture as a source of cultural knowledge and information²³. Any literary text can reflect individual and national experience and knowledge about ethnography, history, national mentality, etc. Furthermore, the literary text expresses intellectual, spiritual spheres of human life. Linguocultural studies deal with the following types of cultural values:

- vital: life, health, living, environment;
- social: social status, profession, wealth, sexual equality, tolerance;
- political: freedom, democracy, lawfulness, peace;
- religious: God, faith, sacred laws, salvation, blessing;
- moral: goodness, kindness, friendship, honour, love, decency;
- aesthetic: beauty, ideal, harmony, lifestyle.

The literary text includes culture relevant language units-linguoculturemes. Linguoculturemes convey cultural information. They are presented by realia, myths, images, beliefs, customs and traditions²⁴ Linguoculturemes can be expressed by nominations of meals, clothes, holidays, traditions, customs, sport, etc.

Very important observations show that one of the most important features of the fictional text is its aesthetic function. That means that it is closely connected with human, his mentality, moral values, activity and culture. Any literary text is a product of the social, cultural, and intellectual context. Thus, fictional text can reflect cultural aspect.

We fully support the view that texts are directly related to culture and penetrated by a multitude of cultural codes. They accumulate and store information about history, ethnography, national psychology, etc., and pass it on from generation to generation. From this standpoint text analysis is aimed to disclose cultural information, to study the peculiar features of national mentality, to define culture

²³ Маслова, В. А. Лингвокультуроология Текст. / В. А. Маслова. -М. : Изд. центр «Академия», 2001.

²⁴ Ашурова Д.У. Производное слово в свете коммуникативной теории языка. –Ташкент: Фан, 1991

relevant language means used in the text. Relationships between language and culture are most clearly seen in fictional texts. It is accounted for by the fact that a fictional text by its very nature is one of the forms of culture. It is a fictional text that first and foremost transmits sociocultural, aesthetic, emotional and evaluative information. It should be noted that cultural information encoded in the text is of a gradual character because different texts are characterized by different degrees of culture-relevant information. Most interesting are the texts reflecting intellectual, spiritual spheres of human life. In this respect nationally specific texts, where objective characteristics of reality are interlaced with national views and personal appraisals are of special attention. Interpretation of such texts requires linguocultural competence, that is the knowledge of national cultural values and priorities²⁵. The following passage from Gary Shteyngart's "The Russian Debutante's Handbook" is illustrative in this respect:

In the basement, surrounded by plaster dust and loose electrical wires, the doctor had tried to recreate for himself the rickety village izba where he had spent his childhood: coarse off-white panels listing the walls were supposed to bring to mind the Russian birch; a set of unfinished wooden chairs gathered around a three-legged kitchen table bespoke an admirable poverty.

The text presents the description of national vision of a Russian house in XIX-XX centuries. The author stresses national symbols such as Russian birch, Russian house – izba and describes an ordinary atmosphere which was inherent to that rural period. But like any dwelling, no matter how simple, it provided much more than shelter. Rituals, customs, and beliefs, as well as the sometimes elaborate decoration of the izba reflected the many meanings and functions its inhabitants attached to it. It is associated with traditional rural life and it remains part of the cultural landscape.

Another example is also by the same author G. Shteyngart "Absurdistan":

...my childhood Cheburashka doll. Cheburashka, a star of Soviet children's television, a cuddly asexual brown creature with his dreams of joining the Young

²⁵ Ashurova D.U., Text Linguistics, 2011 p.85.

Pioneers and building a House of Friendship for all the lonely animals in town, analyzed me with his enormous liquid eye.

Cheburashka is an iconic Russian classic cartoon character who later became a popular character in Russian jokes. This personage exists in Russia and reflects cultural value (as Matryoshka).

The same cultural features are seen in Jenny Colgan's novels. One of them is "Christmas at the Cupcake Café":

This December, Issy will have to rely on all her reserves of courage, good nature and cinnamon, to make sure everyone has a merry Christmas, one way or another. . . with Christmas cupcake recipes and seasonal sugar-fuelled fun.

The text presents the situation describing the national vision of the typical English Christmas table. It is seen in the description of the lunch with a detailed enumeration of meals (*cinnamon, Christmas cupcake*). Another example proving that Christmas has a special role among English traditions is "A Christmas Carol" by Ch. Dickens:

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovelful of chestnuts on the fire.

Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, and at Bob Cratchit's elbow stood the family display of glass, -- two tumblers, and a custard-cup without a handle. These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and crackled noisily. Then Bob proposed: -"A Merry Christmas to us all, my dears. God bless us!" Which all the family re-echoed. "God bless us every one!" said Tiny Tim, the last of all. He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him. "My dear," said Bob, "the children! Christmas day.

One more example of literary text possessing cultural features includes M. Jalil's "Another day", where the Uzbek clothing style was mentioned:

Mohira slid the Uzbek dress from her shoulders and turned from her mother and aunt as she reached for the white wedding dress sprawled out on the bed before her. The two dresses were so different, the former a pattern of pink with finely stitched white diamonds, the latter everything that Mohira had dreamed of. It was a wedding dress like she had seen in the movies, on classic stars like Audrey Hepburn. Mohira loved the traditional look of it, with puffed sleeves, a conservative collar, and a lovely satin sash that tied around the waste into a rear bow. The lack of an open back and bare shoulders may not have fit modern American tastes, but the dress was the perfect for a western style wedding in the Muslim culture of Uzbekistan. Her people, Uzbeks, were especially conservative by nature, and her mother wouldn't have allowed anything less sophisticated than this. The smooth, silk fabric lined with satin made her feel complete as she slipped it on, as if the world revolved around her on this day. She imagined she could already smell the sugary scent of the wedding cake and feel the warmth of Brandon's breath against her neck.

The given fragment describes the traditional upbringing and taste of an Uzbek girl. It is clearly seen in choosing the "right dress" for wedding (*The lack of an open back and bare shoulders may not have fit modern American tastes, but the dress was the perfect for a western style wedding in the Muslim culture of Uzbekistan*). The text also presents the national characteristics of Uzbek people (*Her people, Uzbeks, were especially conservative by nature, and her mother wouldn't have allowed anything less sophisticated than this*).

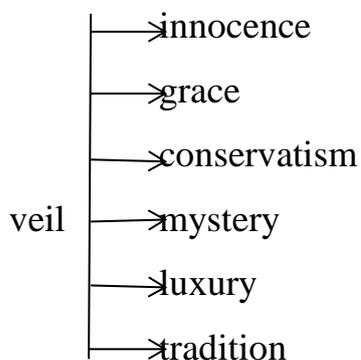
Another example of the literary text which reflects English traditions is the novel by John Galsworthy "The Forsyte Saga". He described Queen Victoria's funeral: *The Queen was dead, and the air of the greatest city upon earth grey with unshed tears. And to witness the passing of this Age, London--its pet and fancy-- was pouring forth her citizens through every gate into Hyde Park, hub of Victorianism, happy hunting-ground of Forsytes. Under the grey heavens, whose drizzle just kept*

off, the dark concourse gathered to see the show. The 'good old' Queen, full of years and virtue, had emerged from her seclusion for the last time to make a London holiday. From Houndsditch, Acton, Ealing, Hampstead, Islington, and Bethnal Green; from Hackney, Hornsey, Leytonstone, Battersea, and Fulham; and from those green pastures where Forsytes flourish--Mayfair and Kensington, St. James' and Belgravia, Bayswater and Chelsea and the Regent's Park, the people swarmed down on to the roads where death would presently pass with dusky pomp and pageantry. Never again would a Queen reign so long, or people have a chance to see so much history buried for their money. A pity the war dragged on, and that the Wreath of Victory could not be laid upon her coffin! All else would be there to follow and commemorate--soldiers, sailors, foreign princes, half-masted bunting, tolling bells, and above all the surging, great, dark-coated crowd, with perhaps a simple sadness here and there deep in hearts beneath black clothes put on by regulation. After all, more than a Queen was going to her rest, a woman who had braved sorrow, lived well and wisely according to her lights.

“Anne’s House of Dreams” by L. M. Montgomery describes a typical English bride during the wedding:

It was a happy and beautiful bride who came down the old, homespun-carpeted stairs that September noon - the first bride of Green Gables, slender and shining-eyed, in the mist of her maiden veil, with her arms full of roses. Gilbert, waiting for her in the hall below, looked up at her with adoring eyes. She was his at last, this evasive, long-sought Anne, won after years of patient waiting. It was to him she was coming in the sweet surrender of the bride. Was he worthy of her? Could he make her as happy as he hoped? If he failed her - if he could not measure up to her standard of manhood - then, as she held out her hand, their eyes met and all doubt was swept away in a glad certainty. They belonged to each other; and, no matter what life might hold for them, it could never alter that. Their happiness was in each other’s keeping and both were unafraid.

We know that a tradition of white wedding dress has a long history. It has connection with Queen Victoria. So, a white dress was originated from England with other typical for today wedding traditions (*maiden veil, with her arms full of roses*). The key word here is “veil” (ВУАЛЪ) which in this context assumes a variety of conceptual meanings inferred from the text on the basis of the following propositions:



So a veil becomes a symbol of maiden charm and innocence.

In the following text we can see the concept of “American lifestyle”:

She means me. I do what I want. This is not some primitive island I live on. Do they expect me to wear a black mantilla on my head and go to mass every day? Not me. I'm an American woman and I will do as I please. I can type faster than anyone in my senior class at Central High, and I am going to be a secretary to a lawyer when I graduate. I can pass for an American girl anywhere - I've tried it - at least for Italian, anyway. I never speak Spanish in public. I hate these parties, but I wanted the dress. I look better than any of these homilies here. My life is going to be different. I have an American boyfriend. He is older and has a car. My parents don't know it, but I sneak out of the house late at night sometimes to be with him. If I marry him, even my name will be American. I hate rice and beans. It's what makes these women fat (J. O. Kaufer “Silent Dance).

The fragment above describes a typical American life, moreover a typical American woman, her independence (which is the most significant aspect of American life) - *I'm an American woman and I will do as I please*; the way of living - *I hate these parties, but I wanted the dress. I look better than any of these homilies here. My life*

is going to be different and even her preference - I have an American boyfriend. He is older and has a car.

It is interesting that various types of sport are also used in literature to show cultural features. One of these examples is A. G. Macdonell's novel "England, their England" in which he describes the national sport-cricket.

All round the cricket field small parties of villagers were patiently waiting for the great match to begin—a match against gentlemen from London is an event in a village—and some of them looked as if they had been waiting for a good long time. But they were not impatient. Village folk are very seldom impatient. Those whose lives are occupied in combating the eccentricities of God regard as very small beer the eccentricities of Man.

The sport of cricket has long held a special place in Anglophone culture, and a specialised niche in English literature. Cricket is the official summer sport in England, and it is widely known as the "gentleman's game", owing to the unique culture of the sport and its emphasis on ideals such as grace, sportsmanship, character and complexity.

Having analyzed the fictional texts above, we can conclude that the fictional text can present the situation happening in a specific time and place. The detailed description of the event reveals the life of people of different social status and their adherence to traditions. Some words in the text can bear a symbolic meaning and refer to culture specific units.

2.2. Types of Linguo-culturemes

It is obvious to say that an extremely important role in the world picture representation is assigned to culture relevant language units – **linguoculturemes**. Russian scholar Vorobyov suggested the term "linguoculturemes" to denote culture relevant language units. Linguocultureme – is a complex, interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between

the form of a verbal sign, its semantic content and cultural sense²⁶. Linguocultemes can be expressed by various language forms including words, word combinations, text fragments, phraseological units, stylistic devices, syntactical structures and even the whole text. The sources of linguocultemes can be different in every culture, for example, realia, geographical position, descriptive text, names of famous people, description of place, myths, legends, climate, images, beliefs, food, clothes customs and traditions. Accordingly, linguocultemes can be presented by non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech forms of etiquette, image-bearing means, etc. Widely known of it are the followings:

1. Realia. It can be divided in different categories:

-geographical realia: canyon, rancho; names of plants: honey-dew (медвяная роса), names of animals: grizzly (большой серый медведь).

-ethnographical realia: everyday life and household use words-hamburger, hot-dog, parka (одежда эскимосов), saloon etc.

-transport: subway, cowboy, taxi;

-art and culture: country (сельская музыка), blues, banjo, pop-art, non-arm (направление в современном авангардистском искусстве).

-customs and rituals: inauguration, christening;

-holidays: Independence Day, Christmas, Easter, Mother's Day etc.;

-myth: Goody Hallet, Achilles' heel;

-cults: Mormos, Quakers, calumet (трубка мира)ж

-ethnic objects: Apache, doves, Michiganer;

-measurement and money: foot, bushel, a penny, a dime;

-socio-political realia: uptown, downtown, city hall, sheriff, marshal, the Senate;

-climate: Indian summer, the dead season

-natural phenomena: hurricane Katrina, Bonnie storm, hurricane Sandy;

²⁶ Воробьев В.В. Лингвокультурология. –М.: РУДН, 2008.

*Many people are spending the night in a respite centre after a **tornado** ripped through several streets in north-west.*

-clothes: poncho, sombrero.

2. Proverbs and sayings: *every dog is a lion at home; East or West-home is best; a friend in need is a friend indeed; a barking dog never bites; a bird in the hand is worth two in the bush; better late than never; too many cooks spoil the broth; let sleeping dogs lie; a cheerful wife is the spice of life; all things come to those who wait; etc.*

3. Aphorisms and quotations: *If you want a thing done well, do it yourself (Napoleon); Necessity is a mother of invention (Plato); I hear and I forget. I see and I believe. I do and I understand (Confucius); When people talk listen completely. Most people never listen (Ernest Hemingway); The worst prison would be a closed heart (Pope John Paul II); If you have not any charity in your heart, you have the worst kind of heart trouble (Bob Hope); People who snore always fall asleep first (Bits & Pieces)*

4. Stylistic devices: *The Victorian Era; a Quilpish look; the tower of Babel; Solomon's wisdom; Promethen fire; Uncle Tom; the American dream; the heart of the problem; to be on cloud seven; Navoi of our days.*

5. Text fragments: *"One is the team spirit in **cricket**. You must never suggest in any sort of way that there are any individuals in **cricket**. It's the highest embodiment on earth of the Team."*(A. G. Macdonell, "England, Their England"; *"...she pulled it out without breaking the root or any of the shoots, brought it to her **yurta** and put it on her pillow..."*

Let's analyze one of the linguoculturemes which is expressed in the form of "realia". With the references to the dictionary definition, we can say that realia is a culturally specific word or phrase which is often complicated, if not possible to translate into target language. The term "realia" was initially brought into linguistics

by E. M. Vereshchagin and V. G. Kostomarov. According to their definition, *realia* expresses the notions which are familiar to one culture and unfamiliar to another²⁷.

The shared features between text and culture are as follows:

- both text and culture contain objective and subjective, logical and emotional elements;
- both text and culture are meant to be interpreted.

The literary text includes culture relevant language units-linguoculturemes. Linguocultureme – is a complex, interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense. Linguoculturemes can be presented by a great variety of language forms including words, word combinations, syntactical structures, text fragments and even the whole text. Accordingly, linguoculturemes can be presented by non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech forms of etiquette, image-bearing means, etc.

There are the following sources of linguoculturemes:

- realia
- names of famous people
- myths and legends
- beliefs
- customs and traditions

Linguoculturemes can also include proverbs, sayings, quotations, aphorisms, stylistic devices and text fragments

²⁷ Верещагин Е.М., Костомаров В.Г. Лингвострановедческая теория слова. – М.: Рус.яз., 1983 p.11

Chapter III. Cultural concepts in Ernest Hemingway's works

3.1. Hemingway's depiction of women in "A farewell to arms"

The popularity of Hemingway's work to a great extent is based on the themes, which according to scholar Frederic Svoboda are love, war, wilderness and loss, all of which are strongly evident in the body of work. These are recurring themes of American literature, which are clearly evident in Hemingway's work²⁸. According to Stoltzfus and Fiedler, Hemingway's nature is a place for rebirth, for therapy, and the hunter or fisherman has a moment of transcendence when the prey is killed. Nature is where "Men are without women": men fish; men hunt; men find redemption in nature.

Fiedler believes Hemingway inverts the American literary theme of the evil "Dark Woman" versus the good "Light Woman". The dark woman—Brett Ashley of *The Sun Also Rises*—is a goddess; the light woman—Margot Macomber of "The Short Happy Life of Francis Macomber"—is a murderess. Robert Scholes admits that early Hemingway stories, such as "A Very Short Story", present "a male character favorably and a female unfavorably". According to Rena Sanderson, early Hemingway critics lauded his male-centric world of masculine pursuits, and the fiction divided women into "castrators or love-slaves". Feminist critics attacked Hemingway as "public enemy number one", although more recent re-evaluations of his work "have given new visibility to Hemingway's female characters and have revealed his own sensitivity to gender issues, thus casting doubts on the old assumption that his writings were one-sidedly masculine." Nina Baym believes that Brett Ashley and Margot Macomber "are the two outstanding examples of Hemingway's 'bitch women.'"

"A Farewell to Arms" is the typical classic story that can be compared to Romeo and Juliet placed against the odds. It is clear that in all of Hemingway's books and from his own life, he sees the world as his enemy. As Johnson says" He will

²⁸ Svoboda, Frederic. (2000). "The Great Themes in Hemingway". in Wagner-Martin, Linda (ed). *A Historical Guide to Ernest Hemingway*, p.152

solve the problem of dealing with the world by taking refuge in individualism and isolated personal relationships and sensations.” In recent years Hemingway often has been the target of feminist critics, and none of them has stated her cause more forcefully than Judith Fetterly. “Why does the emotional charge of this novel and others on the same theme, so often depend on the death of the woman and so rarely on the death of the man?” Behind the idealization of Catherine in *A Farewell to Arms*, she believes, “is a hostility whose full measure can be taken from the fact that Catherine dies and dies because she is a woman.”²⁹ If we weep at the end, she asserts, it is not for Catherine but for Frederic, because in the novel it is male life that matters.

Catherine is a kind of Athena, a beautiful, cool girl. She denies formal religion as a source of comfort. Her character is static. She is the modern woman who has rejected all of the traditional values. She has no religion; instead she and Henry’s devotion to each other came to be known as the constant factor around which they organize their lives. Catherine’s death made Frederic see that everything is vain and empty.

The critic Scott Donaldson writes; in this novel she emerges as the truly heroic figure of the book. Her willingness to submerge herself in a personal relationship, far from being a sign of female spinelessness, is an act of will. A model of courage and stoic self awareness, Catherine is determined to forge a meaningful and orderly existence if only temporarily in a world in which all traditional notions of meaning and order has been shattered. In 1980, Linda Wagner argued that, “at least in Hemingway’s early fiction the women have already reached that plateau of semi-stoic self-awareness which Hemingway’s men have, usually, yet to attain, but she felt Catherine’s submissiveness and languor disqualified her from that company.”

In 1949, Ray B. West, noted that “it takes Catherine’s death to teach Frederic what she had known from the beginning: that death is the end of it.” To counteract the bias of critics whose focus on Frederic tends to blur Catherine’s development, a feminist interpretation must focus on her. One of the angriest feminist

²⁹ Judith Fetterly, *A Farewell to Arms: “Hemingway’s Resentful cryptogram”*, in *The Resisting Reader: A Feminist Approach to American Fiction* (Bloomington: Indian University press, 1978).

attacks on Hemingway fails to do this. Judith Fetterly is unable to regard Catherine as distinct character: In fact, Catherine's contradictions are not resolvable, because forces outside her determine her character; it is a reflection of male psychology and male fantasy life and is understandable only seen as a series of responses to the needs of the male world that surrounds her.

As Philip Young has mentioned, "Catherine is the most believable of Hemingway's female protagonists, memorable despite being idealized and compliant."³⁰ He also praises the minor characters--the priest, Rinaldi especially, Count Greffi, and the Italian ambulance drivers--as real, particularly due to their language patterns.

In my opinion, Catherine is the modern woman who runs away from obstacles and traditions. She has learned to disobey, and she has broken the customs of her time. This is clear when Frederic thinks that they will marry, but he is shocked when he understands that Catherine won't. After learning she is pregnant, she tells Frederic how small obstacles seemed very big, and she carries on with a very nice phrase: "Life isn't hard to manage when you have nothing to lose."

She is self-confident and competent enough to accept the society in which the war is taking place. Whether or not these points of views are right, the critical speculation regarding Catherine is a case study in which personal and cultural values of the critics make the novel dark or bright for us.

However I think that we should consider her as a brave woman of her own time who lives by a definite, unshakeable value system, and her values are love and courage. Despite everything, love is her religion until the instant she dies. She experienced romantic love in which she wants to forget the war.

Ernest Hemingway has often been accused of misogyny in his treatment of female characters and perhaps, in his treatment of women in his own life. "It is not fashionable these days to praise the work of Ernest Hemingway," says Frederic Busch. "His women too often seem to be projections of male needfulness". Many of

³⁰ Philip Young, Ernest Hemmingway: "A Reconsideration"(Universitypark:Pennsylvania State University, 1966) 524.

his stories are seen as prototypical male stories, usually, of young men coming of age. There are few, if any, stories in the canon of women coming of age, however, and Hemingway is not the first to suffer the wrath of feminist critics. But is this wrath justified?³¹

Hemingway's portrayal of women in his novels is well known aspect of his style, instantly recognizable in the literary world, and referred to as "Hemingway woman". It is a source of objection for many feminist literature critics as his women are, for the most part, described as emotional, vulnerable and dependent, and weak. Hemingway's women are generally static characters, that do not develop themselves but rather seem to exist solely for a male protagonist, and that stay consistent to the typical women stereotype of his era. Hemingway also often uses hair to symbolize the character of his women. The women of Hemingway's novels is emotional, and dependent on the male, a common stereotype in Hemingway's time period. In "A Farewell To Arms" Catherine Barkley is an emotional woman, erratic, going with her heart. She is idealized as a perfect woman, beautiful, and compliant to her lover Frederic's wishes. Again in "Hills Like White Elephants" the girl is completely accepting of the man's wishes, even though it appears evident she doesn't want to do what they are discussing. The girl in Hills Like White Elephants is also consistent with the easily manipulated, and emotional 'Hemingway woman'. While this is the norm for Hemingway's female characters, it is not always the case. In some of his novels, women are portrayed as overly controlling, or independent, but it seems to put a negative light on the woman. An example of this is in his short story "The Snows of Kilimanjaro". The husband, Harry is dependent on his wife for money and hates her for it. Consistently though, Hemingway's women are based on a basic stereotype of women, instead of individual characteristics.

Women in Hemingway's works are static characters, or catalyst characters. They seem to be included in the novel only for the purpose of strengthening the male protagonist, or adding to the male protagonist's character development. In "A

³¹ Janice R. Walker, The Forgotten Female: "Hemingway as Misogynist Spring", 1996, (<http://www.cas.usf.edu/english/walker>).

Farewell To Arms”, Catherine is a catalyst to Frederic, and follows the flat stereotypical character of compliant, and emotional. This characterization of women reflects a sense of insignificance to women, as if they were not necessary.

We can say Hemingway is the master of dialogue. He described women using dialogues in “Farewell to arms”:

“You see I’ve been leading a sort of a funny life. And I never even talk English. And then you are so very beautiful.” I looked at her. “You don’t need to say a lot of nonsense. I said I was sorry. We do get along.” “Yes,” I said. “And we have gotten away from the war.” She laughed. It was the first time I had ever heard her laugh. I watched her face. “You are sweet,” she said. “No, I’m not.”³²

A female character’s hair is related to Hemingway’s treatment of women in his novels. Long hair symbolizes the feminine stereotypical gentleness in a woman, for example in Catherine Barkley of “A Farewell To Arms”, he admires her hair, and therefore admiring her typical femininity. On the contrary, short hair represents strength, or independence in a woman, short hair being more masculine in nature. When Catherine announces she’s going to cut her hair to Frederic, after she’s had the baby, Frederic doesn’t object, but she dies in labor, unable to live into her independency.

The ‘Hemingway Woman’ is a title with connotations of the stereotypical view of women as weak, cursory, and emotional. Hemingway portrays this treatment of women through his female static and catalyst characters, and by symbolism in a woman’s hair. In Hemingway’s novels a woman is idealized when she is compliant, and beautiful. This portrayal of women is in sync with the views on women in the era in which Hemingway lived, which could have prompted his treatment of them through his works.

One view is presented by Jeryl J. Prescott in “Liberty for Just: Gender and Race in Hemingway's To Have and Have Not”. Prescott sees Hemingway as making use of a feminist rhetoric of rage; economy of stereotype and metonymic displacement

³² Ernest Hemingway “A farewell to arms’ p.6

to illuminate perceived gender and ethnic differences within a society that professes to foster equality yet frowns on difference. He argues “Hemingway exhibits uncensored male perceptions of females perhaps as a partial explanation for why women occupy subjugated positions in American society.”

Hemingway's chief concerns remain consistent. Within this world of selfishness represented in Hemingway's canon, the lost, lamented for values include faith, hope, and security as well as fertility, creativity, love, peace, and human brotherhood for maintaining life.... Searching within the abyss of nada for meaning, people must first reform and embrace each other before they can reform and embrace the world.

According to Garcia, however, Hemingway's characterizations of women adhere very closely to roles and functions traditionally prescribed by our society as models for the female, particularly the woman as sexual partner. The distinction between ‘good’ and ‘bad’ women in Hemingway's works is an ironic adaptation of the same distinction to be found throughout our mythic literature: Catherine in “A Farewell to Arms” is a good woman caught up in a tragic world that does not reward her virtue; Maria in “For Whom the Bell Tolls” is a redeemed woman whose goodness is reestablished by her lover's death; in “The Short Happy Life of Francis Macomber” Margot Macomber is bad, a woman whose selfish infidelity kills her husband before the bullet from her rifle does; and Brett Ashley in “The Sun Also Rises” is a woman who cannot be good, who cannot meet the needs of her man, because both are maimed survivors of a world already dead.

Garcia believes in traditions that perceive women as dependent upon men and women's roles as being secondary and men have at the same time developed symbolic systems in which ‘femininity’ encompasses quite literally everything in creation. Perceptions of the female as object, and objects as feminine are a natural outgrowth that sees the universe as a macrocosm in which the Deity is a masculine creative force that dominates and contains feminine creation, reflected in the

microcosm of a world where the active male dominates the passive female. Garcia sees these women as “companions in adversity rather than conventional Penelope’s waiting by their looms to be rescued at the hero’s return”. However, the characterizations of these women are nonetheless stereotypical in that “women in these works do represent several symbolic values conventionally assigned to the female, and often, his female is . . . identified with the cyclical element of the time-space conjunction”.

Ultimately, concludes of Hemingway's depiction of women, Although they embody important mythic elements in Hemingway's work and, indeed, are often questors as well as the male heroes, Hemingway seldom questioned traditional assumptions about women, from the roles of the archetypal Female to the supposedly universal nesting urge inherent in the most modern of wives. Like the rest of us, male and female, Ernest Hemingway may have had difficulty finding other perceptions of the female because our mythologies furnish us with so few of them.

Kathy Willinghamin “Hemingway's ‘The Garden of Eden: Writing with the Body,’ however, sees Hemingway's portrayal of women as more sensitive than does Garcia. She says of *The Garden of Eden* that it “calls into question previous critical charges of misogyny”. His treatment of Catherine, she says, “Reveals several surprising insights into the creative struggles of the female artist,” and her “suffering and presumed descent into madness relate directly to her debilitating insecurities in the face of the patriarchal dominance of the arts”. The novel submerges Catherine's “artistic quest beneath aspects of the narrative foregrounding David's development,” but in so doing, “Hemingway mirrors a central thematic concern, namely the suppression of female creativity”.³³

Kennedy sees this same insecurity in Hemingway's relation with Fitzgerald: the vicious portrait of Fitzgerald also assumes a different aspect in light of young Hemingway's secret; when we read that Fitzgerald had “very fair wavy hair, a high

³³ Kathy Willingham, “Hemingway's *The Garden of Eden: Writing with the Body*” (The Hemingway Review:1993).

forehead, excited and friendly eyes and a delicate long-lipped Irish mouth that, on a girl, would have been the mouth of a beauty”, we recognize the androgynous appeal.³⁴

Linda Patterson Miller echoes this sentiment: “Because of the stereotypical views of Hemingway and his art, some readers fail to see Hemingway's art apart from the expected response primarily that his personal and artistic world was one of machismo.” Patterson calls the feminist criticisms of Hemingway ‘misdirected’, a ‘misreading’. She, like Robert Penn Warren in “An Introduction to Ernest Hemingway's “A Farewell to Arms”, he sees these works as love stories.” But I fail to see who these men are in love with the women and the men often do not seem gendered at all. The men are impotent or emasculated; the women are masculine and emasculating, or, alternatively, one-dimensional and self-demeaning. I believe that Hemingway was not presenting women at all, but I also don't believe that he was attempting to.”³⁵

Frederic Henry narrator of the story, a soldier who escapes from the war, found love strong enough to feel safe during the war. This can be applied to the title of the book when Henry says goodbye to Catherine’s dead body, as well as saying goodbye to the front. War can ruin a man’s life as it takes away Catherine’s fiancé. Indeed in discussing Hemingway’s worldview as expressed in his fiction, several critics, without referring to the Great War specifically, describe its mental landscape precisely. “It is a world seen through a crack in a wall by a man who is pinned down by gunfire”, says Philip Young.

Catherine’s character influenced many feminist critics and they have tried to show Hemingway’s wrath towards women. So, Catherine’s intelligence and resourcefulness and ability to cope in the social world place her in the category of confident and competent characters.

³⁴ Kathy Willingham, “Hemingway's TheGardenof Eden: Writingwith the Body” (The Hemingway Review, 1993).

³⁵ Linda PattersonMiller, Hemingway’s Women:“A ReassessmentHemingway inItalyand OtherEssays”, (Praeger, 1990).

I agree with some critics that Catherine is a good woman who grew up in a tragic world where her virtue is meaningless. She is qualified to run away with the man she loves and to help him domesticate the world of his wishful dreams.

3.2 The concept of Nada in Hemingway's works

At present the term "concept" is widely used in different fields of linguistics. The study of concept has a great importance as it is connected with cognitive linguistics, cognitive psychology, cultural linguistics and with cognition and transferring information. The concept can be a part of the world picture as well. It reflects the values of both the individual person and the entire linguistic community. The concept is valuable for a particular culture, which is expressed by a large number of linguistic units, which can be embodied in proverbs and sayings, poetry and prose. They are a kind of symbols or emblems, specifically pointing to the text, situation or knowledge that created them.

It is important to say that despite the variety of interpretations of concept, linguistic researchers have agreed that concept is a mental representation, "a unit of mental activity". In general usage the term mainly denotes "idea" or "notion". In a narrower sense it is a mental symbol sometimes defined as a "unit of knowledge", built from other units which act as the concept's characteristics. The concept has a cognitive status and does not exist outside mind.

Nada is a Spanish and Portuguese word meaning "nothing", used in English with the same meaning. The concept of Nada constitutes one of the central themes of Hemingway's novel "A Farewell to Arms". In this novel Nada is symbolized by darkness or death. In other words death or darkness suggests the total annihilation expressive of pessimism. Hemingway's code heroes try to avoid this 'nada' or the engulfing pessimism. The Hemingway hero is a restless man, doesn't like the night, often will sleep through the day and stay awake during the night. The darkness of the night represents nothingness, the state in which things will be when one is dead, absolute oblivion. Darkness and sleep must be avoided, for in these states there is nothingness, "nada." Hemingway's discourse on "nada" is his way of

exploring the darker side of his spiritual self.

In “A Farewell to Arms”, Frederick Henry is Hemingway’s code hero, who represents certain images that are often connected with the concept of the code hero. His actions are often identified by certain definite movements or performances. Frederick Henry is often called a restless man. He stays awake all night so as to be with Catherine Barkley, who is on the night shift.

The nada concept had been a part of Henry's life from the beginning. Henry stood up nights because the night is a representation of evil and death to him. If he is not asleep, he can avoid having to deal with it. Henry also is accompanied by Catherine during nights at the Ospedale Maggoire. To Henry there was almost no difference in the night except that it was an even better time with Catherine. Catherine, who is already a code hero, has values which transcend onto Henry at the Hospital.

Hemingway’s concept of nada will be better understood if we compare Henry with another Hemingway code hero found in “A Clean, Well-Lighted Place”. Here the hero is a lonely old man. The old, hearing impaired man is a nightly patron at a small caf where he enjoys indulging himself by carefully sipping alcohol as he tries to cope with his loneliness and isolation. His nights are especially lonely for he has no wife. His niece, the one who cut him down after he, in despair, tried to commit suicide, is the only one in his life to care for him. The old man, after realizing life has no meaning for him, enjoys the caf setting because he can be near two waiters who essentially let him alone, get drunk with dignity, and forget he is dying of old age. The old, nihilistic man, craving the well-lighted caf and his saucers of brandy, manages to cope and show grace under pressure, like a true code hero, despite the fact that he knows his life means nothing in this world, and he is soon going to die:

“ I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. We had heard them ... and had read them ... now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with

the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity ... Abstract words such as glory, honor, courage or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates”³⁶.

Thus, Hemingway develops his concept of nada through Henry-a restless man. By restless is meant that he often stays awake at nighttime and sleeps all during the day. The reason for this is that for Henry sleep itself is a type of obliteration of the consciousness. Night is a difficult time for Henry because night-itself the darkness of night- implies, suggests, or symbolizes the utter darkness that man will have to face after death. Therefore Henry avoids nighttimes. This will be the time he will drink; this will be the time he will carouse or stay awake. In many novels he will spend the night making love with someone and only at the crack of dawn will he then desire sleep.

In Ernest Hemingway’s short story, "A Clean Well-Lighted Place", the concept of nada is the central and most important theme. As described by Carlos Baker, Nada is "a something called Nothing which is so huge, terrible, overbearing, inevitable, and omnipresent that, once experienced, it can never be forgotten". It is a metaphysical state that symbolizes the chaos in everyone’s lives. Some people have it more than others and some deal with this idea differently than others. Either way, nada is an uncontrollable force that should never be forgotten. Steven Hoffman, believes that "the only way to approach the Void is to develop a very special mode of being, the concrete manifestation of which is the clean, well-lighted place". This cafe is a warrior against this nothingness. The place is clean, pleasant, and orderly. There is no music. It is a plain and simple refuge against the lonely, dark world that waits outside. However, this cafe must close at some time or another thus proving that the cafe isn’t enough to combat the nada. It is not

³⁶Hemingway, Ernest. (1929). *A Farewell to Arms*. New York: Scribner's

even a place but an artificial, man-made building that tries to fight against this real idea of nada. If one has the internal qualities, cleanliness and inner vision, they can cope with the nothingness even outside of the cafe. The old waiter is a prime example. At times the old man lacks these qualities thus not being able to cope with the darkness. On the other hand, the young waiter has no concept of this idea thus making him not even realize how powerful it can be. The old waiter is the most important character in "A Clean Well-Lighted Place." The old waiter has completely grasped the concept of nada and is able to deal with it. Hemingway says, "What did he fear? It was not fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was a nothing too...Some lived in it and never felt it but he knew it all...". It was him that recognizes the old man's problem from the beginning. He realizes that this man is dealing with the most difficult part of his life, the end. Also, the old man's parody of the Lord's prayer clearly shows that he has grasped this concept of nada. No one else could use the term this way and not know what it means. Also, Even though the old waiter has plenty of money, he realizes that this is not all he needs to escape the darkness. Nothing can escape it. Unlike the old man, the waiter deals with this darkness in a more positive way. Hoffman says, "...this character displays true metaphysical courage in raising the concept of nada...". The old waiter says, "I am one of those who like to stay late at the cafe....With all those who do not want to go to bed. With all those who need a light for the night....Each night I am reluctant to close up because there may be someone who needs the cafe". The light, order, and pleasant atmosphere is provided by him. The escape from nothing is provided by him. Without him, the old man would be lost in the darkness. This makes the old waiter is the true hero of the story. The character that has been in contact with the nada for quite some time. and has not yet learned how to deal with it the right way is the old man. He is said to be eighty years old, virtually death, and recently widowed. The very wealthy man is depressed, thus showing the reader why he had tried to kill himself. In his case he has the light

and realizes that there is a destructive force out there called nada. However, unlike the waiter, he has not yet learned to face this force and often tries to escape it through drinking or attempted suicide. The old man realizes the importance of this cafe in his life. This is the pleasant place where he goes to escape the reality of his own life. Even though the old man believes that this place is an escape, Hoffman says, "...darkness has indeed invaded this character's place, for he sits "in the shadows the leaves of the trees made against the electric light" .The old man's dignity and style are all that he has to fight this void. Hemingway believed "that an ordered personal style is one of the few sources of value in an otherwise meaningless universe". Also, Anthony Burgess once said, "Life is too short for anything but the one thing that can outface death - human dignity" Even Snow 3 though the young waiter says that "an old man is a nasty thing", the old man is personalized as a well-cut individual. The old waiter says that the man is clean and no matter how drunk he gets, he will never spill his drink. The old man keeps his dignity even when facing the dark chaos of nada. An exact opposite of the old man is the young waiter. The inexperienced waiter has not yet grasped the idea of nothingness. He can't see the light and does not have the vision. Therefore he cannot deal with it when he is face to face with it. Hoffman believes that, "...youth and the illusory confidence...are clearly inadequate tools with which to combat the darkness". Nothing to him means not having something, a personal item. Hoffman calls the young waiter's idea "the absence of those objects capable of providing material satisfaction". To add to his ignorance, the young waiter violates the principle of cleanliness and spill the old man's brandy on the table. He believes his life is fine and that this nada is nowhere present. However, when the old waiter jokingly accuses the young waiter's wife of infidelity, the young waiter snaps back at him with anger. Therefore, he is not even sure about what his wife is doing.

He is so confident that there is no darkness in his life that he totally ignores the idea of his wife cheating on him. Hoffman sums up this character's roll when he says, "The ability to extend outward to others from a firmly established self is once

again in direct contrast to the narrow, selfish pride of the young waiter, who is unmoved by the needs of the old man and sees love as a matter of blind loyalty and physical gratification". Nada is the most overwhelming idea presented in this story. It is pictured as a fate that everyone must come to deal with at some time or another. However, some people deal with it better than others. "Those who manage to adjust to life on the edge of the abyss do so because they see clearly the darkness that surrounds them yet create a personal sense of order, an identity, with which to maintain balance on this precious perch". The "precious perch" refers to life itself. Hoffman believes that everyone must learn to deal with this nothingness in order to survive it in their own lives. If a person is overtaken by nada, they end up in despair and loneliness. Some attempt suicide and others commit suicide like the late Ernest Hemingway.

3.3. The concept of death in Hemingway's works.

Ernest Hemingway lived in a time full of violence, pain, blood and hostility. He's well known both for his great works and for his adventures. He was the participant of World Wars I and II, and the Spanish Civil War; victim with hundreds of wounds from these wars. Throughout Hemingway's life, the experiences from various wars and adventures enabled him to witness the bloody battles, violence, life and death of people and provided him with rich sources of writing. Virtually his works and his experiences are inseparable and have been intertwined in many aspects. Looking back through his major works, there is no exception that Hemingway poured his war experiences into his literature works. However, his viewpoints on war were not stable but underwent an ever-changing process. Through a series of prominent novels like "The Sun Also Rises", "A Farewell to Arms", "For Whom the Bell Tolls", and "The Old Man and the Sea", we can sense his profound thoughts against war and humanism. The suffering of his protagonists is just what Hemingway has suffered, such as the wounds from the wars, the insomnia, and strong frustrations.

Hemingway himself suffered a lot from the wars, both physically and psychologically. All the pains helped the formation of his viewpoints about the war—

the senses of death and humanism. Surely he poured these senses into his fictions. From his works we see like Hemingway himself, the protagonists usually suffered both physical and psychological pains. They always lived in a violent world, wounded in the war and endured psychological ravages, such as insomnia, and frustration.

On the other hand, the protagonists performed as heroes. What they said and did in the novel manifested their viewpoints about ignoring death and humanism. Those points of view were just what Hemingway held throughout all his life.

For Jake Barnes of “The Sun Also Rises” (1926), Fredrick Henry of “A Farewell to Arms”(1929) ,Robert Jordan of “For Whom the Bell Tolls” (1940), Santiago of “The Old Man and the Sea” (1954), Harry of “Snows of Kilimanjaro,” and Nick Adams of “Indian Camp,” violence, illness and death are an ever-present part of life. In these novels and short stories, Hemingway portrays characters suffering from physical illness and mental disease.

Hemingway seems to suggest that to live is to live with disease . Indeed, the world in which Hemingway lived was a world of illness. A part of multiple wars, unsuccessful relationships, and the “lost generation,” Avoiding violence, illness, pain and death is impossible in the world of Hemingway’s literature, just as it was for Hemingway in his own life. To Hemingway, writing itself was a coping mechanism. Just like their creator, his characters’ only possible course of action is to find a way to cope with the pain inherent in the human condition. Romances in “The Sun Also Rises”, “A Farewell to Arms”, and “For Whom the Bell Tolls” can be perceived as injurious.

In “The Snows of Kilimanjaro,” Hemingway does more than simply illustrate a character suffering from gangrene. In “The Sun Also Rises”, the protagonist and narrator, Jacob Barnes, is a World War I veteran who suffered an injury to his genitals. He is physically emasculated by a war injury. Even Maria of “For Whom the Bell Tolls” hurts Robert’s ability to complete his work at times. At first glance, Hemingway seems to portray love, marriage,

and women as inevitable paths to heartache and injury. Living, for Hemingway's characters, is a struggle to accept and survive.

Characters like Maria of "For Whom the Bell Tolls" and Catherine of "A Farewell to Arms" serve as caregivers to those they love. Hemingway depicts another positive effect of illness in *The Sun Also Rises*; Jake and Brett's seemingly impossible love affair is kept somewhat platonic by Jake's war injury. In this way, some relationships in Hemingway's works are actually strengthened by the adversity of violence, illness and an eventually death.

The metaphysical concern about the nature of the individual's existence in relation to the world made Hemingway conceive his protagonists as alienated individuals fighting a losing battle against the odds of life with courage (code hero), endurance (stoicism) and will as their only weapons (*Grace under Pressure*). Hemingway, in his novels and short stories, presents human life as a perpetual struggle which ends only in endurance of violence, brutality (*Grace under Pressure*) and eventual death. And all these works are more or less bound by the concept of violence and death which is shaped by the theme of grace under pressure. In a world of pain and failure, the individual also has his own weapon to assert the dignity of his existence.

Perhaps no figure in American literature of the twentieth-century dominated the literary landscape, as Ernest Hemingway did during the twentieth century and after. Often embracing a life of danger from bullfighting and boxing to hunting wild game in Africa, including two successive plane crashes on safari, Hemingway's life was a constant adventure with several violent, brutal and near death experiences. His first books are episodes in the experience of a young whose sensitivity has been violated in various ways, physically, emotionally, and spiritually. Common to almost all of Hemingway's novels is the concept of the Hemingway hero, sometimes known as the "code hero..The Hemingway hero is a man whose concepts are shaped by his view of violence and death, that in the face of death a man must perform certain acts and these acts often involve

enjoying or taking the most he can from life (grace under pressure). Hemingway, who covered many wars, surely brushed with death many times. He was even obsessed with the shadow of death though he escaped it time and again. Among all forms of arts, the ancient Greek tragedy seems to be the art, which can bring the greatest enjoyment to human beings. Hemingway profoundly gets the point. He is good at paying attention to and describing the death, and he had a strongly special sense of death. In fact, Hemingway's life and works are closely tied with death. Hemingway's works, especially his short stories, are filled with killing, blood and death. Hemingway holds the point of view that death is unavoidable and is the biggest and most frightening reality. It has a kind of huge and mysterious power that can deprive people of their lives, rights and everything in a moment. Death is a kind of eternity while love, friendship, and life are nothing but rubbish. Therefore, men shouldn't be intoxicated with the dream of success; happiness and consummation, for death would rob them of their lives at any time. So Hemingway tells of this feeling through a variety of literary figures.

In "Indian Camp", Hemingway attaches great importance to the effect of the shocking events on the little boy, Nick, who witnessed them. For the moment, the events do not seem to have any great effect on the naïve boy, but it is very important that Nick turns into a badly scarred and nervous young man. He has experienced the process of thinking about reality and death. In this short story, Nick always witnesses blood, misery, misfortune and death. So he asked, "“why did he kill himself, Daddy?” ‘Do many men kill themselves, Daddy?’”³⁷

From 1924 when Hemingway published *In Our Time* to 1929 when "A Farewell to Arms" came out, humanism was chiefly revealed in his repeated efforts to show the disaster the First World War brought to mankind and civilization. During this period, the world described in his fictions was one in which things were not growing or bearing fruits but one that was exploding, breaking, decomposing or being eaten away. People could only survive themselves from total misery by visions of

³⁷ Chen, L. T. (Ed.). (1989). *Hemingway Short Stories*. Beijing: World Book Publishing House, p.69

endurance, competence and courage or by interludes of love that cannot outlast the furlough a dictatorial government in the spring of 1939. During the Spanish Civil War, Hemingway sent reports directly from the front to let the world know what was going on. From his humanist point of view, he condemned the fascists for their inhumane crimes: bombing worker's quarters; slaughtering the crowds concentrating in the square; and brutal slaughter of the common people. "...we saw the Fascist artillery doing murder in Madrid and you never see it without hatred and anger."³⁸

"In A Farewell to Arms", Hemingway expressed his interpretation of death through Henry. "The world breaks everyone, and afterwards many are strong at the broken places. But those that it will not break it kill. It kills the very good and the very gentle and the very brave impartially. If you are none of those you can be sure that it will kill you too, but there will be no special hurry."³⁹

Death is a constant in the story beginning with Passini's violent demise in the dugout and continuing through Aymo's death during the retreat. Both these deaths are from the war and are, in Frederic's estimation, random and unavoidable. Frederic cheats death twice in the story; first, when he survives his wounds and second, when he escapes the executioners.

People deal with death in very different ways. In this novel, Fredric has to learn how to live without Catherine in his life. Finding strength from within will allow Fredric to go on with his life. **"After a while I went out and left the hospital and walked back to the hotel in the rain"**

The theme of death is evident in stories as early as "Indian Camp". The theme of death permeates Hemingway's work. Young believes the emphasis in "Indian Camp" was not so much on the woman who gives birth or the father who commits suicide, but on Nick Adams who witnesses these events as a child, and becomes a "badly scarred and nervous young man". Hemingway sets the events in "Indian Camp" that shape the Adams persona. Young believes "Indian Camp" holds the "master key"

³⁸ Brucolli, M. (Ed.). (1970). Ernest Hemingway: Cub Reporter. University of Pittsburgh Press, p.235

³⁹ Hemingway, E. (1992). A Farewell to Arms. Beijing: Beijing Foreign Language Teaching and Researching Press, p.73

to "what its author was up to for some thirty-five years of his writing career". Stoltzfus considers Hemingway's work to be more complex with a representation of the truth inherent in existentialism: if "nothingness" is embraced, then redemption is achieved at the moment of death.

Judging by Hemingway's lifetime and works, his sense of death took shape in the 1920s, and the theme of war permeates his works. In view of this, the world is a big battlefield, bullfighting field, and boxing field, which is full of battles and struggle, blood and fire, cruelty and evil, sadness and death, while life is vulnerable, insignificant and filled with defeat and sadness. However, these above-mentioned points of view are not comprehensive in understanding his sense of death. Hemingway's uniqueness lies in the process of changing his mind from horror to calm, until detachment. In his opinion, it is pleasing and comfortable to feel the horror of death and later to achieve detachment of death.

Life itself is nothing more than an endless struggle, and the end of it is death and pain. Henry acknowledges: **"No matter how hard we fight to live, we end up defeated."**

In the end, Catherine's untimely death has driven Frederic into a senseless cesspool of babbling thoughts: **"Get away hell! It would have been the same if we had been married fifty times. And what if she should die? She won't die. People don't die in childbirth nowadays. ... It's just nature giving her hell"**

These words show Frederic's scattered train of thought. He attempts to shield himself from death with these clichés. Frederic even begins to pray to God in one last futile attempt but of no avail. After Catherine's **"murder"** by the Biological Trap, Henry's disillusionment is poignantly revealed in his last tragic note: **"But after I had got them out and shut the door and turned off the lights it wasn't any good. It was like saying good-bye to a statue."**

Hemingway code hero exemplified by the expatriate of the lost generation Jake Barnes in "The Sun Also Rises" (1926), the soldier Frederic Henry in "A Farewell to Arms", the American dynamist with the guerilla

fighters Robert Jordan in “For Whom The Bell Tolls” (1940), and the fisherman Santiago in *The Old Man and the Sea* (1952), involves qualities of stoicism, courage, honor, endurance, and self-control. There are also psychological effects of violence depicted in Hemingway's novels and short fiction, which are ever-present in his descriptions of war, bullfighting, big-game hunting, and surviving in the wilderness, violence and death. His fiction is at its strongest in its portraits of male characters struggling to define their identities and find honor in a chaotic world by means of grace under pressure. The author illustrates the relationship between his works and his war experiences from different aspects and analyzes Hemingway's changing thoughts by examples from his works. The humanism Hemingway holds manifests his disgusting, hateful attitudes during the war time. At last he even became a pacifist by experiencing too many killings and deaths. The heroes under his pen are his incarnation of himself and the embodies of his viewpoints towards the society and the world. His distinctive writing style is characterized by economy and understatement, and had a significant influence on the development of twentieth century fiction writing. There are some characteristics of his writing style: Stark minimalist nature, grade school-like grammar, austere word choice, unvarnished descriptions, short, declarative sentences, uses language accessible to the common reader. His protagonists are typically stoical men who exhibit an ideal described as grace under pressure. Many of his works are considered now as classics of American literature.

Conclusion

Nowadays the problem of human communication is one of the most significant subjects occupying the minds of linguists, anthropologists, psychologists, and philosophers. Since it is the most important means of communication among human beings, the relation between language, culture, and their mutual interactions is of high significance. Our research is done in the frameworks of linguoculturology, which is considered to be one of the main trends of modern linguistics.

Language is a main part of culture and it reveals the features of national mentality, character, spiritual life, etc. According to the linguistic literature related to this issue the following basic assumptions can be outlined:

- the material and spiritual cultures are embodied in language;
- any culture has its national character presented in language;
- language of one specific culture is an expression of “national spirit”.

In fact, language is an inevitable part of culture because:

- it is a part of culture that we inherit from our ancestors;
- language is the main tool through which we learn culture.

From the position of cultural studies some researchers outline the cultural level of the literary text. The fictional text is regarded as a main means of studying culture, as a source of cultural knowledge and information. Fictional text is one of the ways of depicting and revealing culture because it is full of sociocultural, aesthetic, emotional and evaluative information. Fictional texts reflect the inner spiritual world of people and serve as a means of conveying cultural information.

Fictional texts reveal people’s life of different social status their inner spiritual world, a system of cultural values, traditions and customs. Some words in the text can bear a symbolic meaning referring to culture specific information. Linguocultural studies deal with a value space of the literary text which includes the following types of cultural values: vital, social, political, religious, moral, and aesthetic. Therefore fictional text can be regarded as a cultural unit.

The shared features between text and culture are as follows:

- both text and culture contain objective and subjective, logical and emotional elements;
- both text and culture are meant to be interpreted.

The literary text includes culture relevant language units-linguoculturemes. Linguocultureme – is a complex, interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense. Linguoculturemes can be presented by a great variety of language forms including words, word combinations, syntactical structures, text fragments and even the whole text. Accordingly, linguoculturemes can be presented by non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech forms of etiquette, image-bearing means, etc.

The Hemingway hero is a man whose concepts are shaped by his view of violence and death, that in the face of death a man must perform certain acts and these acts often involve enjoying or taking the most he can from life (grace under pressure). Hemingway code hero exemplified by the expatriate of the lost generation Jake Barnes in “The Sun Also Rises” (1926), the soldier Frederic Henry in “A Farewell to Arms”, the American dynamist with the guerilla fighters Robert Jordan in “For Whom The Bell” , “Tolls” (1940), and the fisherman Santiago in “The Old Man and the Sea” (1952), involves qualities of stoicism, courage, honor, endurance, and self-control. There are also psychological effects of violence depicted in Hemingway' s novels and short fiction, which are ever-present in his descriptions of war, bullfighting, big-game hunting, and surviving in the wilderness, violence and death. His fiction is at its strongest in its portraits of male characters struggling to define their identities and find honor in a chaotic world by means of grace under pressure. His distinctive writing style is characterized by economy and understatement, and had a significant influence on the development of twentieth century fiction writing. There are some characteristics of his writing style: Stark minimalist nature, grade school-like grammar, austere word choice, unvarnished descriptions,

short, declarative sentences, uses language accessible to the common reader. His protagonists are typically stoical men who exhibit an ideal described as grace under pressure. Many of his works are considered now as classics of American literature. Although there are a number of novelists reached a distinguished level in their literary career during and after the twentieth century, Ernest Hemingway is the most influential novelist who climbed the ladder of fame and reputation without question, who ended up suicidal six years after winning the Noble Prize for Literature. His character portrayal and representation and the characteristics of his writing style are determined through the theme of death and violence. The choice of Hemingway's words and plot structure are determined by the theme of death and violence. Hemingway has continuously been debatable with respects with his inscription for the period of his career. He was candidly criticized by his critics because of the unenthusiastic depiction of women in his works. People however did not notice that some of the scholarships he gave for literary studies were granted to women. However he was prejudiced by the alternative considerate of women possibly developed throughout his early days, some observers' state that the consequence of this knowledge outside on the struggles of women in his books. But as we have educated, understanding his works concludes their meaning according to our awareness as a person who reads. To give details Hemingway's method in a few paragraphs in such an approach as to suit those who have read his writing is not approximately possible. It is an uncomplicated method, directly and self-effacing. Hemingway's writing style is plain in consequence of his nonparticipation from using adjectives as much as possible. He joins a fiction in the shape of directly journalism, but for the reason that he is a master of transmitting feeling devoid of embellishing it; the creation is especially pleasant.

To conclude, we can say that Hemingway's style is **simple, clear, direct and precise**. His diction is fundamental, favoring plain words. His sentences are short, declarative. He uses the technique of the repetition of words, phrases and sentence structure.

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