

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС
ТАЪЛИМ ВАЗИРЛИГИ**

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ИНГЛИЗ ТИЛИ СТИЛИСТИКАСИ КАФЕДРАСИ

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QUALIFICATION PAPER

**THE CONCEPTUAL VALUE OF PHRASEOLOGICAL UNITS AS A
SYMBOL**

**5220100-Philology and teaching languages (The English Language)
for granting the bachelor's degree**

**THE QUALIFICATION PAPER
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Introduction

The present qualification paper deals with the study of the conceptual value of phraseological units as a symbol which presents a certain interest both for the theoretical investigation and for the practical language use.

The president of the Republic of Uzbekistan Islam Abduganievich Karimov speaking about the future of Uzbekistan underlines that “Harmonious generation is the future guarantee of prosperity. It is our task, to prepare and teach professionally competent and energetic personnel, real patriots to see them in the world depository of science and culture. In this plan the national program about training personnel was worked out on the formation of new generation of specialists, with the high common and professionally cultured, creative and social activity, with the ability to orientate in the social and political life independently, capable to raise and solve the problems to the perspective¹”.

On December 10, 2012 there was released the decree of the president of Uzbekistan № 1875 about the development of the system of learning foreign languages. This decree gives a language learner great amount of opportunities, and at the same time puts concrete tasks for teachers of foreign languages.

The **actuality** of the research paper is revealed with the need of study of the symbol in the phraseological units based on the analysis of it as a stylistic device in literary context.

The main **aim** of the work is to study and describe the basic phraseological units in the process of symbolization, specificity, means of formation of the symbol in literary text of Modern English. Within the main purpose the following **tasks** are set forward:

- to study phraseological stylistics and its subject matter;

¹ Kadrlar tayyorlash milliy dasturi: Toshkent 1997, 35 bet.

- to define the theoretical base of the study of the notion "symbol" and identify its types
- to reveal Stylistic analysis of the of the authors' work
- to study the symbolic role of phraseological units in the works of J. Galsworthy and Ernest Hemingway.

The degree of study of the research. There's an ancient history in developing the problems of interrelationship between language and culture. In these lines, V.fon Gumboldt's opinion is worth mentioning particularly. In accordance with his idea: "the cognition of original life and inner structure of a particular language depends on the skill of realizing the features of national spirit completely", A.A.Potebnya confirmed that the "psychology of the nation should indicate the possibilities of different nations' characteristics and the structure of the languages as the trace of general laws of national life", V.N.Teliya writes that phraseological content of the language – it is "the mirror, in which linguocultural universals identify their national self-consciousness", similarly, George Lakoff and Mark Johnson have argued that cultural knowledge in the form of conventional images feeds into idioms based on metaphors. According to I.V.Arnold's researches, PhU comes into existence in the systems of different communications and later moves or passes to general language, Amosova N.N. investigated essentials of English phraseology" in 1962, Halliday E. M studied symbols in Hemingway's works in 1962, Beliy A. learned symbols as a means of awareness of the world in 1994, Uzbek linguist T.T.Ikramov studied the imperative PhUs, Sh. Rakhmatullaev split them as exclamatory and emotive PhU. Moreover, the polysemantic features of InPhU were explained by A.V.Koonin with examples in his "Theoretical course on phraseology", in 2005 Reimov B. Kh studied emotional phraseological units in his researches, in 2008 Hakimova G. E investigated PhUs with zoo components. After getting acquainted the above given scholars work we found out that the conceptual value of phraseological units as a symbol haven't learned completely and haven't done research works on it yet.

The main **material** of the work served several theoretical books on Stylistics by Galperin I.R., Morokhovskiy A.N., works of J. Galsworthy and Ernest Hemingway and fresh information from Internet.

The **object** of the investigation is the symbolized phraseological units in literary text, accordingly the main **subject** of the study is detailed analysis of phraseological units as a symbol in the works of J. Galsworthy and Ernest Hemingway.

Scientific **novelty** of diploma work consists not only in stating the tasks and choice of the object of the study, but as well as in result, which can be presented in theoretical and practical points.

As our theme is connected with different branches of linguistics – lexicology, history, grammar, culture, the following **methods of investigation** have been used: contextual, descriptive and cross-cultural.

We should mention that this research paper represents a great **theoretical value** for those willing to take up their future carrier in the field of stylistics as valuable reference to definition and classification of symbol as a stylistic device, the analysis of phraseologic symbols in Modern English

And the **practical value** of this work involves practical results and conclusions which can be used on subjects basing on the practical study of stylistics, lexicology, theory of translation and text interpretation device so that to enable for future stylists to benefit from the given paper in their further researches in the field of stylistics linguistic studies.

The **structure** of qualification paper contains introduction, three chapters, conclusion, and list of bibliography.

Introduction determines the actuality, scientific novelty, the aim and tasks of the work, methods of research, its practical value, shows the material that served the basis for executed work.

The first chapter gives a detailed review of the study of phraseological units in stylistics by linguacultural studies.

The second chapter is devoted to the study the problem of text comprehension and the symbolic role of language unit and their classification, the definition of symbol as a stylistic device based on different theoretical sources.

The third chapter is considered to be a practical part, so it deals with the symbolic role of phraseological units in literature taken from the works of J. Galsworthy and Ernest Hemingway.

In Conclusion we present the main findings and the theoretical and practical result of the work.

The list of used literatures directs us to the list of all literatures that have been used in the process of carrying out the given theme.

CHAPTER ONE.

1.1. Phraseological stylistics

Stylistics is a trend of general linguistics which studies language means on all the language levels from the point of view of their expressiveness, emotiveness, imagery, evaluation. In other words it studies the effects of the message, its impact on the reader or listener. The subject of stylistics can also be outlined as the study

of the nature, functions and structure of stylistic devices (SD), on the one hand, and, on the other – the study of language styles (functional style), its aim, its structure, its characteristic features.

Thus the main problems under consideration in stylistics are as follows:

1. Functional styles.
2. Stylistic Differentiation of the English Vocabulary.
3. Types of Speech.
4. Stylistic Devices (SD) and Expressive Means (EM) of the language.

The object of style studies: expressive functions and expressive means of different language levels, their stylistic meanings and connotations, communicative laws of discourse (speech peculiarities of the text or a certain type of texts). Tasks: analysis of the evolution of styles in connection with the history of literary standard, investigation into the language of fiction and its development, universal laws of literary composition (including poetics), genres of communication (pragmatic approach).

Depending on the school of thought there are:

1. Lingo-stylistics;
2. Literary stylistics;
3. Stylistics of decoding;

1. Linguo - stylistics is the study of literary discourse from a linguistic orientation. The linguistics is concerned with the language codes themselves and particular messages of interest and so far as to exemplify how the codes are constructed.

2. Literary stylistics: is to explicate the message to interpret and evaluate literary writings as the works of art. In The Cambridge Encyclopedia of Language, Crystal observes that, in practice, most stylistic analysis has attempted to deal with the complex and 'valued' language within literature, i.e. 'literary stylistics'. He goes on to say that in such examination the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its 'deviant' and abnormal features, rather than the broader structures that are found in

whole texts or discourses. For example, the compact language of poetry is more likely to reveal the secrets of its construction to the stylistician than is the language of plays and novels.²

3. Stylistics of decoding can be presented in the following way:

sender - message - receiver speaker - book - reader.

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style.

The word style is derived from the Latin word “stilus” which meant a short stick sharp at one end and flat at the other used by Romans for writing on wax tablets. Now the word “style” is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition; it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as for example, “style is the man himself”, “Style is depth” and etc.

All these ideas directly or indirectly deal with the stylistics. Some of them become very useful in revealing the springs which make our utterance emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles.

Stylistics is the study of varieties of language whose properties position that language in context. For example, the language of advertising, politics, religion, individual authors, etc., or the language of a period in time, all belong in a particular situation. In other words, they all have ‘place’.

Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language,

² David Crystal. The Cambridge Encyclopedia of English Language. – Cambridge: Cambridge University Press, 1995.- p-109

such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism.

Other features of stylistics include the use of dialogue, including regional accents and people's dialects, descriptive language, the use of grammar, such as the active voice or passive voice, the distribution of sentence lengths, the use of particular language registers, etc.

Many linguists do not like the term 'stylistics'. The word 'style', itself, has several connotations that make it difficult for the term to be defined accurately. However, in *Linguistic Criticism*, Roger Fowler makes the point that, in non-theoretical usage, the word stylistics makes sense and is useful in referring to an enormous range of literary contexts, such as John Milton's 'grand style', the 'prose style' of Henry James, the 'epic' and 'ballad style' of classical Greek literature, etc.³ In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

In *The Cambridge Encyclopedia of Language*, Crystal observes that, in practice, most stylistic analysis has attempted to deal with the complex and 'valued' language within literature, i.e. 'literary stylistics'. He goes on to say that in such examination the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its 'deviant' and abnormal features, rather than the broader structures that are found in whole texts or discourses. For example, the compact language of poetry is more likely to reveal the secrets of its construction to the stylistician than is the language of plays and novels.⁴

³ Fowler R.L. *Linguistic criticism*. – London: Iris Press, 1989., p- 56.

⁴ David Crystal. *The Cambridge Encyclopedia of English Language*. – Cambridge University Press, 1995., p-109

Stylistic syntax shows what particular constructions are met with in various types of speech, what syntactical structures are style forming (specific) in the sublanguages in question. Semantic level – connected with meaning.

Some linguists consider that the word “style” and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the reader. Thus Michael Rifaterre writes that “Stylistics will be linguistics of the effects of the message, of the output of the act of the communication, of its attention compelling function”. This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language, being one of the means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in this case is regarded as a language science which deals with the results of the act of the communication.

To a very considerable degree this is true. Stylistics must take into consideration the “output of the act of the communication”. But stylistics must also investigate the ontological, i.e. inherent, natural and functional peculiarities of the means of the communication which may ensure the effect sought.

Archibald A. Hill states that “a current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics.”⁵

The truth of this approach to style and stylistics lies in the fact that the author concentrates on such phenomena in language as present a system, in other words, on facts which are not confined to individual use.

And the stylistic value of phraseology is a generally recognized fact; and many researchers in this field have yielded valuable results⁶. The stylistic meaning of phraseological units (Ph.U.) lies in the very nature of these language units which are considered to be highly emotive, evaluative and figurative. Phraseology,

⁵ Archibald A. Hill. *Poetry and stylistics*. – London: UK Press, 1988, p-54.

⁶ В.В. Виноградов

therefore, is one of the prime areas of stylistic studies. Stylistic Phraseology studies: a) stylistic differentiation of Ph.U.; b) stylistic functions of Ph.U.; c) occasional transformations of Ph.U. in the text.

From the stylistic point of view Ph.U. can be classified into the following groups:

- **Image-bearing Ph.U.** Imagery of Ph.U. is based on the mechanism of analogy, metaphorical and metonymical transference. Accordingly the following types are differentiated:

1)Ph.U. containing metaphor: *a dog in the manger, a snake in the grass, let cat out of the bag, a bitter to swallow, a stab in the neck, a break in the clouds; a ray of hope.*

2)Ph.U. containing metonymy: *cap and gown; black coat; bread and butter; from mouth to mouth; blue ribbon army; bag and baggage; under petticoat government.*

Ph.U. containing simile: *sly as a fox; to work like a horse; stubborn as a mule; cool as a cucumber; fat as butter; good as gold, pretty as a picture;*

3)Allusive Ph.U. which are classified into the following groups: biblical: *feet of clay; the brand of Cain; the golden calf; massacre of innocents; seven devils; the prodigal son;* mythological: *Pandora's box; the riddle of the Sphinx; in the arms of Morpheus; a Trojan horse; Achilles heel; the fatal sisters; Cassandra warning;* literary: *a bag of bones; cakes and ale; the iron heel; the last of the Mohicans; a rose without a thorn; historical: cross*

ilK Rubicon, benefit of clergy, cut the Gordian knot, the hell-fire lug, the war of the Roses.

- **Emotive and evaluative Ph.U.** characterized by the use of it not ironic and evaluative words, interjections and exclamations (*By love'; Good Heavens!; For Mercy's sake!; Good Lord!*) stylistic devices such as **epithet**: *tender age; guardian angel; deeding beauty; knife-and-fork debater, a bird of paradise;* **irony**: *wholesome as a shoulder of mutton to a sick horse; agree like cats and dogs; graceful as a hog on ice;* **hyperbole**: *to give worlds for smb.; work one's fingers to*

*the bone; haven't seen smb. for ages', **oxymoron:** at a snail's gallop; busy idleness; one's pet aversion.*

- **Expressive Ph.U.** containing different types of intension: *too good to be true; beyond expression; at the very loose; too big for one's boots/shoes/trousers; at the very nick of time; by ill means; too much water drowned the miller; too clever by half; beyond expectations; too many cooks spoil the broth; be the whole show.*

One of the major tasks of Stylistic Phraseology is to study them in the process of their functioning in the text. Here PhU may undergo noticeable changes and occasional transformations:

1.1.1. Substitution of components: *Sometimes I get fed up with all echo jumbo and abracadabra making it holy mysteries about staple things that I like to call a spade a shovel (cf. to call a spade .1 spade);*

Addition of components: *She would have to go as before just hopping people who were "catty". But who wasn't? It was the limit to be "catty". They all scratched other people's backs and he is too when they weren't looking. Who in society was exempt limit scratches and who didn't scratch.*

The Ph.U. "to scratch one's backs" has additional components "other people", "and faces too". Undoubtedly it intensifies the expressiveness of the Ph.U. and refreshes the figurative meaning of Ph.U. Besides, a peculiar use of the Ph.U. components in the chain of the correlated words "*scratches - to scratch - scratchless life*" gives stimulus to additional associations which contribute much to the "renewal".

- **Ellipsis:** *He complained to Fleur that the book dealt **with** nothing but birds in the bush: it was unpractical (Galsworthy, The Silver Spoon); (cf. a bird in the hand is worth two in the bush);*

- **Inversion:** *to play a trick: It might not have been a very nice **trick he had played**; to wear the mask of: Oh! What **a mask you have been wearing** all these years! A horrible painted mask!*

- **Decomposition of Ph.U.** Ph.U., as is known, is viewed not as **an** aggregate of discrete elements, but as a whole. It means that the meaning of the whole cannot be derived from the meanings of the component parts. Decomposition consists in revising the independent meaning of the components of phraseological units. The following example is interesting in this respect:

It was raining cats and dogs and two kittens and a puppy landed on my window-sill (Chesterton).

The Ph.U. “to *rain cats and dogs*” is decomposed because each of its components is used in its independent literal meaning. Decomposition here destroys the wholeness of the Ph.U. and leads to an absurdity which in its turn entails a humorous effect.

1.2.The notion of phraseological unit

Phraseology is a science about phraseological units, i.e. stable combination of words. Phraseology is a kind picture gallery in which are collected vivid and amusing sketches of the nations customs, traditions and prejudices, recollections, of its past history, scraps of folk songs and fairy-tales. Quotations from great poets are preserved here alongside the dubious pearls of philistine wisdom and crude slang witticism, for phraseology is not only the most colorful but probably the most democratic area of vocabulary and draws its resources mostly from the depth of popular speech. The fund of English Phraseology is rich in national, international borrowed of terminological and non-terminological origin of phraseological units.⁷

Human factors takes the basic place in phraseology as the majority are connected with different spheres of human activity. The factor of addressee is the most important element of communication. Besides that human tries to describe out world objects by

⁷ Orembovskaia, Gvarjaladze. English lexicology . 1978, p. 77

human features.⁸ Ch.Bally confirmed: “A person always describes the features and trying of his own personality by all objects of out world”.

V.G. Gak gave his opinion about Ch.Bally's words as “Therefore human is the centre of attention himself he tries to describe out world by own usage. Language anthropomorphism is considered to be the general laws of the development of nominating means in the language”. By this we understand that human state, human feelings are described by different objects of inanimate word, space, animal world and myth means. Phraseologisms are highly informative units of a language. They can be considered as the “decoration”. Though there have a number of researches on phraseology, it is one of language universals, that there is no language without phraseologisms.

So, every work on phraseological units is considered to be fresh which appears new and brand features every time. English Phraseology is rich and it has deep history.

The science of linguistics admits that Ch.Bally is the father of the theory of Phraseology. He was a scientist of Switzerland, but natively French. He systematized the combination of words in his book “Articles on Stylistics” and “French Stylistics”(Bally Ch.,1905-1909).

Ch,Bally presented the term “phraseology” in the meaning of a part of stylistics, which learns connected word combinations but this term is used in three meanings I the works of Western European and American linguistics. They are given as in English and American dictionaries:

The choice or arrangement of words and phrases in the expressions of ideas; manners or style of expressions; the particular form of speech or diction which characterizes a writer, literary production, language, etc.⁹

The problem about the phraseology as a linguistic discipline was firstly given by famous linguistic scientist E.D.Polivanov. He said that lexicology studies lexical

⁸ Kunin A.V. Anglo-russkiy Frazelogicheskiy Slovar M,1967, p. 123

⁹ The Oxford English Dictionary. Oxford 1933. vol. III.

meaning of words, morphology formal meanings of words, syntax the meanings of word combinations.¹⁰

“And there is a need for special branch which is connected with syntax and at the same time has not only a common type but also individual meaning of separated word-combinations. I’ll call this branch Phraseology(I must say that there is another term suggested for it as “idiomatic”).

E.D. Polivanov considered that phraseology obtains the main and stable positions in linguistic literature. B.A. Larin is another scientist who raised the problem of phraseology as a linguistic discipline after Polivanov. The researches done by V.V. Vinogradov opened the way of the appearance of a number of works on phraseology in different languages. To restore such systematized facts shows the creation of phraseology as a linguistic discipline. This way phraseology stepped to linguistics as a science.

It has been repeatedly pointed out that word groups viewed as functionally and semantically inseparable units are traditionally regarded as the subject matter of phraseology. It should be noted however, that no proper scientific investigations of English phraseology has been attempted among English and American linguistic until quite recently. English and American linguistics as a rule confine themselves to collecting various words, word group and sentences presenting some interest, either from point of view of origin, style, usage or some other particular features peculiar of them. These units are habitually described as idioms, but no attempt has been made to investigate these idioms as a separate class of linguistic units or specific class of word groups.¹¹

American and English dictionaries of unconventional English, slang, idioms and other highly valuable reference books contain a wealth of proverbs, sayings, various lexical

¹⁰ Akhmanova O. Lexicology: Theory and method. Moscow 1912, p.89

¹¹ Arnold I.V. “The English word” 1977, p 28

units of all kinds, but as a rule don't seek to lay down a reliable criterion to distinguish between variable word-groups and phraseological units.¹²

Paradoxically, as it may seem the first dictionary in which theoretical principles for the selection of English phraseological units were elaborated was published in our country.

Attempts have been made to approach the problem of phraseology in different ways. Up till now, however, there is an essential feature of phraseological units as distinguished from other word groups and the nature of phrases that can be properly termed phraseological units.

The complexity of the problem may be largely accounted for by the fact that the borderline between free of variable word-groups and phraseological units is not clearly defined. They so called free as collocability of their member words is fundamentally delimited by their lexical and grammatical valiancy which makes at least some of them very close to set-phrases.

Phraseological units are comparatively stable and semantically inseparable. Between the extremes of complete motivation and variability of member, words on the one hand and lack of motivation combined with complete stability of the lexical components and grammatical structure on the other hands. These are numeral borderline cases.

However the existing terms, e.g. set-phrases, idioms, word-equivalents reflect to a certain extent the main debatable issues of phraseology which centre on the views concerning the nature and essential features of phraseological units as distinguished from the so called free word-groups. The term set-phrase implies that the basic criterion of differentiation is stability of the lexical components and grammatical structure of word-group. The term idiom generally implies that the essential feature of the linguistic units under consideration is idiomaticity or lack of motivation.¹³

¹² Kunin A.V "Angliyskaya frazeologiya" 1970, p. 128

¹³ Kunin A.V "Angliyskaya frazeologiya" 1970 ,p. 128

This term habitually used by English and American linguistics is very often treated synonymous with the term “phraseological unit” universally accepted in our country.

The term “word equivalent” stresses not only the semantic but also the function in speech as single words.

These differences in terminology reflect certain differences in the main criteria used to distinguish between word-groups and specific type of linguistic units generally known as phraseology. These criteria and the ensuring classifications are done below.

Phraseological units are habitually defined as non-motivated word groups that can be freely made up in speech but are reproduced as readymade units. This definition proceeds from the assumption that the essential features of phraseological units are stability of the lexical component and lack of motivation. It is consequently assumed that unlike components of free word groups, member words of phraseological units are always reproduced as single unchangeably collocations.

Language differs greatly in their idiosyncrasies, i.e. in the form which they have adopted, in the peculiarities of their usage and the combinative power of words, in idiomatic forms of expression.¹⁴

It is to be marked in this connection that of all the ambiguous terms employed in linguistics, none seems to call for more careful definition than the term “idiom”. An idiom or idiomatic phrase is often defined as a phrase, developing a meaning which can not be readily analyzed into the several distinct ideas which would ordinarily be expressed by the words composing the phrase. It transcends the ordinary syntactical constructions and must be studied as a grammatical unit or entity itself.

On the other hand “idiom” is a very broad term and includes all the peculiarities and idiosyncrasies of the language-constructions and other conventional practical of an unusual character.

¹⁴Antrushina G.B. “Leksikologiya angliyskogo yazika” 1978, p. 47

Phraseology is also a term of wide inclusions but seems preferable for describing various kinds of phrases characterized by different degrees of stability and idiomaticity in a given language.

A major stimulus to intensive studies of phraseology in Russian linguistic was V.V. Vinogradov's research carried out in the history of the Russian vocabulary. The classification suggested by V.V. Vinogradov has been widely adopted by linguists working on other languages. Investigation of English phraseology was initiated by A.V. Kunin, whose dictionary of English phraseologisms has much valuable information on the theory of phraseology.

A special point of interest is presented by the approach to the problem of phraseology suggested N.N. Amosova. In "Essential of English Phraseology" N.N. Amosova defines phraseological units as units of fixed content, i.e. phrases with a specific and stable sequence of certain lexical components and peculiar semantic relations between them. In these terms, phraseological units are classified into phrasemes and idioms.

Phrasemes are binary phrases in which one of the components has a phraseological bound meaning dependant on the other, e.g. in "black verse" the meaning of the adjective "black" (rhymeless) is signaled only by the fixed indicator "verse" other examples are: bosom friend, husband's tea.

Idioms as distinguished by the integral meaning and idiomaticity of the whole word-group e.g. "red tape"-bureaucratic methods, to smell a rat to suspect something wrong; blue bird- politician, blue nose- conservator.¹⁵

So, we can say that the phraseological aspect of a language has always been most difficult part for foreigners to master. A study of English phraseology, precise a force vivid and rich in scope shows how phraseological terms of explanation lend variety to the language. The study of phraseological units will be highly useful as means to extend the practical knowledge of the language.

¹⁵Amosova N.N. "Essentials of English phraseology". Leningrad 1962, p.78

1.3. Phraseological unit as a linguacultural sign

Among multiple problems that modern linguistics studies, studying national – cultural specifics of languages plays an important role. The language is the major way of formation and existence of man's knowledge about the world. Firstly, it is the basis for the development of linguistic picture of the world, one of the deepest layers of the picture of the world. Secondly, language expresses and explicates other pictures of the human world which enter into the language via special lexicon, introducing the features of a person and his culture (Serebrennikov, 1988, p. 11)

Existence of language as the phenomena is impossible without culture as well as existence of culture is impossible without language. Summing up, “national linguistic picture of the world” represents language as agent of conceptualization of a national picture of the world and culture of the people as well. Consequently, when studying “national linguistic picture of the world” it is necessary to concentrate attention on language units, especially phraseological units which are carriers of national culture. Phraseological units very often reflect the peculiarities of the culture of the language they belong to; moreover they reflect history of that nation, their attitude towards world, stereotypes they believe in, etc. Furthermore, phraseological units usually are formed from national sayings, prejudices, and cultural traditions. Phraseological units represent quite a large part of linguistics. According to Russian linguist Shansky, phraseologisms are “frozen patterns of language that consist of two or more components and allow little or no variation in form, structure or meaning” (Shanskiy, 1969, p. 28). Kunin A.V. defines them as “stable word-groups with partially or fully transferred meanings (“to kick the bucket”, “Greek gift”, “drink till all's blue”, “drunk as a fiddler (drunk as a lord, as a boiled owl)”, “as mad as a hatter (as a March hare)” (Wikipedia). Phraseological

units are common to all languages of the world but have their unique form of expression.

According to the definition suggested by Professor A.V. Kunin, Phraseology is a science that focuses on phraseological units stable word combinations with a complicated semantics which are not modeled on structural semantic patterns of free word combinations. It is a peculiar subsystem of the language which is marked by high informative potentialities and expressive qualities, laconism and figurative character.

Due to the close relation of phraseology to national culture, its great informative and expressive value, Professor A.V. Kunin called this language system “a treasure house of the language” (4, p.5). The outstanding Russian philologist F.I. Buslaev said that where the national-cultural aspects of language, its connection with history, cognitive experience and spiritual life of people manifest themselves most brightly is phraseology.

Phraseological units fill up lacunas in the lexical system of the language, which is never sufficient enough to name all the variety of things ever known to man, and in many cases are the only nominations of this or that thing. Action, phenomenon or situation. Thanks to their imagery and expressiveness phraseological units manage to smooth the contradictions between man's boundless thought and insufficiency of the lexical resources. By means of a bright living image of the nominated object they activate all relevant knowledge associated with it and stored in man's memory. This cognitive mechanism accounts for the high degree of informativeness of phraseology its ability to reflect people's history, culture and life.

Phraseological units represent the most conservative part of the language as they are not as subject to free variation in speech as lexical units. Their stability, especially semantic invariance, permits to preserve intact all knowledge related to people's beliefs, views and values which gave rise to phraseological units and

which find manifestation in the meaning of these units. Furthermore, the semantic mechanism of compression inherent in phraseology makes phraseological units very capacious and laconic signs of the language. Phraseological meaning, especially that of idioms, accumulates all relevant information concerning the original situation that brought about the corresponding unit. This information is represented in the meaning implicitly in a compressed form – the inherent quality of phraseology which A. Potebnya called “condensation of thought” (7).

For example, the idiom *the prodigal son* not only designates the notion “a repentant sinner” but also comprises the content of the biblical parable (Luke 15:11-32) which gave rise to the idiom. Though not present in the foreground of the phraseological meaning, this conceptual content is stored in the implicit component of the idiom and serves as its motivating factor. In the same way idioms reflect national-cultural heritage including ethnic beliefs, legends, traditions, folklore and literary works. Thus, the idiom *to fight like Kilkenny cats* arose in allusion to the legend of the 17th century conflict between the towns Kilkenny and Irishtown in Ireland which ended only after a complete destruction of both. The idiom *cakes and ale* was coined by Shakespeare in his play “The Twelfth Night” and later popularized by W.S. Maugham in his novel *Cakes and Ale*. So, phraseological units apparently bear a touch of national culture, so their semantics includes a cultural component: besides their phraseological (linguistic) meaning, phraseological units carry various types of extralinguistic information. It comprises knowledge of the world and national culture, beliefs, moral values and stereotypes of the people.

Phraseology is anthropocentric by its nature – semantics of most units revolves around man, his activities, attitudes and traits of character. As it has already been mentioned, man tries to modulate reality as commensurable with himself, tries, so to speak. To humanize the objects of the outer world. That is why many nominations attribute human qualities to animals and unanimated objects and vice versa. A person can be described as *stone deaf* (absolutely deaf), *hard as*

nails (very cruel and selfish), or *a bull in a china shop* (very awkward). It's evident that such phraseological nominations not only designate certain qualities of man, but also do it rather expressively. Identification by means of imagery of man with an animal or a thing permits an idiom to make the nomination intensive, express a very high degree of the designated property.

Here it should be pointed out that despite their evidently important expressive function, phraseological units are in the first place nominative and highly informative signs of the language, which cannot be regarded merely as expressive equivalents of words, so the more as a "decoration". Just like words phraseological units serve to formulate and verbalize concepts and thus play a significant role in the process of conceptualization. Only, due to the indirect (figurative) type of nomination, they create a specific model of the world which is called by many scholars "phraseological".

Language is a wonderful thing. Its semantic sphere encodes all available knowledge about the history, culture, habits and ways of a particular nation. This information is expressed through language means, mostly words and phrases. The latter, especially phraseological units and idioms, possess the highest cultural value as they are flesh of the flesh of the national culture.

Nowadays it is a recognized fact that language is closely connected with the culture of the nation and can be understood through culture in the broad meaning of the term: the collected knowledge and wisdom of the people, their values and stereotypes, peculiarities of their mentality are all reflected in the language. From this point of view, Phraseology is "a treasure-house of the language" (A.V. Kunin).

Phraseological units are terms which require some foundational knowledge, information, or experience, to use only within a common culture where parties must have common reference. As cultures are typically localized, idioms are more often not useful for communication outside of that local context. However, some

phraseological units can be more universally used than others, and they can be easily translated, or their metaphorical meaning can be more easily deduced.

The most common phraseological units can have deep roots, traceable across many languages. *To have blood on one's hands* is a familiar example, whose meaning is obvious. Many have translations in their languages, some of which are direct. For example, *get lost!* (i. e. go away or stop bothering me) is said to have originated from a Yiddish expression.

Many phraseological units are in fact colloquial metaphors. According to *Oxford Advanced Learner's Dictionary* metaphors are figures of speech in which a name or descriptive term is transferred to some object different from, but analogous to, that in which it is properly applicable. I.A. Richards quoting from Aristotle's *Poetics* said that the greatest thing by far is to have a command of metaphor and he defined it as a shift carrying over a word from its normal use to a new one. In a sense metaphor, the shift of a word, is occasioned and justified by a similarity or analogy between the object it is usually applied to and the new object (12).

While many idioms are clearly based in conceptual metaphors such as “time as a substance”, “time as a path”, “love as war” or “up is more”, the idioms themselves are often not particularly essential, even when the metaphors themselves are. For example “spend time”, “battle of the sexes”, and “back in the day” are idiomatic and based on essential metaphors, but one can communicate perfectly well with or without them.

In phrases like “profits are up”, the metaphor is carried by the component “up” itself. The phrase “profits are up” is not an idiom but a free collocation. Practically any word denoting something measurable can be used in place of the word “profits”, for example: “crime is up”, “satisfaction is up”, “complaints are up” etc. True idioms are stable word-combinations with combination with a complicated semantics which generally involves some cultural knowledge.

Interestingly, many Chinese characters are likewise idiomatic constructs, as their meanings are more often not traceable to a literal (ie. pictographic) meaning of their assembled parts, or radicals. Because all characters are composed from a relatively small base of ~214 radicals, their assembled meanings follow several different models of interpretation – from the pictographic to the metaphorical to those whose original meaning has been lost in history.

Idioms and cultural references can be accommodated in a broader definition of realia, i.e. lexical items designating elements specific to a particular culture. See for example the following definition, originally by the Bulgarian scholars *Vlahos* and *Florin*, and quoted by *B. Osimo* in an online course on translation theory (14): (idioms) are words (and composed expressions) (...) representing denominations of objects, concepts. Typical phenomena of a given geographic place, of material life or of social-historical peculiarities of some people, nation, country, tribe (sic), that for this reason carry a national, local or historical color; these words do not have exact matches in other languages.

Set against this definition, our examples appear to designate objects or concepts typical of a given culture: traditional British culture – British cuisine- in the case of Christmas pudding, or American sci-fi in the case of *quantum leap*. Neither of them has “exact matches” (whatever this means) in other languages. Both phrases carry some “local colour”. Even more than with single-word realia, when dealing with set phrases like the ones in our examples, language professionals are keen to search for a cultural equivalent, as it witnesses for example by the many multilingual lists of idioms circulating in interpreter-training institutions.

Culture can be defined as a “design for living” and as the “shared understandings that people use to co-ordinate their activities”. Members of a society must share certain basic ideas about the world works, what is important in life, how technology is used, and what their artifacts and their actions mean. Whereas social structure refers to the practical/instrumental aspects of the social relation, culture refers to the symbolic/expressive aspects of social relations.

Another definition of culture was suggested by *Goseriu*. Culture is the historical objectivity of the spirit in shapes that last, in shapes that turn into universe. The spirit is nothing else than activity capable of creation, it is creativity itself, not something that creates but the creative activity as such, energy, that activity which is anterior to the concept of any dynamism, of any learned or experimented technique. And man creates culture, he is a creator, he is endowed with energy to the extent to which it goes beyond what man has learnt, beyond what he has gained through experience, language, art, religion, myth, science, and philosophy. This sum of forms is what we call culture in so far as they are achieved in history as products of man's creative activity.

Every language has its own linguistic style or what *W. Humboldt* called "Weltansicht". i.e. a vision of the world. He also demonstrated that language determines thought as well as a particular vision upon the universe. Any linguistic system comprises within itself an analysis of the exterior world, an analysis which is its own and which is different from that of the other languages or from the other stages known by the particular language.

That is why it is a utopia to imagine that two words from two different languages presented in the dictionary as the translation of the other one refer to exactly the same things. Every language was formed within a definite landscape and depending on a distinct and non-repeatable experience. It is a fallacy to assume, for example, that the English expression *to call a spade a spade* is to be rendered as such into other languages. We need to take into account the fact that when trying to translate, we should preserve the semantic as well as the stylistic equivalencies of what has been expressed in the source text.

The Russian school of Phraseology admits a broad interpretation of its volume and includes idioms, semi-idioms, phraseomatic units, as well as communicative units – proverbs and sayings.

Proverbs and idioms play a special role in the process of verbalizing the conceptual picture of the world. Concerned mostly with the empirical side of life, they will largely represent the nation's "naïve" model of reality, conceptualized knowledge of common, every day life experience. As a specific type of communicative phraseological units, proverbs possess an apparent didactic character. Expressing generalized knowledge of life and wisdom of the nation, they sometimes allegorically, sometimes directly state the basic moral values of the nation and norms of behavior accepted in the given culture.

Idioms and proverbs convey their message allegorically, which means that their meaning is created on the basis of a trope mechanism (metaphor, simile, hyperbole etc). The main function of any trope is to create some new concepts, and any trope being an allegory gives rise to a net of associations, through which the reality perceived by human mind, is realized in the language form metaphor is the most frequently used device which evokes bright images in man's mind thus makes the didactic message of a proverb more emphatic.

Since proverbs convey collective knowledge of the nation, generalized and accumulated in the national culture for generations, their meaning mostly revolves around certain basic concepts which constitute the people's conventions, accepted norms and stereotypes. That is why many proverbs are based on a specific type of metaphor which has acquired stability in the language system. In other words, representing a further stage of metaphorization (and probably the highest level of abstraction in imagery existing in language), a symbol verbalizes a stable concept.

Words- symbols evoke steady imaginary associations, characteristic of a given language in the consciousness of a native speaker, that is why one of the definitions of a symbol is "an image which has obtained a certain stability". A symbol functions as a certain emblem of a designated concept representing a "packet" of relevant information. For example, the *thistle* is a symbol of Scotland, the *hearth* is a symbol of home and family, the *lamb* is a symbol of meek and harmless character etc. Even a single word-symbol is characterized by a very high

degree of informativeness. It's evident that as a component of an idiom or proverb such a symbol will acquire additional expressiveness and, in its turn, will facilitate the conveyance of the conceptual content fixed in the meaning of the corresponding phraseological unit. In proverbs such symbols usually stand for particular values, or traits of human character, either praised or criticized. For example, in the proverb *You can take a horse to the water, but you can't make him drink* the component "horse" has a symbolic meaning which stands for an independent, self-representing person.

Every nation has its own peculiar idioms and proverbs which registered the country's historic events, customs and traditions, as well as particular realities of the national culture, including the specifics of the people's mentality. But at the same time many of the vocabulary units that appeared in one particular country became world-widely used because of being vivid and true to life and covering the ideas common for all the people in the world. In any case, language is not seen as an isolated phenomenon suspended in a vacuum but as an integral part of culture.

Thus, the famous English phrase *to carry charcoal to Newcastle* has a corresponding analogue in many European languages: Russian- *ездить в Тулу со своим самоваром*; Greek "to carry an owl to Athens" etc. The meaning to carry something to the place where it is not needed because it is available there in great amounts. Newcastle is the center of coal mining in England; Tula was traditionally famous for its high-quality samovars; similarly, Athens has been known since ancient times for abundance of owls. Moreover, the owl is a wide-spread symbol which stands for wisdom, and it's known that it was used as an emblem of ancient Athens, the cultural centre of ancient Greece. However, in English the owl does not symbolize wisdom, at least in seriousness. This is manifested, for example, in the similes *as wise as an owl* and *as stupid as an owl*, both denoting stupidity.

So the mentioned idioms connote peculiarities of the corresponding national culture. The English proverb *Poverty makes strange bedfellows* back to England of

the Middle Ages when separate beds were uncommon and people of the same sex had to share one bed. This tradition remained till the 17th century.

There's gold in them there/than is a humorous expression of American origin which is used in order to say that someone is making a lot of money from a situation (often used in newspapers, on television news). This given idiom comes from the time in the late 19th – early 20th centuries when people were looking for gold in the western US. When gold was found people were supposed to have said, “*there's gold in them/than hills*”.

It should be mentioned that proverbs and sayings stand out among other set phrases as having apparent evaluative and didactic character. Literal or allegorical, they all express moral judgment which comes from the people's moral law, their knowledge of life and the world. Some of them arose as a creation of the people, some were coined by some peculiar public figure.

Thus, never marry for money, you' ll borrow it cheaper is a Scottish proverb.

The saying *Time is money* is strongly associated with the English-speaking culture with its work ethics and common appreciation of both time and money. However, the expression is not originally English. The English just borrowed the maxim which perfectly fitted in the system of values.

While the familiar *maxim may seem like an invention* of our hectic and impersonal modern society, it actually came to us with the Greeks. *Antiphon, an orator who wrote speeches for defendants in court cases*. Recorded the earliest known version of the saying in Maxim (430 BC)

As “The most costly outline is time” Centuries later, the notion of time's value appeared in English as “Time is precious”, which was in Sir Thomas Wilson's *A Discourse Upon Vsurie* (1572) and John Fletcher's *The Chances* (1647). A century after Fletcher, Benjamin Franklin rendered the exact wording of the current version in *Advice to a Young Tradesman* (1748), and the saying afterward came into wide use (Wise Words...).

Benjamin Franklin (1706-1790. American scientist, publisher, diplomat) also coined the aphorism If you would know the value of money try to borrow some which reflected the attitude to borrowing, common in the English-speaking culture, so well that it became very popular and soon took root in the language, i.e. turned into a proverb.

The international character of certain proverbs is mostly determined but their originating from the common source. They bear the common cultural element resulting in full correspondence of their meanings and images.

Thus, the popular saying *the love of just for money* is the roof of all evil has an equivalent in all European languages because it goes back to the Bible and reflects the Christian attitude to money: St. Paul wrote a letter to a young Christian, and said that the root of all evil is the love of money. (I Timothy 6:10). The King James Version faithfully expresses the thought of the passage, saying that greed is the source of all evils. However, the morale of the proverb goes contrary to the system of values current in modern consumer society with its greed for material wealth and things. So modern Bible translators have adapted this verse which, they know, might be offensive to most modern people. So the Bible society came up with an ingenious solution for the Today's English Version. They wrote:" The love of money is a source of all kinds of evil", which distorts the original sense of the proverb. This is a bright illustration of the fact that proverbial language is conditioned by the historical development of each nation in the course of time and differences in their perception of the surrounding reality.

To sum up, the stylistic value of phraseology is a generally recognized fact and many researchers in this field have yielded valuable results¹⁶. The stylistic meaning of phraseological units lies in the very nature of these language units which are considered to be highly emotive, evaluative and figurative. Phraseology, therefore, is one of the prime areas of stylistic studies. Stylistic Phraseology

¹⁶ В.В. Виноградов

studies: a) stylistic differentiation of Ph.U.; b) stylistic functions of Ph.U.; c) occasional transformations of Ph.U. in the text.

From the stylistic point of view Ph.U. can be classified into the following groups; Image-bearing Ph.U; Emotive and evaluative Ph.U; Expressive Ph.U.

One of the major tasks of Stylistic Phraseology is to study them in the process of their functioning in the text. Here PhU may undergo noticeable changes and occasional transformations: Substitution of components; Ellipsis; Inversion; Decomposition of Ph.U.

So the interaction of the meaning of words for the creation of artistic images has been studying for a long time in stylistics under the name “stylistic device” or “trope”. A trope is a lexical figurative-expressive means in which a word or a word combination is used in the transformed meaning. Tropes as figurative-expressive means of language have drawn attention since the times of a classical antiquity and in details were described in rhetoric, poetics and other humanities.

And the symbol is a visible sign or representation of an idea; anything which suggests an idea or quality, or another thing, as by resemblance or by convention; any symbol according to its own particularities functions in society not simply as sign carrying information. This is the sign, which emerges as constructive principle of human actions and strong-willed tendency.

CHAPTER TWO.

2.1. The problem of text comprehension

Reading texts serves a variety of purposes such as getting information about the world, performing certain actions, or escaping into fictional worlds.

Text comprehension researchers agree that highly complex cognitive mechanisms underlie the skill to comprehend texts. Text comprehension is an instance of cognitive information processing based on the interaction between the text structure and the recipient's cognitive structure. It is only successful if the reader is able to convert a sequence of sentences into a coherent text, i.e. to identify semantic relations among the text ideas and to build a mental representation that shows connectedness.

Kintsch and van Dijk¹⁷ and Kintsch offer an influential theoretical framework of text comprehension, the construction-integration theory.

They assume that the processing of text involves two sets of subprocesses: a set of lower-level processes such as word retrieval and grammatical parsing and a set of discourse processes that relate the output of the lower-level processes to the actual linguistic and situational context by deactivating contextually inappropriate concepts.

The processes of the first set are active during the so-called construction phase, and feed the higher-level processes of the so-called integration phase. Construction integration cycles may be repeated. If successful, this results in a coherent multilevel text representation consisting of (i) a mental representation of the actual wording of the text, the so-called surface structure (ii) a mental representation of the explicitly stated semantic information in the text, the so-called text base, and (iii) a mental representation of the states of affairs denoted in a text, the so-called situation model or scenario¹⁸. It is noteworthy that comprehension of literary texts does not differ substantially from general text processing. It is still an open issue how surface linguistic input, the text base derived from this input, and the constructed situational model contribute to the text

¹⁷ Kintsch, Walter and van Dijk, Teun (1978), Toward a Model of Text Comprehension and Production. In: *Psychological Review* 85, pp. 363-394

¹⁸ Sanford, Anthony J. and Garrod, Simon C. (1998), The role of Scenario Mapping in Text Comprehension. In: *Discourse Processes* 26, pp. 159-190

comprehension process. The Courant Research Centre will tackle the empirical questions of how the layers of the Text Protocol are mentally represented, how they fit to the cognitive multilevel text representations, and to what extent they control the text comprehension process.

Text comprehension research methods typically encompass on the one hand offline memory methods that focus on the results of the comprehension process, i.e. the mental representation of the text as it is stored in the reader's long-term memory, and, on the other hand, online methods that investigate the comprehension process as it is unfolding. One frequently used method uses so-called information-content measures, such as think-aloud protocols and question answering procedures. It is, however, debatable, to what extent they reflect processes that are really going on during online comprehension or to what extent they reflect task demands. The Courant Research Centre will primarily use standard online methods of cognitive psychology which assess the processing load or activation during text comprehension,

e.g. measurement of recognition, reading and reaction times, and eye tracking.

One important aim of the Courant Research Centre is to evaluate different methods and to identify those methods that are particularly appropriate as a means of empirically testing theories of text comprehension. Depending on the Junior Researcher's background, standard brain activation measures (ERP, PET, fMRI) could be added to the spectrum, for which the University of Göttingen offers an excellent infrastructure.

Cognitive studies of readers' comprehension of narratives almost uniformly characterize the reader as constructing a situational model. This model can only be adequate if world knowledge is added to the narrative text and if inferences are made. Specific cognitive processes and strategies that the reader applies to the narrative text affect her mental representation of the plot of a

narrative text, its characters, setting, underlying themes, set of events and the situation model, cf. Bloome¹⁹.

There are several principles that the reader may exploit to combine sequentially ordered sentences uttered in a certain situation into a coherent whole. The psycholinguistic perspective in narrative research is characterized by the central concern to discover the linguistic forms and their corresponding function that serve to structure narratives. It is widely accepted that (i) filtering processes, such as the choice of perspective and the set of options provided by a particular language, as well as (ii) packaging processes that reorganize linear chains of successive events into hierarchical event clusters guide the encoding of perceived events in language. Zwaan and Radvansky²⁰ argue that mental representations of single events are the building blocks of situation models. They find evidence that readers keep track of at least five situational dimensions during comprehension: time, space, characters, causation, and motivation. Zwaan and Radvansky assume that the evolving situation model depends on the degree of overlap in one or more of these dimensions.

Although it has been shown that readers simultaneously monitor multiple situational dimensions during comprehension, most studies focus on single dimensions, usually on space, time or causation. This gap will be bridged by the empirical work of the Courant Research Centre. Based on the information stored in the text protocol the interplay of the mentioned five dimensions during text processing shall be clarified.

Text comprehension depends on mental coherence, and a sequence of sentences is interpreted as a text only if both local and global coherence are established. A number of empirical studies suggests that coherence emerges from an interplay of

¹⁹ Bloome, David (2003), Narrative Discourse. In: Arthur Graesser & Morton Ann Gernsbacher & Susan Goldman (eds.), *Handbook of Discourse Processes*. Hillsdale, NJ: Erlbaum, pp. 287-320.

²⁰ Zwaan, Rolf A. and Radvansky, Gabriel A. (1998), Situation Models in Language Comprehension and Memory. In: *Psychological Bulletin* 123, pp. 162-185.

the layers of the Text Protocol as envisaged by the PIs: (i) the global theme of a narrative text is a fundamental component of text representation in reading, and thematic inference is normally generated online during comprehension ; (ii) information-structure guides the processes establishing text coherence²¹; (iii) continuity, established by co reference relations and discourse connectives, is an important principle of constructing text coherence; (iv) anaphor resolution controls coherence processes; (v) comprehension time increases to the extent that inferences must be made to connect to incoming sentence to prior text.

One of the basis notions in text linguistics is the notion of text categories. Text category is a basic inherent property of the text common to all its types. Text categories in their correlations constitute text as such. Text category is considered a twofold entity formed on the basis of both semantic content and its formal means of expression (Гальперин, 1981).

The problem of text categories raises the question of their taxonomy. It should be noted that there is a considerable diversity of opinions at this point. The most complete classification of text categories is suggested by I.R.Galperin. In his monograph (1981) a detailed analysis of the following categories is given: informativity, segmentation, cohesion, continuum, prospection/ retrospection, modality, integrity, completeness. In addition to that Z.Y.Turaeva (1986) introduces such categories as progression, stagnation, the author's image, artistic space and time, causality, subtext. A.I. Novikov distinguishes such categories as extension, cohesion, completeness, succession, statics and dynamics, deep perspective. S.G.Ilyenko (1989) outlines the categories of informativity, integrity, delimitation, modality, communicativity. Despite some discordance of opinions all scholars support the view that text categories are subdivided into two groups: semantic and structural. In other words, there are categories which deal with the semantic structure of the text, and those which secure its formal structural

²¹Weskott, Thomas et al. (2006/Submitted), Information structure and the anticipation of discourse referents. Manuscript, University of Potsdam, Submitted to Cognition.

organization. For instance, cohesion is mainly regarded as different types of formal connections of text component, whereas coherence presupposes the semantic integrity of the text.

It is essential to note that text categories are also subdivided into obligatory and optional types. Obligatory categories are basic, fundamental ones common to all text-types, and they determine text's status. Optional categories are relevant only to certain text-types; they depend on a text-type. Such categories as cohesion, integrity, informativity are undoubtedly obligatory inasmuch as they constitute the essence of the text. As for implicitness, subjective modality, the author's image, they may be referred to the optional type of categories due to the fact that they are mostly relevant to the belles-lettres texts.

The notion of language intended to extract, store and transfer information necessitates the study of the ways and mechanisms of presenting knowledge in language. Knowledge and its representation are key issues of cognitive sciences in general, and cognitive linguistics in particular. From the point of view of cognitive linguistics knowledge is regarded as the result of cognition of the surrounding world, as an adequate reflection of reality in the human's mind, as a product of processing verbal and non-verbal experience that forms "the image of the world", on the basis of which one can make his own judgments and conclusions (Герасимов, 1988:14).

Category of informativity and its types

It is now common knowledge that any text is assigned to convey certain information. There are different types of information. I.R.Galperin differentiates the following types of information: content-factual, content-conceptual and content-subtextual. Factual information contains data about facts, events, actions, objects, ideas, etc. Factual information is explicit, and therefore is easily observed in the text. Subtextual information is implicit, and it is mostly characteristic of fictional texts. This information is embodied in some text fragments on the basis of

the stylistic resources used in the text. It appears in the text due to various expressive means and stylistic devices, contextual meanings and additional senses, associative and intertextual links. So, subtext is a kind of additional hidden information that can be drawn from the text thanks to the ability of language units to engender associative and connotative meanings. Hence, the role of stylistic means in conveying subtextual information is difficult to overestimate. In this connection it is worth mentioning aphoristic statements charged with various implications.

*Oh Time, the Beautifier of the dead,
Adorner of the ruin – Comforter
And only Healer when the heart hath bled –
Time! The Corrector where our judgments err
The test of truth, love – sole Philosopher,
For all beside are sophists...
Time, the Avenger! Into thee I lift
My hands, and eyes, and heart, and crave of thee a gift.*

(Byron G. Childe Harold)

It is a convergence of stylistic devices (personification, metaphor, periphrasis, parallelism, gradation) that conveys subtextual information here. An abstract notion of “time” described with the help of predicates – Adorner, Beautifier, Comforter, Healer, Corrector, Avenger which are personified and assume human abilities (to console, to cure, to take revenge...). This statement is characterized by a high degree of emotional impact achieved by stylistic arrangement of the utterance, and subsequently, by subtextual information.

Conceptual information, being an essence of the literary communication reflects the author's conceptual world picture, his understanding of people's social, economic, political and cultural life. The decoding of conceptual information depends on factual and subtextual types of information. The final aim of fictional text analysis is to reveal conceptual information, to penetrate through the surface structure of the text into its deep-level meaning. Conceptual information is discrete and can be presented as a hierarchic system of conceptually different units. According to the degree of conceptual significance such units of conceptual information can be singled out: microconcept, macroconcept, and superconcept. Microconcept is a conceptual meaning of a separate language unit. Macroconcept is formed within the text fragment. Superconcept is the highest conceptual unit which covering the whole text appears to be its semantic focus. In the process of text production conceptual information is spread in the direction: from superconcept to microconcepts, from the author's intention to its realization in the text. In the process of text perception conceptual information has a reverse motion: from microconcepts to a superconcept. Therefore it is of paramount importance to find and interpret microconcepts and their language realization in the text.

It frequently occurs that stylistic devices become the bearers of conceptual information. For instance in the story by Chiver "The Cheat Remorse", conceptual meaning of antithesis is a key to the concept of the whole text.

But the clean shirt becomes an absurd and trivial thing and the dollar felt unclean in his hand (p.23)

Here antithesis is based on the opposition clean – unclean created by means of word-formation. The stylistic effect of this antithesis rests on the interaction of different types of lexical meanings in the words connected by derivation. The initial word "clean" is used in its direct neutral meaning "чистый", but its derivative acquires a transferred emotive meaning. It is due to this meaning that subtext is engendered. The decoding of this subtext throws light on the conceptual information of the whole text. An unemployed young man needed to take from

laundry his clean shirt because he had an appointment with the friend who had promised him a job. But he had no money to pay for the shirt. In his ambition “to make his way in the world” he fraudulently takes possession of a dollar deceiving the girl for whom this dollar might also be the last “catch at a straw”. Having got hold of the money the young man suffers the pangs of remorse. The word “unclean” expresses his feelings, when he realized the meanness of his action. With the help of antithesis the author opposes two notions: on the one hand, the notion of “a clean shirt” symbolizing material well-being, on the other – the notion of “cleanness”(honesty) of his feelings and action that finally turned out to be much more important for the hero. So, the above-given statement expressed by antithesis reflects the particular conceptual structures and cognitive habits that characterize the most essential moment of spiritual regeneration of a man.

It should be noted that the factual information is easily perceived because it is explicit, as for subtextual and conceptual information, it should be found, extracted and interpreted.

Besides above mentioned types there are stylistic and pragmatic types of information (Haep, 2001). Stylistic information is mostly inherent in fictional texts. But to some extent it can be discovered in publicistic and even scientific texts. This information, being expressive by its nature is subdivided into emotive, evaluative and imaginative types. Stylistic information can be manifested in the text both explicitly and implicitly. This type of information carries a great weight of significance, especially in a work of fiction, for its purpose is to produce a certain impression, and express the author’s world view. Stylistic information is closely interlaces with pragmatic one because it presupposes emotional impact on the reader and the system of his aesthetic values. But pragmatic information is much wider as it tends not only to produce an emotional impact on the reader but also to urge him to act. Besides pragmatic information contains knowledge about the communicants, first of all about the addresser.

It is important to note that pragmatic information is a very complex phenomenon which deals with many factors: the factor of an addresser and addressee, the ways of the most adequate presentation and distribution of information in the text, relationships of stylistic and pragmatic functions, and so on. A more detailed analysis of pragmatic information will be suggested further in chapter VI. Here it is worth mentioning that pragmatic information conveys knowledge about individuals' social, professional status, role relations, cultural background, psychological characteristics, etc.

An example can be taken from the story of Coppard "The cherry tree" which narrates about poor family, mother and two little children, who lived from hand to mouth. Twelve - year old Jonny left home for his uncle in London in hope to find a job and support his family. Instead he had to work in his uncle's garden. Here is a letter he sent to his sister:

Dear Pomona,

Uncle Herry has got a allotment and grow vegetables. He says what makes the mold is worms. You know we pulled all the worms out off our garden and chucked them over Miss Natehbols wall. Well, you better get some more quick a lot ask George to help you and I bring some seeds home when I comes next week by the excursion on Moms birthday

You sincerely brother John Flynn.

The information structure of this text is built on the correlation of factual and pragmatic information. Factual information tells us about worms' benefit to mould and the boy's wish to do gardening at home. More significant here is, however, pragmatic information that implicitly contains knowledge about the addresser. The abundance of grammar mistakes in this letter is indicative of a low educational level and social status of the boy. At the same time this letter characterizes the boy as a loving son striving to help his mother, and as a smart keen-witted boy of a practical turn of mind.

Another type of information is that correlates text and the functional style it belongs to. As is known each functional style is characterized by a peculiar set of linguistic means. For example, such features as abundance of terms, logical sequence of sentences, direct referential meanings of the employed vocabulary, the use of sentence patterns of postulatory, argumentative and formulative character are typical of scientific texts. As for fictional texts, they are characterized by imagery, emotiveness and expressiveness created by stylistic devices, by the use of words in contextual meaning, a peculiar selection of vocabulary and syntax reflecting the author's evaluation. Genre differentiation is also relevant to the information embodied in the text. Besides, text contains information about the peculiarities of an individual style. For this very reason texts by famous authors are recognizable.

So, the category of informativity is one of the basic text categories compulsory for all text-types. However, different types of information are differently located in different texts, and can be expressed either explicitly or implicitly. In other words, the character of information depends on a text-type. For instance, factual information and information indicating are observed in all text-types, whereas conceptual and subtextual information is peculiar mainly to fictional texts.

2.2. The symbolic role of language units

Enough source research was made for establishing a certified data about the notion "symbol" in linguistics. Especially, the definitions of symbol are met in dictionaries and works of philosophers, philologists and linguists.

Wikipedia free encyclopedia defines that the interpretation of abstract symbols has had an important role in religion and psychoanalysis. As envisioned by Sigmund Freud and Carl Jung, symbols are not the creations of mind, but rather

are distinct capacities within the mind to hold a distinct piece of information. In the mind, the symbol can find free association with any number of other symbols, can be organized in any number of ways, and can hold the connected meanings between symbols as symbols in themselves. Jung and Freud diverged on the issue of common cognitive symbol systems and whether they could exist only within the individual mind or among other minds; whether any cognitive symbolism was defined by innate symbolism or by the influence of the environment around them.²²

Etymology Dictionary proves that symbolism is "a practice of representing things with symbols". Attested from 1892 as a movement in literature that aimed at representing ideas and emotions by indirect suggestion rather than direct expression; rejecting realism and naturalism, it attached symbolic meaning to certain objects, words, etc.

Having analyzed existing standpoints on the given problem, it is necessary to define the contents of the notion "symbol" as a lingo culturally marked unit, i.e. symbol is supposed in the text format, possessing ability to remove recipient to the meaning through interpretation of cultural fixed the symbol contents.

Firstly, dictionary definitions of symbol are presented. The American Heritage Dictionary of the English Language gives the following definitions:

1. something used for or regarded as representing something else; a material object representing something, often something immaterial; emblem, token, or sign.
2. a letter, figure, or other character or mark or a combination of letters or the like used to designate something: the algebraic symbol x ; the chemical symbol Au.
3. a word, phrase, image, or the like having a complex of associated meanings and perceived as having inherent value separable from that which is symbolized, as being part of that which is symbolized, and as performing its normal function of standing for or representing that which is symbolized: usually conceived as deriving its meaning chiefly from the structure in which it appears, and generally distinguished from a sign.

²²<http://en.wikipedia.org/wiki/Symbolism>

In psychology symbol is defined as an object or image that an individual unconsciously uses to represent repressed thoughts, feelings, or impulses: a phallic symbol.

Webster's Revised Unabridged Dictionary suggests the following: symbol is a visible sign or representation of an idea; anything which suggests an idea or quality, or another thing, as by resemblance or by convention; an emblem; a representation; a type; a figure; as, the lion is the symbol of courage; the lamb is the symbol of meekness or patience. Word Net dictionary defines that symbol is an object or name that stands for something else, especially a material thing that stands for something that is not material. The bald eagle is a symbol of the United States of America. The cross is a symbol of Christianity. The Star of David is a symbol of Judaism.

New Dictionary of Cultural Literacy reveals that symbol is something that represents or suggests something else. Symbols often take the form of words, visual images, or gestures that are used to convey ideas and beliefs. All human cultures use symbols to express the underlying structure of their social systems, to represent ideal cultural characteristics, such as beauty, and to ensure that the culture is passed on to new generations. Symbolic relationships are learned rather than biologically or naturally determined, and each culture has its own symbols. And symbol can be defined as linguistically marked unit as symbol is interpreted through the context to express specific cultural features.

Literary dictionary defines symbol in literatures, i.e. symbol - sign representing something that has an independent existence. The most important use of symbols is in language. To say so, however, does not solve the perennial philosophical questions as to the nature of the linguistic sign. Signs are usually iconic, or related to what they signify, whereas linguistic signs are generally arbitrary.

Different types of symbols are classified according to branches of culture they are used:

1. Historical symbols (for instance, Borodino field as a symbol of the combat glory of the Russian weapon, tomb of Napoleon as symbol of the greatness to France and others);

2. Religious (the cross, icons, earthy remains saint and others);

3. Mythological (the myth about Prometheus as symbol of self-affirmation of person in struggle with alien external power and others);

4. Ideological and propagandistic (the program, slogans, appeals, constitutions and others);

5. Moral (the white color as symbol of the moral purity, chicken symbol of fear, rose symbol of love and so on);

6. Artistic (the works of art, especially monumental). The particularity of the artwork as artistic symbol is that the most important and integral forming its valuable meaning emerges the aesthetic quality. No matter what kind of content the artwork has, if it is authentic art, it emerges as a symbol beauties and harmony.

According to Wikipedia dictionary symbols are classified into national and international symbols. The symbols like white dove can be regarded as international symbols. Accordingly national symbols can be referred to only definite nation, for instance the national symbols of England are flags, icons or cultural expressions that are emblematic, representative or otherwise characteristic of England or English culture. As a rule, these national symbols are cultural icons that have emerged from English folklore and traditions, meaning few have any official status. However, most if not all maintain recognition at a national or international level, and some, such as the Royal Arms of England, have been codified in heraldry, and are established, official and recognized symbols of England. Another example is the Barbary Lion which is a national animal of England. Lion was the nickname of England's medieval warrior rulers with a reputation for bravery, such as Richard I of England, known as Richard the Lion heart.²³ Lions are frequently depicted in English heraldry, either as a device on shields themselves, or as supporters. They also appear in sculpture, and sites of

²³ Garai, Jana. The Book of Symbols. - New York: Simon and Schuster, 1973. - p90.

national importance, such as Trafalgar Square. The lion is used as a symbol of English sporting teams, such as the England national cricket team.

Any symbol according to its own particularities functions in society not simply as sign carrying information. This is the sign, which emerges as constructive principle of human actions and strong-willed tendency.

Signs, Ciphers & Symbols

A sign is anything that stands for something else. A sign represents something—an idea, an experience, a feeling, an object, etc. Words as ordinarily used are signs in this sense. The object referred to by a sign does not need to be present for the meaning of the sign to be understood. Context helps define the specific meaning of a sign. (Dictionaries list only general meanings). The word tree generally stands for a large class of plants; if I say, "Look at that tree," I am designating a specific meaning for the word.

As I have defined it, a sign has literal meaning; that is, its meaning is simple and straightforward, a matter of conventional agreement among people who use that particular sign.

A symbol has complex meaning; it has not only "literal" meaning, but also additional meaning(s) beyond the literal. Sometimes the literal meaning of a symbol is absurd, so that the symbolic meaning over-rides and cancels out the literal meaning. A symbol may have more than one meaning. In fact, the most significant symbols do convey an indefinite range of meanings.

In the context of Christian symbolism, a tree can refer to the cross on which Jesus was crucified. Thus, in the right context, a tree can suggest a much wider range of meaning than its simple, literal meaning.

Symbols with fairly fixed meanings can be used as ciphers; that is, the symbols can be arranged to encode a meaning that only someone who understands the cipher system can decode. (Symbols used in this way are not really signs because the

literal meaning is not intended; the reader is supposed to decipher the symbolic meaning). In using symbols in this manner, the author has a clear "story" (set of ideas) already in mind; the author simply transposes that pre-existing story item by item into a symbolic system, matching each element in the story with an appropriate cipher. The reader then decodes the cipher by transposing back into the original meaning.

People often treat literature as a cipher, although that works with only a limited number of literary works. Allegory is closest to cipher, but good allegory is richer in meaning and feeling than limited cipher systems.

As I have defined it, a symbol is similar to a metaphor. A metaphor is a statement that means something different, or more, than its literal meaning. For instance, Psalm 103.14 says that God "remembers that we are dust." Literally, human beings are not dust; metaphorically, to call us dust is to express the transiency and humility of human life. Psalm 103 continues, using a familiar simile: "As for mortals, their days are like grass" (103.15a). (A simile is like a metaphor, except that it uses the words "like" or "as" to make a more explicit comparison).

A symbol is different from a metaphor in that a symbol is used more consistently and widely than a metaphor. Also, a metaphor is a statement (even if implied), whereas a symbol need not be a statement. The common element in symbols and metaphors is that the literal, conventional meaning is exceeded or negated by a nonliteral meaning.

Symbols may have very narrow or quite wide ranges of meaning. The range may be limited to an individual, or perhaps to a small group. People other than the individual or group will not understand that meaning of the symbol. A symbol's range may be cultural, meaning that it is known by members of cultural groups: ethnic groups, religious groups, national groups, and so on.

Some people believe that some symbols have a universal range of meaning; that is, like C. G. Jung, they believe that some symbols occur with the same meaning

across individual and cultural boundaries. These universal symbols are often called archetypes, especially by followers of Jung. While there is much evidence to support the existence of universal symbols, or archetypes, one must remember that any use of a symbol is specific, and that makes its meaning specific. Just as the word "tree" used in a sentence has a specific meaning, rather than the general meaning given in the dictionary, so an archetype used in a work of art has specific meanings, rather than a general meaning one might find in a dictionary of archetypes. (Such dictionaries exist).

Archetypes include more than symbols—they also include character types, basic plots (cf. the Monomyth), scenes, and so on. Essentially, archetypes are universally meaningful, nonliteral elements in the arts and culture.

Thus it should be noted that symbol is considered to be one of the main linguistic cultural unit and has several types which should be taken into consideration. Symbols often take the form of words, visual images, or gestures that are used to convey ideas and beliefs. All human cultures use symbols to express the underlying structure of their social systems, to represent ideal cultural characteristics, such as beauty, and to ensure that the culture is passed on to new generations. Symbolic relationships are learned rather than biologically or naturally determined, and each culture has its own symbols. As it has been defined the notion of symbol further we will analyze symbol as a stylistic device in one of the branches of general linguistics – stylistics.

The usage of symbol as a stylistic device.

Now we will identify symbol as a stylistic device. As symbol is used in literary context the formation of symbol as a stylistic device is observed in metaphor, simile, antonomasia, allusion, epithet, antithesis, periphrasis and so on. According to linguists' view points symbol works in two ways: It is something itself, and it also suggests something deeper. It is crucial to distinguish a symbol from a metaphor: Metaphors are comparisons between two seemingly dissimilar things; symbols associate two things, but their meaning is both literal and

figurative. A metaphor might read, "His life was an oak tree that had just lost its leaves"; a symbol might be the oak tree itself, which would evoke the cycle of death and rebirth through the loss and growth of leaves. Some symbols have widespread, commonly accepted values that most readers should recognize: Apple pie suggests innocence or homespun values; ravens signify death; fruit is associated with sensuality. Yet none of these associations is absolute, and all of them are really determined by individual cultures and time.

We start from the Tudor rose, which takes its name from the Tudor dynasty and was adopted as a national emblem of England around the time of the Wars of the Roses as a symbol of peace. It is a syncretic symbol in that it merged the white rose of the Yorkists and the red rose of the Lancastrians—cadet branches of the Plantagenet who went to war over control of the royal house. And red rose is used, for instance, in the emblems of the English Golf Union and England national rugby union team. But in literature it is used in another meaning.

We can start from the stylistic device **metaphor** as it's the most frequent stylistic device used by all poets and writers. As an example we can illustrate the poem by Pushkin as he is the father of Russian literature:

Я мыслю: патриарх лесов
Переживёт мой век забвенный,
Как пережил он век отцов.
(Брожу ли я вдоль улиц шумных...)

Here the word патриарх лесов is used instead of the word oak in metaphoric way, because author identifies an oak as the main tree in the wood.

Englishmen use the symbol black sheep as a metaphor when they speak about someone who is expelled from a group and never discussed. For example:

All the girls in the family except Mary grew up to become respected members of the community. She was the black sheep of the family.

Or:

I haven't seen my uncle since I was a child. My parents speak of him as though he were dead. He must have done something terrible. He is the black sheep of the family.

The expression is usually used as the black sheep of the family. It probably originates from the fact that most sheep in England (those that conform) are white and only the very different one (that doesn't conform) is black.

Next example:

I can't understand why you are so dirty, Leslie. You are an adult not a child, but you behave like you are a rug rat.

This example of metaphor rug rat shows the national perception of the rat as infant in the English language. An infant crawls on all fours and chews on everything it can. Often the child is on a carpeted floor to prevent injury. Babies are known for their constant drooling and uncleanness, and their willingness to eat indiscriminately. Compare this description to our common perception of a rat. The rug rat is an effective metaphor because we visualize a cross between rat and baby - something that has an air of both sarcasm and truth, and may also reveal something sinister about how English culture perceives early childhood parenting.

I'll never sit to Job's car anymore. He is driving as mad person without following the rules and with high speed. He can make a crash. He is a road *hog*, anyway.

Englishmen use road hog for territorially aggressive driver. The territorially aggressive driver takes up far more space than they need. They tend to push aside other drivers in their efforts for territory and destination and in doing so, are impolite - even outright greedy, and are deemed unintelligent. This matches our concept of the hog, with our many phrases like "greedy as a pig", "you're making a pig of yourself" or "corporate pigs". One can visualize the pig at the feeding trough with other pigs, grunting and shoving with their self-centered intentions.

The following example uses symbol snake for a person who behaves traitorously:

- *How could she marry a snake like that! He betrays her from the first day, can't she understand?* (F. Corjeggés. Love is a passion.)

In the English language snake is associated with traitor, as it is a long, limbless poisonous reptile which can betray, because snake thinks only about itself and hunts animals only for itself. From ancient times snake is compared with cunning and betrayer people. The following extract from poem of modern poet confirms our statements:

Your life is one big shout out. You think I'm fake, but you are a snake. (J. Nino. If you still hate me.)

We can illustrate the famous poem "My love is like red red rose" by Shakespeare where the author uses **simile** to compare his love to symbol red rose:

O, my love is like a red, red rose that's newly sprung in June,

O, my love is like a melody that's sweetly played in tune.

So fair art thou, my bonnie lass, so deep in love am I;

And I will love thee still, my dear till a' the seas gang dry.

In Greek tradition, the Swan is the symbol of the Muses. The swan also has erotic connotations - Zeus seduced Leda in the form of a swan, and Aphrodite, the Goddess of Love, had a swan-drawn chariot. The swan, as a symbol of music, is also dedicated to Apollo, who was said to transform into a swan. Socrates wrote that the swan sung its most beautiful song just before it died, leaving us with the phrase "swan song".

Swan of beauty, swan of grace

A queen among her ancient race

She glides across the mirrored lake...

No ripple does the surface break

(Susa Morgan Black)

According to Ted Andrews, in Animal-Speak, "The swan is one of the most powerful and ancient of symbols. It is one of the oldest names in the English

language and has come down unchanged since Anglo Saxon times.”²⁴In Britain, Mute Swans are the property of the Crown. The Crown may grant “royalties” or ownership rights to companies or individuals, where they mark their swan’s bills during the ceremony of “swan-upping”.

Next symbol dove appears in the following poems:

Life evolves the colors of things change.

The ones I love, left the things I sense.

Must open cage and let the white dove fly

Let it go, with all my hopes, up to the sky. (A.Sandburg. Love)

Or:

I love you more than life itself

But I’m afraid to love.

My heart is like the fragile wings

Of a tiny little dove.

(Ted Hughes. Impossible dreams)

In this lines dove is associated with the virtue and innocence. In this case, a white dove has a deeper meaning as a symbol that includes profound emotions such as a sight would trigger – forgiveness, gratitude, hope, love. As it is known white color is associated with pureness and innocence. Thus, white dove is the international symbol of peace, but here it symbolizes a pure love. Also, the dove symbolizes magnificence and grace as in the following lines:

You are my everything, my life, my love,

You are more gorgeous than a flying white dove.

Also, we can say that the very touching moment of the wedding is letting the doves fly. This romantic tradition came from Europe not long ago. But it already became very popular. The dove is symbol of peace, love and the custom of letting the doves fly is very popular with modern young couples. And has its certain

²⁴ Ted Andrews. Animal speak. – New-York: Prentice House, 1995.- p-195.

meaning. It is thought that the doves-let out-will bring happiness and luck to your newly-born family.

Next figurative device – **personification** is analyzed in the following example:

To the Sea, to the Sea! The white gulls are crying,

The wind is blowing, and the white foam is flying.

Here author meant symbol - white gulls are crying as a person.

Or next one :

Droop, droop no more, or hang the head,

Ye rose almost withered;

Now strength and newer purple get...

Usually, rose symbolizes beauty of a woman, but roses which are withered symbolize the passed beauty. The author describes his beloved Julia who is serious ill and became not as young and fair as before. Robert Harrick asks her not to hand, only struggle and become as kind and pretty as she was.

If we speak about Russian language the usage of symbol as a stylistic device is met very often. We can prove our statements with examples. For example, In Pushkin's poetry metaphoric roses are used when he speaks about terrestrial women, their beauty and emotional state:

Но бури севера не вредны русской розе.

Как жарко поцелуй пылает на морозе!

Как дева русская свежа в пыли снегов!

In lyceum poem "Favn and shepherd" – "Фавн и пастушка" by Pushkin **antithesis** "rose-blackthorn" symbolizes the joy of love and travail. Forfeited glamour of youth of the young shepherd Lila is left by seduced her Favn:

О, Ли́ла! Вянут розы

Минутные любви:

Познай же грусть и слёзы

И ныне терны рви.

Ahmatova uses different stylistic devices with the symbol of swan. The usage of simile is characteristic for her, i.e. “Только, ставши лебедем надменным...”, “слава лебедью плыла...”, “Лебедью тебя я стану звать...”, “Я только голосом лебединым, Говорю с неправедной луной”. This identifies a folk basis of the image swan, since instrumental comparisons were used in national creativity.

The swan is also revealed in epithets like “лебединый ветер”, “лебединый пруд”, “шеи лебяжьей”, “голос лебединый”, “лебединая сень” and so on. In poems “И вот одна осталась я...” symbol of swan is used in periphrasis “О вольные мои друзья, О лебеди мои!”, “Александра, лебедя чистого...”. In poems “Падение Берлина” and in “Последнее письмо” this symbol is considered to be the part of the metaphor “русской песни голос лебединый”, “крик печали лебединой”.

In conclusion it should be mentioned that symbol can be also used as a stylistic devices in the literary texts. Especially symbol can be used as a metaphor, simile, metonymy, epithet simile, antonomasia, allusion, epithet, antithesis, periphrasis and others in both languages which helps to give the utterance more expressiveness and emotiveness. According to linguists' viewpoints symbol works in two ways: It is something itself, and it also suggests something deeper. It is crucial to distinguish a symbol from a metaphor: Metaphors are comparisons between two seemingly dissimilar things; symbols associate two things, but their meaning is both literal and figurative. More detailed analysis of symbolized phraseological units as stylistic devices has been presented in the next chapter.

CHAPTER THREE.

3.1. The symbolic role of phraseological units in J. Galsworthy's works

Phraseological units appeal to our recognition of underlying symbolisms. *"My hat's off to you"* alludes to a gesture which has a particular social meaning, even in a time when nobody wears hats. Here we are dealing with a special kind of symbolic motivation. 'The symbolic motivation means that a person uses cultural convention based on the ability of material objects to "stand for" some non-material entity . Symbolic motivation is based on the peoples' "cultural knowledge especially cultural symbolic knowledge." Hence, the difference between the metaphoric motivation and the symbolic motivation lies on the relationship between the literal interpretation and the figurative one. Metaphorical motivation is based on metaphor and the symbolic motivation it is mostly based on the metonymy. *A sly fox/ an old fox – a very clever person or a cunning one.* This idiom cannot be understood by ones knowledge of the zoology and especially on the fox, but it has to do with the semiotic of the word fox. The concept towards the fox comes from different experiences of the people which later on, was used in the fables and tales considering the fox as clever and cunning. There are some idioms which are based on the same symbol in both these languages like:

~ As black as coal

Look at your hands, boy, they're as black as coal – you can't come to the table like that.

~ As busy as e bee

The children are busy as bees, helping their mother in the garden. My wife never has time to get bored. She is as busy as a bee from morning to night.

~ As clear as crystal

The river ran as clear as crystal and if you watched closely you could now and then catch a glimpse of a trout hovering over the pebbles on the bottom.

~ As clear as day/daylight

The matter was as clear as daylight and would be disposed of in half an hour or so.

~ As cold as ice

The central heating had been switched off and the room was as cold as ice.

~ As deep as well

'I never knew Harold could handle a boat!'' 'There's a lot we don't know about Harold. He's deep as a well

Shakespeare was very observant to the common expressions of the time and used them in his works. Later on these expressions became well known and were turned into phraseological units.

Neither a borrower nor a lender be (Hamlet),

Brave new world (The Tempest),

Break the ice (The Taming of the Shrew),

Breathed his last (3 Henry VI),

Brevity is the soul of wit (Hamlet),

Come what come may ("come what may") (Macbeth)

Crack of doom (Macbeth),

Dead as a doornail (2 Henry VI)

Many of the phraseological units found in the literary texts can be motivated through the conceptual metaphor or the symbolic one.

The extract under the title is taken from the trilogy “**The Forsyte Saga**” written by the English novelist and playwright, winner of the Nobel Prize for Literature in 1932 John Galsworthy. Galsworthy became known for his portrayal of the British upper middle class and for his social satire. His most famous work is THE FORSYTE SAGA (1906-1921), an English parallel to Thomas Mann's Buddenbrooks (1901). Galsworthy was a representative of the literary tradition, which has regarded the novel as an instrument of social debate. He believed that it was the duty of an artist to examine a problem, but not to provide a solution. Before starting his career as a writer, Galsworthy read widely the works of Kipling, Zola, Turgenev, Tolstoy, and Flaubert.

The extract under the study begins with the description of the protagonist – Mr. Jolyon. He feels bad and stays at bed, hiding from the light. But when with lunch he gets the telegram from Irene saying that she comes back, he feels excited and is looking forward to seeing her as earlier as possible. In order to meet her, he leaves his room without somebody's knowledge and intends to wait her in the coppice, but the heat outside forces him to sit under the oak tree and wait just there. He admires the beauty of the nature, the allure of summer and gradually becomes asleep. Later his faithful dog notices that its master has gone, fallen in the eternal sleep.

While reading the extract some unusual items strike the eye. The first thing we should pay our attention at is the inner condition of the character. We see that in the beginning of the extract he is rather sick and weak, a hopeless old man: “*He spent the morning languidly with the sun-blinds down...*”

After reading Irene's telegram, however, he transforms so quickly and easily, as if never being ill: “*Coming down! After all! Then she did exist – and he was not deserted. Coming down! A glow ran through his limbs; his cheeks and forehead felt hot. ... Coming down! His heart beat fast, and then did not seem to beat at all.*”

New bright colors of inspiration and excitement start playing in his heart. His imagination draws clear and vivid pictures of Irene's appearance in their place. Suddenly he feels as if much younger. He wishes he were much younger. How many things he could do then, how many mistakes he could avoid then...

The second curious thing captivating our mind concerns the whole extract itself. I guess one can't help noticing that the author informs us of the death while illustrating the beauty, the loveliness of the summer, of the nature, of everything around. In fact, death is a horrible and awful notion for most human beings. What we observe here – the author rejects this common idea and demonstrates the last way of the man in a fascinating, extraordinary manner, avoiding all unpleasant and sorrowful words. This can be the evidence of his pleasing and worthy life. To some extent this can as well prove his being good to others.

In order to express those feelings of Mr. Jolyon, to demonstrate those views one never would have noticed Galsworthy makes use of the certain stylistic devices assisting him to convey gorgeousness of the situation.

Let's have a look at them. In the first instance, the neat epithets “*burning afternoon*” and “*delicious surge of slumber*” clearing how exasperating the heat was, bereaving his strength, and explaining to us the hero's flaccidity and weariness are worth of our observing them.

Besides, exquisite metaphors provide the extract with magnetism and magnificence: “*a violet-grey figure passing over the daisies and dandelions and ‘soldiers’ on the lawn—the soldiers with their flowery crowns*”, “*And he was happy—happy as a sand-boy, whatever that might be.*”

The case of personification completely astonishes the reader: “*A ray of sunlight struck through and lodged on his boot.*”

The doubled case of exciting reversed parallel construction, chiasmus, even rouses the reader's sympathy to the personage: *"They were excited—busy, as his heart was busy and excited. Drowsy, too, drowsy and drugged on honey and happiness; as his heart was drugged and drowsy."*

The parallel construction underlines his sudden emotions and observations: *"What a revel of bright minutes! What a hum of insects, and cooing of pigeons! It was the quintessence of a summer day. Lovely!"* The pleasurable expectance makes him notice every little movement around. This is also proved by the repetition: *"passing over the daisies and dandelions and 'soldiers'"*.

The other repetition marks the fidelity of the animal to the master: *"and that dog would lick her hand. That dog knew his master was fond of her; that dog was a good dog."* No wonder it was the one discovering Mr. Jolyon's death.

Once we come across the protagonist's stream of consciousness: *"Ah! that was why there was such a racket of bees!..."* It continues the theme of adoration and observation.

Not once reading the extract we come across the author's exclamations: *"Summer—summer—summer!"*

Perhaps Galsworthy exposes it deliberately as if revealing that in any other season the death wouldn't be hidden in the glamour and beauty as in the summer.

If to speak about the text itself, one should mention that it's told in the 3rd person narrative. The narration is richly interlaced with descriptive passages. The prevailing slant of the extract is very optimistic and emotional. The composition of the story is not complicated, though it's not a fast moving one. The climax comes when the dog, Balthasar, notices the master doesn't budge any more.

All in all, the protagonist enjoys all the sympathy of the reader. We feel it and we can't help agreeing the author. The fragment made a great move in my heart and the author's style and language impressed me extremely.

3.2. The symbolic role of phraseological units in Ernest Hemingway's works

HEMINGWAY HILLS: SYMBOLISM IN HILLS LIKE WHITE ELEPHANTS

Although subject, setting, point of view, characterization, dialog, irony, and compression all make "Hills Like White Elephants" one of Hemingway's most brilliant short stories, the symbolism implicit in the title and developed in the story contributes more than any other single quality to the powerful impact.

Emphasis by position and repetition clearly suggests the importance Hemingway attached to the comparison. Besides the reference in the title, there are, within this very short three-page story, two references to the whiteness of the hills and four to them as white elephants, although one of these suggests that the hills do not look like white elephants but only have their coloring.

Hemingway's "Hills like White Elephants" can be a very confusing story and countless conclusions can be drawn from the text. The puzzling dialogue between the characters can leave several questions unanswered, and it can be difficult to understand what the couple is talking about. There are many things left unsaid in the story so the reader has to look at symbolism to understand what is going on. Hemingway uses the symbolism of the title, the scenery, and the drinks to reveal the truth about the couple's relationship. "Hills like White Elephants" was first published in 1927. It was written by Ernest Hemingway an American writer and journalist. He is famous for his stories about everyday people that his readers can relate to. "Hills like White Elephants" is a story about a couple who is traveling in Spain and trying new drinks everywhere they go. After their stay in many hotels the girl, Jig, becomes pregnant. She is trying to tell the American man that she

wants to keep the baby but he wants her to get an abortion. She is scared of losing the man so she doesn't know what to do. Although he says she doesn't have to get the abortion she is sure he won't be happy unless she does. Symbolism is important to this story because it brings it to life. Through symbolism the reader can get a complete understanding of the couple's situation and feelings.

Hemingway uses the title "*Hills like White Elephants*" to symbolize that Jig is pregnant. The term white elephant means something that is a great burden. In Asian countries albino elephants were worshiped, but anyone who owned one had to feed it special food and build a place for others to come pray. It was a great burden on money and time, but anyone who owned one was considered blessed. Jig sees the baby as a blessing even though she knows it will be hard to take care of. The man says he has never seen a white elephant and Jig says, "*No you wouldn't have*". This symbolizes that the man doesn't see the baby as a living, breathing human and just wants it gone. He doesn't appreciate the blessing he could receive.

The scenery symbolizes the life Jig is living and her decision. "*On this side there was no shade and no trees*"²⁵ suggests that the scenery is bare and lifeless much like Jig's life. Because there is no shade it is most likely very hot and uncomfortable. This symbolizes how Jig is uncomfortable in her situation not only with the baby but also with her decision to keep traveling. No trees on this side suggests that there are trees on the other side. It symbolizes the divide between the two decisions. One side is bare and lifeless while the other side is full of life and happiness. Jig can either choose to have the baby and go to the life full of happiness or get the abortion and stay in this lifeless boring situation.

Another part of the scenery that symbolizes the couple's relationship is the two railroad tracks. *The two tracks are parallel* meaning that they never touch each

²⁵ Hemingway, Ernest. *Hills like White Elephants*. Legacies: Fiction, Poetry, Drama, Nonfiction. 4th Edition. Edts. Jan Schmidt, Lynne Crocket, Carley Bogarad. Boston: Wadsworth Cengage Learning, 2006. 654.

other. This represents that although the two are intimate they are very distant. They are having trouble communicating what they want and this keeps them from connecting. The tracks also only have two directions which symbolizes that there is no compromise. It is either keep the baby or get rid of it. The tracks never come together symbolizing that they will never be able to come to a joined decision which pleases them both. The way that Jig talks about the alcohol also symbolizes the relationship. After trying a new drink Jig says, *"Everything tastes like licorice. Especially all the things you've waited so long for like absinthe"*²⁶. The pregnancy has made the couple unhappy and the drink absinthe symbolizes it. Absinthe has a bitter after taste which hides the initial sweetness²⁷. This symbolizes that Jig is now feeling bittersweet because she wants to settle down, but now that the man is faced with the decision he has turned her down and suggests an abortion. Sherlyn Abdoo agrees saying, *"Absinthe leaves a bitter aftertaste, which hides the initial sweetness, so absinthe could be suggestive of their sexual encounters, sweet at first, now marred by pregnancy and the threat of abortion"*²⁸ (qtd. in Critics and Other Commentators).

Sherlyn Abdoo argues that the white color of the hills symbolizes the color of a stillborn baby. It is unlikely that the white color symbolizes that because when a woman has an abortion the baby is not born a still born. The white color is being used to describe the elephants which symbolize the baby in Jig. Jig is referring to the baby as a white elephant to the man because she knows it will be a burden on his good time just like the albino elephants in Asia. If it were representing a stillborn then it would suggest that the two were planning on keeping the baby when in reality they aren't. In the end Jig agrees to the abortion so a stillborn isn't the likely result.

²⁶ Hemingway, Ernest. Hills like White Elephants. Legacies: Fiction, Poetry, Drama, Nonfiction. 4th Edition. Edts. Jan Schmidt, Lynne Crockett, Carley Bogarad. Boston: Wadsworth Cengage Learning, 2006. 655.

²⁷ Blakemore, Amy. Life is a Journey not a Destination. vccslitonline.cc.va.us. 2004. Web. 13, Sep. 2010.

²⁸ Hemingway, Ernest. Hills like White Elephants. Legacies: Fiction, Poetry, Drama, Nonfiction. 4th Edition. Edts. Jan Schmidt, Lynne Crockett, Carley Bogarad. Boston: Wadsworth Cengage Learning, 2006. 654-657.

Hemingway's "Hills like White Elephants" can be a very confusing story. By looking at the symbolism of the title, the scenery, and the drinks the reader can see the truth in the couple's relationship. The two are unhappy now that the baby has been added to the equation. Jig wants to keep the baby but the man has already decided it is best to get an abortion. The two are very distant from each other and they will never be able to make a decision which makes them both happy.

And in the story under the title "Cat in the Rain" was written by Ernest Hemingway, one of the most favorite American novelists, short-story writer and essayist, whose deceptively simple prose style has influenced wide range of writers.

So, the story begins with the description of the hotel where two Americans stopped. It was raining, that's why the couple stayed in and just a cat in the rain attracted the young woman's attention. She wanted to get the cat inside but failed and was brought another cat.

The problem of the story lies very deeply and we are to uncover it. The story is written in one mood which constantly and directly increases. It starts from the beginning where it's created by a persistent and repeated use of the "rain" with a number of phrases associating it, such as puddles, deserted square, glistening war monument.

Repetition is one of the widely used and favourite stylistic devices of Hemingway. Here he applies it to reveal the relationship of the protagonist to the old hotel owner (she liked ... , she liked...). As the verb "to like" is not used to characterize relations of the wife to her husband, this contrast is full of the concealed but easily read meaning.

Though the cases of repetition in the story may seem a bit obtrusive, their modifications enter into the core of the narration very organically. They carry emotional character, however penetrating the story the deep sorrow becomes

evident gradually. We realize that little, as if meaningless, capricious wishes of a young woman reveal the drama of her fate, the absence of comfort in her life, comparable with the cat in the rain.

The title of the story anticipates this confrontation and the fact that the cat's image makes great play twice – just increases the total effect. In fact, the young woman pines for love, for home, for her family. And the purring cat she'd like to have and to stroke is a traditional symbol of home and comfort she lacks so much. She wants warmth, attention, care, joy, happiness; however she is brought the cat – a pitiful substitution of that, what she, a young, beautiful woman needs incredibly. This is the main problem of the novel we tried to uncover.

Perhaps the hotel owner didn't get the reason of her yearnings and took her wish for whim. But dignity, deference and respectfulness of the old man are confronted to egoism and carelessness of George not occasionally. The war monument is also mentioned deliberately. The world George and his wife belong to – is uncomfortable, homeless after-war world, where the fates of young people joined with such hardships and troubles.

If to speak about the text itself, it is told in the 3rd person narrative, the description is interlaced with descriptive passages and dialogues of the personages. The author makes extensive use of repetitions to render the story more vivid, convincing, more real and emotional.

The author's style is remarkable for its powerful sweep, brilliant illustrations and deep psychological analysis. Everything he touches seems to reflect the feelings of the heroes.

The story reveals the author's great knowledge of man's inner world. He penetrates into the subtlest windings of the human heart.

Super-concept represents the main idea of the text, story or novel. It covers the whole text and can coincide with the title of the story. A short story by Ernest

Hemingway “A Cat under the Rain” can be taken to illustrate this type of concept. It is a story of a woman who is travelling around Europe with her husband. Once, they were staying in a hotel in Italy. The weather was bad- it was raining heavily. Suddenly she saw a kitten outside. It was a small, dirty and miserable cat, but the woman liked it very much. She told her husband about it, but he did not pay much attention to her words. Suddenly a maid knocked on the door and gave the woman a cat, saying that it was a gift from the owner of the hotel. Nevertheless the woman was disappointed- the cat was big, fat and it was clear that it was kept at home. Through the image of the “kitten” the author wanted to show the condition of the woman- she was as helpless and miserable as the kitten. Her husband did not understand her and could not give her what she wanted. And through that woman Hemingway wanted to show all lonely people and their condition.

In the story the reader may trace the connection between the woman and the cat. Below, we shall analyze two concepts: “WOMAN” and “KITTEN” and try to find out if there is any connection between them. The analysis consists of the following parts: analyzing dictionary definitions; analyzing associations to the concept and analyzing proverbs, sayings and quotations. Before analyzing the concept it is reasonable to analyze the dictionary definition of the word. Analysis of dictionary definitions gives the following results:

Woman:

1. an adult human female
2. a man considered as having supposed female characteristics, such as meekness or timidity
3. distinctively feminine nature

Analyzing of proverbs, sayings and quotations:

1. “You educate a man; you educate a man. You educate a woman; you educate a generation.

2. Behind every successful man is a woman.
3. Men build houses; women build homes.
4. Nature has given women so much power that the law has very wisely given them little. ~Samuel Johnson
5. Every woman beautiful till she speaks. ~Zimbabwean Proverb- talkative
6. A shy woman is worth a city, a shy man is worth a goat. ~Kurdish Proverb
7. Instruct a man, you instruct an individual. Instruct a woman, you instruct a nation. ~Moroccan Proverb
8. Women get the last word in every argument. Anything a man says after that is the beginning of a new argument.- quarrelsome
9. The wind changes every day; a woman changes every second. ~Spanish Proverb changeable
10. A woman's polite devotion is her greatest beauty.
11. A patient woman can roast an ox with a lantern. ~Chinese Proverb
12. No mirror ever reflected an ugly woman.- beautiful
13. Where the devil can't go himself, he sends an old woman. ~German Proverb- evil
14. Wait for a month before you praise a horse, and for a year before you praise a woman. ~Czech Proverb- unreliable
15. A jealous woman will set a whole house on fire. ~Latin Proverb

The analysis of the concept of cat has the following results:

Analysis of dictionary definitions:

Kitten

1. A young cat
2. young domestic cat
3. an immature or young individual of various other small mammals

Analysis of associations of the concept: (Poor+Kitten)

Helpless, homeless, tiny, pitiful, affectionate, small, wet, infirm, humiliated, miserable, depressed, unhappy, homeless, weak, amusing, playful, stray, frantic, curious, inquisitive, soft, warm, irresistible, cute, intrepid.

Analysis of proverbs, sayings and quotations:

1. The mice will never play with the kittens.- helpless
2. Rats do not play tricks with kittens.- helpless
3. He bawls like a calf because he is as weak as a kitten.
4. There is no more intrepid explorer than a kitten.
5. It is impossible to keep a straight face in the presence of one or more kittens.- cute
6. An ordinary kitten will ask more questions than any five year old.-inquisitive
7. Rats make havoc in the kitchen when the cat's a kitten.- weak

As the analysis shows the concepts “kitten” and “woman” can be compared as they have many coinciding features, such as: helpless, defenseless, weak, lonely, tender, cute, miserable, curious.

Irony as a stylistic phenomenon procedure relies heavily and draws its effect from a collocative clash. However, in order to be able to identify a potential collocative clash, there must be a sufficiently consistent background of expected collocation against which the depiction of irony becomes clear. The consistent meaning that a form has is referred to in this paper as semantic prosody. Semantic prosodies

proved to be largely inaccessible to human intuition about language and they cannot be deduced reliably through introspection. In this part irony in Hemingway's *A Farewell to Arms* was depicted using a collocational approach. For example;

1. 'Disgraced'

Frederick Henry, the hero in this novel, describes the soldiers repairing an ambulance and then he describes the car itself saying: „ ...The car looked disgraced and empty.” (Hemingway 1929, p. 15)

Here, if you check the meaning of this word in the dictionary you would find the following definition:

Disgrace; state in which others think that one has behaved badly and no longer deserves respect.

Disgrace: cause somebody to lose a position of power, honour or favour. (Cowie 344)

When we ran the concordance for this word I found out that it collocates most of the time with: tycoon, communist, former leader, star, chief, a party's general secretary, minister, politician, champion, coach, schoolboy, schoolmaster, aristocrat, lover, official, boss, soldier, mayor...

We notice that „Disgraced“ is always associated with people who have good ranks and status and who no longer hold this good position. Most of the time the word is associated with politics also. For Hemingway to associate it with an ambulance he does not only create a semantic clash but uses also the word in a totally different context. Perhaps, subconsciously, Hemingway refers to his own disgrace when he was wounded with shellfire while distributing supplies to Italian soldiers. Although he was decorated because of the injury like Frederick Henry who was wounded while eating spaghetti, Hemingway was not proud of this experience because he was not doing any heroic act. This direct experience of physical wounding

affected not only Hemingway's life but all that he was to write. That's why ironic strokes about war pervade Farewell to Arms and many of his writings.

2 'Beautiful'

If we look at the third example, „beautiful“, Hemingway used this word ironically to describe the retreat from Caporetto. Hemingway's famous description of this debacle is a stringent comment on the bewildering stupidity and chaos of war, but he takes the opportunity to inject again a shot of special irony. He comments on the stupidity of soldiers who execute deserters by saying: *„I saw how their minds worked; if they had minds and if they worked. They were all young men and they were saving their country...The questioners had that beautiful detachment and devotion to stern justice of men dealing in death without being in any danger of it.“* (Hemingway 1929, p. 201)

Again here the use of „beautiful“ is striking. 'Beautiful' means having beauty, giving pleasure to the senses or the mind, very satisfactory (Cowie 1989, p. 92)

But if we look at the context in which this word was used, there is nothing satisfactory. In the BNC „beautiful“ collocates with things that bring pleasure to the eye. However, Hemingway associates this word with a negative concept; detachment; lack of emotion, indifference. How can this indifference be described as „beautiful“.

3 'Devotion'

The word „devotion“ means giving oneself (to a person cause etc); loyalty, religious zeal; devoutness. (Cowie 1989, p. 330) „Devotion“ is associated with positive things, duty, religion, family, love... But ironically, the duty here is to kill people.

4 'Handsomly'

In *Farewell to Arms* an American soldier, Frederick Henry (who is actually Hemingway's alter ego) volunteered as an ambulance driver in the Italian front and talks about his experience in the war. At the beginning of the novel Frederick Henry describes the victories of the army and how towns were captured and he says: „*The river ran beside us and the town had been captured very handsomly.*“ (Hemingway 1929, p. 5)

When I first read this sentence I was struck by the use of the word „handsomly“ in this context. Handsome means goodlooking and of gifts or behaviour it means very generous. I felt some kind of irony because if you look the word „capture“ in the dictionary you would find the following definition:

Capture: take or win something by force. (Cowie 1989, p. 168)

So how is it possible to do such a violent act „handsomly“ or in a handsome way. In addition to the use of the intensifier „very“ accentuates the irony. So I had the idea to look at the collocates of „handsome“ to see the nouns that normally occur with it. What is striking also is that when I ran the concordance for the word „handsomly“ (in the BNC corpus which is made up of over one hundred million words) I did not find any match for this word. That is the result of my query was zero. Normally this word is not used frequently in English. When I ran the concordance for „handsome“ I found out that it collocates with the following words; plumage, dividends, trophy, chap, girl, husband, father, year... So the word „capturing“ does not collocate with „handsomly“. In addition, by putting the word „handsome“ in this negative context Hemingway uses an exception to an established semantic prosody. The irony here is not only textual but situational as well. The same thing can be applied to the other collocations.

To conclude, it is worth noting that for thousands of years semantic prosodies remained hidden from our perceptions. Thanks to the advent of corpora it is possible now to extract profiles of semantic prosodies. From these prosodies we may extract the narrow band of irony they contain. In addition, since

our mental lexicon is made up of phraseological units, the study of collocations is important for natural language processing, language teaching and dictionary writing.

CONCLUSION

In our qualification paper analysis of symbolic role of phraseological units as a stylistic device in English has been fulfilled in lingo cultural studies which is complex trend as it is based on linguistics and cultural studies. Lingo cultural studies deals with the interconnection and interrelation of language and culture. The problem of interrelation of language and culture has been investigated by such linguists as Olshanskiy K.L., Gumbolt S., Maslova V., Vereschagin and etc. they defined that language can't exist separately from culture and language is considered to be a component of culture.

In fulfilling set tasks we have drawn the following conclusions:

A) Lingo cultural studies is an interdisciplinary subject which is based in such sciences as linguistics and cultural studies. We will define each of the separately in order to identify the subject matter of lingo cultural studies. Linguistics is the systematic study of language, encompassing a variety of scientific and humanist methodologies for its inquiry. Cultural studies is an academic discipline which combines political economy, communication, sociology, social theory, literary theory, media theory and so on. Thus lingo cultural studies covers such problems as the study and description of the relations of the language and culture, language and ethnos, language and public mentality.

B) The interaction of the meaning of words for the creation of artistic images has been studying for a long time in stylistics under the name "stylistic device" or "trope". A trope is a lexical figurative-expressive means in which a word or a word combination is used in the transformed meaning. Tropes as figurative-expressive means of language have drawn attention since the times of a classical antiquity and in details were described in rhetoric, poetics and other humanities.

C) Symbol is a visible sign or representation of an idea; anything which suggests an idea or quality, or another thing, as by resemblance or by convention; any symbol according to its own particularities functions in society not simply as

sign carrying information. This is the sign, which emerges as constructive principle of human actions and strong-willed tendency.

Different types of symbols are classified according to branches of culture they are used:

1. Historical symbols (for instance, Borodino field as a symbol of the combat glory of the Russian weapon, tomb of Napoleon as symbol of the greatness to France and others);
2. Religious (the cross, icons, earthy remains saint and others);
3. Mythological (the myth about Prometheus as symbol of self-affirmation of person in struggle with alien external power and others);
4. Ideological and propagandistic (the program, slogans, appeals, constitutions and others);
5. Moral (the white color as symbol of the moral purity, chicken symbol of fear, rose symbol of love and so on);
6. Artistic (the works of art, especially monumental). The particularity of the artwork as artistic symbol is that the most important and integral forming its valuable meaning emerges the aesthetic quality. No matter what kind of content the artwork has, if it is authentic art, it emerges as a symbol beauties and harmony.

According to Wikipedia dictionary symbols are classified into national and international symbols. The symbols like white dove can be regarded as international symbols. Accordingly national symbols can be referred to only definite nation, for instance the national symbols of England are flags, icons or cultural expressions that are emblematic, representative or otherwise characteristic of England or English culture. As a rule, these national symbols are cultural icons that have emerged from English folklore and traditions, meaning few have any official status. However, most if not all maintain recognition at a national or international level, and some, such as the Royal Arms of England, have been codified in heraldry, and are established, official and recognized symbols of England. Another example is the Barbary Lion which is a national animal of England. Lion was the nickname of England's medieval warrior rulers with a

reputation for bravery, such as Richard I of England, known as Richard the Lionheart.

As symbol is used in literary context the formation of symbol as a stylistic device is observed in metaphor, simile, antonomasia, allusion, epithet, antithesis.

D) The analysis of the phraseological units as symbols revealed the following conclusions:

Phraseological units appeal to our recognition of underlying symbolisms. *"My hat's off to you"* alludes to a gesture which has a particular social meaning, even in a time when nobody wears hats. Here we are dealing with a special kind of symbolic motivation. 'The symbolic motivation means that a person uses cultural convention based on the ability of material objects to "stand for" some non-material entity. Symbolic motivation is based on the peoples' "cultural knowledge especially cultural symbolic knowledge." Hence, the difference between the metaphoric motivation and the symbolic motivation lies on the relationship between the literal interpretation and the figurative one. Metaphorical motivation is based on metaphor and the symbolic motivation it is mostly based on the metonymy. *A sly fox/ an old fox – a very clever person or a cunning one.* This idiom cannot be understood by ones knowledge of the zoology and especially on the fox, but it has to do with the semiotic of the word fox. The concept towards the fox comes from different experiences of the people which later on, was used in the fables and tales considering the fox as clever and cunning. There are some idioms which are based on the same symbol in both these languages like:

~ As black as coal= dirty

Look at your hands, boy, they're as black as coal – you can't come to the table like that.

~ As busy as a bee = hardworking

The children are busy as bees, helping their mother in the garden. My wife never has time to get bored. She is as busy as a bee from morning to night.

~ As clear as crystal = freshness

The river ran as clear as crystal and if you watched closely you could now and then catch a glimpse of a trout hovering over the pebbles on the bottom.

~ As clear as day/daylight = obviousness

The matter was as clear as daylight and would be disposed of in half an hour or so.

~ As cold as ice = coldness

The central heating had been switched off and the room was as cold as ice.

~ As deep as well = secret

'I never knew Harold could handle a boat!'' 'There's a lot we don't know about Harold. He's deep as a well

Shakespeare was very observant to the common expressions of the time and used them in his works. Later on these expressions became well known and were turned into phraseological units.

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