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Аннотация

“Лингвомаданиятшунослик” ўқув қўлланмаси олти бобдан иборат бўлиб, уларда лингвомаданиятшуносликнинг фундаментал муаммолари, фаннинг шаклланиш ва ривожланиши тарихи, ушбу фанда мавжуд илмий қарашлар ва ёндашувлар, лингвомаданиятшуносликнинг асосий тушунчалари ва ундаги йўналишлар, лисоний бирликларнинг маданий жиҳатини лингвистик таҳлил этиш методлари каби масалалар ўз аксини топган. Ўқув қўлланманинг ҳар бир боби назарий материал ва унинг амалиётда қўлланишини намоён этувчи лисоний бирликларнинг амалий таҳлил методлари ва уларнинг намуналари, назорат саволлари, тавсия этилувчи адабиётлар рўйхати билан таъминланган. Ўқув қўлланманинг илова қисмида лингвомаданиятшуносликнинг асосий тушунчаларини изоҳлаб берувчи глоссарий берилган.

Аннотация

Учебное пособие «Лингвокультурология» состоит из шести глав, посвященных рассмотрению широкого спектра вопросов, включающих фундаментальные проблемы лингвокультурологии, её основные направления, понятия и проблемы, существующие взгляды, подходы и концепции, методы лингвистического анализа языковых знаков с позиций лингвокультурологии. Каждая глава учебного пособия содержит теоретический и практический материал, наглядно иллюстрирующий лингвокультурный анализ языковых единиц, вопросы для обсуждения, список рекомендуемой литературы. В приложении представлен глоссарий основных терминов по лингвокультурологии.

Annotation

The course-book “Cultural Linguistics” consists of six chapters which contains the discussion of some fundamental problems of Cultural Linguistics: the main notions and trends of Cultural Linguistics, its history and evolution, different approaches, views and conceptions, methods of linguocultural analysis of linguistic units. Each chapter provides theoretical and practical material, illustrating linguocultural analysis of linguistic units, questions for discussion and the list of recommended literature. Appended to the course-book is a glossary containing the description of some notions and terms in a compact and comprehensible manner.

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CHAPTER I. THEORETICAL FOUNDATIONS OF LINGUOCULTUROLOGY

1.1. The notion of culture

The word “culture” appeared in ancient Rome and meant first of all cultivation, processing, “cultivation” of the earth. However, a well-known ancient Roman orator Cicero used this notion in his philosophical works to denote “soul cultivation”. This second sense gradually became the core meaning, and the notion of “spiritual culture” has got recognition.

Different viewpoints of scholars on this issue can be presented. A well-known anthropologist Edward Tylor was the first to give the definition of culture, in his book “Primitive Culture”: “Culture... is that complex whole which includes knowledge, beliefs, arts, morals, law, custom and any other capacities and habits acquired by man as a member of the society” (Tylor, 1974). E.T. Hall defines culture as “the way of life of a people, the sum of their learned behaviour patterns, attitudes and material things” (Hall, 1990). E.A. Schultz defines culture as follows: “It includes knowledge and beliefs of the group of people who share common conventions to help articulate their understandings of life and of themselves. We all have such subconscious knowledge in our minds, just as we have the subconscious knowledge of our language” (Schultz, 2003, p. 32).

M. Larson views culture as “a complex of beliefs, attitudes, values, and rules which a group of people share” (Larson 1984, p. 431). M. Singer describes culture as “a pattern of learnt, group-related perceptions including both verbal and nonverbal language, attitudes, values, belief systems, disbelief systems and behaviors that is accepted and expected by an identity group” (Singer, 1987). V. Barnow maintains that “Culture is a way of life of a group of people, the configuration of all of the more or less stereotyped patterns of learned behavior which are handed down from one generation to the next through means of language and imitation” (Barnow, 1973). P. Newmark remarks that culture is “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1998, p.94).

It should be mentioned here that in defining culture some scholars focus on material culture while others on behaviours. For instance, M. Herskovits’ definition underlines material origin of culture “Culture is the man-made part of the environment” (Herskovits, 1948, p.17), while M. Mead’s definition “is the total shared, learned behavior of a society or a subgroup” (Mead, 1953, p.22). These dimensions are combined in B. Malinowski’s formulation: “Culture is a well organized unity divided into two fundamental aspects – a body of artifacts and a system of customs” (Malinowski, 1931, p.623).

Another scholar W. Goodenough explains culture in terms of the participatory responsibilities of its members. He states that “a society’s culture is made up of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and to do so in any role that they accept for any one of themselves” (Goodenough, 1957, p. 167).

P. Richerson and R. Boyd take psychological approach to culture describing it as a psychological act. Accordingly, they define culture as “information capable of affecting individuals' behavior that they acquire from other members of their species through teaching, imitation, and other forms of social transmission” (Richerson, Boyd 2005, p.5). D. Sperber also describes culture as “widely distributed, lasting mental and public representations inhabiting a given social group” (Sperber, 1996, p.33)

B. Malinowski views culture through an interactive design, stating that it is a response to people's needs, and believes. According to this view, three sets of needs: the basic needs of the individual, the instrumental needs of the society, and the symbolic and integrative needs of both the individual and the society are outlined (Stern, 2009; Malinowski, 1931).

C. Geertz determines culture as a system of symbolic meanings. In other words, “it is a semiotic system in which symbols function to communicate meaning from one mind to another. Cultural symbols encode a connection between a signifying form and a signaled meaning” (Geertz, 1973). According to the author, culture is characterized by the following four basic features:

- 1) culture is a kind of social inheritance in contrast to biological heritage;
- 2) culture is shared by the whole community, not belonging to any particular individual;
- 3) culture is a symbolic meaning system in which language is one of the most important factors;
- 4) culture is a unified system, the integral parts of which are closely related to one another (Geertz, 1973).

Y. Suneetha and G.M. Sundaravalli in the book “Global Perspectives, Local Initiatives” (2011) consider values, beliefs and material products to be the major components of culture. Accordingly, cultural values are shaped based on how people learn to believe things ought to be or how people should act and react to the phenomena of the surrounding world, particularly in terms of qualities such as sincerity, honesty, integrity, loyalty and openness. These cultural values are of axiological character and include a judgment, that is, consideration of what is good or bad, moral or immoral, normative and not normative. For instance, Uzbek people feel proud to hold great wedding ceremonies inviting up to 500-1000 guests. But to many Europeans this process may seem weird and waste of money.

Besides, culture comprises belief systems that are presented in national stories, legends or myths. Y. Suneetha and G.M. Sundaravalli assert that these stories and myths shape people's intuition about how they are supposed to feel, believe and behave in a particular situation, i.e. shape individual's interpretation of the external world. So, according to the authors, the individuals belonging to the same society share common culture and similar attitudes. For example, Asian people believe in the power of animal sacrifices for different religious purposes whereas Westerns' attitude to this phenomena is quite negative.

Finally, as the authors note, culture includes material products as well, such as food, clothes, music, art and etc. Hence, culture shapes people's general cognitive framework for perceiving the world, moderating communication and

relationships among people and their surrounding world thus becoming a “common sense” (Paige, 1993), developed of the mutual values and presumptions of a particular group of people (Suneetha, Sundaravalli, 2011, p. 123-132).

M. Wang, R. Brislin, D. Williams, W. Wang and J. Chao in their book “Turning bricks into jade: Critical incidents for mutual understanding among Chinese and Americans” (2000) distinguish the followings as the important aspects of culture:

- culture is the human made part of the environment;
- culture reflects widely shared assumptions about life;
- culture is so fundamental that most people do not and cannot discuss or analyze it;
- culture becomes evident when someone encounters someone from another country who deviates from cultural norms;
- culture is transmitted from generation to generation;
- even in new situations, people can make a judgment about what is expected in their own culture;
- cultural values endure and changes take place over a number of generations;
- violations of cultural norms have an emotional impact on people;
- it is relatively easy to make generalizations about cultural differences (Wang, Brislin, et al, 2000).

So, various definitions of culture can be given, but none of them in our opinion can fully reveal the complex nature of culture.

It should be noted that all the above-mentioned approaches are not controversial; they are of a complementary character. The choice of this or that approach depends on the aim of investigation and the scholar’s preferences. According to the above-mentioned approaches different types of culture can be differentiated: culture of everyday routine, speech culture, political culture, national culture, culture of labour, personal culture. But the most important division is material culture and spiritual culture. Material culture includes artefacts as the result of human activity: tools, books, buildings, objects of everyday life. Spiritual culture embraces the spheres of human consciousness such as cognition, morals, enlightenment, science, literature, art, religion, etc. One of the most significant notions is national culture which deals with national mentality, national character, lifestyle, traditions, customs, rituals, holidays, etc.

1.2. Language and Culture

As is known culture has various manifestations; it is reflected in paintings, music, literature, architecture, language, etc. However, it is acknowledged that the most significant means of expressing culture is language because it is tightly interlinked with culture, it grows within culture and represents it.

It is often held that language fulfills two main functions: the function of communication and that of cognition. But the survey of literature shows that

language also fulfills many other functions: emotive, phatic, poetic, etc. Along with these functions one of the essential functions of language is, in our opinion, the function of expressing and transmitting culture. Accordingly, D. Krech asserts that language in this sense fulfills three main functions:

- language is the primary vehicle of communication;
- language reflects both the personality of the individual and the culture of his history. In turn, it helps shape both personality and culture;
- language makes possible the growth and transmission of culture, the continuity of societies, and the effective functioning and control of social groups (Krech, 1962)

So, language serves not only as a means of communication and the main tool of expressing people's thoughts but also it is the accumulation of cultural information. Being a complex system of signs, language is a means of delivering, storing, using and transmitting culture from generation to generation. As W. Humboldt states: "A language being a universal form of initial conceptualization of the world, can be perceived as a component of culture, or a tool of culture" (cited from Helferich, 2004, p. 24).

The ideas of the science studying relationships between language and culture are traced back to the fundamental works by famous linguists, who always emphasized the fact that language is a major instrument of fixation, storing and transferring culture, knowledge, and information about the world (W. Humboldt, E. Sapir, B. Whorf, E. Benvenist, A.A. Potebnya). The idea of relationship between language and culture was initially put forth by V. Humboldt W. who proclaimed that: "Language is deeply entwined in the intellectual development of humanity itself, it accompanies the latter upon every step of its localized progression or regression; moreover, the pertinent cultural level in each case is recognizable in it. ... Language is, as it were, the external manifestation of the minds of peoples. Their language is their soul, and their soul is their language. It is impossible to conceive them ever sufficiently identical... . The creation of language is an innate necessity of humanity. It is not a mere external vehicle, designed to sustain social intercourse, but an indispensable factor for the development of human intellectual powers, culminating in the formulation of philosophical doctrine" (Humboldt, 1988).

Later, W. von Humboldt's idea that "Man lives in the world about him principally, indeed exclusively, as language presents it to him" (Humboldt, 1988) was further promoted by many famous linguists all over the world.

In Russia A.A. Potebnya being under the influence of Humboldt's theory, concentrated on the psychological aspect of the relationships between language and culture. F.I. Buslaev one of the most prominent Russian philologists in the mid of the XIX century expressed his main thesis: "The history of language is inseparable from the history of its speakers". Another scholar B. de Courtene predicted the idea of interdisciplinarity, claiming that linguistics would combine with other sciences— psychology, anthropology, sociology, etc.

Among W. Humboldt's followers in the United States there are F. Boas, E. Sapir and B.L. Whorf who made a great contribution to the idea of the inseparability of language and culture. Most famous among them are E. Sapir and B. Whorf, known in history of linguistics as the founders of the theory of linguistic relativity. The core idea of this conception is that language modules people's perception of reality, therefore people who speak different languages see the world in different ways. As the main evidence of this the scholars provided a well known example of the Eskimo language which has a lot of words to denote the notion of "snow" (describing the wet snow, the currently falling snow, etc.) while English has only one word – "snow". Therefore, according to some scholars, the perception of "snow" in Eskimo and English linguocultures are quite different. Accordingly, as the scholars assert, foreign language acquisition opens new perspectives, and world vision (Sapir, 2012; Whorf, 2013).

The last quarter of the XXth century is considered to be the time of intense study and establishment of Cultural Linguistics. One of the well-known linguists working in this field is A. Wierzbicka who developed "the hypothesis of language universals" (Вежбицкая, 2001, p. 45-46) and published a number of influential comparative works on semantic universals and conceptual distinctions in different languages: "English: Meaning and Culture" (2006); "Emotions Across Languages and Cultures: Diversity and Universals" (1999); "Understanding Cultures Through Their Key Words: English, Russian, Polish, German, Japanese" (1997); "Semantics, Culture and Cognition: Universal human concepts in culture-specific configurations" (1992); "Cross-cultural Pragmatics: The semantics of human interaction" (1991).

Another well known linguist J.W. Underhill explores the relationships between the linguistic worldview and its reflection and transformation in the individual world picture. J. Underhill in his books "Creating Worldviews: Language, Ideology & Metaphor" (2013) and in "Ethnolinguistics and Cultural Concepts: Truth, Love, Hate & War" deals with the problem of ethnolinguistics, cross-cultural linguistic analysis and the problem of cultural concepts (2015).

In Russian linguistics the researches on the problem of language and culture are also intensively developing. Suffice it to mention the names of such prominent linguists as N.D. Arutyunova, Yu.S. Stepanov, N.F. Alefirenko, V.V. Vorobyev, V.N. Telia, V.A. Maslova and many others who published a number of influential books in the field of Cultural Linguistics (Арутюнова Н. Д. Язык и мир человека. 1998; Степанов Ю.С. Константы: Словарь русской культуры, 2004; Телия В.Н. Русская фразеология: Семантический, прагматический и лингвокультурологический аспекты, 1996; Алефиренко Н.Ф. Лингвокультурология. Ценностно-смысловое пространство языка. 2010; Воробьев В. В. Лингвокультурология. (теория и методы) –2008; Маслова В. А. Лингвокультурология, 2007).

In conclusion, the followings can be outlined: a) language and culture are inseparably intertwined; b) the relations between language and culture are very complex and multifaceted. On the one hand, culture is a very inclusive phenomenon and penetrates into almost all aspects of human life influencing

languages too. On the other hand, language is a tool of not only communication and cognition, but also of culture, which is fixed, stored and transmitted by language. Consequently, the investigation of relationships between language and culture is of paramount importance in modern linguistics.

The role of language in culture representation is difficult to overestimate and it is evidenced by the following quotations of famous scholars:

“Absolutely nothing is so important for a nation's culture as its language”
(W. von Humboldt);

Language is ‘a key to the cultural past of a society’, a guide to ‘social reality’ (E. Sapir);

“Language is the spiritual exhalation of the nation.” (W. von Humboldt);
...language does not exist apart from culture, that is, from the socially inherited assemblage of practices and beliefs that determines the texture of our lives (E. Sapir);

“The limits of my language are the limits of my world.” (L. Wittgenstein);

“To speak a language is to take on a world, a culture.” (F. Fanon);

“When a language dies, a way of understanding the world dies with it, a way of looking at the world.” (G. Steiner);

“Language is the road map of a culture. It tells you where its people come from and where they are going” (R.M. Brown);

“Language embodies the intellectual wealth of the people who use it” (K. Hale);

“Language exerts hidden power, like a moon on the tides” (R. M. Brown);

“Language and culture cannot be separated. Language is vital to understanding our unique cultural perspectives. Language is a tool that is used to explore and experience our cultures and the perspectives that are embedded in our cultures” (B. Sainte-Marie).

1.3. Linguoculturology as a new scientific trend

Linguistics of the XXI century is actively developing the idea that language is not only an instrument of communication but also the cultural code of a nation. It happened due to the development of a new anthropocentric paradigm, which gives a man the status of being “the measure of all things” and focuses on studying the “human factor” in the language. The human is considered the centre of the Universe and language, because he is the only bearer of universal and national-specific values. Accordingly, Yu.S. Stepanov claims that linguistics is a science about “language in the human and the human in language” (Степанов, 2004). From the perspectives of this paradigm a human being is not just a bearer of a language, but rather of a certain conceptual system according to which he understands, cognizes and conceptualizes information about the world and cultural (Ashurova, Galieva, 2018). Currently, many linguistic researches are done within the framework of the anthropocentric paradigm. Moreover, the emergence of the anthropocentric paradigm caused the shift in linguistic views, methods of investigations and the emergence of new interdisciplinary linguistic trends such as

Sociolinguistics, Cognitive Linguistics, Linguoculturology, Gender linguistics, etc., focusing on the study of relationships between language and society, language and mind, language and culture.

Linguoculturology is one of the newly emerged linguistic disciplines developed within the framework of the anthropocentric paradigm. It is a rapidly expanding field at the interface between linguistics, cultural studies, cognitive linguistics, ethnolinguistics and sociolinguistics. However, it has its own integral aspect of studying language and culture. Linguoculturology deals with the deep level of semantics of linguistic units, and brings into correlation linguistic meanings and the concepts of universal and national cultures. V.N. Telia defines Linguoculturology as “a study aimed at investigating and describing the correlation between language and culture in scope of modern culture national self-consciousness and its sign representation” (Телия, 1996, p.16); V.V. Vorobyev states that it is “an integrated scientific discipline studying correlations and interactions between culture and language in their functioning” (Воробьев, 2008, p. 37); V.V. Krasnykh considers Linguoculturology to be “a discipline studying manifestation, reflection and fixation of culture in the language and discourse” (Красных, 2003, p. 27). It should be mentioned that though the definitions given above vary, the central idea is that Linguoculturology studies interaction between language and culture. In other words, the subject matter of Linguoculturology is to study relationships between language and culture, the ways how culture is presented in language and how language presents, stores and transmits cultural information.

Since Linguoculturology is a relatively new discipline, there is no exact periodization of its evolution. However, V.A. Maslova singles out two periods. The first one is based on the works by W. von Humboldt, E. Sapir and B. Whorf in western linguistics and the works by A.A. Potebnya in Russia. The second period started in the 90th of the XX century and since then it has been regarded as an independent branch of linguistics. Along with these two periods, the scholars outline an upcoming one in the last decade – the development of Linguoculturology as an interdisciplinary science (Маслова, 2007, p.28).

As V.A. Maslova points out currently there are four linguocultural schools:

1. Linguocultural school headed by Yu.S. Stepanov – the aim is to describe cultural concepts and constants in their diachronic aspects;
2. The school of N.D. Arutyunova studying universal cultural models on the basis of the texts belonging to different ages and nations;
3. The school of V.N. Telia which is known as “Moscow school of linguocultural analysis of phraseological units” – the aim is to study phraseological units with the aim to provide a deeper insight into cultural semantics;
4. The school of linguists established at the Russian University of People’s Friendship by V.V. Vorobyev, who develops the ideas of Country Studies by E.M. Vereschagin and V.G. Kostomarov.

The following issues of linguocultural studies can be outlined:

- linguocultural units and their types (linguoculturemes);
- the national world picture and nationally specific linguistic units;

- cultural specifics of the communicative behaviour (cultural aspects of the communicative behavior peculiar to a certain linguocultural community, social or gender groups, or an individual);
- culture specific phraseology;
- culture specific concepts and their verbalization;
- speech etiquette (the norms and standards of a polite communicative behavior in various communicative situations of greetings, farewells, apologies, request, etc.).

Proceeding from the above-mentioned problems, we can define the main tasks of Linguoculturology. They are as follows:

- to define the main trends of Linguoculturology;
- to discuss the main notions of Linguoculturology;
- to define the taxonomy of linguocultural units and analyze their cultural semantics;
- to investigate cultural concepts and their typology;
- to discuss the problem of national world picture and its peculiar features;
- to reveal nationally specific linguistic units;
- to analyze linguistic representations of the national character, mentality, behavior;
- to analyze the ways of how cultural values are represented in the language.

One of the most conspicuous features of Linguoculturology is its interdisciplinary character. Interdisciplinarity means the correlation of two or more sciences on the basis of the common theoretical assumptions, notions and methods of analysis. It should be mentioned that there are different definitions of this phenomenon, but all of them are based on the idea of the interaction of two or more disciplines, and the range of interaction can vary from a simple exchange of ideas to the mutual integration of scientific notions, methodology and research methods. In the case of integration of scientific assumptions, theoretical principles and methodological basis, the emergence of new interdisciplinary directions such as Cognitive Linguistics, Linguoculturology, Linguopragmatics, Ethnolinguistics, Intercultural Communication is observed.

It should be emphasized that interdisciplinarity is not just a mechanical transfer of the main notions and assumptions of one science into another, but their fruitful cooperation, contributing to the formulation and solution of new problems. It should be emphasized that interdisciplinarity is determined by the very nature of language, its orientation to a man and all spheres of human activity.

As for Linguoculturology, it is characterized by both internal and external interdisciplinarity. Internal links are observed in its relation to such linguistic disciplines as Ethnolinguistics, Cognitive Linguistics, Country Studies, Linguoconceptology, History of the Language, Lexicology, Stylistics, Comparative Linguistics. Let's consider some of them.

Ethnolinguistics focuses on the relationships between language and ethnic culture, mostly in the historical retrospective. It studies how linguistic units reflect the way different ethnic groups perceive and conceptualize the world. The object of ethnolinguistics are folk texts (songs, jokes, fables, etc.), religious and mythological rituals. Its aim is the reconstruction of ethnic culture and vision of the

world embodied in linguistic units. There are several directions in Ethnolinguistics: 1) etymological (problems of reconstruction of ontological and social understanding of the world represented in the etymology of the linguistic units); 2) dialectological (revealing culture types, terminology of rituals, culture phenomena, components of spiritual culture of a particular nation). Though Ethnolinguistics and Linguoculturology have much in common, there are some differences. Firstly, Ethnolinguistics deals only with national specifics of the language, whereas Linguoculturology embraces the issues of both national and world culture and their reflection in the language. Secondly, Ethnolinguistics studies the diachronic aspects of correlation between language and culture while Linguoculturology concentrates its attention on the synchronic representation of culture in language.

The closest links are observed between Cognitive Linguistics and Linguoculturology. Cognitive Linguistics, as is known, studies the relationships between language and mind, language and socio-psychological experience. In Cognitive Linguistics, language is regarded as: a) a cognitive mechanism that encodes and transfers a great amount of information; b) an integral part of cognition that represents different types of knowledge structures; c) a mental phenomenon that provides access to the conceptual system of the human; d) a tool of processing, storing and transferring information. It focuses on the processes of conceptualization, categorization and interpretation of the world information, knowledge structures and their verbal representations. The notion of “concept” is considered to be one of the main notions of Cognitive Linguistics and Linguoculturology. From the positions of Cognitive Linguistics “concept” is regarded as a complex mental unit, a means of representation of knowledge structures, a multifold cognitive structure, an operational unit of memory (Kubryakova E.S., Demyankov V.Z., Boldyrev N.N., Alefirenko N.F., Sternin I.A.). Cognitive linguists argue that concept is a part of our general knowledge about the world, a unit of the conceptual system reflecting the human cognitive activity. From the perspectives of linguoculturology “concept” is defined as a basic unit of culture, its core; a mental, cultural and nationally specific unit characterized by an array of emotional, expressive and evaluative components; a constituent part of the national conceptsphere (Stepanov Yu.S., Arutyunova N.D., Karasik V.I., Slyshkin G.G., Vorkachyov S.G., Pimenova M.V.). A distinctive feature of a linguocultural concept, as many researchers assert, is its evaluative or axiological component (Воркачѳв, 2007, п. 6). Concept is a linguistic and mental structure, the research of which requires linguistic and extralinguistic knowledge, including, first of all, knowledge of the socio-cultural context and axiological values of a certain culture.

The next linguistic science that is connected with Linguoculturology is Country Studies. A. N. Schukin defines Country Studies as country-oriented linguistics, studying a foreign language in comparison with the native (Щукин, 2003). The term “Country Studies (Лингвострановедение)” was first used in the works “Лингвистическая проблематика страноведения в преподавании русского языка иностранцам” and “Язык и культура: лингвострановедение в преподавании русского языка как иностранного” by E.M. Vereschagin and

G.V. Kostomarov (1971, 1973). These works were concerned with the use of cross-cultural phenomena in the process of learning a language and methods of acquainting students with a new culture. Later, it was interpreted as a methodological discipline that presents information about the national and cultural specifics of verbal communication of a native speaker in order to ensure the communicative competence of students learning Russian (Прохоров, 1996). So, the main aim of this discipline is to provide communicative competence in the process of intercultural communication. In other words, the main distinction between Linguoculturology and Country Studies lies in the fact that the latter is an applied and didactic discipline.

Another discipline that is closely connected with Linguoculturology is Text Linguistics. Relationships between language and culture are most clearly seen in the fictional text which by its very nature is considered to be one of the forms of culture. A fictional text transmitting sociocultural information, explicates the author's conceptual world picture and introduces human feelings and culture into it. The shared features between text and culture are as follows: a) both text and culture contain objective and subjective, logical and emotional elements; b) both text and culture are meant to be interpreted. The above said testifies to the fact that there are close links between Text Linguistics and Linguoculturology (Ashurova, Galieva, 2016).

External interdisciplinary links of Linguoculturology can be observed in its close relations with such disciplines as History, Sociology, Anthropology, Culturology, Philosophy, Theology. etc. It is conditioned by the fact that deep semantics of culturally-marked linguistic units cannot be investigated without taking into account historical, religious, social, etc, factors.

So, Cultural linguistics raises a lot of theoretical and practical issues, an adequate consideration of which requires an interdisciplinary approach. In other words, linguocultural researches should be done at the crossroad of many disciplines, both linguistic and non-linguistic.

1.4. Cultural values and their verbalization

As many researchers assert, one of the most important constituents of culture are cultural values represented in the language (N.F. Alefirenko, Heidegger, D. Likhachyov, R. D'Andrade). Cultural values are general concepts people accept and believe in; properties we ascribe to objects and actions we think of as ethically good or wrong. They constitute norms not only for one cultural group or community but also for individuals. According to N.F. Alefirenko, the following types of cultural values are widely represented in the language (Алефиренко, 2010):

- vital: *life, health, living, environment;*
- social: *social status, profession, wealth, gender equality, tolerance;*
- political: *freedom, democracy, lawfulness, peace;*
- religious: *God, faith, sacred laws, salvation, blessing;*
- moral: *goodness, kindness, friendship, honour, decency;*

- aesthetic: *beauty, ideal, harmony, lifestyle.*

These cultural values can be subdivided into universal, national, group, family, individual:

Universal values are the values which are highly recognized by the majority of people. To these values we refer the masterpieces of art, sustained morals (*love, respect, honesty, compassion, wisdom, beauty* and others.). These morals are common for the people of all nations and religions.

National values play a significant role in the life of every nation and individual. These values predetermine the national specificity of culture. For example, “Louvre” for French culture, “Big Ben” for English culture, the “Statue of Liberty” for American culture, etc.

Group values unite a relatively small group of people according to their residence and age: they reflect some social group preferences (*rockers, punks, etc.*).

Family values include all positive family relationships and traditions (*love, respect, understanding, ties of relationship, etc.*).

Individual values include ideas based on personal preferences and individual perception of the surrounding world.

One of the main tasks of Linguoculturology is to study how various types of cultural values are presented in the linguistic world picture. The analysis of language material made it possible to single out the linguistic units most relevant to cultural values. They are phraseological units, stylistic devices, proverbs and sayings, quotations, aphorisms and literary texts. Let us consider phraseological units expressing cultural values.

One of the universal cultural values widely represented in phraseological units of English, Uzbek and Russian is “promise”. In all linguocultures keeping promise is positively evaluated; it is regarded as a quality testifying a person’s honour and nobility characterizing him in a very positive way: *good, honorable, organized, obligatory, noble, assertive, honest, reliable*. “Breaking promise/word” on the contrary is a very negative and shameful trait: *bad, dishonest, ignoble, unreliable*. Both positive and negative characteristics are presented in the following examples:

engl: *to keep one’s word; to be as good as one’s word; to break one’s word; to be worse than one’s word; to go back on one’s word; to give one’s word; to be true to one’s word; to be better than one’s words; a man of word and deed; to give a word of honour;*

uzb: *сўз бермоқ; сўз олмоқ; сўзида турмоқ; сўзида қаттиқ турмоқ; йигит сўзи; сўзи сўз; сўзида турмаслик; сўз бермаслик; сўздан қайтмоқ;*

rus: *давать слово; держать слово; господин своего слова; верный своему слову; нарушить своё слово; взять слово с кого-л.*

Though, promise represents universal cultural value, it is also characterized by national-cultural specifics which can be widely observed in proverbs. For example, in the English and Uzbek languages “promise” is regarded as a quality ascribed to men rather than women: *арслон изидан қайтмас, йигит сўзидан; йигитни бир сўзлик безар; эр йигитнинг сўзи ўлгунча – ўзи ўлгани яхши; эр сўзли йигит –*

қун юзли йиғит. It can be explained by traditions of Uzbek culture in which man is a head of family and a leader of a society. In the English language, there is only one proverb with such meaning: *an Englishman's word is as good as his bond*.

Another group of linguistic units which by nature are aimed to express cultural values are proverbs. As is known, proverbs reflect people's wisdom, experience and appraisals and therefore cultural values are mostly expressed with the help of these linguistic units.

It is acknowledged that politeness and consideration are regarded as cultural values and peculiar qualities of English culture and people, therefore, "the English language is more polite, more concerned about the feelings of the individual" (Ter-Minasova, 2004): *Be nice to people on your way up because you'll meet them on your way down; Do as you would be done by; You can catch more flies with honey than with vinegar; Never speak of a rope in the house of a man who has been hanged; An ounce of discretion is worth a pound of wit; A soft answer turns away wrath; There's a time to speak and a time to be silent; Think before you speak; Good words are good cheap; Good words cost nothing and are worth much; Handsome is as handsome does*.

Uzbek culture is known for its Hospitality and this cultural value is certainly reflected in Uzbek proverbs: *Меҳмон келар эшикдан, ризқи келар тешикдан; Меҳмон – отангдан улуг; Меҳмонга ширин сўз бер; Меҳмон келган уй – баракали; Меҳмон – азиз, мезбон – лазиз; Меҳмон оз ўтирар, кўп кўрар; Меҳмон – уйнинг зийнати; Ош – меҳмон билан азиз; Меҳмон кўрки – дастурхон; Келмоқ ихтиёр билан, кетмоқ ижозат билан; Меҳмон иззатда – мезбон хизматда; Меҳмон кўрки – дастурхон; Меҳмоннинг кетишини сўрама, келишини сўра*.

No less important in terms of cultural values are aphorisms and quotations since they convey cultural information about all spheres of human life and activity. One of the universal cultural values equally important and highly appreciated by all the nations is "Friendship". This can be evidenced by the following quotations: *Friendship is the only cement that will ever hold the world together* (W.T. Wilson); *Friendship is the golden thread that ties the heart of all the world* (J. Evelyn).

There are many quotations about friendship that emphasize its different features and cultural value. In all linguocultures, friendship is regarded as something very precious: *Life is partly what we make it, and partly what it is made by the friends we choose* (Tennessee Williams); *Дўст хазинаю, дўстлик гавҳардир//Гавҳарни йўқотмоқ айб ила нуқсон* (Дурбек); *Дружба подобна сокровищнице: из нее невозможно почерпнуть больше, чем ты в нее вложил* (О. Мандельштам); *Любовь и дружба – взаимное эхо: они дают столько, сколько берут* (А.И. Герцен).

A real friend always speaks truth even if it is bitter: *A good friend can tell you what is the matter with you in a minute. He may not seem such a good friend after telling* (A. Brisbane); *Яхши дўст айби ёру дўстини кўзгудек рўбарасида сўзлар* (А.Авлоний); *Оқил дўсти бор кишининг ойнага эҳтиёжси йўқ* (А. Югнакий); *Кто мне скажет правду обо мне, если не друг, а слышать о себе правду от другого – необходимо* (В.Г. Белинский);

A real friend is always faithful and never leaves his/her friend in hardships, supporting him/her in everything: *A real friend is one who walks in when the rest of the world walks out* (W. Winchell); *Friendship isn't about who'm you've known the longest. It's about who came and never left your side* (Unknown); *Ўзингга содиқ дўстлар танла, улар паноҳида яшайсан, чунки улар кенгчиликда зийнат, қийинчиликда қалқондирлар* (А. Фитрат); *Кулфатда билайлик дўсту донони//Қалқон бўлажак у синалган они* (Атойи);

Friends feel comfortable when they keep silent and happy to talk each other: *True friendship comes when the silence between two people is comfortable* (D. Tyson); *Friends are those rare people who ask how we are and then wait to hear the answer* (E. Cunningham); *Ultimately the bond of all companionship, whether in marriage or in friendship, is conversation* (O. Wilde); *Дўстлар билан кўришиб, гаплашиб туринглар, зам қайғудан қутулишларингга восита бўлади* (А. Мухтор); *Друг мне тот, кому все могу говорить* (В.Г. Белинский).

It should be mentioned that though “Friendship” is mostly evaluated positively, there are still some negative quotations: *Friends are thieves of time* (F. Bacon); *Из двух друзей один всегда раб другого, хотя часто ни один из них в этом себе не признается* (М.В. Лермонтов); *Дружба, подобно любви, есть роза с роскошным цветом, упоительным ароматом, но и с колючими шипами* (В.Г. Белинский);

Though “Friendship” is a universal cultural value, there are some specific nationally-specific features.

In English linguoculture friendship is associated with progress: *Don't make friends who are comfortable to be with. Make friends who will force you to lever yourself up* (T. J. Watson); *A friend is one that knows you as you are, understands where you have been, accepts what you have become, and still, gently allows you to grow* (W.Shakespeare).

In many English quotes it is emphasized that a real friend accepts his/her friend as he/she is: *The friend is the man who knows all about you, and still likes you* (E. Hubbard); *A true friend is someone who thinks that you are a good egg even though he knows that you are slightly cracked* (B. Meltzer);

In Russian linguoculture, many quotations underline the idea of trust and respect that lies on the basis of friendship: *Где нет полной откровенности, полной доверенности, где скрывается хотя малость какая-нибудь, там нет и не может быть дружбы* (В.Г. Белинский); *Искренность отношений, правда в общении — вот дружба* (А. Суворов);

Both in English and Russian quotations the idea of equality in friendship is given the stress: *Don't walk in front of me; I may not follow. Don't walk behind me; I may not lead. Just walk beside me and be my friend* (A. Camus); *Ни раба, ни повелителя дружбе не надо. Дружба любит равенство* (И.Гончаров);

In Uzbek quotations, the idea of friendship expressed by image is perceived in terms of ordinary everyday things (овқат, дори, дард, дарахт): *Дўст уч хил бўлади. Биринчиси овқат кабидир, улардан ҳеч ажраб бўлмайди. Иккинчиси дорига ўхшайди, уларга гоҳ-гоҳ ишинг тушади. Учинчиси дардага ўхшайди ва улардан ҳеч қандай яхшилик келмайди* (Ю.Х. Ҳожиб); *Дўст дегани дарахт*

япрозига ўхшайди. Баҳор чоғи – беҳисоб. Куз келганда – саноқли. Ёшлик чоғи – беҳисоб. Кексайганда – саноқли... (Ў. ҲОШИМОВ).

So, the above examples prove a high cultural value of “Friendship”. In most cases it is evaluated very positively being associated with such notions as loyalty, care, support, forgiveness, self-sacrifice, devotion, etc.

Cultural values are most clearly represented in texts, especially in fictional and political. It should be noted that the cultural information encoded in the text is of a gradual character because different texts are characterized by different degrees of the culture-relevant information. Most interesting are the texts reflecting spiritual and moral spheres of human life. Interpretation of such texts requires the linguocultural competence, that is the knowledge of national cultural values and priorities.

Very interesting in this respect is a famous speech “I have a dream” by Martin Luther King, the great American leader and fighter against racism. Below, a fragment of this speech is presented:

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, that one day right down in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I will go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.

With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with new meaning, "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrims' pride, from every mountainside, let freedom ring."

And if America is to be a great nation, this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado. Let freedom ring from the curvaceous slopes of California. But not only that; let freedom ring from the Stone Mountain of Georgia. Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"

The text of the speech is of great interest in many respects. From the point of view of its content and its conceptual meaning it is an appeal for equal human rights, freedom and justice. From the stylistic and axiological point of view, the text is highly emotive, expressive, imaginative and evaluative. It abounds in stylistic devices and expressive means of the language such as metaphors, epithets, periphrasis, repetitions, parallel structures, explanatory sentences.

From the positions of cultural linguistics this text is also noteworthy since almost all types of cultural values are spoken of and evaluated:

- moral values – justice, injustice, hatred, dignity, soul, force;
- social values – civil rights, security, brotherhood, equality, violence, slaves, slave owners;
- vital values – life, happiness, hope, tranquillity, destiny;
- political values – independence, liberty, democracy, freedom, segregation, racism, brutality;
- religious values – God, faith, pray, Lord, Lord Almighty.

All these values are equally important. However, emphasis is made on “Freedom”. It is not accidental since freedom is the basis of other cultural values: freedom and equality, freedom and justice, freedom and human rights. The conceptual significance of this cultural value is evidenced by the fact that the words “free”, “freedom” and “liberty” are repeated 26 times, thus becoming the key words of the whole text. It is of interest to note that a positive evaluation of the

cultural value expressed by these words, is strengthened by the following metaphorical expressions: *riches of freedom, thirst for freedom, quest for freedom, an oasis of freedom, let freedom ring*, etc.

1.5. Methods used in Cultural Linguistics

Linguoculturology as an independent branch of linguistics is supposed to have its own methods and techniques of analysis. However, being an interdisciplinary, integral science, Linguoculturology employs a combination of methods; some of them are borrowed from the adjacent disciplines – Cognitive Linguistics, Psycholinguistics, Ethnolinguistics, Sociolinguistics, etc., others – have been worked out within the domain of Linguoculturology. It should be kept in mind that even the borrowed methods undergo certain modifications, they are adjusted to the aims of linguocultural studies. In this chapter we intend to suggest the methods which seem most adequate for Linguoculturology.

Componential analysis. It is based on the linguistic postulate that lexical meaning can be segmented into minimal semantic components (semes). The method includes techniques of a multi-stage definitional analysis and that of associative field. In Linguoculturology this method is applied to the semantic structure of culture-specific unit with the aim to reveal: a) cultural meaning of the linguoculturome (*Christmas, penny, pub*); b) cultural semes (*home, carol, heart*); c) cultural connotations (*turkey, oak, rose*).

Etymological analysis studies the origin of linguocultural units, the stages of their evolution with the aim to discover the sources of cultural information.

Typological analysis is concerned with analysis, comparison and classification of linguocultural units according to their common features. Typological analysis is aimed at: a) the classification of the types of linguocultural units, i.e., the construction of a system of linguoculturomes on the basis of their similarity; b) the analysis of linguocultural universals belonging to different languages.

Method of associative field is aimed at revealing cultural connotations and associations. This method can be implemented in two ways: 1) on the basis of an associative experiment; 2) on the material of cultural dictionaries and encyclopedias. An associative experiment has been elaborated in cognitive psychology, and it is based on the assumption that a certain stimulus presupposes some reaction: $S \rightarrow R$. The second way to uncover a net of associations inherent in the analyzed unit is to use the materials supplied by various linguocultural dictionaries, thesauruses, encyclopedias and dictionaries of associations.

Conceptual analysis deals with the processes of conceptualization and categorization, which relate linguistic units to cognitive structures and processes. It presupposes searching for the culture relevant verbal signals in the text including: a) non-equivalent lexicon; b) culture-specific Ph.U., proverbs, quotations, epigrams; c) culture-relevant stylistic devices (allusion, antonomasia, litotes,

euphemism, image-bearing stylistic devices); d) mythologemes; e) culture specific concepts.

It is a comprehensive, multi-stage analysis of culture specific concepts which presupposes description of a) the concept structure and its constituents (notional, figurative and evaluative spheres); b) hierarchical taxonomy of cognitive features inferred in the process of conceptualization; c) distribution of cognitive features according to the "field" principle, i.e. their reference either to the nucleus or periphery of a concept.

Cross-cultural analysis is based on comparing and contrasting: a) culturally and conceptually relevant linguistic units in the text (linguoculturemes); b) universal and nationally-specific properties of linguistic units including texts; c) cultural concepts manifesting universal and nationally-specific cultural values.

The choice of these methods depends on the aim of the research; nonetheless, many of them are used complementarily to study such a complex phenomenon as relationships between language and culture.

QUESTIONS AND TASKS FOR DISCUSSION

1. Discuss different definitions and views of the notion "culture"
2. What are the basic features of culture from the positions of contemporary cultural studies?
3. Speak on the different approaches to the notion of culture (national, evaluative, social, textual, normative, dialogic, cognitive, symbolic, typological)
4. What is the role of language in representing culture?
5. What types of cultural values are represented in language?
6. How can cultural values be differentiated according to the degree of their prevalence?
7. What quotations of prominent scholars concerning the problem of "language and culture" do you know?

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CHAPTER II. THE MAIN TRENDS OF CULTURAL LINGUISTICS

Though Cultural Linguistics is a relatively new science, there distinguished different trends and aspects. The survey of the linguistic literature makes it possible to differentiate between the following trends: lexicographical, phraseological, conceptological, stylistic and comparative.

2.1. Linguocultural lexicography

Linguocultural lexicography deals with compiling dictionaries which reflect culture specific phenomena of a certain linguoculture (geographical names, history, traditions, holidays, mythology, specifics of political and economic systems, etc.).

The first culture dictionary (Longman Dictionary of English Language and Culture) was published in Great Britain; it had a revolutionary effect on lexicographers, culturologists and linguists. Since that it has been republished many times and contemporary edition presents an invaluable source of cultural information. It combines language dictionary (80.000 words) and 15,000 cultural and encyclopedic entries covering information about people, places, history, geography, arts, literature, and popular culture. For example:

Bell – many Christian churches have bells, and these are rung on Sundays, to tell people that the church service is about to begin. They are also rung, often making pleasant tunes, when people are getting married in a church. A single bell is rung repeatedly to show that someone has died (LDELC, 2005);

Mistletoe – in British mythology mistletoe is connected with the druids who regarded it is a sacred plant. Mistletoe is often hung in rooms on Christmas because there is a tradition that one may kiss anyone of the opposite sex who is under it (LDELC, 2005).

This dictionary provides in-depth understanding of key events in British and American culture, for example, *Franklin D. Roosevelt* is the only president to have served more than two terms... He was a popular and respected president, and many people listened to his “fireside chats” on the radio, in which he told people what was happening in the country and what he was doing. He was the first president to appear on television” (LDELC, 2005).

It should be mentioned that this dictionary includes not only cultural notes, but also highlights the society’s attitude toward a certain realia, for example, *paid holidays*: people in the US get 2 weeks a year paid vacation (=holiday) from their job. Most British people have four or five weeks of paid holiday. Americans often complain that two weeks is not enough holiday, especially when they hear about the longer holidays that Europeans get (LDELC, 2005).

According to some scholars, contemporary dictionaries containing cultural information can be divided into four groups:

1) cultural dictionaries exploring political, social, historical and cultural issues peculiar to a certain country in some periods (the status of different social groups, cultural nomadism, Western feminism, Renaissance).

For instance, *“The Midwest: The Greenwood Encyclopedia of American Regional Cultures”* (2004) discusses the influence of different historical periods on American Midwest culture and its representatives: Native American’s customs and ceremonies, Old World European influence, effects of the Great Migration. The volumes of encyclopedia cover information about people and ethnic groups, different types of realia, art and music, history and folklore, architecture, traditions and customs, language and literature, etc. of American Midwest. *“Encyclopedia of Blacks in European History and Culture”* (Martone, 2008) discusses the role and contribution of blacks to European history, literature, society and popular culture. It also gives information about black people’s contribution to the development of political and social rights in Europe, the struggle for civil equality of blacks, black immigration to Europe, the role and influence of blacks on contemporary European popular culture, science and sport as well as cultural figures of African origin, black holidays and festivals that transformed Europe into multicultural states. *“Evangelical America: An Encyclopedia of Contemporary American Religious Culture”* (Demy, Shockley, 2017) discusses the history and impact of evangelicalism (a direction in Christianity) on American history, society, politics, and culture. *“Encyclopedia of Southern Culture”* (1989) in detail describes every aspect of this region (former Confederacy), and its role in the development of the USA, its history and policies, its music and literature, ideas and values, religion and language, art and architecture, politics and media. It emphasizes the uniqueness of Southern culture, a blend created by blacks and whites who have lived together for more than 300 years.

2) dictionaries and reference books devoted to the descriptions of countries and cultures (names of architectural monuments, animals and plants specific for a certain country, names and descriptions of national holidays and traditions, etc.).

A good example of such dictionaries are guide-books about different countries and geographically oriented cultural dictionaries: *“Dictionary of Japanese Culture”* (Kojima, Crane, 1990), *“Россия. Большой лингвострановедческий словарь”* (Прохоров, 2007), *“Греция: Лингвострановедческий словарь”* (Николау, 1995), *“Франция: лингвострановедческий словарь”* (Ведениена, 1997), *“Австрия: Лингвострановедческий словарь”* (Муравлёва, 2003), *“Германия: страна и язык: Лингвострановедческий словарь”* (Мальцева, 1998) and others. Dictionaries of this type include names of architectural monuments, animals and plants specific for a certain country, names and descriptions of national holidays and traditions. These dictionaries compared to the linguistic ones, contain more cultural information and include data of reference-descriptive character.

3) specialized cultural dictionaries guiding specific cultural areas of knowledge in certain countries: dictionaries of idioms and proverbs, myths and legends, slang, etc.

For instance, *“Dictionary of the Bible and Western Culture”* (Beavis, Gilmour, 2012) is a reference guide that gives information about characters, places, legends and notions going back to the Bible. Encyclopedic entries discuss biblical

terms in their original settings, and then illustrate linguistic verbalization of this phenomena, i.e. idioms, word-combinations illustrating their influence on Western culture.

“*The Oxford Dictionary of Proverbs*” (Speake, 2015), “*The Facts On File Dictionary of Proverbs*” (Manser, 2007) contain the most widely used proverbs in English, provided with explanation of their meaning, examples of their usage, the origin of these proverbs and background cultural information.

“*Myths and Legends: An illustrated guide to their origins and meanings*” (Wilkinson, 2009) includes information about myths from the well-known Ancient Greek-Roman mythology and the less-known myths of the tribes of American Indians as well as those of the East. It highlights legends and stories in terms of their cultural, psychological, and religious meanings and demonstrate their impact on the societies’ cultural and social lifestyle.

“*The Complete Dictionary of Symbols*” (Tresidder, 2005) covers more than 2,000 major themes: animals and plants, numerals and colours, gods and goddesses, supernatural creatures, heroes and heroines, mythical episodes, prophets and saints, miracles, and etc., that are commonly found in mythology, art, and literature and marked by symbolics.

4) encyclopedic dictionaries (Encyclopedia Britannica, World Book, Большая советская энциклопедия, etc.), which cover a wide range of topics and provide information about different fields of the life.

For example, Encyclopædia Britannica is the oldest and most famous dictionary published in 1770th. Since it has gained a popular and critical reputation for general excellence. The content of Britannica covers topics in geography, biography, biology and medicine, literature, physics and astronomy, religion, art, Western philosophy, and law. However, there are also specialized encyclopedias that focus on a certain field, such as art, medicine, engineering, philosophy and compiled from the academic, cultural, ethnic, or national perspective.

From the position of linguocultural lexicography a special interest is attached to encyclopedic dictionaries organized to provide a better insight into culture. For instance, “*Encyclopedia of Indo-European Culture*” (Mallory, Adams, 1997) provides the most detailed information about the major Indo-European language stocks and their origins, and the conceptual range of the reconstructed Proto-Indo-European language. The encyclopedia also highlights some of the major issues of Indo-European cultural studies.

“*A Native American Encyclopedia: History, Culture, and Peoples*” (Pritzker, 2000) covers a wide range of culturally significant topics about history and current life of North American Indian groups: leaders, tribal names, customs and traditions, ceremonies and rituals, food and drink, clothes, dwellings, weapons and government, religion and beliefs, myths and folklore, etc. as well as their contributions to the contemporary American society.

“*Encyclopedia of Contemporary Russian Culture*” (2014) sums up the information about contemporary Russian culture including its ethnic composition and identity, different aspects of culture and lifestyle: people, art and theatre, fashion and film, literature, music, food, transport, politics and economics, etc.

“*Encyclopedia of Contemporary Spanish Culture*” (Rodgers, 2001) provides information about current cultural and political developments of Spain from 1939 to the present day, including the cultures of Catalonia, Galicia and the Basque country. It sums up the information on history and politics, education and science, dance and sport, famous people and so on.

“*Encyclopedia of African American Popular Culture*” (Smith, 2010) contains comprehensive information on Afro-American popular culture such as popular cultural events, places and figures, the development of black baseball, the Harlem Renaissance known as the “New Negro Movement” – a cultural, social, and artistic explosion that took place in Harlem, New York, in 1920s.

Linguocultural material can be presented in dictionaries in alphabetical order with linguocultural comments or they can be based on the ideographic principle. For instance, the dictionary of the “Slavic mythology” contains interpretations of folklore and fairy images, characters and symbols of the Eastern Slavs. The world is described within the system of binary oppositions: *life – death, right – left, male – female*, etc.

The first linguocultural dictionary for academic purposes was worked out by E.M. Vereschagin and V.G. Kostomarov (1983). It is intended for students and teachers specializing in English at universities, pedagogical institutes and institutes of foreign languages. This dictionary contains explanations of linguistic expressions that are specific for English culture, it is provided with photos for visual perception.

One of the significant contributions to the development of linguocultural lexicography is the cultural dictionary about Russia (Россия. Большой лингвострановедческий словарь) that was published in 2007. It contains about 2000 nationally and culturally marked words and word-combinations nominating different historical facts, realia, nature phenomena, cultural concepts, names and descriptions of holidays and traditions, personages related to history, mythology, folklore, different culture specific metaphors, similes, phraseological units, proverbs, national songs, etc., related to Russian culture that reflects national characteristics of the Russian mentality such as *изба, береза, дядя Стёпа, медведь, День Победы, пироги, Новый год, Третьяковка, «Варяг», Александр Невский, «Война и мир», «Мариинка», «Аврора», Арбат, клюква, рожь, царь* (Россия, БЛС, 2007).

Of special interest is the dictionary of cultural concepts and constants by Yu. S. Stepanov (2004). The dictionary contains the description of such constants as: Russia and Russians, Russian soul, Faith, Eternity, Law and Lawlessness, Fear, Love, etc., that are investigated both from the diachronic and synchronic perspectives. According to Yu.S. Stepanov cultural concepts and constants are characterized by metamorphism (changes) in the process of evolution, with the core being unchanged. Therefore cultural constants though not numerous in number present the basis of a certain culture.

Thus, assessing the lexicographic trend in linguoculturology, we should note one important feature: the borders between linguistic meaning and extralinguistic knowledge are blurred, there are dictionaries that integrate both aspects. An ideal

dictionary in our opinion is a dictionary which provides more or less detailed encyclopedic, ethno-linguistic and cultural information.

2.2. Phraseological Trend in Cultural Linguistics

Phraseology as an independent science came to existence in the 1940's and 1950's owing to the works by V.V. Vinogradov and his school. It is worth mentioning that the contribution of Russian linguists to the development of phraseology is acknowledged by many foreign scholars (Skandera, 2007:10).

The theoretical foundations for semantic and functional analysis of phraseological units (Ph.U) within the framework of lexicology were laid down by Ch. Bally, A.A. Potebnya, B. de Courtenay, A.A. Shakhmatov, N.M. Shanskiy, O. Jespersen. The linguists analyzed Ph.U. from different angles: structural, semantic, functional. Much attention is given to the problem of Ph.U. classification.

It should be mentioned that there is a great variety of terms denoting this linguistic unit: *set expression*, *set phrase*, *fixed word group*, *word equivalent*, *phraseological unit* and *idiom*. Despite the differences of terms and approaches, all scholars agree that phraseological units are word-groups that “are not created in speech but introduced into the act of communication ready-made” (Arnold, 1973, p. 142). Here some examples: *daily bread*, *small potatoes*, *lost sheep*, *an ugly duckling*, *a dog in the manger*, *at death's door*, *Baker's dozen*, *dog days*, *as cross as a bear*, *a fair cow*, *horse and foot*, *pretty as a picture*, etc.

There distinguished three basic stages in the development of phraseological theory:

The first stage (1903 -1946) is marked by the works of M.I. Michelson, Sh. Bally, S.I. Abakumov.

The second stage refers to the researches by V.V. Vinogradov, B.A. Larin and A.I. Smirnitsky.

The third stage is considered a flourishing period in the history of phraseology and signified by the works of such scholars as A.A. Amosova, A.V. Kunin and many others.

In our opinion, there should also be distinguished **the fourth stage**, regarding language as a mirror, reflecting the system of cultural values. In this respect phraseology is believed to be one of the most important layers of the national world picture. The idea that phraseological units are charged with cultural senses and connotations is brought forward by a number of scholars (V.N. Telia, V.A. Maslova, M.L. Kovshova, A.V. Kunin, etc.). Phraseological units are considered to be specific linguistic units, conveying cultural information “woven” into their semantics or connotations and expressing cultural stereotypes, etalons and archetypes.

From linguocultural approach, the following problems of phraseology are under discussion:

➤ cultural interpretation of phraseological units (Ковалевская, 2010; Дубровина, 2012; Архипкина, 2007).

In the works devoted to the cultural interpretation of phraseological units the scholars investigate etymology of Ph.U., evolution of their meanings, linguocultural, pragmatic, gender aspects of Ph.U., cultural stereotypes and symbols, etalons and archetypes, cultural codes and cultural values.

➤ cultural connotations of different phraseological groups (Телия, 1996; Ковшова, 2016).

Cultural connotations emerge as a result of interpretation of associative and imagery basis of phraseological units in its relation to national-cultural stereotypes. According to V.N. Telia, cultural connotations are the relations between the image expressed by the linguistic sign and its associations with cultural categories (Телия 1996, p. 214).

➤ national-cultural specifics of phraseological units (Инчина, 2002; Буробин, 1994; Яковлева, 1998).

Most of the works done in this framework focus on Ph.U. with a particular component (anthroponyms, toponyms, colour terms, floronyms) or Ph.U. arranged within one thematic group (family, friendship, relationships, nature). It should be mentioned that most of the researches devoted to national-cultural specifics are done from comparative perspective on the base of two or more languages. In all researches the scholars try to identify the national-cultural specifics of Ph.U., analyze cultural factors that influence the formation of Ph.U., reveal sources of national-cultural specifics, identify culturally-marked components in the structure of Ph.U. (realia, symbols, images).

➤ phraseological units as cultural signs in different text types (Казеннова, 2010; Фесенко, 2009; Салтыкова, 2011).

As is known, phraseological units are widely used in different text types fulfilling various stylistic and pragmatic functions. Besides, phraseological units often serve as cultural signs that manifest national culture. This function is of special relevance to literary, newspaper and publicistic texts. For example, in the title of the newspaper article *Pandora Opens More Classical Boxes* (The Washington Post, 24.07.2013), the Ph.U. “Pandora’s box” is used to convey cultural information of a mythological character. This idiom denoting “a source of many unforeseen troubles” activates encyclopedic knowledge about ancient Greek myth. According to the myth Zeus gave a box to Pandora with the instructions not to open it, but she gave in to her curiosity and opened it. As a result all the miseries, evils and diseases flew out to afflict the mankind. Another example is from the fictional text:

Members of Parliament and ladies of fashion. Like himself and Fleur... now and then... going for each other like Kilkenny cats (Galsworsy, Forsyte Saga). The phraseological unit “Kilkenny cats” contains cultural component expressed by realia “Kilkenny”. The city of Kilkenny is known for its constant fight with another city Irishtown that caused their mutual devastation. In this context the Ph.U. is used to describe the relationship between the Parliament members, ladies of fashion, who though hating each other, pretend to be friendly.

➤ special types of phraseological dictionaries with cultural comments.

On the basis of new and unique linguocultural researches under the supervision of V.N. Telia there has been created the dictionary «Большой фразеологический словарь русского языка. Значение. Употребление. Культурологический комментарий» (1 edition – 2006; 4 edition – 2009). The dictionary describes phraseological units in terms of culture, as cultural symbols, etalons, stereotypes, and etc.

The most influential dictionaries of idioms are often republished: Collins Cobuild Dictionary of Idioms (1998, 2002, 2006, 2011); Oxford Dictionary of English Idioms (1998, 2004, 2009); Cambridge Idioms Dictionary (2006); Longman Idioms Dictionary (1998, 2006). Structurally these dictionaries comprise a usage guide in the form of visual schemes (CCDI, ODEI, CID) or exemplified by a text (LID), thematic and cultural indexes.

According to V.N. Telia phraseological units are defined as linguistic representations of cultural phenomena due to their ability to reflect the national mentality and the system of cultural values of the people who speak this language. For instance, idioms with antroponyms, toponyms, etc. can be considered to be the most vivid representations of culture: *Al at Lloyd's* (the highest quality); *Davy Jones' locker* (the bottom of the sea; the mythical resting place of drowned mariners); *the Black Belt* (southern regions of the United States of America, where Afro-Americans live); *Jim Crow* (the nickname of the black which is given to them by white racists); *John Barleycorn* (the personification of the beer or other alcohol drinks); *John Bull* (nickname of the English people); *Jack Ketch* (death man, executioner, executor, hangman, butcher); *Tom, Dick and Harry* (undifferentiated ordinary people); *Tom Tiddler's ground* (a place where money or profit is readily made); *Philadelphia lawyer* (a well educated person, shrewd and sometimes astute); *Put on the Ritz* (to be dressed very modern and accurately. (Ritz is the name of expensive Hotel in Paris, London and New York); *Harley Street* (doctors, medical world (Harley Street is the street in London where many popular doctors live).

So, in most cases phraseological units express the evaluative attitude of the human to the world. In other words, phraseology is regarded as a set of valuable data about culture and the mentality of the people, their customs and traditions, myths, rituals, habits, behaviour, etc. So, phraseological units constitute an important culture relevant and evaluative layer of the conceptual world picture.

The main tasks of investigations in the framework of cultural phraseology are as follows:

- to work out a typology of cultural connotations in phraseological units;
- to reveal the conceptual content of phraseological units;
- to explore symbolic semantics of phraseology;
- to investigate the role of phraseology in the world picture representation;
- to elaborate principles and methods of cultural interpretation of phraseological units.

2.3. Conceptological Trend in Linguoculturology

The interdisciplinary term “concept” is widely used in different fields of linguistics such as Cognitive Linguistics, Cultural Linguistics, Linguoconceptology, Gender Linguistics, etc.

Concept as an integral part of conceptual, linguistic and national world pictures relevant either to an individual linguistic personality or the whole linguocultural community. As V.A. Maslova claims, the formation of a concept is conditioned by the individual’s emotional, physical, historical, personal and social experience acquired in the process of the world perception (Маслова, 2004).

Therefore, concept is considered to be one of the main notions in Cultural Linguistics. There exist many definitions of this notion presented in the works by foreign and Russian scientists such as G. Lakoff, R. Langacker, R. Jakobson, G.V. Alefirenko, N.D. Arutyunova, Yu.S. Stepanov, S.A. Askoldov, N.N. Boldyrev, E.S. Kubryakova, D.S. Likhachev, et al., who outline the distinctive properties of this phenomenon. Not going into details, we shall give a general definition of this notion worked out on the basis of the linguistic literature. Cultural concept is defined as a basic unit of culture; a mental, cultural and nationally specific unit characterized by an array of emotional, expressive and evaluative components; a constituent part of the national conceptsphere (Степанов Ю.С., Арутюнова Н.Д., Карасик В.И., Слышкин Г.Г., Воркачев С.Г., Пименова М.В.)

To illustrate it, we present the analysis of the English concept GENTLEMAN which is very significant for English linguoculture. Let’s consider some definitions of the lexeme “Gentleman” given in different dictionaries (MWCD, CIDE, OALD, etc.):

Gentleman:

1. A man of gentle or noble birth or superior social position;
2. A well-mannered and considerate man with high standards of proper behavior;
3. A civilized, educated, sensitive man;
4. A man of independent means who does not need to have a wage-paying job;

The word “gentleman” has:

1. synonyms: *grandee, lord, milord, nobleman, chevalier, sir, blue blood, patrician, aristocrat, sire, master, peer*;
2. antonyms: *boor, churl, cottar, fellah, peasant, peon, commoner, plebian, proletarian, toiler*.

So, the lexicographical interpretation of this lexeme, the analysis of its associative links enable us to reveal a set of the conceptual features constituting the cognitive structure of this word: Gentleman, denoting an English realia, conveys cultural information about a noble, intelligent, well-educated man of good manners and behaviour. So, the analysed word stands out as an embodiment of the best moral qualities of an Englishman, his good breeding, social status, education.

Now let’s turn to the analysis of some quotations and fragments from fictional text.

A gentleman is one who never hurts anyone’s feelings unintentionally (O.Wilde);

Education begins the gentleman, but reading, good company and reflection must finish him (J. Locke);

A gentleman is one who puts more into the world than he takes out (G.B. Shaw);

I can make a Lord, but only God can make a gentleman (King James I);

A gentleman never talks about his tailor (N. Cave);

The final test of a gentleman is his respect for those who can be of no possible service to him (W.L. Phelps);

Courtesy is as much a mark of a gentleman as courage (T. Roosevelt);

And though it is much to be a nobleman, it is more to be a gentleman (A. Trollope);

The word of a gentleman is as good as his bond; and sometimes better (Ch.Dickens);

From the above quotations, it can be seen that the quotations mostly restate lexicographical definitions. However, one of the core components of the concept etymologically denoting only those of a high-rank status usually given by birth has lost its meaning and, nowadays the concept “Gentleman” is used to refer to the well-educated and well-behaved man not necessarily of a noble origin.

Let’s analyze the story by W.S. Maugham “The Lion’s Skin”. The conceptual and cultural significance of this story can be inferred from the analysis of the linguocultural field of the text with the dominant word “gentleman”.

The factual information of this story: a poor young man, who used to be a car-washer, a page-boy, a soldier, dreamt of being a real gentleman. To realize his dream he married a rich woman from whom he concealed his past. All his life he has been playing the role of a gentleman, and was so much used to this image that in the end of the story he really proved himself to be a gentleman. He sacrificed his life for the sake of his wife’s pet, a little dog, saving it from the fire, and thus displaying his ability for heroic and noble deeds.

The detailed analysis of the text makes it possible to decode a set of conceptual features of the cultural concept “gentleman”, which can be referred to cultural or, to be more exact, ethnocultural stereotypes. The notion of a stereotype is widely used in linguoculturology and is defined as a fragment of the conceptual world picture, mental representation of cultural and national perception of an object or situation (Маслова, 2007: 110). It is due to the stereotyped perception that the positive characteristics of the personage are explicated in the text with the help of the attributive word-combinations: *great gentleman, gallant gentleman, aristocratic to his finger tops, too perfect a type of an English gentleman, bluff hearty sportsman, the cleanest man, high moral standards, fine gentleman.*

The character’s appearance, his way of life, thoughts and behaviour are predetermined by the stereotyped ideas of what a gentleman is: **a) appearance** – *he was not nearly so well-dressed as Robert, who always looked as though he had stepped out of a show-window... he looked like an English sportsman that it gave you quite a shock; In his conversation, in his manners, in his dress he was so typical that you could hardly believe it. He was so much of a country gentleman;* **b) manners** – *He came forward in his affable, hearty way with a grace that always*

charmed Eleanor; he has a bluff, hearty way with him and a long frank laugh; c) behaviour – He was a wonderful host. Eleanor had always admired his sense of social duty; however dull the women were he was sitting next to he gave them of his best; You are too great a gentleman to hit a feller smaller than yourself; he didn't think it honourable to ask me to marry. I felt he'd sooner die than let me think he was after my money. He was a fine man; d) character – ... one can't help admiring a man whose principles are so high and who's prepared to stick to them at any cost. Captain Forester had high moral standards.

The above given examples from the text contain a high positive evaluation of the concept “Gentleman” and express general characteristics of the people belonging to this class. This stereotyped image of a gentleman was fixed in the young man's mind as an example to follow. At the same time the author gives his ironical evaluation of this cultural stereotype. The ironical effect is achieved by a contrast which in its turn is created by such stylistic devices as antithesis, oxymoron, paradox. For example,

And his conversation, the way he dogmatized, the platitudinous inanity of his statements, his amiable, well-bred stupidity, were all so characteristic of the retired officer that you could hardly help thinking he was putting it on (p.144).

Here the words “dogmatize”, “platitudinous inanity”, “stupidity” with negative meanings, used to characterize the person who in this story symbolizes the image of a gentleman, produce an ironical and paradoxical effect, inasmuch as they emphasize mutually exclusive, incompatible semantic features.

The same function is fulfilled by the antithesis used in the following example:

I admire you for carrying of such a stupendous bluff starting as a page boy then being a trooper, a valet and a car-washer? And there you are! A fine gentleman, with a grand house, entertaining all the big bugs of the Rivera, winning golf tournaments, vice-president of the Sailing club, and I don't know what all.

The antithesis here ironically emphasizes the hypocrisy of the main personage, who being of a low origin and status, contrives to turn into a respectable gentleman. Another example is also illustrative of irony created by stylistic transformations of the word “gentleman”: “*Oh, don't be so damned gentlemanly with me, Bob*”. The oxymoron “damned gentlemanly” changes a positive evaluation of “gentleman” into its opposite – a negative one. The above examples prove that the concept of “gentleman” is ironically presented by the author. So, the analysis of the story demonstrates the role of cultural concepts and their significance in text interpretation.

To conclude, the main issues the conceptological trend is concerned with are as follows:

- the taxonomy of the main cultural concepts peculiar to a certain linguoculture;
- the typology of cultural concepts (universal, nationally specific, individual);
- national specifics of cultural concepts;
- interlevel verbalization of cultural concepts;
- the role of cultural concepts in fictional texts;

- the role of cultural concepts in the world picture representation, etc.

All these problems will be discussed further in chapter VI, here it should be stressed that the main task of linguocultural studies in general, and of the conceptological trend in particular, is to define the key concepts laid in the basis of each linguoculture.

2.4. Stylistic trend in Linguoculturology

Present-day stylistics is greatly influenced by Cultural Linguistics, and it is accounted for by the fact that there are close relationships between these sciences. Stylistics, as is known, has always been a “human-oriented” discipline, therefore, the development of Cultural Linguistics, provides fresh impetus for stylistics which embarks on a new stage of its development within the framework of Cognitive Linguistics and Linguocultural Stylistics. Many stylistic phenomena have undergone considerable modifications: traditional notions are being reconsidered, new approaches and notions are being introduced. For example, one of the central notions of stylistics is the notion of a stylistic device from the positions of Linguoculturology is regarded as a cultural model since its role in the representation of cultural values and culture specific phenomena in different to overestimate.

The stylistic trend in Cultural Linguistics is represented by the works by D.U. Ashurova (2013, 2016, 2018), G.G. Molchanova (2007), O.K. Iriskhanova (2004). For instance, G.G. Molchanova who regards language as an iconic sign of all the changes in the society, discusses the following issues:

- a) cultural markers of innovations in language and culture;
- b) basic cultural concepts in the English and Russian languages;
- c) text as a synergetic unity of language, personality and culture;
- d) intercultural communication and many others.

Our observations have shown that there are frequent correlation between stylistic and culture specific properties of linguistic units. In other words, stylistic and cultural properties are closely interconnected and interdependent. Therefore, many phraseological units, derivatives, compound words, words differentiated according to register and genre such as neologisms, archaisms, slang, terms are charged not only with stylistic meaning but also cultural connotations. For example, American English, which is very much influenced by “consumer culture” is abundant in new terms, innovations, brand names, commercial expressions relating to various aspects of consumer industry and advertising. Of particular interest is the fact that popular American literature is becoming more commercialized, and culture specific commercial terms appear in novels, plays and even songs: a “Pepsi generation”, a “Marlboro man”, a “Telfon politician”, a “Palmolive complexion”.

Another evidence of the necessity to investigate stylistic aspect of cultural linguistics is the national specifics of expressive word-formation. The specifics of the semantics of the derivative words is reflected in the national world picture and can be revealed in: 1) non-correspondence (partial correspondence) of derivative

image structures in different languages; 2) the difference of stylistic connotations reflecting the specifics of cognition of different people. If we compare the semantic structure of the word “moony” and its equivalent in Uzbek “ойдай”, it becomes obvious that these lexemes have different national associations which are conditioned by different literary traditions. In the English language in the process of secondary nomination we observe the actualization of the negative features related to the notions of “laziness”, “passiveness”, while in Uzbek there appear some positive associations connected with the notion of “beauty”. This difference accounts for the distinction between literary traditions in the western and oriental poetry. One of the most specific features of oriental poetry is an excessive usage of stylistic devices.

The necessity to investigate correlations of stylistics and cultural linguistics is also confirmed by a number of culture-oriented stylistic devices. Such stylistic devices as antonomasia, allusion, euphemism, symbol are particularly indicative of cultural insight.

The linguocultural approach to the problem of stylistic devices requires a new apprehension of stylistic devices, which is regarded as:

- a complex aesthetic sign which serves as a means of conveying cultural values to the mind of the reader;
- one of the main means of verbalizing cultural concepts especially their emotive and evaluative components;
- a fragment of the conceptual world picture expressing certain knowledge structures;
- a cultural model manifesting elements of universal and national culture (Ashurova, Galieva, 2016).

Antonomasia, for instance, is a stylistic device which uses either a proper name to express a general idea or a notional word instead of a proper noun. From the stylistic point of view antonomasia is an image-bearing stylistic device aimed to express emotional, subjective-evaluative attitude of the author. From the point of view of cognitive processes antonomasia is a verbaliser of certain relevant to culture knowledge structures. Thus, in O’Neil’s play “Long day’s journey into night” we find the author’s remark in the portrait description:

*Jamie, the elder, is thirty three, He has his father’s broad-shouldered, deep chested physique, is an inch taller and weighs less, but appears shorter and stouter... Combined with his habitual expression of cynicism it gives his countenance a **Mephistophelian** cast* (O’Neil, Three American Plays).

Here the antonomasia, expressed by the derivative adjective, is motivated by the proper name “*Mephistophel*” which contains literary knowledge structures derived from Goethe’s “Faust”. The image of *Mephistophel*, symbolising evil, malice, contempt to people, serves to characterise the personage of this play.

Allusion, another culture relevant stylistic device, is regarded as a reference to some historical, mythological, literary facts. The mechanism of allusion rests on the fact that it extracts from the addressee’s memory the information meant for a new object. Allusion, no matter whether expressed by a word, group of words or a

sentence, is intended to activate certain knowledge structures and increase the volume of information:

Here was a man who had kept alive the old red flame of fatherhood, fatherhood that had even the right to sacrifice the child to God, like Isaac (Lawrence, England my England).

In this example, the allusion is expressed by the religious anthroponym "Isaac". According to the biblical legend prophet Abraham was ready to kill his son Isaak to prove his faith in God. In the story by Lawrence the anthroponym is used to characterize the main personage, the father of the family, who thinks that fatherhood gives him the right to dominate over and sacrifice his children. Activating the religious knowledge structures, the allusion here serves as a means of the personage's characteristics.

Cultural potential is clearly observed in the semantics of image-bearing linguistic units. In other words, national-cultural specificity of imagery is explained by semantic transformations caused by the process of the secondary nomination, characterized by the redistribution of semantic features; some of them are accentuated while others are neutralized. In different languages one and the same image is perceived differently and that is accounted for by extralinguistic factors: nationally specific perception, lifestyle, living conditions, traditions. For instance, the lexeme 'wolf' according to the dictionary definitions is: 1) a wild animal that looks like a dog; 2) the fur of such an animal; 3) any of various wolflike animals of different families, as the thylacine; 4) a cruelly rapacious person; 5) *Inf.* a man who makes amorous advances to many women (<http://dictionary.reference.com/browse/wolf>). As is seen from the dictionary definitions, the metaphorical usage of the lexeme "wolf" (a cruelly rapacious person) is distinguished by a very negative meaning in English. While in the Kirgiz language this lexeme along with negative characteristics has obtained a positive sense under the influence of the works by Ch. Aytmatov. A series of episodes in his novel "Плаха" serve as a basis for positive associations with this animal: *loving, devoted, independent, bold, wise, etc.*

Stylistic devices play a key role in representation of cultural concepts. The following example from S. Maugham's "Theatre" illustrates the role of stylistic devices in expressing the cultural concept LOVE. The main character of the novel, Julia, paradoxical though it may seem, lives on the stage and plays in life. The given below dialogue between Julia and her son tells us about the latter's disappointment in his first love affair. Julia is upset. With enthusiasm and affection does she explain to her son what love is:

She gave him a little smile.

"And you really think that was love?"

"Well, it's what most people mean by it, isn't it?"

"No, they don't, they mean pain and anguish, shame, ecstasy, heaven and hell, they mean the sense of living more intensely, and unutterable boredom; they mean freedom and slavery; they mean peace and unrest".

Here the concept LOVE is presented in a condensed aphoristic form. The utterance contains the convergence of stylistic devices (gradation, antithesis,

metaphor, epithet and others), which convey a set of conceptual features constituting the frame structure of the concept. It is interesting to note that both positive and negative features are presented in contrast expressed by antithesis: *heaven and hell, freedom and slavery, peace and unrest*. The combination of the opposed and incompatible conceptual features and their complex interaction specify a deep-lying cognitive structure of the analysed concept.

The problem of stylistic analysis of the text in terms of culture is also one of the concerns of the stylistic trend within cultural linguistics. It is to be noted that though many linguistic units are culture relevant it is the text which reflects culture in full measure. When viewing texts from this perspective, we should specify them according to the degree of cultural information conveyed. In this respect a special emphasis should be made on the texts describing certain cultural events, phenomena, attitudes, evaluations, and containing culture specific linguistic units and cultural concepts. One of the main tasks of text analysis from the cultural perspective is to analyze culture specific units used in the text. The analysis of culture specific units as non-equivalent lexicon, anthroponyms, mythologemes, phraseological units, paroemia, speech formulas of etiquette, etc. proves the correlations between stylistic and culture specific properties of linguistic units.

Thus, the above-mentioned correlations between stylistic characteristics and national-cultural specifics of the linguistic units prove close relationships between stylistics and cultural linguistics and the necessity to study stylistic aspects of cultural linguistics. The main problems under discussion are the followings:

- stylistic devices as cultural models;
- national-cultural specificity of image-bearing linguistic units;
- national-cultural specificity of stylistic devices;
- stylistic analysis of texts charged with cultural information,

2.5. Comparative Cultural Linguistics

Comparative Cultural Linguistics focuses on the comparative and contrastive analysis of culturally marked units of different languages. According to I.A. Sternin, the growth of interest in comparative studies of cultural aspects of different languages is conditioned by the following factors:

- the need to identify the universal and nationally specifics of different linguocultures;
- the growing interest in the national world picture of different nations;
- the need to improve bilingual dictionaries;
- the expansion of foreign language teaching (Стернин, 2007).

It should be mentioned that there is no unanimity of views of the status of Comparative Linguoculturology among other linguistic disciplines. Some linguists regard Comparative Linguoculturology as a separate area of linguistics, “an independent, complex, scientific, interdisciplinary branch of science of a synthesizing type” (Алимжанова, 2010). However, most scholars reject the

independent status of comparative linguoculturology including it into the framework of general linguoculturology (Маслова, 2007; Воробъёв, 2008).

In V.V. Vorobyov's opinion, Comparative Linguoculturology is an applied aspect of general linguoculturology emerging at the junction of comparative linguistics and linguoculturology, and becoming a logical continuation of the latter. So, according to the scholar, Comparative Linguoculturology studies the processes of interactions and interrelations of languages, cultures and nations applying the principles of comparative and contrastive analyses, aimed at revealing not only structural and functional peculiarities of the compared languages, but also peoples' national culture, a system of cultural values, national peculiarities of thinking (Воробъёв, Полякова, 2012).

The aims of comparative linguoculturology according to V.V. Vorobyov are:

- to compare two or more languages belonging to different systems on the basis of the native language;
- to explore and describe the cultures and cultural spaces of the compared languages;
- to reveal cultural specifics and cultural background of the compared languages;
- to define the ways each of the languages embodies, represents and transmits culture (Воробъёв, Полякова, 2012).

Comparative Linguoculturology as an interdisciplinary discipline focuses on revealing similarities and differences of two or more linguocultures reflected in the linguistic units of the compared languages: non-equivalent lexicon, phraseological units and proverbs, metaphors, symbols, mythologemes, folklore, religious and fictional texts, a set of linguistic and communicative units (speech etiquette, communicative situations, communicative intentions and strategies, etc.), an axiological world picture, etc.

For example, comparative analysis of phraseological units with the component “white/белый/оқ” in all languages represent conceptual features associated with: **a) the culture specific notions of purity, innocence, honesty and decency** – **engl.:** *white magic, lily-white reputation; white wedding; white light; white hands; white man; white envy; to mark with a white stone; white day; white lie;* **rus.:** *белая душа, белая изба, белая баня, белая кухня, облачиться в белые одежды, белая полоса, белая горница;* **uzb.:** *оқ кўнгил, оқи оқ;* **b) social status** – **engl.:** *white man, white supremacy, poor white, white-collar job; white house;* **uzb.:** *оқ билак, оқ суяк, косаси оқармаган, оғзи оқариб қолди,* **rus.:** *белый человек, белая кость.*

In the English language, in contrast to Uzbek and Russian, the Ph.U. with the component “white” alongside positive associations can denote negative senses such as: **a) fury, anger** – *white with fury* (intensely heated, impatient, *white rage* (a very strong feeling of anger), *at white heat* (in a state of strong emotion); **b) fear** – *to show white feather* (to act in a cowardly way), *to look white about the gills* (to look or feel nauseated often because of the fear), *white-livered* (lacking vigour and courage), *white at the lips* (very afraid of smth./ smb.); **c) illness** – *white scourge* (tuberculosis), *white leg* (thrombophlebitis of a femoral vein), *white-blooded* (anaemic). In addition, Ph.U.s can denote the following meanings that are not found

in Uzbek or Russian: **a) appearance:** *white as chalk; white as snow; white as milk;* **b) someone who is loved:** *white boy* (a person who is favoured), *white headed boy* (a favourite), *white son* (a favourite son), *white hen's chick* (a fortunate person).

In the Uzbek language in contrast to English and Russian, there are Ph.U., that represent the following features: **a)** ability to distinguish between good and evil, right and wrong (*оқ-қорани таниган, оқдан қорани ажратмоқ*); **b)** age characteristics (*сочига оқ кирган, оқ соқол, соқолига оқ кирган*); **c)** wishes of good luck (*оқ йўл*); **d)** mourning (*оқ киймоқ*); **e)** swear (*оқ қилмоқ*).

In the Russian language, many Ph.U. with the component “white” denote space: *белый свет; не видеть белого света; белое пятно; не взвидеть белого света, белый континент; белое утро; средь бела дня; по белу свету; свету белому не рад.*

So, a short comparative analysis of Ph.U. with the component “white” shows that in all linguocultures there are both similarities and differences in the perception of this colour. The differences reflect the notional peculiarities of a certain nation and convey information about cultural norms and national mentality.

From the linguocultural perspective a special attention is ascribed to comparative investigations of stylistic devices that are regarded as cultural models conveying information about the universal and nationally specific cultural values. For instance, euphemism which is used to substitute a coarse, rude word or expression by a more polite and appropriate one, has its own national specific characteristics in different languages. Its usage is determined by ethic, moral and religious rules of a certain culture. In the English language we often come across feministic euphemisms (“chairperson” instead of “chairman”, “police officer” instead of “policeman”); euphemisms, denoting unprivileged professions (cleaning operative (road sweeper or dustman), sanitation engineer (garbage man), meat technologist (butcher); euphemisms used in advertisements (king size clothes; well-fed). These groups of euphemisms can hardly be found in the Uzbek language. But, the Uzbek linguoculture is characterized by abundance of euphemisms denoting family relationships (*умр йўлдош, жуфт, хўжаин, тўра, кенжа бола*); euphemisms, substituting some insects and animals (*беном, оти йўк, беш бугин, айри қуйруқ*); and, euphemisms, used instead of some items of clothes (*ички кийим, липпа, эзор, лозим*).

No less important are the researches dealing with the comparative analysis of cultural concepts both universal (Life, Love, Beauty, Death, Family, Mother) and nationally specific (Gentleman, Privacy, Enterprise; Маҳалла, Гап, Меҳмондўстлик; Тоска, Душа).

It is worth mentioning that even universal concepts in different linguocultures can represent some national specific features. For example, the perception of the concept “Beauty of a woman” and its linguistic externalization is characterized by national specifics. Thus, the description of women’s beauty in oriental poetry, Uzbek poetry in particular abound in voluminous usage of expressive means and stylistic devices motivated by lexical meaning denoting natural phenomena, heavenly bodies, flora and fauna:

Сочинг қоронгу тун, эй сарвқадди ширинлаб,

*Юзунг тун ўртасида жилва айлаган кавқаб.
Юзунгда лаб су аро ўт эрур, бу асру зариб,
Лабингда хўй ўт аро су эрур бу асру ажаб (Навоий, Ғазал)*

*Қоматингдан зар ёғар,
сийминбадан, атласнигор,
Кўйлагингнинг зарларидан
менда кўнгил зорлари.*

*Қадду бастингдан ҳаётга
қанчалар рангу ривож,
Гул бўлиш дарсин олур
сендан гулу гулзорлари.*

*Қанча дилни зулфларингдан
белларингга ташилағай,
Сочларингнинг белларинг
бирлан бузуг гуфторлари.*

*Кетмагай дилдан баҳору
ҳам тирикликдан ифор,
Бунча ҳам дилдор экандир
бу шахр дилдорлари.*

*Қошларинг ёй тортибон,
киприкларинг тургай қатор,
Йўлдан ургай кўзларинг ё —
фитнабоз гаддорлари.*

*Сен қадам каклик юришлар
бирла қўйгил жонима,
Гул қадамлардирми нозик
ё кийик рафторлари?*

(С.Сайид, Дил фасли)

In the English poetical tradition, the use of such images is considered a very negative phenomenon, as an unnecessary adornment. Even in Shakesperian time, such “adornments” were denounced and ridiculed, and this can be evidenced by W. Shakespeare’s sonnet 130 built on “anti-images” (*eyes nothing like the sun, no roses on her cheeks, coral is more red than her lips, perfumes has more delight*).

So, Comparative Linguoculturology is aimed at investigating the following problems:

- universal features of different linguocultures;
- national-cultural specifics of linguistic units belonging to different language levels (lexical, phraseological, syntactical, stylistic);
- national world picture of different nations;
- similarities and differences of cultural values of different ethnic groups;
- universal and national-cultural specifics of cultural concepts;
- cultural factors influencing the language usage.

QUESTIONS AND TASKS FOR DISCUSSION

1. What are the main trends of linguocultural studies?
2. What does the lexicographical trend deal with?
3. What “language and culture” dictionaries do you know?
4. What are the main issues and tasks of the phraseological trend?
5. Discuss cultural potential of phraseological units

6. Discuss the notion of “cultural concept”
7. What main issues does conceptual trend deal with?
8. What stylistic devices are the most culture relevant?
9. What problems does the stylistic trend in Linguoculturology deal with?
10. What is Comparative Linguoculturology concerned with?

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CHAPTER III. WORLD PICTURE AND ITS TYPES

3.1. The notion of the world picture and its types

The term “world picture” was first introduced by Ludwig Wittgenstein in his work “Logical and philosophical trilogy” to indicate a system of images used in science. Since the 60th of XIX century the problem of the world picture has become the subject of discussion in semiotics (L.Weisberger) and linguistics (W. Humboldt). According to W. Humboldt each language reflects some definite worldview because “for the native speaker the mother tongue represents a form of the conceptualization of the world characteristic of the given culture. The system of values, created within the culture, has its reflection in the language” (Humboldt, 1988).

The notion of “world picture” or “conceptual world picture” has a direct relevance to the problems of cultural linguistics since it is concerned with the processes of cognition, conceptualization and categorization of the world. The world picture reflects the real world, its objects, notions, and phenomena in their complex interrelationships and is interpreted as “a structured set of knowledge about reality, formed in the people’s (as well as group, individual) consciousness” (Попова, Стернин, 2007, p.51). It should be stressed, however, that the conceptual world picture is not a mirror reflection of the reality. It is a certain vision of the world, a way of shaping the world in the human mind (Маслова, 2004). The conceptual world picture is regarded as a result of cognition, as a system of knowledge structures reflecting the human experience in a certain historical period of life. According to G.V. Kolshanskiy, the world picture is “a product of the man’s cognitive activity” (Колшанский, 1990); “a holistic global image of the world” (Пименова, 2004, p.19); “the sum of the conceptspheres and stereotypes of consciousness, which are defined by culture” (Попова, Стернин, 2007, p.52). So, the conceptual world picture, as the result of the human cognitive activity, represents a structured system of knowledge, information about the world, all pre-scientific and scientific knowledge, reflecting the cognitive and cultural experience of a human and his vision of the world. In the conceptual world picture the main components of the human consciousness, cognitive, moral, aesthetic values, correspond to all the spheres of the human activity: science, morality, law, art and etc.

According to V.V. Morkovkin, the sources of the conceptual world picture are the followings:

- a) inborn knowledge – at this level a human being does not differ from an animal;
- b) knowledge as a result of practical activity, and interrelations of the man with nature and society;
- c) knowledge obtained from the texts (lifelong);
- d) knowledge generated in the process of thinking;
- e) knowledge instilled by the mother tongue – “cognitive inheritance”, or “a start-up capital” (Морковкин, Морковкина, 1996).

One of the most essential features of the world picture is its variability and changeability under the influence of social-cultural and historical factors. It is a well-known fact that each civilization, each social system are characterized by their own vision of the world. It follows that the mentality of a certain community or an individual is to a considerable extent conditioned by the world picture of the civilization they belong to. In this respect it will be interesting to observe the difference in the perception of the concept WOMAN in the past and at present. A feminine stereotype of the past presents WOMAN as a *pretty, weak, tender, delicate, gentle creature*. At present the old stereotype is increasingly being questioned. Under the influence of the feminist movement based on the belief that women should have the same rights, power and opportunity as men have, the traditional stereotype is changing. It assumes new qualities that used to be characteristic of men: *strong, determined, shrewd, pragmatic, business-efficient like*. By illustration the following example can be given:

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

The fragment above describes a typical American woman, her independence and life style, her desire to be different from those who stay at home and look not very attractive.

The conceptual world picture can be subdivided into the scientific and naïve ones. The scientific world view, based on the most important scientific achievements and knowledge of different properties and laws of existence, gives the most complete world view, synthesizes knowledge belonging to different sciences based on certain fundamental principles and ideas. The scientific world view is a rational model of the world understanding, through which specific knowledge from different fields of scientific research is integrated and systemized. Scholars identify three main types of the scientific world view: 1) general scientific as the general scientific view of the Universe, Nature, Society and Man, based on the synthesis of knowledge from different scientific disciplines; 2) natural sciences, which generalize the achievements of social sciences, the humanities and natural sciences; 3) special scientific dealing with separate sciences (Вежбицкая, 1996).

The naïve world picture, in contrast, is the vision of the world which is peculiar to an individual. In other words, the naïve world picture is a set of presuppositions (assumptions which may be true, partially true or entirely false) that people consciously or unconsciously hold about the basic image of the world (stereotypes, images, symbols, etc.)

The conceptual world picture can be materialized in various ways via music, art and language. However, language is considered to be the main means to reflect

the conceptual world picture since the human perceives the world mostly by means of language. The conceptual world picture fixed in the language is called the linguistic world picture. So, the linguistic world picture is understood as knowledge and experience imprinted in lexicon, phraseology, grammar. In other words the linguistic world picture is the verbal explication of the conceptual world picture, a means of transferring information about the world, people, and relations.

There are complex relationships between the conceptual and linguistic world pictures. First of all, the conceptual and linguistic world pictures do not coincide; the former being broader and richer. That is accounted for by the fact that there are some limits within which language can express a varying complexity of the surrounding world. Besides, the conceptual world picture is more liable to changes since it swiftly reacts to all changes happening in the world: historical events, social systems, achievements of science and technology, etc. The linguistic world picture, in contrast, is characterized by some stability. Compared to the conceptual picture, it is more conservative and retains old and sometimes even archaic attitudes. For example, many set expressions came from the Bible. Their religious sense is entirely forgotten; they are currently used as quite ordinary, everyday expressions: **англ.:** *alpha and omega, vanity of vanities, twinkling of an eye, daily bread, born again, a wolf in sheep's clothing, a lion in the path, a fly in the ointment, lost sheep, the apple of one's eye, strengthen one's hand, harden one's heart, take smth. to heart, on the face of the earth, wash one's hands*; **рус.:** *знамение времени, суета сует, хлеб насущный, камень преткновения, козёл отпущения, на всё своё время, волк в овечьей шкуре, беречь (хранить), как зеницу ока, бить себя в грудь, око за око, зуб за зуб, в мгновение ока, всевидящее око; заблудшая овца, не от мира сего, наставить на путь истинный, камня на камне не оставить, злоба дня.*

The linguistic world picture, be it repeated, is the verbal explication of the conceptual world picture, a means of transmitting information about the world, people, relations (Ashurova, Galieva, 2016). It is worth noting that it is due to the language knowledge can be obtained by the human. E.S. Kubryakova states that the linguistic world picture is an important part of an overall conceptual model of the world in the human mind (Кубрякова, 1988, с 169). The human cognizes the objective reality and records the results of cognition by means of language. The knowledge represented in the linguistic world picture is also called “linguistic world representation”, “linguistic model of the world”.

The linguistic world picture fulfills two main functions: interpretative, which provides access to the world perception; and regulative, which helps to orientate the man in the world. Besides, there distinguished such functions: nominative – the nomination of objects, signs, phenomena, relations, situations, events and etc.); identifying – identification of the world phenomena; sociocultural – reference to this or that culture.

The linguistic world picture and the conceptual world picture are inseparably interrelated. On the one hand, the linguistic world picture reflects the conceptual one, on the other – it influences the formation of the conceptual world picture in the human mind. It can, for example, influence the ways how information about

the world is systematized and categorized. So, the conceptual and the linguistic world pictures are linked as a primary and secondary phenomena as mental representations and their verbal materialization, as consciousness and a means of its analysis (Попова, Стернин, 2007).

Many researches distinguish different types of world pictures taking into consideration different criteria: archaic and “civilized”; homogeneous and heterogeneous, global and local (V.I. Postovalova); universal and ethical, national and socially or territorially limited, universal and individual, religious and secular, naïve and scientific (N.F. Alefirenko, E.S. Kubryakova, Yu.S. Stepanov, V.N. Teliya, V.A. Maslova, D.U. Ashurova, M.R. Galieva, etc), the author’s individual (G.G. Molchanova, D.U. Ashurova). However, according to many scholars, these types of world pictures can be investigated within the linguistic world picture as its variants.

3.2. National World Picture

Each ethnic language reflects a specific world picture, characterized by a specific way of the world perception and by peculiar features of the language system. Each nation perceives the world in its own unique projection. The specifics of this projection is embodied in the language forming a national linguistic picture of the world transmitted from generation to generation. The man unconsciously models the world according to his national mentality, character, lifestyle, etc. The national world picture is also reflected in people’s behaviour, in stereotypical situations, in ideas and judgments about the reality.

It should be stressed that both the conceptual and linguistic world pictures are inseparable from the national peculiarities of perception and understanding of the world. Each nation is characterized by peculiar, somehow, different from other nations, mentality, life style, cultural traditions, and that accounts for some differences in perception of the same objects, events, phenomena by representatives of different nations. For example, in English there are two words “foot – leg” and “hand – arm” to denote certain parts of the body whereas in Russian and Uzbek there is only one word denoting the same parts “рука, нога”, “қўл, оёқ”. It is well known that there are great differences in the perception of colors. In Russian the words *синий, голубой*, are differentiated whilst in English and Uzbek only one word is used though it has a lot of variants:

- Blue – *dark blue, pale blue, sky blue, grayish-blue, light-blue, grey blue, fumose-blue*;
- Кўк – *кўкимтир, мовий, нилий, нилгун, нилранг, самовий*;

In Uzbek there is only one word denoting the gray colour – “кулранг”, while in English there are a lot of words denoting different types of this colour: *pearl-gray, linen-gray, iron-gray, grayish-lilac, charcoal-gray, silverily-gray, stone gray, grayish black, platinum gray, ivory-gray, grayish*.

The national world picture is verbalized with the help of nationally-specific linguistic expressions, to which the followings are referred:

- non-equivalent lexics (names of clothes, meals, objects of daily round)

- anthroponyms and toponyms;
- names of holidays, tradition;
- expressions of speech etiquette;
- nationally-specific stylistic devices (images-bearing SD, antonomasia, litotes euphemism);
- text fragments describing nationally specific events;
- nationally specific PhU., proverbs, aphorisms;
- nationally specific cultural concepts.

The study of the national linguistic world picture includes the following stages:

- a) the description of the “categorization of the reality”, reflected in the paradigmatic relations of linguistic units (lexico-semantic and lexico-phraseological groups and fields);
- b) the analysis of nationally specific meanings and cultural components of linguistic units, reflecting national mentality;
- c) the analysis of lacunas (gaps) in the language, i.e. specific notions relevant to one linguoculture and not quite appropriate for others;
- d) the analysis of nationally specific imagery.

It is worth noting that the differentiation between the linguistic and national world pictures is to some extent relative. This differentiation, in our opinion, may be approved of only from the theoretical point of view. Practically the linguistic world picture and the national world picture do coincide specifying either universal or national human knowledge or experience. Everything depends on the approach and the aims of the research. Accordingly, in every concrete case the analysis is focused either on general or nationally specific features. In other words, the linguistic world picture perpetuates general human experience, and the national world picture reflects the experience of a concrete national community, its system of views, stereotypes of thinking and behavior, perception, opinions and judgements (Попова, Стернин, 2007).

It is to be noted that though separate linguistic units can be nationally relevant, it is the text which reflects national culture in full measure as it transmits sociocultural, aesthetic, emotional and evaluative information. It is acknowledged that literary texts are directly related to culture and penetrated by a multitude of cultural codes, that they accumulate and store information about history, cultural events and traditions, national psychology, etc. According to V.A. Maslova, the literary text is considered to be the main means of studying culture as a source of cultural knowledge and information (Maslova, 2007). Any literary text can reflect individual and national experience and knowledge about the national mentality, national character, traditions, etc. Thus, literary texts can reflect: a) the national mentality; b) national traditions, holidays, events; c) the national character; d) the national lifestyle.

Let's consider some examples. The description of the significant event in the life of the British, which is the English Queen's funeral in J. Galsworthy's novel “The Forsyte Saga” is worth analyzing:

The Queen was dead, and the air of the greatest city upon earth grey with unshed tears. And to witness the passing of this Age, London--its pet and fancy--was pouring forth her citizens through every gate into Hyde Park, hub of Victorianism, happy hunting-ground of Forsytes. Under the grey heavens, whose drizzle just kept off, the dark concourse gathered to see the show. The 'good old' Queen, full of years and virtue, had emerged from her seclusion for the last time to make a London holiday. From Houndsditch, Acton, Ealing, Hampstead, Islington, and Bethnal Green; from Hackney, Hornsey, Leytonstone, Battersea, and Fulham; and from those green pastures where Forsytes flourish--Mayfair and Kensington, St. James' and Belgravia, Bayswater and Chelsea and the Regent's Park, the people swarmed down on to the roads where death would presently pass with dusky pomp and pageantry. Never again would a Queen reign so long, or people have a chance to see so much history buried for their money. A pity the war dragged on, and that the Wreath of Victory could not be laid upon her coffin! All else would be there to follow and commemorate--soldiers, sailors, foreign princes, half-masted bunting, tolling bells, and above all the surging, great, dark-coated crowd, with perhaps a simple sadness here and there deep in hearts beneath black clothes put on by regulation. After all, more than a Queen was going to her rest, a woman who had braved sorrow, lived well and wisely according to her lights (Galsworthy, Forsyte Saga).

The national cultural specifics of this text is determined first of all by its semantic content, the description of the most significant historical and socio-cultural event – the funeral of British Queen Victoria. The text is very rich in cultural information therefore it is worthwhile to look at it in detail. From the cognitive perspective the description of the funeral can be presented as a frame including a number of slots:

- the funeral (the name of the frame);
- the day of the funeral;
- the place of the funeral;
- the people who came to the funeral;
- the Queen and her death.

The funeral as the mane of the frame embraces the whole situation and can be regarded as a cultural model verbalized in the text with the help of some periphrasis expressing image and propositional schemas:

the funeral – the show

the funeral – a London holiday

the funeral – dusky pomp and pageantry

It is of interest to note that the funeral, though very sad and depressing, is described as a great, pompous event, a holiday and a show.

In the description of the day the major role is assigned to the epithets expressing emotive evaluation. The words *grey*, *dark*, *dusky* are used not so much to depict the weather as to activate negative connotations associated with people's feelings of grief (*grey with unshed tears*) and sadness (*sadness deep in hearts*). Evaluations, as is known, constitute an essential part of culture. In this respect the

public positive evaluation of the Queen (*the “good old Queen”, “full of years and virtue, a woman who had braved sorrow, lived well and wisely”*) is of great social and cultural significance.

Of no less cultural importance is the place of the ceremony – *London, Hyde Park*. London is characterized as the greatest city of the world, its pet and fancy. As for Hyde Park its cultural significance is expressed by the periphrases: *hub of Victorianism, happy ground*. Special attention should be attached to the culture relevant term “Victorianism” denoting the time of Queen Victoria’s reign, the epoch of great industrial advancements, the expansion of the British Empire, moral standards, traditions and strict discipline.

Socially and culturally significant is the description of the people who came to the funeral. To emphasize the importance of the event the author underlines the fact of an enormous number of the people gathered in Hyde Park, and that is evidenced by the use of special vocabulary, toponyms denoting geographical places and including more than 15 names. Besides, the meanings of the words *pour forth, swarm, surge* also imply the idea of a great mass of people present at the funeral. It wouldn’t come amiss to mention that people of different social classes and ranks, the rich and the poor, sailors, soldiers and foreign princes came to commemorate the Queen. It is not accidentally that they all are described as “*a dark concourse*”, “*a dark-coated crowd*”, *the death of the Queen* conveys the idea of people’s unity and equality before the one common woe, and that can also be considered a culture-relevant phenomenon.

The quintessence of sociocultural information is laid in the way the author characterizes the Queen’s death using the following propositions: *The Queen’s death is passing of the Age, The Queen’s death is history buried for money*.

So, the analysis of the above text proves that the national cultural specifics of the text depends on both linguistic and extralinguistic factors or, to be more exact, on their interaction.

Of great cultural value are the texts which depict English character. According to psychological data, such features as politeness, gentleness, restraint, self-possession and self-control, a sense of superiority are attributed to the English character. Here are some examples from Maugham’s novel “The Painted veil”. The main character of the novel Kitty married a man who possesses the features of a real Englishman.

*She wondered why he had ever fallen in love with her. She could not imagine any one less suited than herself to this **restrained, cold, and self-possessed** man (Maugham, Painted Veil).*

It should be noted in passing that S. Maugham criticizes the so-called “English character” considering it shameful, deceptive, inhuman and boring. This is evidenced by Kitty’s attitude to her husband:

*Oh, how he’d bored her, bored her, bored her! He thought himself so much **better than any one else**, it was laughable; he had no sense of humour; she hated his **supercilious air, his coldness, and his self-control**. It was easy to be self-controlled when you were interested in nothing and nobody but yourself (Maugham, Painted Veil).*

Even politeness generally regarded as a very positive feature, is interpreted by S. Maugham as indifference, coldness, aloofness. It's clearly seen in the description of Dorothy Townsend:

Of course no one could deny that Dorothy Townsend had a pleasant voice. She was a wonderful mother, Charlie always said that of her, and she was what Kitty's mother called a gentlewoman. But Kitty did not like her. She did not like her casual manner; and the politeness with which she treated you when you went there, to tea or dinner, was exasperating because you could not but feel how little interest she took in you. The fact was, Kitty supposed, that she cared for nothing but her children: there were two boys at school in England, and another boy of six whom she was going to take home next year. Her face was a mask. She smiled and in her pleasant, well-mannered way said the things that were expected of her; but for all her cordiality held you at a distance. She had a few intimate friends in the Colony and they greatly admired her (Maugham, Painted Veil).

As is known, the Englishmen cultivate such features as staunchness, firmness, self-control, a sense of dignity and superiority. In this very spirit are the children brought up. They are taught to be reserved, not to cry and not to give up, to face the difficulties and challenges of life. The poem below is a sketch of the school life:

*There's a breathless hush in the Close to-night
Ten to make and the match to win –
- A bumping pitch and a blinding light,
An hour to play and the last man in.
And it's not for the sake of a ribboned coat,
Or the selfish hope of a season's fame,
But his Captain's hand on his shoulder smote
- 'Play up! play up! and play the game!'
The sand of the desert is sodden red,
- Red with the wreck of a square that broke;
- The Gatling's jammed and the Colonel dead,
And the regiment blind with dust and smoke.
The river of death has brimmed his banks,
And England's far, and Honour a name,
But the voice of a schoolboy rallies the ranks:
'Play up! play up! and play the game!'
This is the word that year by year,
While in her place the School is set,
Every one of her sons must hear,
And none that hears it dare forget.
This they all with a joyful mind
Bear through life like a torch in flame,
And falling fling to the host behind –
- 'Play up! play up! and play the game!'
(Henry Newbolt, Vitaï Lampada (The Torch of Life))*

The poem emphasizes the importance of sport in school education and the “sporting spirit” to be developed from childhood. The motto “*play up*”, many times repeated in the poem, symbolizes the “*will to win*” equally significant in the game, battle and life. Moreover it should be borne throughout the whole life (*like a torch in flame*).

The next example indicates the features of restraint and discretion fostered in children and highly appreciated in English culture:

*It is not that the Englishman can't feel – it is that **he is afraid to feel**. He has been taught at his public school that **feeling is bad form**. He **must not express great joy or sorrow**, or even **open his mouth too wide** when he talks - his pipe might fall out if he did (E.M. Forster).*

Politeness as the feature of the character that implies good manners and socially correct behavior is considered an important property of English linguoculture.

One of the illustrative examples of the English politeness is the following extract:

*I found myself late on a gray Saturday afternoon, on an exceptionally long and empty train bound for Windsor. At Twickenham, I discovered why the train was so long and so empty. The platform was jammed solid with men and boys in warm clothes and scarves earning glossy programs and little bags with tea flasks peeping out: obviously a rugby crowd from the Twickenham grounds. They boarded with **patience and without pushing**, and said "**Sorry**" when they bumped or inadvertently impinged on someone else's **space**. I admired this instinctive consideration for others, and was struck by what a regular thing that is in Britain and how little it is noticed. Nearly everyone rode all the way to Windsor—I presume there must be some sort of parking arrangement there; Windsor can't provide that many rugby fans – and formed **a patient crush** at the ticket barrier. An Asian man collected tickets in fast motion and said "**Thank you**" to every person who passed. He didn't have time to examine the tickets—you could have handed him a corn-flakes boxtop – but he did manage to find a **vigorous salute for all**, and **they in turn thanked him** for relieving them of their tickets and letting them pass. It was a little **miracle of orderliness and goodwill**. Anywhere else there'd have been someone on a box barking at people to form a line and not push» [Bryson, 2001, p.50).*

This excerpt describes the people boarding a train, their manners and behavior (with patience and without pushing) demonstrates the way to keep a necessary distance (impinged on someone's space), so important for the British, and their extreme politeness (sorry, thank you, a vigorous salute for all). The author characterizes such a polite behavior as a miracle of orderliness and goodwill.

So, the fictional text transmits sociocultural, aesthetic, emotional and evaluative information about a particular linguoculture. It should be noted that cultural information encoded in the text is of a gradual character because different texts are characterized by different degrees of culture-relevant information. Most interesting are the texts reflecting intellectual, spiritual spheres of human life. In

this respect nationally specific texts, where objective characteristics of reality are interlaced with national views and personal appraisals are of special attention. Interpretation of such texts requires linguocultural competence, that is the knowledge of national cultural values and priorities (Ashurova, 2016, p.15).

3.3. The Author's Individual World Picture

Along with the above-mentioned types of the world picture there is another type – the author's individual world picture. It deals with literary texts and the problems of the individual style. The individual style is regarded as a complex system of means and forms of verbal expressions, peculiar to certain authors and reflecting their world vision, cultural and aesthetic values, subjective evaluation of the described phenomena. Hence, the author's individual world picture is associated with the author's personality, the peculiarities of an individual creative process of thinking and subjective modality. According to some scholars, the author's individual world picture as a part of the literary world picture is objectified in a literary text or a series of literary texts and marked by the authors individual creativity and the unique usage of his mental abilities: perception, cognition, attention (Щирова, Гончарова, 2006, p. 92]. In this field of research good results have been achieved both in practical and theoretical aspects. Suffice it to mention the works by V. V. Vinogradov (1976, 1981), G. O. Vinokur (1991), I.R. Galperin (1958, 1981), I. V. Arnold (1974, 1990), V. A. Kukharenko (1988) and others. These works give rise to theoretical discussions of the following problems:

- ✓ the individual specifics of fictional texts;
- ✓ the author's image and viewpoint;
- ✓ types of the narrator;
- ✓ a polyphonic structure of the literary text;
- ✓ the correlation of the individual style with general language norms;
- ✓ the individual style as a specific modus of language reality;
- ✓ the individual peculiarities of the language usage in the text.

At present, with the development of linguocultural studies much attention is given to cultural aspects of the literary text, which reflect the author's individual world picture. Therefore, the above-mentioned issues should be supplemented with those, which suggest cultural insight in the author's world picture. They are as follows:

- text as a cultural unit;
- cultural aspects of phraseology;
- cultural specifics of imagery;
- stylistic devices as cultural models;
- representations of cultural values in the literary text;
- cultural concepts and their role in the literary text.

These problems will be discussed in detail in the subsequent sections of chapters IV, V, VI, here it is worthy of note that cultural aspects of the literary

text are closely interwoven with all the layers of the text, its semantic structure and thematic content.

The key notion of the theory of an individual style is the notion of the author's image, which was introduced by V.V. Vinogradov. The author's image is a focus of the whole text, its content, compositional structure, the choice of words and structures. As V.A. Kukhareenko stated, the author's image is an organizing centre of the whole literary work; it combines its separate parts into a united whole characterized by a single world outlook (Кухаренко, 1988, p.179).

At present a new impetus has been given to the problem of "individual paradigm", and a new term "cognitive style" has emerged. This term is defined as a style of conveying and presenting information, its peculiar arrangement in the text/discourse connected with a specific choice of cognitive operations or their preferable usage in the process of text production and interpretation (КСКТ, 1996, p. 80). Cognitive style is regarded as a style of the author's individual representation associated with his personality, the peculiarities of an individual creative process of thinking and subjective modality.

The author's individual world picture in the literary text is characterized by the individual choice of linguistic means that presupposes the usage of:

- certain thematic lexical groups and key words;
- frequency in the usage of particular linguistic units;
- preference for certain types of stylistic devices, expressive means, set expression and phraseological units;
- the use of individual symbols and recurrent expressions;
- a peculiar system of concepts forming the conceptual field of the literary text.

Accordingly, the interpretation of the author's world picture consists of three stages: content analysis, stylistic analysis and conceptual analysis. Content analysis is aimed at revealing the main themes of the texts under analysis. Stylistic analysis reveals the peculiar features of the author's individual style (idiostyle). Conceptual analysis based on both content and stylistic analyses, reveals the author's vision and a specific way of conceptualizing the imaginary world. In this section we shall exemplify the specific features of the author's world picture on the material of O'Henry's short stories.

An important role in content analysis is assigned to thematic words, repetitive and leitmotif words, symbols, synonymic and antonymic rows forming the content inline of the literary text. All these linguistic units are called "key signs" or "key words" which are used interchangeably. In the framework of the literary text key words fulfill the function of text formation and various functions of stylistic accentuation. Key words are the words and phrases repeated throughout the text and characterized by a functional variety. The peculiar features of the key-words are their relevance to the conceptual information and implicit associative links with the components of the whole text. Therefore it is of prime importance to conceptualize key words taking into account their semantic and structural properties, distribution in the text and functions.

The key words are characterized by a high degree of recurrence in the literary text occupying a significant place in the literary text space and expressing the basic ideas of the author. Besides, in the literary text key words play a particularly important role in setting semantic connections and organization of the reader's perception. The key words help to determine the semantic dominant in the context, to present information in a concise form. It is worth mentioning that all these parameters presented in the text in various combinations and proportions create the originality of the individual style and the world picture of the author.

Thus, one of the peculiar features of O'Henry's short stories is recurrent use of the key words "rich" and "poor", including their derivatives (The Gift of the Maji, The Furnished Room, Mammon and the Archer, Transients in Arcadia, A Skylight Room, The Caliph, Cupid and the Clock, The Purple dress, While the Auto Waits). There are many word combinations with these words: *rich suggestion, rich soil, rich harvest, rich milk, rich dish, rich colour, poor people, poor beggar, poor wretch, poor body, poor house, poor creature, poor cat, poor child, poor crop, poor quality, poor attendance, poor choice, poor company, poor health, poor eyesight, poor excuse, poor figure, poor judgment, poor singer, poor fish, a poor worm like him, a poor-spirited boy.*

The key words frequently repeated in the literary text can obtain a "symbolic meaning". For instance, in the story "The Enchanted Profile" the words "money", "wealth", "dollar" are very often repeated symbolizing the main heroine's "passion" for money, which she adores, saves and increases. What was striking about Mrs. Brown is her friendship with a very poor girl working in the hotel and her sympathy for the girl: "*You have a face exactly like a dear friend of mine – the best friend I ever had*". And only at the end of the story the reader understands who was the dearest friend of the woman, it was the profile of the American president on the silver coin of the dollar. The woman adored only "the dollar", which replaced all human feelings: "love" for she loved nobody, "friends" for she had no friends, except for the girl whose profile reminded her of the profile of the president on the dollar. "The dollar" in this story is the symbol of the lost moral values.

The recurrent usage of the words "rich/richness" and "poor/poverty" throughout many of O'Henry's stories makes it possible to consider them in terms of concepts. Conceptual analysis of the text is aimed to study concepts as components of the author's conceptual world picture.

Under the author's individual concept or literary concepts we mean a multi-dimensional mental entity, refracted through the author's consciousness. These individual concepts are the units of the literary (poetic) world picture. For instance, the concept "richness" is a universal concept relevant to all cultures, but this concept can obtain some specific features which are determined by the individual world picture. In the literary texts the concepts may acquire additional connotations. The analysis of this concept in the works by O. Henry allows to outline differential conceptual features. In the story "Brickdust Row" the author describes the episode where a rich man dines at a restaurant where the visitors openly show their contempt to his richness: *In the evening Blinker went to one of*

his clubs, intending to dine. Nobody was there except some old fogies playing whist who spoke to him with **grave politeness** and glared at him with **savage contempt**. Everybody was out of town. But here he was kept in **like a schoolboy to write his name over and over** on pieces of paper. His wounds were deep (O'Henry, Brickdust Row, 30).

In this excerpt the concept "Richness" is allotted with the following set of conceptual features: *grave, savage, contemptuous, boring, tiresome, burdensome, distressing*. The conceptual features inferred from the extract have very negative characteristics of the concept, thus expressing the author's evaluation.

The next story "Transients in Arcadia" narrates about a woman who wants to represent herself as a rich lady: "*I've been saving up out of my wages for a year just for this vacation. I wanted to spend one week **like a lady** if I never do another one. I wanted to get up when I please instead of having to crawl out at seven every morning; and I wanted to **live on the best and be wanted on and ring bells** for things just **like rich folk do...**"*

*"This dress I've got on – it's the **only one** I have that's fit to wear – I bought from O'Dowd and Levinsky on the **installment** plan"*.

"But, oh, I couldn't help deceiving you up till now, for it was like a fairy tale to me. So I talked about Europe and the thing I've read about in other countries, and made you think I was a great lady."

The author implicitly compares the rich and the poor. The poor woman is ready to suffer the whole year, but to have a vacation week "like a lady", to enjoy life "like rich folk do". The conceptual features: *false, deceptive, manipulative, pretending, insincere, untrue, artificial, lying* inferred from the extract are also of a negative character. Here, O'Henry expresses his ironical attitude to the people's shame of being poor and their desire to be or to look rich and prosperous.

So, the above examples prove that the analyzed concept in O'Henry's stories assumes a new very negative evaluation which is different from the conventional interpretation of this concept in lexicographical sources. It is a new insight into the cognitive structure of the concept that defines the specific features of the author's individual world picture, in this case, O'Henry's world picture.

Stylistic analysis is an essential part of conceptual analysis aimed at the author's world picture interpretation. It is accounted for by the fact that stylistic means especially stylistic devices are regarded as means of transmitting the conceptual information of the text representing the author's individual world picture and knowledge structures.

Thus, O. Henry's short stories describing the life of ordinary people, unemployed clerks, waiters, and policeman are characterized by a highly humorous and ironical attitudes, by a witty criticism and surprise endings. It is achieved by

➤ **the use of terms, foreign words, words used in opposite meanings:**

He is mighty fine pig. He looks better to me this morning. I was raised on a farm, and I'm very fond of pigs. Used to go to bed at sundown, so I never saw one by lamplight before (O'Henry, The Ethics of Pig)

As we can see from the example, the first word contains the positive components, whereas the second word is of a negative evaluation. The clash

between “highly positive” and “highly negative” words (fine pig) produces an ironical effect.

Who had stolen the plaza – or the carramba?! (O’Henry, The Ethics of Pig)

“Vass!” he cried. “Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing (O’Henry, The Last Leaf)

In the first example humorous effect is created by the fact that the speaker using the Spanish words, doesn’t know its meaning. In the second example the humorous effect is achieved by the combination of the German and English phrases within one sentence.

➤ **the use of many stylistic devices aimed to achieve an ironical effect:** irony, zeugma, pun;

I tell you, she's a beauty that would take the hydrogen out of all the peroxides in the world (O’Henry, No Story)

Here, the word “beauty” is used ironically, because it implies not real but artificial, unnatural beauty. The word *peroxides* serves here as a context to understand the ironical sense of the word “beauty”.

➤ **description of humorous, ridiculous situations**

I want you to consider Jacob Spraggins, Esq., after he had arrived at the seventh stage of his career. The stages meant are, first — humble origin; second, deserved promotion; third, stockholder; fourth, capitalist; fifth, trust magnate; sixth, rich malefactor; seventh, caliph; eight — X. The eighth stage shall be left to the higher mathematics (O’Henry, A Night in New Arabia).

➤ **convergence of stylistic devices**, i.e. an accumulation of stylistic devices and expressive means within one fragment of the text.

As is known, the convergence of stylistic devices is one of the means of foregrounding, regarded as a cognitive procedure of selecting the most essential, relevant information; it stands out as a stimulus or “key” in the process of text interpretation. In this respect the selection of stylistic devices by O. Henry such as metaphors, metonymies, similes and epithets presents his unique way of the world representation. The stylistic devices created by O. Henry are diverse and conceptually relevant.

“This town”, said he, “is a leech. It drains the blood of the country. Whoever comes to it accepts a challenge to a duel. Abandoning the figure of the leech, it is a juggernaut, a Moloch, a monster to which the innocence, the genius, and the beauty of the land must pay tribute. Hand to hand every newcomer must struggle with the leviathan. You've lost, Billy. It shall never conquer me. I hate it as one hates sin or pestilence or — the color work in a ten-cent magazine. I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the lowest skyscrapers, the dolefullest pleasures of any town I ever saw. It has caught you, old man, but I will never run beside its chariot wheels. It glosses itself as the Chinaman glosses his collars. Give me the domestic finish. I could stand a town ruled by wealth or one ruled by an aristocracy; but this is one controlled by its lowest ingredients (O’Henry, the Duel).

The extract describes one of the most famous cities of America – the city of New-York, and that accounts for its cultural significance. The convergence of stylistic devices (metaphor, gradation, oxymoron) emotionally emphasize contrasts, contradictions of this megapolis, its greatness and misery, richness and poverty, power and weakness. This effect is achieved by the excessive use of oxymorons expressing the author's ironical and sarcastic vision of the described phenomenon.

➤ *defeated expectancy*

The most conspicuous feature of O. Henry's stories is a surprise ending based on the psychological effect of defeated expectancy. Defeated expectancy in its turn is another type of foregrounding based on the phenomenon of predictability. It follows that each subsequent statement or event is to some degree predictable and proceed from the foregoing according the logical rules of succession. It means that the sequence of statements and succession of events described in the text are subordinated to some logical rules and each subsequent sentence is to some degree predictable. The violation of logical links causes much surprise on the part of the reader and produces a great emotional impact on him. By the way of illustration the story "October and June" can be taken. The story tells us about the Captain who was in love with a lady and proposed to her. A surprising ending consists in the fact that the reader up to the end is sure that the Captain is an elderly man. It becomes evident from the following sentences:

- *In the closet near by was stored his faded uniform, stained and worn by weather and service;*
- *Those old days of war's alarm;*
- *Veteran that his was of country's strenuous times;*
- *How long ago it seemed now!;*
- *Yes, there were many years between their ages;*
- *Truly Fate and Father time had tricked him surely;*

The author keeps the reader under suspense until the end of the story. But the end appears to be quite unexpected. To the reader's great surprise the Captain turned out to be very young; he was only nineteen and the girl was much older.

Besides, O. Henry's stories abound in allusions and mythologemes, the use of which activate knowledge structures necessary for text perception and interpretation:

*"Had **the Queen of Sheba** lived in the flat across the airshaft, Della would have let her hair hang out of the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had **King Solomon** been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy". (The Gift of the Magi).*

The use of allusions *Queen Sheba*, *King Solomon* activates religious knowledge structures in the reader's mind. Both of these biblical characters are famous for their wealth, power and wisdom. In the fragment above, the author uses these allusions to underline how proud the Dillingham's were of their possessions.

Another conspicuous feature of the author's world picture is the use of individual symbols. Symbol, as is known, is a trope characterized by 1) recurrence of its usage; 2) accentuation of some linguistic units; 3) representation of knowledge structures; 4) conceptualization of linguistic means (Джусупов. 2006).

There are various types of symbols: universal, nationally specific, individual, the latter plays an essential role in the author's world picture representation. It is worthy of note that individual symbols make the author's cognitive style recognizable. Here are some examples:

- Rain – a symbol of unhappiness, loneliness and suffering in the works by E. Hemingway;
- Sandcastle – a symbol of illusive, love and unreal dreams (A. Murdock);
- White fang – a symbol of courage, wisdom and superiority (J. London);
- White Monkey – a symbol of spiritual bankruptcy (G. Galsworthy).

In conclusion it should be once more stressed that the problem of the author's individual world picture and its linguistic representation is one of the fundamental issues of cultural linguistics since it provides a deep insight into text semantics thus revealing the complex relationship between “language – man – culture”.

QUESTIONS AND TASKS FOR DISCUSSION

1. How is the notion of the conceptual world picture defined?
2. What are the peculiar features of the conceptual world picture?
3. What factors cause changes of the conceptual world picture?
4. How do you understand the notion of the linguistic world picture?
5. What is the difference between the conceptual and the linguistic world picture?
6. What is the national world picture?
7. What are the essential features of the national world pictures?
8. What linguistic expressions specify the national world picture?
9. Provide example, illustrating the national perception of some objects?
10. What nationally specific linguistic expression can be singled out?
11. What stages of analysis does the study of the national world picture include?
12. What is the role of literary texts in the national world picture representation?
13. What does the author's individual world pictures deal with?
14. What are the peculiar features of the author's individual world pictures?
15. Provide examples to illustrate the peculiarities of the national world picture; the author's individual world picture.

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CHAPTER IV. LINGUOCULTUREME AS A BASIC UNIT OF LINGUOCULTUROLOGY

4.1. The notion of linguocultureme and its types

Linguoculturology as an independent science has elaborated its own terminology, notions and methods of analysis. The main notions of Linguoculturology are: linguocultural units (linguocultureme), cultural concepts, cultural values, cultural universals, conceptual, linguistic and national world pictures.

Linguocultureme is a basic unit which conveys cultural information. For example such lexemes as *Christmas, pub, lord, lady, Thames, turkey, gentleman* contain information about English culture, its holidays, traditions, concepts, etc. There are many researches and different approaches to this notion. Suffice it to mention the works by V.V. Vorobyov, V.A. Maslova, S.G. Vorkachev, Yu.S. Stepanov, V. I. Karasik and others. However, all these authors are unanimous in regarding linguocultureme as the basic linguistic unit including both aspects – the cultural content and the form of its linguistic expression.

Unlike a word, a linguocultureme includes not only linguistic meaning, but also the cultural (non-linguistic) sense. For example, the word **pub** stands for “a public house” (linguistic meaning). But it is of great cultural significance for the English people. In Great Britain pubs serve as places where people gather to relax; some of them spend evenings after a hard working day in a good company in order to discuss business affairs or political issues in a more comfortable atmosphere.

There distinguished many approaches to the classification of linguoculturemes ranging from the classification of the sources of linguoculturemes to their structural and semantic properties.

The survey of the linguistic literature and our own observations enable us to determine the main sources of linguoculturemes. They are as follows: phenomena and realias of everyday life, images and comparisons, myths, speech etiquette, traditions and customs, religion, literature, superstitions and legends, historical facts, events and personalities.

Phenomena and realia of everyday life are presented by words- realia or non-equivalent linguistic units. Images can be represented by a number of stylistic devices and comparisons: metaphors, similes, euphemisms, antonomasia, symbols, etc. Myths are represented in the language by mythologemes. Speech etiquette is another source providing formulas of speech etiquette in various situations, such as greeting, agreement/ disagreement, compliments and others reflecting cultural phenomenon. Phraseological units, symbols, aphorisms, quotations also reflect traditions and customs, religion, literature, history and other sources. The main sources of linguoculturemes are as follows:

- Phenomena and realias of everyday life;
- Images and comparisons;

- Myths;
- Speech etiquette;
- Traditions and customs;
- Religion;
- Literature;
- Superstitions and legends;
- Historical facts, events and personalities

From the structural point of view linguocultuemes can be expressed by a word, a word combination, a paragraph, a whole text. For instance, linguocultuemes expressed by a word are *gentleman, privacy, home, lady, lord* due to its cultural connotations (cf. *choykhona* in Uzbek, *пельменная* in Russian). Linguocultuemes can be expressed by word combinations. For instance, such word combinations as: *a small talk, husband's tea, an iron bit, five o'clock tea, English breakfast, oatmeal porridge* being culturally marked are regarded as linguocultuemes (cf. *beshik to'y, challari* in the Uzbek, *русская душа, русское масло – топленое масло* in the Russian).

Linguocultueme can also be expressed by a paragraph. The following passage is illustrative in this respect:

Say **the Word!** He checked his shout too late. Two whitemen burning leaves turned their head in his direction. Bending low he whispered into her ear, "**The Word. The Word.**" - "**That's one other thing took away from me,**" she said, and that was when he exhorted her, pleaded with her **not to quit, no matter what. The Word** had been given to her and she had **to speak it. Had to** (Morison, Beloved).

This paragraph presents the situation describing the importance of the religious Word; the whole paragraph is devoted to the notion of the Word in its religious meaning. According to Collin's English Dictionary "The Word" means: *Scripture, the Bible, or the gospels as embodying or representing divine revelation often called the Word of God.*

Finally, linguocultuemes can be represented by the whole text, both micro- and macrotexts.

To microtexts we refer proverbs, quotations, epigrams. Here are some examples: *an Englishman's home is his castle; to be penny wise and pound foolish; the proof of the pudding in its eating.*

Macrotexts are usually expressed by long spans of the text (stories, novels, poems, etc.). The stories "A Christmas Carol" by Ch. Dickens, "The Lion's Skin" by S. Maugham, "England, my England" by D.G. Lawrence, many extracts from "The Forsyte Saga" by G. Galsworthy can serve as illustration. Let us analyze the poem by F. Heman:

The **stately Homes of England,**
 How beautiful they stand!
 Amidst their tall ancestral trees,
 O'er all the pleasant **land.**
 The deer across their greensward bound
 Thro' shade and sunny gleam,

And the swan glides past them with the sound
Of some rejoicing stream.

The merry Homes of England!

Around their hearths by night,
What gladsome looks of **household love**
Meet in the ruddy light!
There woman's voice flows forth in song,
Or childhood's tale is told,
Or lips move tunefully along
Some glorious **page of old**.

The blessed Homes of England!

How softly on their **bowers**
Is laid the holy **quietness**
That breathes from **Sabbath-hours!**
Solemn, yet sweet, **the church-bell's chime**
Floats thro' their **woods** at morn;
All other sounds, in that still time,
Of breeze and leaf are born.

The Cottage Homes of England!

By thousands on her plains,
They are smiling o'er the silvery brooks,
And round the hamlet-fanes.
Thro' **glowing orchards** forth they peep,
Each from its nook of leaves,
And fearless there the lowly sleep,
As the bird beneath the eaves.

The free, fair Homes of England!

Long, long, in hut and hall,
May hearts of native proof be rear'd
To guard each hallow'd wall!
And green for ever be the groves,
And bright the **flowery sod**,
Where first the child's glad spirit loves
Its country and its God! –

Felicia Hemans offers a highly sentimental, idealized view of English home life. “Home” is one of the basic concepts of English culture. It is not only a dwelling place, it is an environment arousing the feelings of love, pleasure, happiness, worship; it is a valued hearth offering security and refuge; it is a place of beauty and quietness. The poet admires glowing orchards, tall ancestral trees, silvery brooks, the flowery sod, the woods and plains of the blessed, free and fair Homes of England. The whole poem is penetrated with cultural codes and emotional evaluations: it glorifies the motherland, countryside and cottage Homes of England.

Linguoculturemes can also be classified from the semantic perspective, i.e. from the perspective of their cultural meaning. It should be mentioned that cultural

information can be presented either in the denotative or connotative meanings of the word. Lexemes containing cultural specific denotative meaning are subdivided into three groups:

a) linguistic units, denoting idioethnic realia: *shawl, silver-studded boots, penny-in-the-slot machines, toast, a domestic post, the kidnapper, a first class actor, high up people, a page boy in a hotel, golf, bridge, the rubber.*

b) linguistic units, denoting phenomena of social life and historical events: *free-lancer, Rectory life, a twopenny-halfpenny clerk, the third return, the Ministry of Requirements; Sammy, The men in the Wooden Horse; the Fifth Column.*

c) linguistic units, denoting universal cultural values: *friendship, independence, love, hope, dream, hatred, etc.*

As for connotations, their cultural specifics can be expressed in two ways: a) through stylistic connotations; b) by means of sociocultural background.

Proceeding from the assumption that there are frequent correlations between stylistic and culture specific properties of linguistic units (Ashurova, Galieva, 2016), stylistic meanings in most cases can be regarded as indicators of cultural information. It is not accidental that many phraseological units, derivatives, compound words differentiated according to register and genre reference such as neologisms, archaisms, slang, jargonisms and terms are charged with cultural information.

Let us consider the following example. According to the dictionary definitions the words *girl, maiden, lass, lassie, chick, baby, young lady* can indicate one and the same person. Nevertheless the words are characterized by quite different stylistic connotations. The first word “*girl*” is neutral and is the dominant in this synonymous row. All other words of the group have various connotative meanings. “*Maiden*” is an archaic word with the poetic meaning. “*Lass*” and especially “*lassie*” have emotional connotations: they are diminutive words used in dialects. “*Chick*” and “*baby*” refer to slang. “*Young lady*” is often used ironically. Thus, the connotative meaning is composed of emotional, expressive, evaluative and functional-stylistic components, at the same time indicating different sociocultural situations these words can be used in.

Sociocultural background is another means of creating culture relevant linguistic units. The word “house” and “home” is a vivid example of it. Cultural connotations of the word “house” are conditioned by the fact that Englishmen prefer to live in their own houses with separate entrances, gardens full of trees and flowers, evergreen lawns. It was reported that 82 percent of British families live in a house and only 15 percent live in a flat. This contrasts to continental Europe where flats are more popular.

Another word whose cultural potential is much stronger is “home” since its cultural information is presented in both denotative and connotative meanings. Let us turn to the definitions of the word taken from explanatory and encyclopedic dictionaries:

Home

- a house, flat, etc. where one lives. One's home is considered to be a safe and comfortable place which others enter only by invitation (LDELIC);
- an establishment providing residence and care for people with special needs (MWCD);
- the social unit formed by a family living together; a place of origin (MWCD);
- someone's or something's place of origin, or the place where a person feels they belong; the type of family you come from (CIDE).

As is seen from the definitions, "home" is not only a dwelling place; it includes information about the family, origin and ancestors. The polysemantic structure of the word contains very positive evaluation (*safe, comfortable, happy, valued*) of this cultural concept. The cultural significance of this concept is sustained by a great number of phraseological units, proverbs and sayings including the component "home": *to feel at home, make yourself at home; home and dry* (to feel safe); *a home bird* (someone who likes staying at home); *a broken home; hit a home run* (achieve success); *a wise man is always at home; at home grounds* (safe); *bring home the bacon* (earn money for the family); *keep the home fires burning* (maintain in good order one's family home); *East or West home is best; dry bread at home is better than roast meat abroad; home is where the heart is; an Englishman's home is his castle; there is no place like home.*

So, the meaning of the word "home" includes the following cultural components: *family, safety, happiness, comfort, value, success, love, wisdom.*

Besides structural and semantic approaches to the classification of linguoculturemes they can be differentiated according to the type of linguistic units they are expressed by. Maslova V.A. points out the following types of linguoculturemes: 1) non-equivalent lexicon; 2) mythologemes, i.e. myths, legends, rituals expressed by words, phraseological units, proverbs and images; 3) proverbs and sayings; 4) symbols, stereotypes, etalons; 5) images; 6) stylistic means; 7) speech behavior; 8) formulas of speech etiquette; 9) religiously marked linguistic units (Маслова, 2007). Some other scholars regard cultural concepts as linguoculturemes (Карасик, 2004, Попова, Стернин, 2007) and that is certainly beyond doubt since cultural concepts are the major means to convey cultural information and represent the conceptual world picture. Further, in the subsequent sections we shall elaborate on some most significant types of linguoculturemes.

4.2. Culture-specific vocabulary

The problem of non-equivalent lexicon attracted and continues attracting attention of many researchers, among them are P.A. Newmark (1998), S. Vlahov, S. Florin (2006), A. Nida (1975), L.S. Barkhudarov (1975), Ya.I. Retsker. (2005), E.M. Vereschagin, V.G. Kostomarov (1983), G. Salomov (1978), A.O. Ivanov (2006), A.V. Fedorov (2002), G.V. Chernov (1958, 2009), V.N. Komissarov (2005), A.D. Schweitzer (1988), etc.

It should be mentioned that there is a variety of terms and notions under the term "non-equivalent lexicon":

- culture-specific items – abstract or concrete words that may relate to a religious belief, a social custom, or even a type of food (Baker, 1992, p.21); items that do not exist in the target language or have different functions and/or connotations (Aixelá 1996, p. 58).
- non-equivalent lexics – words that do not exist and have no equivalent in other languages (Чернов, 1958; Фёдоров, 2002);
- realia – words denoting objects, concepts and situations that do not exist in the practical experience of people who speak a different language (Влахов, Флорин, 2006; Бархударов, 1975);
- cultureme – a cultural phenomenon that exists in culture X but does not exist in culture Y (Nord, 1997, p.34).
- culture-specific references – words relating to different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, places, food and drinks, sports and national pastimes, experienced in different countries and nations of the world (Gambier, 2004 (2007), p.159);
- lacuna – a situation common in one culture, but not observed in other cultures (Марковкина, Сорокин, 2008, Муравьёв, 1980);
- cultural words – culturally marked units (Newmark, 1998, 1988);
- ethno-cultural vocabulary (ethnolexemes) – lexical units relevant to the system of knowledge about the specific culture of a particular nation from historical and ethnic points of view (Шейман, 1978);

Despite the variety of the terms used in the linguistic literature, it should be noted that there is much in common between all of them. The most general term, in our opinion, is realia or non-equivalent vocabulary, understood as a special category of linguistic expressions nominating nationally-specific objects and notions of a certain nation, its lifestyle, culture, social and historical development peculiar to one linguoculture and not found in others.

The word “realia” comes from medieval Latin, in which it originally meant “the real things”, i.e. material things, as opposed to abstract ones. Currently, in the English language teaching, the word “realia” is usually used to denote objects or activities relating to the real life (MWOD). However, the notion of realia in translation theory means culturally marked words and expressions, which denote notions peculiar to one culture and non-existing in other cultures, therefore it is difficult, if possible at all to translate them into other languages. The term in this sense was first coined by Bulgarian translators S. Vlahov and S. Florin who defined realia as words (and expressions) representing nominations of objects, concepts, typical phenomena, a particular geographic place, social-historical peculiarities of some people, nation, country, tribe, that for this reason carry a national, local or historical coloring; these words do not have exact equivalents in other languages (Влахов, Флорин, 2006). Later, the term “realia” was used in the works by many famous linguists such as Barkhudarov L.S., Komissarov V.N., Fedorov A.V., etc. However, some scholars consider realia to be a particular category of “non-equivalent vocabulary”. E. Vereschagin and V. Kostomarov (1980) define “non-equivalent vocabulary” as “words and word-combinations used

to denote the notions of a nation which are unfamiliar to another one. They are associated with specific cultural elements existing within a particular culture but those that cannot be found in another” (Верещагин, Костомаров, 1980, p. 53). In any case, both terms “realia” and “non-equivalent vocabulary” denote words that are as bearers of the national and/or historical colouring, usually do not have equivalents in other languages, and therefore can not be translated “on the common ground”, requiring a special approach.

As the survey of the linguistic literature has shown, there are different approaches to realia/non-equivalent vocabulary classification.

P. A. Newmark embraces the following areas:

- **Ecology.** Words in this category include geographical features specific to a particular culture: flora, fauna, land shaft, winds, islands, hills;
- **Material culture:** a) food; b) clothes; c) houses and towns; d) transport;
- **Social culture:** a) work; b) leisure;
- **Organizations, customs, activities, procedures, concepts:** a) political and administrative; b) religious; c) artistic;
- **Gestures and habits** (Newmark, 1988, p.95)

Another scholar V.V. Vinogradov suggests the following classification:

- I. Household realia** (house, clothes, food and drink, tools of labour, currency and units of measurement, musical instruments, national holidays and customs);
- II. Ethnographic and mythological realia**
- III. Nature realia** (flora, fauna, land shaft, relief);
- IV. Social and political realia** (names of organizations, parties, classes, institutional and legislative power);
- V. Onomastic realia** (anthroponyms and toponyms);
- VI. Associative realia** – vegetative symbols, animalistic symbols, colour symbols, allusions.

G. D. Tomakhin (1988) proposes the following classification on the material of American realia:

- A. Household realia** (house, clothes, food and drinks, households, transport, communication, leisure, customs, currency and units of measurement, behavior (behavioral acts in culture specific situations, speech etiquette);
- B. Geographical realia** (toponyms, names of shoreline features, varieties of bays, straits, bays, the names of relief features, hydrographic names, political and economic, geographical realia relating to administrative-territorial division;
- C. Flora** (names of trees, shrubs, wild grass, flowers and their features);
- D. Fauna** (names of animals, birds, snakes, natural and mineral resources, and features of their development);
- D. Social and political realia** (state symbols, realia connected with the constitution of the states, terms denoting legislative and institutional power; the executives of the White House, including everything related to the US president; executive agencies, agencies, civil servants, the judiciary, state government and local government, elections, political parties and public organizations);

E. The system of education, religion and culture (education system: school education, higher education; religion and literature: the names of literary genres, famous literary works, aphorisms and winged words, famous fictional and folklore characters, theater and cinema, mass media, fine arts, musical culture);

F. Onomastic realia – the names of historical personalities, public figures, scientists, architectural complexes, the names of urban areas, the names of theaters, concert halls, etc.

As has already been mentioned, culture-specific vocabulary/realia present national-cultural information concerning lifestyle, religion, mentality, ethnography, geography, administrative organization, social and political systems, values, manners, behavioral patterns of a particular nation. They are inseparable part of a national world picture of a certain linguoculture and demonstrate national-cultural specifics of a particular nation. It can be vividly illustrated by the analysis of English, Uzbek and Russian realia.

I. Ethnographic realia

➤ Household realia:

a) food and drinks:

Eng.: *muffin, pudding, English breakfast, cobbler, beef Wellington, crumble, faggots, kippers, crumpets, jellied eels, toffee, butter-scotch, toast, hot-dog, scone, maple syrup, the sherry, cooked ham, Irish stew, brandy, Scotch whisky*; **Uzb.:** *сумалак, айрон, палов, норин, хасин, халим, чўпонча, жиз, холвайтар, гўжа, парварда*; **Rus.:** *щи, рассольник, солянка, квас, борщ, тульские пряники, окрошка, пельмени, кулич, пирожки, кисель, калач*;

b) clothes, shoes, decorations, headdress:

Eng.: *kilt, bowler hat, brogue shoes, garter, parka, jeans, sporran, moccasins, stockings with garter flashes, riding-cloak, jack-boots, leine (shirt), trews (trousers); tweed jacket*; **Uzb.:** *жияк, нимча, гунпи, чачвон, румча, яктак, лозим, калиш, паранжа, қалпоқ, маҳси, дўппи*; **Rus.:** *лапти, сарафан, душегрейка, кокошник, портянки, кожух, опашень, тафья, чёботы, кичка, кафтан, косоворотка, валенки, повойник*

c) types of residence, kitchen utensils, household items:

Eng.: *fireplace, plug, knocker, thatched cottage, PayPoint key, Pyrex, three-pin plug, chalet, ranch, trailer, walk-in-kitchen, walk-in-closet, detached house*; **Uzb.:** *сандал, токча, тандир, хонтахта, кўрпача, жойпуш, лула-болиш, тахмонпўш, чимилдиқ*; **Rus.:** *изба, хата, буржуйка, клеть, сусек, кубышка, лавка, мишаник, хоромы, горница, подклет, светлица, терем, сени, житница, пирожковая*;

d) realia, indicating local institutions/establishments

Eng.: *pub, takeaway, drive-in, motel, boatel, drillroom, drugstore, Wool-worth's or cent stores*; **Uzb.:** *чойхона, маҳалла*; **Rus.:** *дом культуры, дом отдыха, дача, хата, изба*

e) realia, indicating the vehicles and those who govern them

Eng.: *cab, double-decker, couch, stagecoach, roadster, pullman car, roomette, couchman, hackney-coach, brougham, hansom*; **Uzb.:** *аравакаш, арава*; **Rus.:** *ящик, сани, тройка*;

f) forms of address:

Eng.: *Lord, Mister, Miss, Missis, sheriff, duke, doctor, buddy*; **Uzb.:** *бекача, қоқиндиқ, янга, ўргилай, айланай, биби*; **Rus.:** *товарищ, барин, боярин, князь, сударь, сударыня, гражданин, гражданка*;

➤ **Realia denoting labour and tools of labour:** a) working staff; б) tools of labour; в) labour organization (including special establishments)

Eng.: *professional queuer, bed warmer, pet food taster, waterslide tester, the ravenmaster (in the Tower), pet psychologist, Befeater, golf ball driver, butler (chief male servant), book-maker, carhop, hash house, cowboy, valet, busboy, groom, redcap, caddy, rain belter; foot guard, yeomen, sabbath-hours*; **Uzb.:** *сангтарошлик, дегрезлик, қалам қоши, маҳсидўз, зардузлик, кузгар, дўппидўз, кетмон, теша, кўкчи*; **Rus.:** *передовик, ударник, бондарь, стряпчий, колпачник, истопник, маклак, выжига, бурлак, чумичка, половой, колхоз, совхоз, главк, бригада*;

➤ **Realia of culture and art**

a) music and dance

Eng.: *blues, jazz, Limericks, ragtime, Auld Lang Sune, Maypole dance, Morris dance, hoodening, swing, rock-and-roll*; **Uzb.:** *карнай-сурнай, бахши, тановар, шошмақом, омонёр, лапар, тарона, ёр-ёр, алла, Андижон полька, Сурхондарё рақси*; **Rus.:** *частушки, гопак, балалайка, калинка, берёзка, барыня, журавль, метелица (dance), во поле берёза стояла (song)*;

b) musical instruments

Eng.: *bagpipe, banjo, harp, triple, warpipes, whistle, fiddle, pibgorn, crwth (Welsh)*; **Uzb.:** *доира, карнай, сурнай, най, рубоб, сато, чанқоуз*; **Rus.:** *балалайка, гусли, гармонь, рожок, волынь, свирель, ложки, домра, жалейка, кугиклы, колюка, бубенец*;

c) folklore

Eng.: *Beowulf, Robin Hood, Browney, Little John, King Arthur, Camelot, Lady Godiva, Jack the Giant Killer, Jack O'Kent, the monster of Glamis, Paul Bunyan, Blue Ox*; **Uzb.:** *Сиёвуш, Афросиёб, Насриддин Афанди, Гўрўгли, Юсуф ва Зулайҳо, Рустам, Алпомиш, Барчиной*; **Rus.:** *былина, частушка, богатырь, Алёша Попович, Добрыня Никитич, Илья Муромец, Змей Горыныч, Владимир Красное Солнышко, Василиса Микулишна*;

d) theatre and theatrical performances

Eng.: *The Globe, Broadway, London Coliseum, Piccadilly Theatre; Hamlet, Pigmallion, Twelfth Night, the School of Scandal*; **Uzb.:** *Чимилдиқ, Майсаранинг иши, Соҳибқирон Темур, Искандар, Тумарис, Дилором, Муҳаббат султони, А.Навоий номидаги катта театр, Ўзбекистон Миллий академик драматик театр*; **Rus.:** *арлекин, петрушка, каспер, панч, полишинель, конёк горбунок, Бесприданница, Недоросль, Чайка, Большой театр, Мариинский театр, Александринский театр, Михайловский театр, театр на Таганке*;

e) art and artistic objects:

Eng.: *toby jug* (a beer mug in the form of a stout old man wearing a three-cornered hat); *oak swill basket* (made using cleft oak which has been boiled and split further by hand into thin strips before been woven around a hazel ring); **Uzb.:** *сузана, атлас, руйджо, белбог, икат, банорас, зардўзлик, зарчопон, ироқи, жулхирс-гилам, бешкашта-гилам*; **Rus.:** *хохлома* (декоративная роспись деревянной посуды и мебели), *палех* (роспись шкатулок, панно и др.), *гжель* (керамика, расписанная в бело-голубых тонах);

f) artists and singers:

Eng.: *the Beatles, the Rolling stones, John Lennon, Amy Winehouse, Paul McCartney, Elton John*; **Uzb.:** *Тамара Ханум, Мукаррам Тургунбаева, Аброр Хидоятлов, Шукур Бурхонов, Ботир Зокиров, Ялла, Юнус Раджаби, Мухтар Аирафи*; **Rus.:** *Аркадий Райкин, Эльдар Рязанов, Мираж, Земляне, Эдита Пьеха, Ф. Раневская, В. Высоцкий*.

g) customs, rituals

Eng.: *Guy Fawkes Night, Twelfth Night and Epiphany, Ascot Ladies Day, Straw Bear, Lent, Pancake day, Notting Hill Carnival, Maundy Thursday, Easter bunny, Easter basket, Bonfire Night, Valentine's Day, Beggars Night, Ground-hog Day, Candlemas Day*; **Uzb.:** *бешик тўй, сабзи тўғрар, суннат тўй, қулоқ тишлаш, нон синдириш, дам солиш, мушкул-кушод, мавлуд*; **Rus.:** *святки, масленица, крестины, Иван Купала, вербница, августовские спасы, Ильин день, проводок, ряженые, мартеница*.

h) holidays and games

Eng.: *May Day, Boxing Day, the Queen's birthday, Christmas, Easter, Thanksgiving Day, St. David's Day, Father's Day, Halloween, Simon says (game), Limerick, Clementine, pop-goes-the-weasel, scavenger hunt (game)*; **Uzb.:** *Наврўз, ҳосил байрами, кўпқари, кураш, оқ теракми-кўк терак, чавгон*; **Rus.:** *волчьи праздники, лапта, городки, гопак, хоровод, мазурка, частушки, День Победы, майские праздники*

i) mythology

Eng.: *dwarfs, ogre, Fairy Queen, Bean Nighe, Elves, Gremlin, Lantern man, Church grim, Vogeуman, boggart, Dearg-Due, gwillgy*; **Uzb.:** *ҳумо, семург, жин, чилдўхторон, пари, алвасти, чилтон, дев, Умай*; **Rus.:** *василиск, Алатырь, Белбог, Чернобог, Перун, Боян, Гамаюн (вещая птица) спорыш, домовый, леший, Баба Яга, ночницы, дивы, берегиня, скарбник*.

j) religious directions and their followers

Eng.: *baptism, Presbyterian, puritan, Protestantism, Mormons, Young Men's Christian Association*; **Uzb.:** *Нақшбандия, суфи, дарвеиш, тасаввуф, кубравийа, яссавийа, қодирийа, мурид, мутасаввуф, шайх, муришид, пир*; **Rus.:** *православие, пятидесятники, обновленцы, несторианство*;

➤ **Measures and money:** a) currency: b) units of measurement;

Eng.: *pound sterling, penny, pence, sixpence, shilling, dollar, a nickel, a dime, foot, inch, ounce, mile, gallon, guinea, yard, hand, pint, barrel, gallon, chain*; **Uzb.:** *сўм, танга, тийин, таноб, чақрим, чиндим, қарич*; **Rus.:** *рубли, пуд, копейка, аршин, пядь, верста, локоть, вершок*.

II. Geographical realia

a) geographical and meteorological objects;

Eng.: *prairie, fjord, sierra, tidewater, cordillera, canyon, coulee, bald, mesa, tidelands, sun belt, tornado, cyclone, tsunami; Olympic mountains*; **Uzb.:** *тақир, туқай, юлгун, яйлов, Чимён, Зомин, Ҳисор тоғлари*; **Rus.:** *тундра, степь, село, тайга, солончак, Урал, Кавказ, Эльбрус, Байкал, Волга*;

b) endemic realia (flora and fauna peculiar only to a particular region)

Eng.: *coyote, sequoia, buffalo, kangaroo, prairie chicken, grizzly, opossum, skunk, Carolina/mourning bird, buck, caribou, prairie dog, rainforest, Western hamlock, canoe birch, Douglas fir, bristlecone pine, Sitka spruce (types of trees), wiregrass, bush rat, bush sparrow, bush titmouse, coppice-wood, plane-tree*; **Uzb.:** *саксовул, мархур, джузгун, жайрон*; **Rus.:** *снежный баран, выхухоль, амурский лемминг, байкальская нерпа, голомянка, морщинистый скосарь, стерх, пион какавказский, фиалка иркутская*;

c) geographical objects connected with human activity

Eng.: *cyclone cellar, levee, Stonehenge, Fullham road, bush field, federal range*,
Uzb.: *ариқ, жилга*; **Rus.:** *польдер, крига, язовир, грид, чалтык*

III. Realia that reflect social and political issues

➤ **Realia of administrative-territorial organization**

a) administrative-territorial units:

Eng.: *county, hitch-town, up-town, downtown, city hall, metropolitan county, sub-district, municipality, plantation, borough (boro), shire, court-yard, promenade, hick town, cow town*; **Uzb.:** *тўман, вилоят, қишлоқ хўжалиги, фермер хўжалиги*; **Rus.:** *край, губерния, автономная область, воеводство*

b) settlements, parts of settlements, architectural structures:

Eng.: *Stonehedge, Big Ben, British National Museum, Westminster Abbey, London Coliseum; Tower Bridge, Windsor Castle, Cambridge University*; **Uzb.:** *Регистон, Арк, Гўр-Амир, Биби-хоним, Оқ Сарой, Ал-бухори, Далверзинтепа, Фаёзтепа, Афросиёб, қишлоқ, овул*; **Rus.:** *Кремль, Казанский собор, Эрмитаж, Пуштергоф, Спасская Башня, станица, аул, хутор, стойбище*

c) authority and executive power:

Eng.: *county board, mayor, city council, Scotland Yard*; **Uzb.:** *ҳоким, оқсоқол, маҳаллаком*; **Rus.:** *мэр, домком, губернатор*;

➤ **Social and political realia:**

a) political organizations and executives

Eng.: *House of Common, House of Lords, Tory, Democratic Party, Congress, the Senate, Member of Parliament, Congressman, House of Representatives, backbencher, ranking member, senior senator, lobbyist, White House Office*; **Uzb.:** *Оқ уй, Вазирлар Маҳкамаси, Олий мажлис, ҳокимият, маҳалла*; **Rus.:** *государственная Дума, госкомитет, Народное собрание, исполком, большевик, меньшевик*;

b) patriotic and social organizations

Eng.: *Peace Corps, John Birgh Society, Young Men's Christian Association, Ку-Клук-Клан, Red Cross*; **Uzb.:** *Ёшлар иттифоқи, Қизил ярим ой жамияти*,

Хотин-қизлар қўмитаси; Rus.: пионер, комсомол, дворец культуры, дружинник, партизаны;

c) social movements and their representatives

Eng.: *Boy Scouts, Camp fire Girls, Pearly kings and queens, hippies, bikers, Rotarian;* **Uzb.:** *жадидлар, ёш фидоийчилар отряди, ҳашарчилар;* **Rus.:** *декабристы, октябрията, стилиаги, пионер, комсомол, нац. патриот. фронт «Память», общ.патриотич. движение «Держава»;*

d) titles, degrees, addresses

Eng.: *sheriff, marshal, dutch, lord, peer, duke, Your Highness;* **Uzb.:** *жаноб олийлари, амир, бек, хон, хон;* **Rus.:** *барин, барышня, князь, пария, мужик;*

e) estates and castes

Eng.: *middle-class, low-income people, ruler class, the disadvantaged;* **Uzb.:** *саид, хўжа, эшон, оқ суяк, фуқаро;* **Rus.:** *дворянин, простолудин, голубая кровь;*

f) signs and symbols that reflect social and political order

Eng.: *Union Jack, the Great Seal of the United States, American eagle, Stars and Stripes, magnolia (symbol of Louisiana); sunflower (symbol of Kansas), redwood (California);* **Uzb.:** *Ярим ой, пахта кўчати, Хумо, Семурғ;* **Rus.:** *двуглавый орёл, скипетр и держава, шапка Мономаха, штандарт президента РФ;*

➤ **Onomastic realia, especially symbolic**

a) Anthroponyms:

• **Eng.:** *Robin Hood, Sherlock Holmes, Dorian Grey, Scarlett O'Hara, Honest Abe (Abraham Linkoln), Scrooge, Babbit (middle-class representative), Gatsby, Tom Sawyer, Huckleberry Finn, Rockefeller, Santa Klaus, Margaret Thatcher, Robinson Crusoe, Charlie Chaplin, Florence Nightingale, Peter Pan;* **Uzb.:** *Фармон биби, Фарход ва Ширин, Лайли ва Маънун, Алпомиш, Барчиной;* **Rus.:** *Анна Каренина, Евгений Онегин, Кощей Бессмертный, Баба Яга, Добрыня, Иванушка Дурачок, Тарас Бульба, Татьяна Ларина, Василиса Прекрасная, Илья Муромец;*

b) Toponyms:

Eng.: *Downing Street, Scotland Yard, Baker Street, the City, the Hill (the place where American Congress is situated); White House, House of Parliament;* **Uzb.:** *Регистон, Мустақиллик майдони, Оқ уй, Оқ Сарой, Қирқ Қиз, Минораи Калон, Арк, Самарқанд, Бухоро;* **Rus.:** *Москва, Красная площадь, Кремль, Зимний дворец, Эрмитаж, Царское село*

So, the above examples illustrate cultural specifics of each language. By way of illustration let us compare terms of family relationship in Uzbek and English linguocultures. First of all, in Uzbek, there are more terms to denote family relations than in English, because the Uzbek people differentiate between the relatives on the mother's side and those on the father's: "тоға", "хола" to call uncles and aunts on the mother's side and the words "амаки", "амма" on the father's side, the word "амакивачча" to denote cousins on the father's side and "холавачча" on the mother's. However, in English, there are limited words to describe these kinds of relationships (uncle, aunt, cousin, cousin). This fact, in our opinion, emphasizes the role and significance of family and family relations in

Uzbek linguoculture, and at the same time define its national specifics.

In conclusion, it should be stressed that despite different approaches to the classification of culture-specific vocabulary, they complement each other and embrace all spheres of life including political, social, historical, cultural, geographical, ecological, etc. issues.

4.3. Phraseological units as linguoculturemes

At present, the researches aimed at the study of phraseological units as transmitters of cultural information and embodiments of cultural values, etalons, patterns, symbols have become very topical because Ph.U. as has been acknowledged are the most “culture specific and nationally relevant” linguistic units. This idea is emphasized in many works by V.N. Telia (1996), V.G. Gak (2010), M.L. Kovshova (2016), etc.

V.N. Telia, the founder of linguocultural approach to the study of phraseological units claims that “phraseology is the mirror where the human’s national and cultural identity is reflected” and “Ph.U. ... are associated with cultural and national standards, stereotypes, myths, etc. reflecting the world picture of a certain linguocultural community (Телия, 1996, 1999). S.G. Тер-Минасова, one of the influential scholars in the field of intercultural communication states that “the phraseological layer of the language, being specific for each nation, stores the values, morals, attitudes to the world phenomena, people and other nations. Idioms, proverbs and sayings manifest the way of life as well as geographical position of a nation, the history and traditions of the community united by one culture” (Тер-Минасова, 2008, p.80). V.A. Maslova also asserts that Ph.U. reflect national and cultural values; regarded as the soul of each national language; they express the spirit of the language and the uniqueness of the people. The scholar considers that phraseological units do not simply describe the world around us – they interpret and evaluate it, express our subjective attitude to it (Маслова, 2007). M.I. Rasulova supports other scholars’ ideas and indicates that phraseological units reflect the culture of people who speak a particular language, and fix in their semantics everything that characterizes a certain nation, its way of life and its national psychology. That is why, Ph.U. of any language, as the scholar asserts, is deeply national and gives opportunity to understand nation’s history and character (Расулова, 2005, с.207).

However, it should be noted that not all phraseological units are nationally and culturally specific. There are some Ph.U. that exist in all languages because they are based on universal human perceptions and experience. It can be illustrated on the example of Ph.U. with somatic component, i.e. parts of body. The choice of the identical equivalents is usually conditioned by the fact that many Ph.U. with the component “head/голова/бош” belongs to the semantic group “thinking, intellect”, Ph.U. with component “eye/глаз/кўз” to the semantic group “perception, attention”, Ph.U. with component “hand/рука/кўл” to the semantic group “possessing”. That is why, Ph.U. containing somatisms, i.e. parts of the

human body usually coincide in many languages because parts of body are associated with similar functions in all cultures: *a sharp tongue* – *острый язык – тили ұтқир*; *have a head on one's shoulders* *иметь голову на плечах*, *come into one's head* – *прийти в голову – калласига келмоқ*; *look through one's fingers* – *смотреть сквозь пальцы*, *to get out of bed on the wrong foot* – *встать в левой ноге – чап оёғидан турмоқ*; *escape smb's lips* – *сорваться с языка – тилидан чиқиб кетмоқ*; *hold one's head high* – *высоко держать голову – бошини баланд кутариб юрмоқ*; *to listen open-mouthed* – *слушать разинув рот – оғзини очиб эшитмоқ*, *to bite one's lips* – *кусать губы – лабини тишламоқ*.

According to many researchers, national-cultural specifics of phraseological units is connected with the so-called non-equivalent or lacunar phraseological units, which exist in any language. There are cases when some Ph.U. in different languages having the same meaning, create different images expressing national specifics. For example: *to carry coals to Newcastle* – *ездить в Тулу со своим самоваром*; *at a snail's pace* – *черепашьим шагом – тошбақадек*; *золотые руки* – *green thumb* – *қўли гул*.

Nationally specific and culture relevant phraseological units can be classified according to semantic, thematic and etymological criteria.

From the semantic point of view national specifics can be presented in Ph.U. at two levels: 1) at the level of idiomatic meaning of Ph.U.; 2) at the level of a national specific component of Ph.U.

1. Phraseological units of the first level are characterized by idiomatic meanings which have no equivalents in other languages. For instance, *toffee nosed* – *высокомерный – такаббур*; *Nosey Parker/Paul Pry* – *совать нос в чужие дела\любопытная Варвара – бировнинг ишига бурнини тикмоқ*; *channel fever* – *тоска по родине – ватанни соғиниш*; *the green eyed monster* – *ревнивый человек – рашкли инсон*; *cut (slice) the melon* – *распределять прибыль – фойдани бўлиш*; *pull up trees* – *многого добиться – кўпга эршмоқ*, *a bed of roses* – *безмятежная жизнь – енгил хаёт*; *a couch potato* – *лежебока – ялқов, дангаса*; *small potatoes* – *мелкие людишки – кичкина одамлар*; *cool as cucumber* – *невозмутимый, не теряющий хладнокровия человек – совуққон одам*; *white-livered* – *трусливый – қуён юрак*; *feel blue* – *грустить – хафа бўлмоқ*;

2. Phraseological units of the second level are presented by Ph.U., the components of which express some national realia. For example: *Wardour-street English* – *speech full of archaisms (comes from the name of the street in which antic shops are located)*; *Blue stocking* – *a scholarly, educated, literary, intelligent woman (from the blue worsted stockings worn by the members of the 18th-century Blue Stockings Society led by Elizabeth Montagu (1720–1800))*; *at latter Lammas* – *never (from the name of a harvest holiday that is celebrated on the 1st of August)*; *Carry coals to Newcastle* – *to do smth. useless (the city of Newcastle is the center of coal production and that is why there is no use of carrying coal there)*; *Hobson's choice* – *to have no real choice (related to Thomas Hobson, the owner of the stable in Cambridge, England, who offered customers the choice of either taking the horse in his stall nearest to the door or taking none at all)*.

A large amount of realia used in English phraseology is expressed by:

a) anthroponyms – *Darby and Joan* (an old couple loving each other); *Gretha Green marriage* (marriage by love); *Peeping Tom* (a too curious person); *Sister Ann* (a devoted friend); *John Bull* (nickname of an Englishman); *John Barleycorn* (personification of alcoholic drinks); *the life of Riley* (an easy and luxurious life); *Brown, Jones and Robinson* – ordinary people;

b) toponyms – *enough to puzzle Philadelphia lawyer* (a very difficult situation); *Downing street* (the governmental organizations); *Fleet street* (the centre of press); *to send somebody to Coventry* – to boycott, ostracise someone deliberately; *Smithfield match* (marriage of convenience); *set the Thames on fire* (to do smth. unusual); *a wooden Indian* – reserved person; *Bond street* – fashionable and expensive clothes (centre of fashionable boutiques); *Harley Street* – doctors (centre of doctors' office);

c) the names of monetary units and units of measure (weight, volume, length): *a bed penny* – smth. undesirable; *to be ten a penny* – very common, ordinary; *turn an honest penny* – to earn money legally; *inch perfect* – very accurate); *come within an inch of smth.* (to almost get, achieve smth.);

According to the thematic principle nationally specific and culture relevant Ph.U. can be classified into the following groups:

➤ **Phraseological units, reflecting customs and traditions of the English people:**

Baker's dozen (according to the old medieval English custom, buyers when buying dozen, i.e. twelve loafs of bread, received the thirteenth loaf from the baker for free);

long in the tooth – very old (related to the custom of checking a horse's teeth in order to identify its age while buying, because horses' teeth unlike humans' tend to grow with age);

put on the black cap – to impose accusatory sentence (in England when a judge announced death penalty he wore a black cap);

wooden spoonist – the last in competition (comes from the custom of giving a wooden spoon to the student who got the lowest mark for exam in mathematics in Cambridge);

nail to the counter – to expose lie or slander (related to the custom of sellers to nail the counterfeit coins to the counters);

Wet your whistle – to have a drink, especially alcoholic (came from a custom of having a whistle in the rim or handle of beer mugs in pubs; when the visitors needed a refill they blew it);

Graveyard shift – a late-night or early-morning work (related to the custom of attaching bells to coffins to avoid premature burial; someone was hired to sit outside and monitor the grave in case of a bell ring. Related to this custom are Ph.U. *dead ringer* and *saved by the bell*).

➤ **Phraseological units associated with superstitions:**

A black sheep - the black sheep, the shame of the family (according to the old belief black sheep is marked by the seal of the devil);

Lick in shape – to create shape, appearance; make a man out of anyone, to finish work//*An unlicked cub* – very young, green (connected with the medieval superstition by which the cubs are born formless and bear licking them, gives them the better shape).

medical/middle/ring finger (according to the old popular belief, in the human's middle finger there is a nerve connected with the heart of a person, that is why the person can feel if he is healthy or ill by massaging the middle finger);

cross one's fingers – wishing luck (according to a very common superstition crossing fingers brings luck and success);

have kissed the Blarney stone – it is believed that people kissing the stone at Blarney Castle in Ireland are given the gift of persuasive and flattery speech;

➤ **Phraseological units associated with the names of the British and American famous people, scientists, writers, politicians**

According to Cocker – smth. reliable, correct (Cocker (1631-1675) is a scientist known in mathematics and arithmetic, the author of the book in arithmetic popular in the 17 century);

The Admirable Crichton – an educated man (by the name of James Crichton, a famous Scottish scientist of the XVI century);

According to Hoyle – correctly, in accord with the rules or authority (Edmond Hoyle (1672-1769), the English barrister and the author of several works on card games in which he put a strict set of rules);

a Florence Nightingale – a woman who is very kind and takes care of ill people (Florence Nightingale is the English nurse, organizer of a social movement who trained nurses during the Crimean War).

According to the etymological principle, i.e. the origin of phraseological units, they can be classified into the following groups:

➤ **Phraseological units, reflecting the historical facts:**

the curse of Scotland (card.) – nickname of the card game “Nine Diamonds” (the playing card which is similar to the emblem of the Count of Dilprim Steyner who caused hatred in Scotland by his pro-British policy);

By/with bell, book and candle – for forever, without chance to change (this Ph.U. is related to the ceremony of excommunication or anathema from Catholic church. Ceremony consisted of closing the book, quenching the candle and tolling a bell, as for someone who had died. Excommunicated person was deprived from the society and had no any rights.

According to the etymological principle, i.e. the origin of Ph.U.s, they can be classified into the following groups:

➤ **Phraseological units of the biblical origin:**

As is known, the main religion of European culture is Christianity. The Bible, as the basis of Christian culture, has become an eternal and inexhaustible source of ideas, images and motifs in all spheres of life and art. They have penetrated into all spheres of social life, thus becoming a specific way of ideology and the conceptual world picture. The Bible contains much of deep ancient wisdoms, and inspires writers to use characters, phrases, images, legends, proverbs from it. On the one hand, the Bible, being an essential part of the overall picture of

the world, has a great impact on people's mentality, cultural values and moral ideals, and on the other hand, the biblical language has a great influence on the language and literature, providing them with a great number of phraseological units. Many biblical phraseological units assimilated in European languages and are widely used in everyday speech, their religious origin being forgotten:

Alpha and Omega – *альфа и омега* – *das Alpha und das Omega* – *L'alpha et omega*; *prodigal son* – *блудный сын* – *der verlorene Sohn* – *enfant prodigue*; *Sodom and Gomorrah* – *Содом и Гоморра* – *Sodom und Gomorrha* – *Sodome et Gomorrhe*; *wash ones' hands* – *умывать руки* – *siene Hände in Unschuld waschen* – *s'en laver les mains*; *the brand of Cain* – *Каинова печать* – *Das Kainzeichen tragen* – *le signe de Caïn*.

A distinctive feature of the above Ph.U. is their universal character since they are used in different languages. However, along with the universal Ph.U. of the biblical origin in the English there are lots of non-equivalent Ph.U., which have no analogues in other European languages. Here are a few examples of such Ph.U. in English: *Adam's ale* – water, *to suffer fools gladly* – to be tolerant towards silly people, *to entertain the angel unawares* – having a guest not knowing his high status/rank, *to fall on stony ground* – to be infertile, *having itching ears* – be eager for news; *as patient as Job* – to be very patient, *Job's news* – sad news, *Job's post* – the person who brings bad news.

➤ **Phraseological units borrowed from folk tales and fables:**

Fortunatus's purse – an inexhaustible purse (Fortunatus – is a character of a fairy tale who met the goddess of Fortune and received from her a purse which was continually replenished);

Tom Thumb – an extremely small person (character of English folklore who was no bigger than his father's thumb, and who was swallowed by a cow, tangled with giants, and became a favourite of King Arthur);

to carry water in a sieve – using an inappropriate tool or means for achieving smth. (a character of Grimms' tale *Master Pfriem* who is forced to solve the impossible task of carrying water in a sieve);

➤ **Phraseological units based on the legends and myths:**

Halcyon days - calm, peaceful days, quiet time (halcyon - Kingfisher, according to ancient tradition, the kingfisher brings chickens in the nest, floating in the sea during the winter solstice, and at this time, about two weeks, the sea is quite calm);

Rising like a phoenix from the ashes – to become successful again after fall (phoenix – a legendary bird that is cyclically regenerated or born again from the ashes of its predecessor);

Davy Jones' locker - the bottom of the sea; the mythical place/state of dead of drowned sailors (Davy Jones is believed to be an "evil spirit". Some think that this is a reference to a British pub owner who imprisoned drunken sailors into his ale locker and then made them serve in ship, the others believe that it is reference to Saint David of Wales, the patron of mariners);

➤ **Phraseological units of literary origin:**

The phraseological units created by Shakespeare have considerably enriched the English phraseology. This is the second biggest group after the Ph.U of biblical origin. Most of them can be found in the works by Shakespeare only once, but they are fixed in dictionaries as phraseological units. Let us consider the most popular of them: *a fool's paradise* (Romeo and Juliet) – illusory happiness, fantasy world; *have an itching palm* (Julius Caesar) – be a bribe-taker, be greediness; *the wish is father to the thought* (King Henry IV) – the desire creates the idea, people are willing to believe to what is wanted; *the green-eyed monster* (Othello) – jealous person.

Besides Shakespeare, many other English writers and poets contributed idioms to the English language: *bite the hand that feeds you* (E. Burke, Thoughts and Details on Scarcity); *not for ears polite* (A.Pope, Essay on Man); *be under somebody's thumb* – entirely in the hands of someone, under the heel of one's wife (S. Richardson, The History of Sir Charles Grefindson); *catch (take) somebody red-handed* – to catch someone while crime (W. Scott, Ivenho); *to grin like a Cheshire cat* (L. Carroll, Alice in Wonderland).

➤ **phraseological units derived from Greek and Roman myths**

Pandora's box – a source of many unforeseen troubles (from Greek mythology Zeus gave to Pandora a box with instructions not to open it but she gave in to her curiosity and opened it. As a result all the miseries, evils and diseases flew out to afflict the mankind);

Achilles' heel – a seemingly small but actually crucial weakness; a place of especial vulnerability, especially in a person's character (from the mythological legend about Greek hero Achilles, who was killed by arrow pointed at his heel, the only vulnerable place in his body);

Trojan horse – a subversive group or device placed within enemy ranks (the hollow wooden horse in which, according to the legend, Greeks hid and gained entrance to Troy, later opening the gates to their army);

In conclusion it should be stressed that phraseological units are culture relevant linguistic units since they reflect people's culture, their history and literature, cultural values, customs and traditions, beliefs and superstitions, i.e. they represent, store and transfer cultural knowledge and accumulated experience of generations that a society has been collecting over a long period of time.

4.4. Proverbs and sayings as culturally marked units

Relationships between language and culture are most clearly seen in proverbs. It is accounted for by the fact that a proverb by its very nature is one of the forms of culture. It is a proverb that first and foremost transmits sociocultural information. Proverbs and sayings are considered to be cultural relevant units, since they reflect cultural values and concepts (S.G.Vorkachev, V.I. Karasik, V.A. Maslova, W. Mieder).

There are many definitions of proverbs given from different perspectives. I.R. Galperin defines proverbs as “brief statements showing in condensed form the accumulated life experience of the community and serving as conventional

practical symbols for abstract ideas” (Galperin, 1977, p.181). W. Mieder points out that proverb is “a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation. (Mieder 2004, p.3). The definitions specify such features of proverbs as a laconic form, reflection of conventional wisdom and other cultural values.

Many scholars in their definitions emphasize cultural significance of proverbs. Accordingly, C.B. Palmer regards proverbs as cultural texts which fix knowledge, experience and expertise of generations, they manifest basic concepts and, thus reflect the specific cultural knowledge, and associations, which underlie the perception of the world (Palmer, 1996, p.25). According to Y. Deng and R. Liu, “proverbs may provide interesting little glimpses or clues to a people’s geography, history, social organizations, social views, attitudes. People who live along sea coasts and whose livelihood is dependent on the sea will have proverbs about sailing, about braving the weather, about fish and fishing...In cultures where old age is revered, there will be proverbs about the wisdom of the elders. And in societies where women’s status is low, there will be a number of sayings demeaning them” (Deng, Liu, 1989, p. 47-48).

Indeed, proverbs and sayings are the most valuable source of information about the culture and mentality of people. They always reflect customs and traditions, morals and the world outlook of people, historical events and changes in society, the development of economy, culture, trade, etc. Cultural values usually are not explicitly stated, but rather, are passed on from generation to generation through proverbs. Proverbs and sayings of different cultures have a lot in common, however there are specific features, characterizing the peculiarities of national culture. Proverbs and sayings convey deep conceptual senses and national wisdom, which have roots far in the past. They reflect the people’s way of thinking and perception of the world. Many proverbs are culture specific: *An Englishman's home is his castle; Good fences make good neighbors; praise is not pudding; To pick the plums out of the pudding; Good wine needs no bush; One cannot run with the hare and hunt with the hounds; A cat may look at a king; Love me, love my dog; He that loves the tree, loves the branch; Nothing must be done hastily but killing of fleas; Rain before seven, fine before eleven; Business is business; If a job is worth doing, it is worth doing well; If you buy quality, you only cry once; Keep your breath to cool your porridge; A penny saved is a penny earned; The best things come in small packages; Before criticizing a man, walk a mile in his shoes; Beggars can't be choosers.*

There are many functions of proverbs: to advice, inspire, teach, persuade, convince, etc. Most proverbs are of an instructional character and provide deep philosophic insight into many phenomena of life. Proverbs guide people, teach them to differentiate between right and wrong, to lead a regular life, to establish good relations with the community members: *Better die with honor than live with shame; When the blind lead the blind, both shall fall into the ditch; Better be an old man’s darling, than a young man’s slave; Where there is a will, there is a way; The early bird catches the worm; Love is not found in the market; A woman’s work*

is never done; Better to have loved and lost, than never to have loved at all; What can't be cured must be endured; One man's meat is another man's poison.

Some proverbs reveal and criticize people's negative characteristics: *the fox changes his skin, but not his habit; a leopard cannot change its spots; like father, like son.*

Many proverbs summarize knowledge and experience of people's daily life: *The best wine comes out of an old vessel; Soft fire makes sweet malt; Hunger drives the wolf out of the woods; Don't count your chickens before they are hatched; All that glitters is not gold; If you play with fire you get burnt; You buy land, you buy stones; You buy meat, you buy bones.*

The analysis of English proverbs made it possible to classify them into the following groups, reflecting: 1) the peculiarities of lifestyle; 2) geographical position; 3) customs and traditions; 4) religious views; 5) Greek and Roman myths; 6) English literature; 7) historical events. Let us consider them in detail:

➤ **proverbs reflecting the peculiarities of lifestyle**

Many proverbs are associated with people's everyday life and work. They express people's simple routine and concerns. A great number of proverbs were created by working people such as seamen, hunters, farmers, workmen, housewives, cooks and so on, using familiar terms that were associated with their trades and occupations. For example: the proverb *Living without the aim is like sailing without a compass* was first used by seamen; *If you run after two hares, you will catch neither* – by hunters; *April rains for corn, May, for grass; Make hay while the sun shines* – by farmers; *Too many cooks spoil the broth* – by cooks.

Such expressions were all colloquial and informal and initially confined to a limited group of people engaged in the same trade or activity. But they proved to be so vital and significant that later they broke out of their bounds and gradually gained wide acceptance. As a result, their early stylistic features faded in some way and many have become part of the common language, now being used in different occasions.

➤ **proverbs reflecting geographical location of the country**

Britain geographically is an island country and people's life is closely related to the sea, navigation and the sea products. As a result, numerous proverbs related to this sphere have appeared: *Little leaks sink the ship; The sea refuses no river; A smooth sea never makes a skilful mariner; He who would catch fish must not mind getting wet; The sea has fish for every man; Living without an aim is like sailing without a compass; Hoist sail when the wind is fair; It is a silly fish that is caught twice with the same bait; All is fish that comes to the net; The best fish swim near the bottom; Fish where the fish are.*

➤ **proverbs reflecting customs and traditions**

Many proverbs reflect different national traditions and customs. For example: *Good wine needs no bush*. This proverb reflects an ancient English custom. In the past, English wine merchants used to hang some ivy bushes or a picture of ivy bushes on their doors as a sign of wine selling. But some merchants' wine was so good and popular that it needn't any labelling.

Some proverbs are related to ancient people's deeply rooted beliefs and

superstitions. For example, in the past, English people believed that spilled salt brings misfortune and bad luck. This superstition is reflected in the proverb: *Help me to salt and you help me to sorrow*. According to another popular superstition, it is unlucky to marry in May: *marry in May, rue for aye*. The proverb *One for sorrow; two for mirth; three for a wedding; four for a birth* reflects English superstition, according to which the number of magpies seen on a particular occasion portends either sadness, or happiness and joy.

➤ **proverbs reflecting religious views**

As is known, Christianity is a dominant religion in English-speaking countries and therefore the Bible, a sacred book of all Christians, became the richest source of English proverbs. It is believed that European cultures are greatly influenced by the Bible. Consequently, many sayings and quotes from the Bible have taken deep roots in people's consciousness; however, their origin has been forgotten. Here, some examples: *Every man must carry his own cross; One doesn't live only by bread; Let not thy left hand know what thy right hand doeth; If the blind lead the blind, both shall fall into the ditch; Forbidden fruit is sweetest*.

➤ **proverbs originated from Greek and Roman myths**

Many English proverbs originate from Greek and Roman myths, i.e. fabulous stories about the world creation and destruction, gods and heroes, their deeds, victories and defeats. These myths are well known in all European countries, in particular English-speaking countries, because they were a part of education and art (paintings, sculptures, books): *The Devil too has Achilles' heel; Not even Hercules could contend against two; Without Ceres and Bacchus, Venus grows cold*.

Many English proverbs are also taken from The Fables of Aesop. These proverbs are very concise and humorous, and they reflect people's life experience. For example: *The camel going to seek horns, lost his ears; The grapes are sour; A barleycorn is better than a diamond to a cock; One swallow does not make a summer; Slow but sure wins the race; Kill not the goose that lays the golden eggs*.

➤ **proverbs originated from English literature**

Many English proverbs reflect events or characters of English literature. Shakespeare's works are undoubtedly the greatest literary source of many English proverbs. The English use Shakespeare's quotes not realizing their origin, for example: *All is not gold that glitters; Patience perforce is medicine for a mad dog; Brevity is the soul of wit; Sweet are the uses of adversity; Cowards die many times before their deaths*.

There are proverbs from other literary sources as well: *A little learning is a dangerous thing* (Pope); *Knowledge is power* (Bacon); *A thing of beauty is a joy forever* (Keats).

➤ **proverbs borrowed from other languages**

The processes of the world integration and globalization stipulate the development of linguistic contracts, which, in turn, have a certain influence on the language system in general, and lexical and phraseological subsystems in particular. It is evidenced by a great number of borrowings from one language to others. As for proverbs, they are also subjected to this tendency, therefore a lot of

proverbs were borrowed from other languages, including Greek, Latin, German, Italian, Spanish, Dutch and other languages, among which Latin, Greek and French provide the richest nutrition. Most of the borrowed proverbs in English, due to the remoteness of time, have already assimilated or merged into the English language with their traces almost impossible to follow.

Many English proverbs originated from French due to the historical facts. William, Duke of Normandy, France, landed his mighty army and defeated Saxon king Harold. William was crowned as king of England, and extended French culture, language and architecture in Britain. The conquerors had been ruling England for a long period of time, and French used to be an official language. Although England finally won its sovereignty, many French proverbs remained: *Don't put the cart before the horse; Venture a small fish to catch a great one; If the lion's skin cannot, the fox's shall*.

Many English proverbs are of Latin origin, because firstly Britain used to be a part of the Roman Empire for some time; secondly Christianity was introduced in Latin and thirdly the influence of the Renaissance. Many Latin words and proverbs gained wide acceptance in English culture: *Fortune favors the brave; He who says what he likes, shall hear what he does not like; I fear the Greeks, even when bringing gifts; There is no rule without an exception*.

It is necessary to mention that a number of proverbs in English borrowed from Latin and French have remained more common in their original form rather than in translations: *In vino veritas* (Latin); *Honi soit qui mal* (French); *Caveat emptor* (Latin).

As has already been mentioned, proverbs vividly demonstrate the national character and the national mentality of different nations.

For English people's national character such qualities as independence, desire to keep privacy, steadiness and respect for traditions and customs are most typical and therefore they are reflected in English proverbs: *You never know what you can do till you try; God helps them, who help themselves; Shoot first and ask questions afterward; The best defense is a good offense; Good fences make good neighbors; A hedge between keeps friendship green; Every man must skin his own skunk; Every tub must stand on its own bottom; He travels fastest who travels alone; Nothing can bring you peace but yourself; Paddle your own canoe; Stand on your own two feet*.

For Uzbek people, on the contrary, such qualities as respect to elderly, obedience to parents and authority, patience and humility are most characteristic: *Каттанинг ҳурмати – қарз, кичикка салом – фарз; Ош каттадан, суь кичикдан; Сабр – умр хазинаси; сабр этган – муродга етган; Катта иззатда, кичик хизматда; Уста бўлсанг, устозинг унутма; Дард келар, дард кетар; Азоб кўрмай, роҳат йўқ; Устозингга тик қарасанг, тўзасан – хурмат қилсанг аста-аста ўзасан*.

Russian people are known as open, friendly, happy-go-lucky and a little bit lazy people: *Гром не грянет, мужик не перекрестится; Как на охоту ехатъ, так собаки не кормлены; Голь на выдумки хитра; И волки сыты, и овцы целы; Жизнь прожить – не поле перейти; Вместе тесно, а врозь скучно; Не*

в службу, а в дружбу; Не имей сто рублей, а имей сто друзей; Старый друг лучше новых двух.

Many proverbs reflect the national priorities and preference. As is known, England has always been an industrial and commercial country. There is a big number of English proverbs that reflect the economic and business sphere of life: *Business before pleasure; Business is business; Business is like a car, it will not run by itself except downhill; Business neglected is business lost; Buy in the cheapest market and sell in the dearest; The customer is always right; If you don't speculate, you can't accumulate; Keep your shop and your shop will keep you; Never mix business with pleasure; One business begets another; Pay beforehand was never well served; Punctuality is the soul of business; There are tricks in every trade; trade follows the flag; The buyer needs a thousand eyes, the seller wants but one; Business is the salt of life; First come, first served; A bargain is a bargain; A penny saved is a penny gained; Don't throw good money after bad.* It is of interest to note that the business vocabulary of the Russian and Uzbek languages include many English words (*бизнес, супермаркет, банк, банкрот, дилер, депозит, фонд, инвестор, инвестиция, маклер, ордер, тендер*)

Uzbekistan, on the contrary, has always been an agricultural country, cultivating grain, cotton, different types of fruit and vegetables, melons and watermelons, etc. Even today agriculture, especially cotton-growing remains the main pillar of Uzbekistan's national economy; hence, in the Uzbek language there are many proverbs concerning agriculture: *Арпага – ўрим, бўғдойга – кўрим; Бўғдой эксанг, кузда эк – яхши ҳайдаб, бўзга эк; Деҳқон ишлаб дон сочар – элга ризқ йўлин очар; Деҳқоннинг ҳазинаси – ер, калити – тер; Ер – дон, деҳқон – ҳазинабон; Пахтага соя ҳам керак эмас, ҳамсоя ҳам; Пахтадан эчки ўтсин, жўҳоридан – туя; Қовун эккан, қовоқ олмас.*

Cattle breeding is also very important for Uzbeks agriculture. Many Uzbek proverbs evidence this fact: *Деҳқон – ер султони, чўпон – яйлов султони; Саккиз сизир асрагунча, битта говмиш асра; Семиз қўйнинг умри калта; Сигири бор – оч қолмас; Туяли бой – дунёли бой; Қўзининг сараси, узоқдан билинар; Қўйни боқсанг, қўзилар; Молни боқсанг бузоқлар.*

Due to the fact that there are many desert territories in Uzbekistan, water plays an exceptionally significant role in people's life. Presumably, that is the reason why many Uzbek proverbs emphasize the role of water in people's life: *Сув – зар, сувчи – заргар; Сув келди – нур келди; Сув қатраси – дур қатраси; Сувсиз ер – жонсиз жасад; Сув бор жойда, ҳаёт бор; Қариз суви – жон суви; Сувсиз – ҳаёт бўлмас, меҳнатсиз роҳат.*

In contrast, a great number of English proverbs about water are of negative character. In our opinion, it can be explained by the fact that England is an island surrounded by water where many accidents occur: *It's no safe wading in an unknown water; Only a fool tests the depth of the water with both feet; Don't go near the water until you learn how to swim; A small leak will sink a great ship; Fire and water are good servants, but bad masters; After a storm comes a calm; Beware of a silent dog and still water.*

As it was mentioned, European cultures are greatly influenced by

Christianity and therefore there are many English and Russian proverbs taken from the Bible (**Engl.:** *Do not let the sun go down on your wrath; Let the dead bury the dead; The spirit is willing but the flesh is weak; Take the plank out of your own eye first; There's nothing new under the sun; Where there is no vision, the people perish;* **Rus.:** *Не судите, да не судимы будете; Бездна бездну призывает; Возлюби ближнего твоего, как самого себя; Всему своё время; Нет ничего тайного, что не сделалось бы явным*).

In Uzbekistan the main religion is Islam. Consequently, in the Uzbek language there are proverbs associated with the sacred book of Muslims – the Quran. However, it is worth mentioning that the biblical proverbs in English and Russian are mostly direct quotations from the Bible, whereas Uzbek proverbs are not word by word citations from the Quran: *тавба қилгани, эл кечирад; дуо ол, дуо олтин эмасми; садақа балони ер, тавба гуноҳни; ота-онасини танимаган, тангрини танимас; ҳалол иш – лаззатли емиш; ҳалол ишла, ҳалол тишла; ҳалол меҳнат ерда қолмас; ҳалол тишиб чиқар, ҳаром тешиб чиқар; ҳаромдан келган ҳаромга кетар; ҳаром молнинг баракаси йўқ*. This can be explained by the two facts: first – the Quran has been translated into Uzbek only in the end of XXth century, and second – Muslims learn surahs (verses from the Quran) in Arabic.

It should be noted that many proverbs of different nations being equivalent in their contents, convey quite different images to express the same ideas. For example, the Uzbek proverb “*Бир қозонда икки қўчқорнинг боши қайнамас*” reflects the mode of life of Uzbek cattle-breeders, using the image of ram that is a symbol of power. In the equivalent Russian proverb the image of bear is used: “*Два медведя в одной берлоге не уживутся*”. This image, being widely used in Russian folklore, sayings, fairy-tales and songs has become a prototype of Russian people.

In the Russian proverb “*Волков бояться в лес не ходить*” the lexemes “волк” (wolf) and “лес” (forest) are used. In the Uzbek proverb expressing the same idea “*Чумчуқдан қўрққан тариқ эмас*” the lexemes “чумчуқ” (sparrow) and “тариқ” (millet) are used. In these examples, we observe the similar from the semantic point of view proverbs, which, however, are built on quite different images. This phenomenon can be explained by different geographical positions Russia and Uzbekistan occupy. Vast territories of Russia are covered with woods inhabited by wolves. Whereas the territory of Uzbekistan consists of valleys, mountains, where wolves are not so numerous. In the following Russian proverb the image of wolf appears again: *С волками жить – по волчьи выть*. English people have an equivalent: *Who keeps company with the wolf will learn to howl*. However, in Uzbek, a proverb conveying the same idea is expressed with the help of another image: “*Кўшининг кўр бўлса, кузингни қис*”, meaning word for word “*If your neighbor is blind, you should also winkle*”. The image of “neighbor” in the proverb reflects cultural traditions of “mahalla” – “city neighborhood” that goes back to the 9th century. At that time, many members of “mahalla” specialized in specific trades such as metalworking, music, or food production. Later, mahallas have become local autonomous institutions monitoring different

social events and services for community residents. Members of “mahalla” help each other in social rituals and events, family affairs, financial matters; gather together to talk, discuss news, to have traditional Uzbek “pilaf” and drink green tea. Such joint activities promote friendship and solidarity, and sustain community life. That is why, good relationships with neighbours are considered to be a great fortune. And that is the reason, why in many Uzbek proverbs the idea of community and neighborhood found its reflection: *Авлиё ҳам қўшнисини қўллар; Қўшининг ёмон бўлса, ёмонлик келар, қўшининг яхши бўлса – омонлик; Қўшни келди – кўмак келди; Қўшида пишар, бизга ҳам тушар; Ховли олма – қўшни ол; Кўп бирикса, тоғ қулар; Қўшни қўшидан эрта туришни ўрганар; Қўшни – қўшинининг бозори; Айрилганни айиқ ер, бўлинганни бўри ер; Бир қизга етти қўшни – ота-она; Ёмон қўшни – жон қўшни; Бирликда барака бор.*

Now, let's turn to the analysis of proverbs which describe the relations between parents and children, the influence of parents on their children: *Like father like son; like mother, like daughter; Отанг ким бўлса, шунинг угли сен; Каков батька, таковы и детки.*

These proverbs emphasize the parents' role in the formation of their children's character and behavior. The same idea is expressed in many proverbs with the help of various images; referring mainly to the vegetation and animal world: *As the old cock crows so the doth learns; As the tree, so the fruit; Яблоко от яблони недалеко падает; Илондан илон, чаёндан чаён; Пишакнинг боласи пишак тугади; Айгир қандай бўлса, от шундай; эр боласи – эр, шер боласи – шер.*

The next group of proverbs under study are proverbs devoted to the family and family relations. Family is an important unit of any society, and therefore from the socio-cultural point of view such proverbs are most interesting. It is worth mentioning that an overwhelming number of such proverbs is presented in the Uzbek language. Uzbek culture is characterized by specific moral and behavioural norms: respect to the old and elderly people; parents' love to children and children's obedience and respect, children should be worthy of their parents: *отадан – ўғил, онадан – қиз; амри падар – аришдан аъло; онангга бошингни ҳам қил, отангга гапингни кам қил; ота олдида кек урма, одобингга чек урма; Қобил ўғил роҳат келтирар, ноқобил ўғил – меҳнат; яхши бола шон келтирар, ёмон бола қон келтирар; ота гайратли бўлса, бола ибратли бўлар; ота-онам — давлатим; ота – ақл, она – идрок; ота – билак, она – юрак; бола азиз, адаби ундан азиз; бола бошидан, углон ёшидан; ота рози — худо рози; оталар сўзи — ақлнинг кўзи.*

The child is very much treasured in all cultures, and this idea is perfectly reflected in the following proverbs: **англ.:** *He that has no children knows not what is love;* Children are a poor man's riches; **узб.:** *Болалик уй – мазор, боласиз уй – мазор; Болалик уй – хандон, боласиз уй – зиндон; Болалик уй – бўстон, боласиз уй – гўристон; Бол ширин, болдан – бола ширин; Она билан бола – гул билан лола; Фарзанд – жонга пайванд; Ўғил – уйнинг булбули, қиз – уйнинг гули;* **рус.:** *Полна хата детьми – так и счастливо в ней; Изба детьми весела.* However Uzbek proverbs related to the topic “parents and children”

considerably outnumber Russian and English proverbs. This fact can be explained by the national specifics of Uzbek culture which regards family relations as the main priority.

It should be mentioned that Uzbekistan is the only country, Constitution of which contains the article about children's responsibility for advanced in years parents. For English people the fact that children's duties are legalized may seem strange, but this is national specifics of Uzbek people's culture.

So, proverbs and sayings conveying cultural information and expressing cultural values and concepts, constitute an essential part of the national world picture, reflecting a certain ethnic culture based on people's life experiences, their traditions and customs, history and literature as well as cultural values.

4.5. Mythologemes as linguoculturemes

As is known, myths are understood as legends about gods and heroes, stories and fables about superhuman beings taken by the preliterate society for a true account, usually of how the world and natural phenomena, social customs, etc., came into existence. Myths reflect basic elements of religion, philosophy, science, art, etc. Myths are based on archetypes – an inherited pattern of thought or symbolic imagery derived from the past collective experience and present in the individual unconscious (Юнг, 1997).

Myths are represented in the text by means of “mythologemes” – linguistic units denoting important mythological personages, situations or events transiting from one myth to another and shared by cultures throughout the world; “stable images and motives that are repeated in the mythological systems and are represented in the fictional text” (Левитская, Ломакина, 2004).

Mythologemes in language can be represented by different linguistic units:

a) common nouns: *...and you might catch sight of little **fawns** galloping through the glade on the back of a bearded **centaur*** (Maugham, Red); ***The satyr** in him suddenly took his possession, and he was powerless in the grip of an instinct which had all the strength of the primitive forces of nature* (Maugham, The Moon and Sixpence).

b) anthroponyms: *Perhaps, it would have been possible to see in him a new **Prometheus*** (W.S. Maugham, The Moon and Sixpence); *It's three **Gorgons** in one. Or it's **Pan**. You see him and die...* (O'Neil, Long Day's Journey into Night). She may be just a sort of enchantress, a **Circe**, a spiritual **Penelope** keeping her suitors spellbound and enslaved (Murdoch, The Unicorn);

c) toponyms: *They had glowered upon him like **Scylla and Charybdis**, but they had let him go through* (Murdoch, The Unicorn);

d) word-formation units: *John would't be surprised... to catch a glimpse of pink **nymph-skin**....* (Fitzgerald, The Diamond as Big as the Ritz);

e) phraseological units: *The night operator answered the phone. “This is Perry Mason” he said. I suppose Paul Drake is wrapped **in the arms of Morpheus*** (Gardner, The Case of the Runaway Corpse);

f) sentences: *Prometheus Enriched was calling to witness forgotten sacrifices, forgotten rituals, prayers obsolete before the birth of Christ* (F.S. Fitzgerald, *The Diamond as Big as the Ritz*);

d) texts: *Eliduc* (J. Fowles); *Ulysses* (J. Joyce); *The Pyramid, The Scorpion God* (W. Golding), *The Labours of Hercules* (A. Christie);

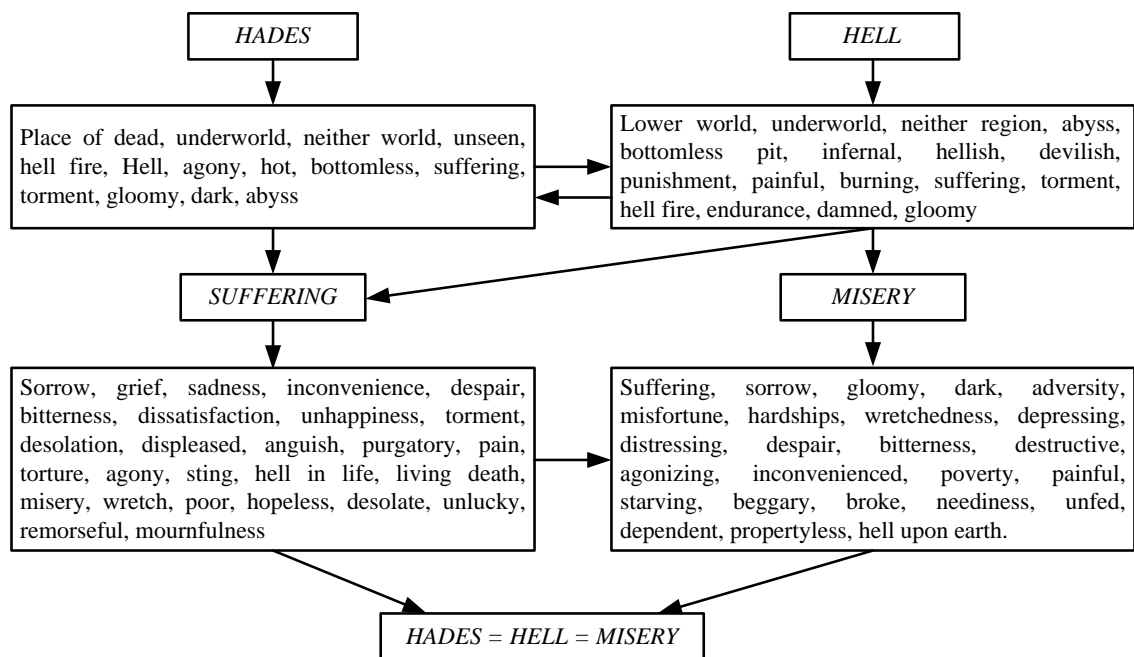
The mechanism of mythologemes is based on the cognitive operation known as conceptual integration or blending. This theory holds that meaning construction involves integration of structures that give rise to more than the sum of its parts. A distinctive feature of mythologemes is their intertextuality. Two conceptual domains, those of the precedent and the recipient texts are brought together and integrated into one on the basis of a mythologeme, thus evoking an array of associations and new conceptual senses.

In this respect the story “The Diamond as Big as the Ritz” by F.S. Fitzgerald serves as a good example. The whole text of the story is penetrated by mythologemes mainly of Greek origin (*Hades, St. Midas, a goat-foot piping his way, pink nymph-skin and flying yellow hair, woody rattles of Nemesis, Prometheus Enriched, myrrh and gold, golden age, God was made in man’s image*). The usage of these mythologemes in the text activates extralinguistic mythological knowledge of the reader, thus focusing his mind on the conceptually relevant information. Let us embark on a detailed analysis.

The main hero of the story John Unger lives in a small provincial city Hades:

John T. Unger came from a family that had been well known in Hades – a small town on the Mississippi River – for several generations.

The name of the city makes it possible to draw a parallel between this provincial old-fashioned city and the mythological underworld kingdom of Hades. According to ancient Greek mythology Hades is the underworld abode of the dead. The term Hades in Christian theology is close to the concept of Hell – the neither realm, the place or state in which the damned suffer everlasting punishment (LDCE; MWCD). The description of the city (*small, provincial, out of the world, old fashioned, they (inhabitants) make a show of keeping up to date in dress and manners and literature, (John) had danced all the latest dances from New York before he put on long trousers, (inhabitants) has the earnest worship of and respect for riches as the first article, felt radiantly humble before them (the riches)*) creates the atmosphere of provinciality and misery the citizens of Hades lived in. Moreover, the implicit links between the notion of Hades and hell revealed in the process of their conceptualization, give evidence to the fact that the name of the city contains the conceptual metaphor “Hades is Hell”, entailing an array of emotions and associations. The following scheme is illustrative of it:



The associative fields of the lexemes **Hades** and **Hell** correlate with the notions of darkness, gloom, underworld, hell, punishment, eternal fire, pain and suffer (*place of dead, underworld, neither world, hell fire, Hell, agony, hot, bottomless, suffering, torment, gloomy, dark, abyss, neither region, infernal, hellish, devilish, punishment, painful, burning, torment, gloomy*) convey the idea of Suffering and Misery and their associations with the notions of sadness, grief, anguish, despair, torment, pain, hopelessness, dissatisfaction, loneliness, misery and poorness (*sorrow, grief, sadness, gloomy, dark, suffering, distressing, despair, dissatisfaction, unhappiness, bitterness, depressing, torment, desolation, anguish, purgatory, painful, torture, agonizing, hell in life, living death, poor, hopeless, remorseful, mournfulness, hardships, wretchedness, destructive, hell upon earth*).

So, the mythological name of the city embodies a deep conceptual sense decoded in process of its conceptualization.

Let us continue the analysis. John's parents decided to send him to the most prestigious school named "St. Midas".

*Nothing would suit them but that he should go to **St. Midas' school** near Boston – Hades was too small to hold their darling and gifted son...*

***St. Midas'** is the most expensive and the most exclusive boys' preparatory school in the world... the fathers of all boys were money-kings.*

The name of the school has reference to the ancient Greek myth about the king famous for his countless riches. The word combination "St. Midas" consists of two incompatible components. The lexeme "saint" has a very positive meaning that characterizes a person of an extreme virtue, exceptional holiness or goodness while the proper name "Midas" has an abruptly negative meaning and refers to a greedy king famous for his passion for gold. This oxymoronical combination in the line with such nominations as St. Edward's University, St. Paul's school becomes a parody of a sarcastic sense expressing the idea that richness and luxury are the main virtues for the pupils of this school. In this respect it is of interest to note that

the mythologeme “Midas” used in the school’s motto “Pro deo et patria et St. Mida” (For God, Motherland and St. Midas) together with such axiologically significant notions as God, Motherland, considerably intensifiers an ironical and sarcastic effect of the utterance.

At school John met Percy Washington who invited him to spend the summer together. Stunned by the infinite wealth of the Washingtons, John felt very excited and happy. To describe his psychological state the author uses the mythologemes related to Pan or Faunus – god of nature, joy, music, fertility and the season of spring always followed by beautiful nymphs.

John wouldn't have been surprised to see a goat-foot piping his way among the trees or to catch a glimpse of nymph-skin and flying yellow hair between the greenest of the green leaves.

But soon John became aware of what the rich had to pay for the wealth they owned. The Washingtons’ house was attacked by military planes:

*The chateau stood dark and silent, beautiful without light as it had been beautiful in the sun, while **the woody rattles of Nemesis** filled the air above with a growing and receding complaint.*

The mythologeme “Nemesis” used in the sentence is associated with the Greek goddess of justice and vengeance on those who commit a crime or break the law. The planes sent by Nemesis in the context of the story symbolize a just punishment for the family of the Washingtons. It is not accidental that the neutral lexeme “plane” is substituted here by a stylistically marked unit “woody rattles”. The implications and inferences drawn from the associative links of the word “woody” (*insensitive, unfeeling, unresponsive, un sentimental, heartless, soulless, inhuman, inexcitable, stolid*) and the word “rattle” (*formidable, redoubtable, frightening, dreadful, grim, grisly, ghastly, horrible, terrible, creepy, macabre, appalling*) reveal the emotions of cool vengeance on the one hand, and those of horror – on the other.

One of the most conspicuous features of mythologemes in the work of fiction is their occasional usage. In the analyzed story the head of the family Braddock Washington is called Prometheus Enriched:

***Prometheus Enriched** was calling to witness forgotten sacrifices, forgotten rituals, prayers obsolete before the birth of Christ.*

According to the myth Prometheus is an ancient Greek Titan known for his wily intelligence. He taught people the arts of civilization such as writing, mathematics, agriculture, medicine, and science, and stole [fire](#) from [heaven](#) to give it to mortals. For this he was punished by Zeus and kept in chains. In the text the image of Prometheus (Prometheus Bound) is substituted by Prometheus Enriched, that entails its negative interpretation based on the analogy: Prometheus was in chain and bound to the rock, likewise B. Washington was in chain of his property and bound to his wealth and luxury.

So, mythologemes, as the analysis has shown, play a considerable role in the representation of the author’s conceptual world picture. In the story under review the author uses mythologemes to depict, contrast and ironically evaluate the two worlds: the world of the poor and that of the rich. The poor people are criticized for

their weakness and servility, while the rich are condemned for their cruelty, immorality and inhumanity.

To conclude, the results of the analysis can be summarized as follows:

- mythologeme is a linguistic representation of myths in the fictional text; conceptually and culturally relevant unit aimed to activate mythological knowledge structures;
- mythologeme serves as a signal of intertextuality integrating the conceptual domains of the precedent and recipient texts into a single whole, thus generating new conceptual senses;
- mythologeme plays a significant role in representing the author's conceptual world picture, and in accordance with the author's purport it is liable to various occasional transformations.

4.6. National-cultural specifics of speech etiquette

Etiquette is a set of customs and rules for polite behavior. Speech etiquette consists of polite speech formulas and set expressions accepted in the society and used on different social occasions: greetings, farewells, congratulations, condolences, apologies, compliments, invitations, thanks, etc.

Speech formulas of etiquette are much dependent on the situations and role relations of the communicants. For, example, greetings can be formal, informal and neutral, direct and indirect:

How do you do? (formal);

Hi! (informal);

Good morning (neutral);

Hello, good morning (direct);

Mr. Wilson? Henry? (indirect).

Greeting in English linguoculture are accompanied by some elements of phatic communication: *Lovely day, isn't it?, Glad to see you! Nice party!*

There are some rules of greeting: the man greets woman, the junior greets a senior, the subordinate greets his boss.

Farewells are usually followed by some wishes: *Good-bye (Bye-bye); Have a nice day!; Good luck!; See you!; See you soon!; My love to...; Regards to...; Say hello to ...; Take care!; etc.*

Compliments are expressions of positive evaluation. They are used to express admiration or approval of someone's work, appearance, taste. All in all, compliments can be classified into 3 categories:

- **appearance/possessions:** *Your blouse looks beautiful (nice, good, pretty, great, cute); I really love your car (admire, be impressed); You look gorgeous!*
- **performance/skills/abilities:** *You did a great job!; You are such a wonderful writer!*
- **personality traits:** *You are so sweet!; What a lovely baby, you have!; How kind of you!*

Apology is a written or spoken expression of one's regret or sorrow for having hurt, insulted, upset, injured someone. Apology consists of:

- **explicit expression of an apology:** *I am sorry (very, awfully, terribly, extremely); I regret...; I apologize...; Forgive me ...*
- **taking on responsibility** (self blame, lack of intent, justification, etc.): *It's my fault; You are right; I wasn't thinking.*
- **explanations, reasons:** *I was sick...; there was an accident...; I forgot...; it's because of the traffic jam...; I was very busy.*
- **offer of repair:** *Let me help you...; I'll pay...; I'll carry it out; I'll check.*
- **promise of forbearance** (promising that the offence will not happen again): *It won't happen again; it will be done immediately.*

Speech etiquette in many languages is characterized by some similarities, especially on formal occasions. They are usually very laconic and direct:

Ladies and gentlemen! – *Хонимлар ва жаноблар!* – *Дамы и господа!*

Welcome! – *Хуш келибсиз!* – *Добро пожаловать!*

Good-bye! – *Хайр!* – *Досвидания!*

I am glad to see you! – *Сизни кўрганимдан хурсандман!* – *Рад вас видеть!*

Good-bye. Thank you very much – *Хайр. Катта раҳмат* – *Досвидание. Спасибо вам большое.*

Informal greetings are usually used between friends to enhance solidarity or to create a humorous language environment. They are often very ironical. For example:

- *Still alive?*
- *Alive and kicking.*
 - *Привет. Как дела?*
 - *Как сажжа бела.*
- *Тирикмисан, ўртоқ?*
- *Бўлади. Юрибман амаллаб.*

Speech etiquette is of great importance in any culture. It consists of a complex system of communicative formulas accepted in a particular linguoculture determined by standards of social behavior norms and rules. Knowledge of the peculiar features of national etiquette provides successful communication and mutual understanding between representatives of different nations and languages. However, as our observations prove speech etiquette in English and Uzbek is also characterized by national specifics that can be observed in different communicative situations. Let's consider some of them.

As is known, greeting is crucial in everyday communication providing opportunity to establish interpersonal relationships as well as to show addressers' deliberate intention to contact an addressee.

English greetings are usually very brief and do not presuppose private questions: *How do you do?, Hello!, Hi!, How are you?, Good morning!, Good afternoon!, Good evening!*. Greetings in the English language also can be

accompanied by some elements of phatic communication: *Lovely day, isn't it?; Glad to see you! Nice party!*

Uzbek greetings, on the contrary, are very long, detailed and characterized by emotiveness. They include questions about the health of the addressee and his/her family members, about their activities, physical condition. Short and emotionless greetings are regarded as impolite:

- *Ассалому алайкум. Яхшимисиз? Чарчамай юрибсизми? Уйдагилар тинчми? Болалар, неваралар соғ-омонми? Келин ойи яхшими?*
- *Эсонмисиз, омонмисиз? Яхши юрибсизми? Ишларингиз яхшими? Уйдагилар яхшими? Чарчамай юришибдими? Акангиз яхши бўлиб кетдими? Неваралар катта бўлишмаяптими?*

Addressing in English and Uzbek is also characterized by national-cultural specifics. As is known, in English culture, the words such as *Miss, Missis, Mister, Sir, Madam* are used to address and express respect to the interlocutor. These expressions are usually used with or without the names of the people. For instance:

- *Well, madam, - he said, recognizing the couple* (Th. Dreiser).
- *What can I do for you, miss? – he inquired surveying her curiously* (Th. Dreiser).

“**Sir**” is particular used to address adult men of a higher social status or age.

*“You are in the army now whether you like it or not, and you'll address all officers as **Sir!**”* (J. Allen. Days of Hope).

“Are you in a hurry?”

“Yes, sir,” came the answer, that sent a flash through the listener.

“For what?”

“I was going out, sir” (Lawrence, The Prussian Officer).

In Uzbek culture, in everyday speech while addressing strangers the words denoting family relationship are commonly used: *ака, она, синглим, ўғлим, хола, отахон, онахон, амаки, буви, бобо*. It should be noted that the choice of words depends on the addressee's age and social position: *ака, она* – to adult person, *синглим, ўғлим, болам* – to younger person, *хола, амаки* – to elder person, *отахон, онахон, буви, бобо* – to old people. It can be explained by the fact that “family” is of great significance in Uzbek culture which is characterized by collectivism rather than individualism.

- *Ҳой, айланай, ўзригина болам, бошимда шундай мусибат турганда кўзимга уйқу келадими? (F. Фулом, Ўзригина болам)*

Moreover, adding suffixes such as *-хон, -жон, -бек, -бой* to Uzbek names are an essential part and polite way of addressing the interlocutor:

- *Азизахон, қараб юборасизми? Сизда ишим бор эди.*

Another distinguishing feature of the speech etiquette in Uzbek concerns the usage of personal pronouns “сен” and “сиз”. The main function of these pronouns is to indicate singular and plural forms (“сен” is singular, “сиз” is plural). However, the plural form of the pronoun “сиз” in address indicates respect to an interlocutor. In Uzbek, “сиз” is used not only to address people of an older age or higher status, but also while addressing strangers and parents. The pronoun “сен”

is used only towards close friends and younger people. The usage of the pronoun “сен” towards strangers or a person of an older age and higher position or social status is considered to be very rude and offensive:

– “*Сен менинг суянган тоғимсан, ўғлим...* (Ў. Ҳошимов)

– “*Сиз, шу ерликмисиз? – деди онам бир маҳал* (Ў. Ҳошимов)

One of the cultural specifics of Uzbek speech etiquette is a frequent usage of proverbs and sayings in everyday communication. Uzbek people use them to instruct or convince the interlocutor in smth., to make their speech witty:

Рўзгорда бўлса кўз кўриб, қўл тутгудай арзигулик буюм қолгани йўқ. Бир чеккадан сотиб еб турибмиз. “Туриб еганда турумтоқ чидамас”, - деганлар (Ғ. Ғулом, Менинг ўғригина болам).

-*Кам кўстингни айт, нима керак?*

-*Бир товуққа ҳам дон, ҳам сув керак деганларидек*

- *Мақол қўшмай гапир. Мақол ҳам ўлсин, бўлар бўлмасга суқулмай.*

- *Мақол сўз кўрки, ўзингиздан қолар гап йўқ. Дўст бошга душман оёққа қарайди деганларидек... Туфлимнинг ранги ўчиб, тумишуги ялпайиб кетибди.*

- *Уста Боқи ўлгурга тўғирлатсанг бўлмайдими?*

- *Эскини ямасанг эсинг кетади, деганларидек... (С.Аҳмад, Келинлар кўзғолони).*

One of the peculiar features of English speech etiquette is that English people tend to choose a safe and personally unobtrusive topics such as the weather. It is commonly believed that English people like to talk about the weather. Conversely, Kate Fox asserts that “Our conversations about the weather are not really about the weather at all: English weather-speak is a form of code, evolved to help us overcome our natural reserve and actually talk to each other. Everyone knows, for example that, ‘Nice day, isn’t it?’, ‘Isn’t it cold?’, ‘Still raining, eh?’ and other variations on the theme are not requests for meteorological data: they are ritual greetings, conversation starters or default ‘fillers’. In other words, English weather speak is a form of ‘grooming talk’ – the human equivalent of what is known as ‘social grooming’ among our primate cousins, where they spend hours grooming each other’s fur, even when they are perfectly clean, as a means of social bonding” (Fox, 2004, p.11). It follows from the above-mentioned that “weather” can be used as a simple greeting; as an ice-breaker leading to a conversation; as a filler when there is an uncomfortable silence during the conversation.

Fox states that the weather expressions ‘Oh, isn’t it cold?’ and all others serve as an English code for “I would like to talk to you – will you talk to me?” or simply another way of saying “Hello”. There are several guidelines for speech etiquette concerning the weather. Firstly, the topic almost always is introduced in a form of a question. For instance, “Raining again?”. Secondly, the person who answers has to agree. “Failing to agree is quite a serious breach of etiquette. Or at least if you disagree, you have to express it in terms of a sort of personal foible” says Fox. If someone says: ‘Cold, isn’t it? And you say: ‘Well actually, no,’ the person would be a bit taken aback, and feel that it was a discourteous thing to say.” Hungarian humorist George Mikes states: “You must never contradict anybody when discussing the weather” (Fox, 2004).

It should be noted that in English “the weather topic” helps to start a conversation and it serves as an indirect way of greeting. Uzbek people while speaking about the rain or snow are much concerned about agriculture and crops.

- *Бу қора совуқ бодом ва ўрик гулларга зарар етказди.*
- *Эй нимасини айтасиз, айни мева тугиш даврида совиб кетди-я. Бунақада ҳосилимиз камайиб кетади.*

One of the specific features of Uzbek culture is hospitality, which is appreciated higher than the wealth and prosperity of the family. Hospitality is clearly observed during meals when the hosts treat their guests using specific formulas of speech etiquette”: “*дастурхонга қараб ўтиринглар*”, “*олиб ўтиринг*”, “*тортинманг*”, “*тортинмасдан олинг/ўтиринг*”, “*овқатга қаранг/ошига қаранг*”, etc.

So, the above said proves that speech etiquette is an essential cultural category. It plays an important role in all scultures, spheres of life and different communicative situations and reflects cultural mentality, life style and the national world picture.

QUESTIONS AND TASKS FOR DISCUSSION

1. What is “linguocultureme”?
2. What are the main sources of linguoculturemes?
3. How are linguoculturemes differentiated from the structural point of view? Provide examples of the structural types of linguoculturemes.
4. Speak on the peculiar features of linguoculturemes from the semantic perspective
5. How is cultural information presented in the denotative meaning of linguistic units?
6. What are the correlations between stylistic meanings and cultural relevance?
7. Discuss the issue of cultural connotations
8. What linguistic units are linguoculturemes expressed by?
9. What is speech etiquette?
10. What types of speech etiquette do you know?
11. What is cultural specifics of speech etiquette?

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CHAPTER V. CULTURAL SIGNIFICANCE OF STYLISTIC DEVICES

5.1. Stylistic devices as cultural models

The development of new trends in linguistics requires that many traditional notions and assumptions should be revised and reconsidered in a new light. In this respect special attention is attached to the problem of stylistic devices. Traditionally stylistic devices have been studied from the point of view of their structural and semantic organization. However, a satisfactory account of these phenomena can only be arrived at by means of their comprehensive analysis, including cognitive and cultural aspects.

The linguocultural approach to the problem of stylistic devices requires a new apprehension of these phenomena regarded as cultural models manifesting elements of universal and national culture (Ashurova, 2013). This understanding of a stylistic device puts forward the task of defining the notion of “a cultural model”.

Cultural models are the means of cultural knowledge organization; knowledge structures and models of behavior which distinguish one culture from another. Cultural models are common for the majority of the people of one nation and are connected with the system of values of this nation.

The theory of cultural models goes back to Humboldt's ideas about the close relationships of cognition, culture and language. Currently they are studied by D. Holland, N. Quinn (1987), A. Wierzbicka (1992), Т.В. Бульгина, А.Д. Шмелев, (1997), Т.В. Ларина (2003), S. Levinson (2003), О.К. Iriskhanova (2005).

According to N. Quinn, cultural models are “presupposed, taken-for-granted models of the world that are popularly shared by the members of a society and that play an enormous role in their understanding of that world and their behavior in it” (Holland, Quinn, 1987, p.4).

D. Holland and N. Quinn, the authors of the research “Cultural models in language and thought”, argue that cultural knowledge is organized in ‘cultural models’ – “storylike chains of prototypical events that unfold in simplified worlds”. They demonstrate that cultural knowledge may take either proposition-schematic or image-schematic form, each enabling the performance of different kinds of cognitive tasks. Metaphor and metonymy are shown to have special roles in the construction of cultural models.

Cultural models emerge and develop in social groups, but they cannot be easily changed by one member of the society. Some cultural models change in the due course, others newly appear, and both types can coexist, but the currently dominant ones are the most influential in the society.

Cultural models represent artifacts of culture, traditions, everyday behavior and are reflected in the semantics of language units and expressions. B. Shore distinguishes different types of cultural models: explicit and implicit (rituals, games vs. specificity of national world perception); general and special (the model of polite behavior and the model of request); linguistic and non-linguistic (the

children's rhymes and gestures); cultural models for some practical purposes (recipes, order, alms), etc. (Shore, 1998).

A special attention is paid to the structure of cultural models. Some scientists claim that they are formed on the basis of propositions, i.e. a predicative semantic structure. The analysis of the linguistic literature shows that there are two schools of thought. Some scholars claim that cultural models exist without prior metaphorical understanding. In other words, we are equipped with a primary literal understanding of cultural models (e.g. Quinn 1991). Others, however, hold that cultural models, especially those for abstract concepts are inherently metaphorical; that is, they are constituted by metaphor (e.g. Lakoff, Johnson 1980; Lakoff, Kövecses, 1987).

In the research by N. Quinn the cultural model "*Marriage*" (1987) is represented by a row of propositions: *Marriage is Enduring; Marriage is Mutually Beneficial; Marriage is Unknown at the Outset; Marriage is Difficult*; etc. The author suggests considering the cultural models in terms of *proposition-schemas* and *image-schemas*. Each of them or even both may constitute a cultural model. But, they fulfill different cognitive tasks. Proposition- schemas identify concepts and the relations between them. Image -schemas serve the other function: they may contain some visual or kinesthetic images.

Another group of linguists (Iriskhanova K.M., Ashurova D.U., Buligina T.V., Larina T.V., etc.) claim that "culture is transferred by cultural models reflected in stylistic devices" (Ирисханова, 2004, p.16-22). In other words, the role of stylistic devices projecting proposition and image-schemas from one domain into another, is of great significance for the construction of cultural models. Stylistic devices are regarded as cultural models (D.U. Ashurova, O.K. Iriskhanova) and they are organized around a certain concept. Let us consider the poem "Freedom" by Joyce Maxtone Graham:

Now heaven be thanked.

I am out of love again!

I have been long a slave, and now am free:

I have been tortured, and am eased of pain:

I have been blind, and now my eyes can see:

I have been lost, and now my way lies plain:

I have been caged, and now I hold the key:

I have been mad, and now at last am sane:

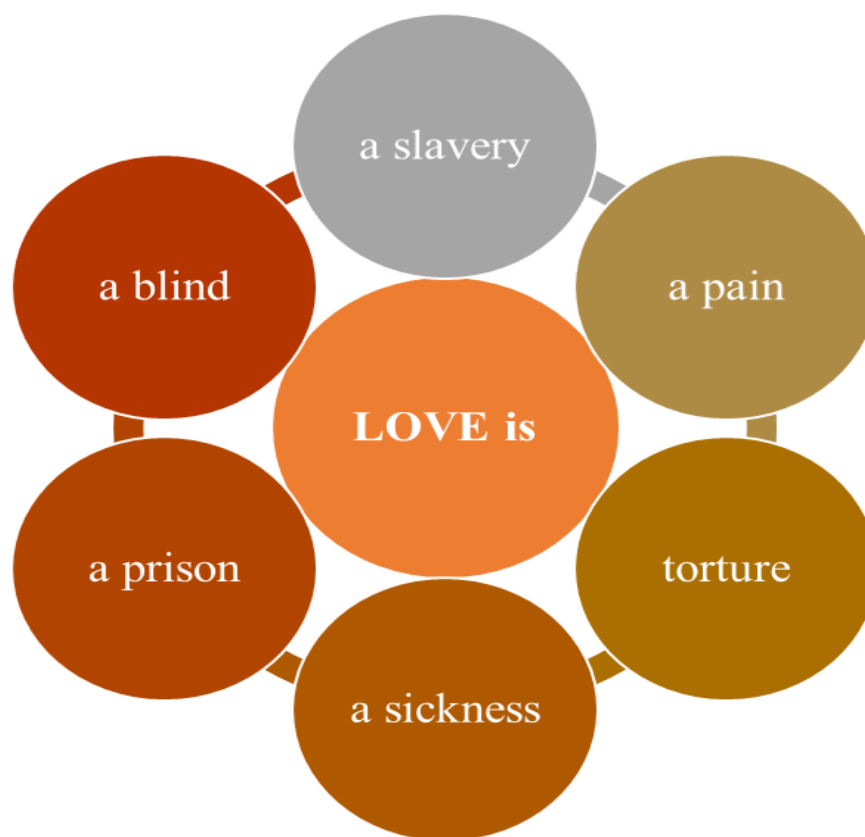
I am wholly I that was but half of me.

So a free man, my dull proud path I plod,

Who tortured, blind, mad, caged, was once a God (Graham, Freedom).

The whole poem, every line of it, is based on metaphors, which describe the cultural concept "Love" in terms of slavery and freedom, torture and ease, blindness and ability to see, lost ways and plain ways, etc. The stylistic effect and conceptual value of the metaphors are reinforced by the use of antithesis presenting image-schemas in contrast. Contrast setting one object or idea against another, presents both of them in a more salient and conspicuous way. The cultural model represented by the above stylistic devices reveals a complex, comprehensive,

diverse and contradictory nature of the cultural concept LOVE. It can be illustrated by the following diagram:



One of the essential cultural categories is the category of politeness. Politeness is a quality of people who have good manners and speak and behave in a way that is socially correct and considerate of other people's behavior. In speech the principle of politeness was introduced by American scholar G. Leech who elaborated this principle in terms of ethic norms of speech and behavior. The principle of politeness is verbalized by means of lexical and syntactical units. At the lexical level politeness is verbalized by:

lexical units: *thank you, please, would you mind ..., sorry, my apologies, thanks a lot, excuse me, with all respect, I'll be delighted, it will be appreciated;*

softeners: *I am afraid that...; I am not sure that...; It's kind of you...; I hope, you don't mind; It would be appreciated, if you did it; I respectfully submit, Mr. Chairman, that the witness be allowed to proceed; I should be delighted if you would so; Can I speak to Mr. Smith, please?; I am afraid, he is not here at the moment; Could you leave a message for him, please?; We might slightly run over budget;*

qualifiers: *a little, a bit, a little bit, slight, slightly;*

At the **syntactical level** politeness is verbalized by:

- unreal conditional sentences: *If I were you I could not do that; It would be appreciated if you helped me.*
- interrogative sentences instead of affirmative sentences: *Would you mind closing the door please?; Will you give me a lift?*

- the use of affirmative sentences instead of negative ones: *I think he is not right – I do not think he is right; I am unhappy with this agreement – I am not entirely happy with this agreement; You do not understand what I am saying – I wish you got what I want to say (polite)*
- the use of impersonal sentences: *It is demanded...* instead of *I demand; It is required ...* instead of *I require*
- the use of passive constructions instead of active ones: C.f. *You should do it on time – It should be done in time.*

It should be stressed that there are also stylistic means of expressing politeness. They are euphemism and litotes. According to I.R. Galperin, euphemism is “a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one” (Galperin, 1977, p.173). Euphemisms are regarded as cultural models because, firstly, they realize the principle of politeness, secondly, the use of euphemistic expressions are conditioned by sociocultural factors. In any linguoculture, there are so-called “taboo-words”. For example, the words “to die”, “death” should be avoided; instead of euphemisms are used: to pass away, to depart, to join the majority, to be gone, to go west. Euphemisms are widely used in all spheres of life: social, political, cultural, medical, etc. Here some examples: *invalid – disabled, handicapped, disadvantaged; stupid – mentally challenged; old – a person of a golden age; secretary – office manager; slums – substandard houses; pregnant – in a family way; bombing – air support.*

Another stylistic device expressing politeness is litotes. Litotes is a stylistic device which is based on peculiar use of negative construction. The stylistic function of litotes is to make the utterance less categorical and more ironical. It can be expressed by two negations (not for nothing, not without, not unkind) and negative plus noun or adjective with negative meaning (not bad, no coward): *He was not a bad man; It was not an easy task; He was no gentle lamb.* Consequently, the cultural specifics of litotes lies in the fact that it reflects the English character and mentality. As for irony and humour, these are also the qualities the English are not deprived of.

So, the above examples prove that stylistic devices can be interpreted in terms of cultural model conveying cultural information and expressing cultural and aesthetic values. It should be mentioned that all stylistic devices are characterized by cultural insight. However, the most relevant to cultural specifics are the following groups of stylistic devices:

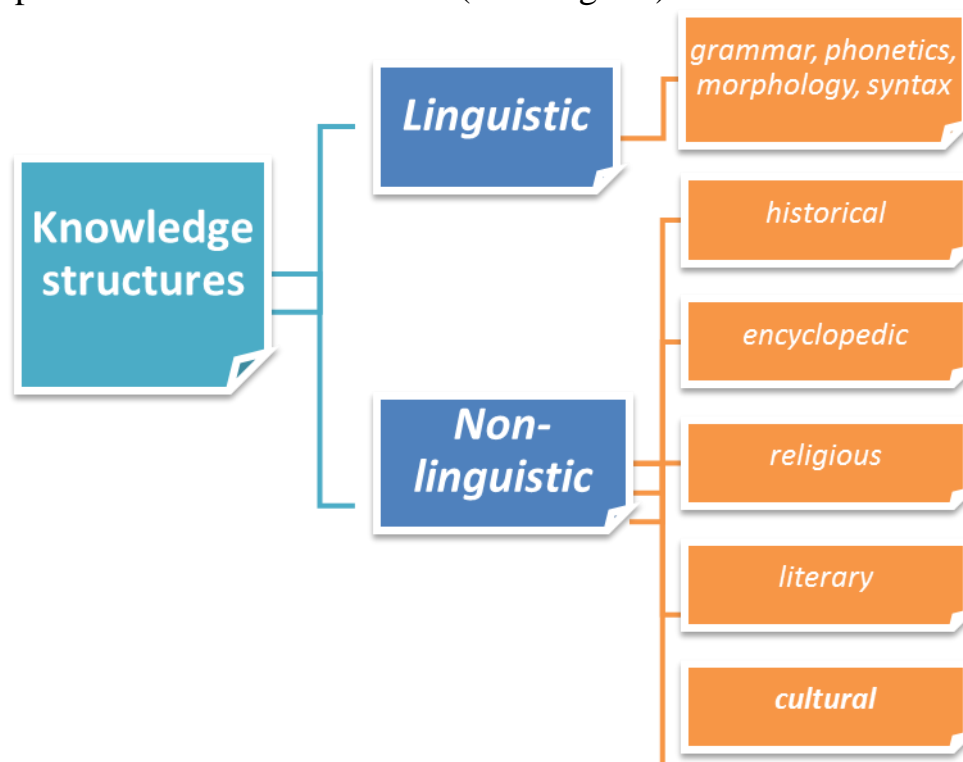
- image-bearing stylistic devices (metaphor, metonymy, metaphorical epithet, metaphorical periphrasis, symbol);
- stylistic devices, based on intertextuality, and activating various types of knowledge structures (antonomasia, allusion);
- stylistic devices, manifesting the principle of politeness (euphemism, litotes).

We have discussed the cultural category of politeness and stylistic devices expressing it. In the subsequent sections we shall dwell on image-bearing and intertextual stylistic devices charged with cultural information.

5.2. Stylistic Devices activating knowledge structures

One of the most significant properties of stylistic devices as cultural models is the fact that they represent knowledge structures. The notion of “knowledge structures” being a key notion of Cognitive Linguistics appears to be of benefit for Linguoculturology. It is acknowledged that knowledge is not an amorphous entity: it is structured to present certain blocks of information, and that conditioned the use of the term “knowledge structure”. So, knowledge structures are understood as blocks of information containing a system of interrelated concepts.

There are different types of knowledge structures: a) linguistic (lexicon, grammar, phonetics, word-formation, etc.); b) communicative (communicative aims and intentions, conditions and circumstances of communication), c) cultural (literature, art, cultural values, customs and traditions, etc); d) religious (beliefs, faith, myths, legends, images). All these types of knowledge are subdivided into two main groups: linguistic knowledge and non-linguistic one, i.e. knowledge of the world presented in the human mind (See diagram):



Many stylistic devices serve as verbal signals aimed to represent certain knowledge structures. In this respect such stylistic devices as antonomasia, allusion, mythologemes should be specially outlined.

In the following excerpt allusion serves the function of transferring knowledge of social character as in the following advertisement: “*Limited Edition Lacquer. No More Waity Katie. Snag your prince and make wedding bells ring*”.

In the above advertisement of nail polish we come across the reference to Kate Middleton – prince William’s wife. The journalists gave her a nickname –

Waity Katie, since she had been waiting for a wedding proposal for a very long time: The conceptual significance is achieved not only by the precedent name - Kate Middleton, but also by the appeal to break the cultural stereotype that women should passively wait for the proposal. In other words, the cultural model is expressed by the proposition: Modern women are free of stereotypes.

The following extract from the story "You touched me" by D.H. Lawrence also illustrates the role of allusion in representing knowledge structures:

Matilda was a tall, thin, graceful fair girl, with a rather large nose. She was the Mary to Emmie's Martha: that is, Matilda liked painting and music, and read a good many novels, whilst Emmie looked after house-keeping. Emmie was shorter, plumper than her sister, and she had no accomplishments. She looked up to Matilda, whose mind was naturally refined and sensible.

In the description of sisters Rockley the author uses allusions Mary and Martha. The usage of these allusions activates certain knowledge structures in the mind of the reader, focusing his/her attention on important information. In this particular case the knowledge structures of religious character are activated. According to the biblical legend, Martha and Mary offered hospitality to Jesus during his travels. Mary sat and listened to him as he talked, but Martha was distracted by cooking dinner and doing the housework. When Martha complained Jesus advised Martha not to worry about small things, but to concentrate on what was important as her sister Mary did. Due to this legend, the name Martha acquired a symbolical meaning "a lady of the house, a housewife" whereas Mary means "a wise woman or lady". Using these allusive anthroponyms, the author describes two characters in contrast: Matilda living a spiritual life (*liked painting and music, read a good many novels, refined and sensible*) and Emmie dragging out a miserable existence (*looked after house-keeping, had no accomplishments*).

Another example is illustrative of the literary knowledge structures:

He has a bit of a Jekyll and Hide, our Austin. I think Dorina is afraid of him (Murdoch "An accidental man").

Here the literary allusion expressed by the proper names Jekyll and Hide are used. To understand the meaning of this allusion the reader is supposed to be familiar with a short story "The Strange Case of Dr. Jekyll and Mr. Hide" by R.L. Stivenson. The hero of the story is of a dual character. Sometimes he appears to be a good-natured person (Dr. Jekyll), and sometimes he is an embodiment of evil (Mr. Hide). In this context the proper nouns "Jekyll and Hide" reveal the characteristic features of the personage and symbolize the concepts of "Goodness and Evil".

Another stylistic device that reflects knowledge structures is antonomasia. From the stylistic point of view antonomasia is an image-bearing stylistic device aimed to express emotional, subjective-evaluative attitude of the author. From the communicative standpoint antonomasia realises the principle of linguistic economy. Thus, in O'Neil's play "Long day's journey into night" we find the author's remark in the portrait description:

Jamie, the elder, is thirty three, He has his father's broad-shouldered, deep chested physique, is an inch taller and weighs less, but appears shorter and

stouter... Combined with his habitual expression of cynicism it gives his countenance a Mephistophelian cast (Three American Plays, 1972).

Here the antonomasia, expressed by the derivative adjective, is motivated by the proper name “Mephistophel” which contains knowledge structures associated with Goethe’s “Faust”. In its turn the image of Mephistophel, symbolising evil, malice, contempt to people, serves to characterise the personage of this play – Jamie. So, the author uses one word “Mephistophelian” instead of long explanations to characterise the personage of this play.

To conclude, the analysis of stylistic devices in the framework of linguocultural studies proves that: a) stylistic devices are culture relevant units conveying cultural information and aesthetic values to the reader; b) stylistic devices as cultural models are presented either in proposition-schematic or image-schematic forms, and manifest elements of universal and national culture; c) most relevant to culture representation are stylistic devices based on imagery, intertextuality, and the principle of politeness.

5.3. Cultural Specifics of Imagery

Imagery is acknowledged to be one of the essential properties of any language. I.R. Galperin defines imagery as “a use of language media which will create a sensory perception of an abstract notion by arousing certain association (sometimes very remote) between the general and particular, the abstract and the concrete, the conventional and factual” (Galperin, 1977, p. 264). In other words, imagery is a “double vision” of the objects and phenomena described in the text, an analogy between the world of reality and that of the author’s creative imaginations.

From the cognitive perspective, imagery is a conceptual blending of two mental domains – the source and the target domains, which are bound together on the principle of analogy and similarity. The target domain is the domain being described, the source domain is the domain in terms of which the target is described. It is a target domain that usually contains abstract, general, mostly culture specific notions. this can be illustrated by the following quotations:

Love is a sickness, full of woe (T. Daniel);

Friendship is the vine of life (E. Young);

Beauty is a form of Genius... like sunlight, or spring-time or the reflection in dark waters of that silver shell we call the moon (O.Wilde);

A man can have but one life and one death,

One heaven, one hell (R. Browning);

Hope is a breakfast, but it is a bad supper (F. Bacon).

From the stylistic point of view, imagery is created by various stylistic devices: metaphor, metonymy, simile, periphrasis, euphemism, antonomasia, symbol. Besides, imagery can be expressed by derivatives, compound words and phraseological units.

Imagery tend to express cultural values of different types:

- **Vital:** *Life is a disease, and the only differences between one man and another is the stage of the disease at which he lives (B. Shaw); Life is like riding a bicycle. To keep your balance, you must keep moving (A. Einstein);*
- **Social:** *Evil comes at leisure like the disease. Good comes in a hurry like the doctor (G. K. Chesterton); Good is a product of the ethical and spiritual artistry of individuals; it cannot be mass-produced (A. Huxley); Evil enters like a needle and spreads like an oak tree (Proverb);*
- **Political:** *Liberty, when it begins to take root, is a plant of rapid growth (G. Washington); The anchor in our world today is freedom, holding us steady in times of change, a symbol of hope to all the world (G. Bush); Freedom is the oxygen of the soul (M. Dayan); Freedom is the open window through which pours the sunlight of the human spirit and human dignity (H. Hoover);*
- **Religious:** *God's acre, join the angels, the author of evil (phraseological units); God is the only source of hope that'll never disappoint. When we place our faith in him, he provides joy, peace, and hope that overflows (R. Warren); Angels are like diamonds. They can't be made, you have to find them. Each one is unique (J. Smith); God is the source of all power, and prayer is essential to experiencing His power in our lives (G. Smith)*
- **Moral:** *Kindness is the sunshine in which virtue grows (R.G. Ingersoll); Kindness is the language which the deaf can hear and the blind can see (M. Twain); Kindness is a passport that opens doors and fashions friends. It softens hearts and molds relationships that can last lifetimes (J.B. Wirthlin);*
- **Aesthetic:** *All that's beautiful drifts away like the waters (W.B. Yeats);*

Imagery is characterized by its relevance to the human who is the bearer of language and culture. It is acknowledged that the human in the great diversity of his social, cultural and individual activities, his mentality and consciousness, his behavior and psychology are in the focus of attention of any culture. Therefore all possible characteristics inherent in the human nature and their linguistic externalization are of certain interest for Linguoculturology. There is a multitude of aspects and features the human can be characterized by: "features of the character", "mental abilities", "social activities", "gender characteristics", etc.

In accordance with the aims of this section, we shall consider the image-schemas, representing both positive and negative features of the human, his social status, mental abilities. It is of interest to note that presentation of negative characteristics to a great extent prevail over positive ones. The following table illustrates image-schematic representations characterizing the human according to some parameters:

| | Examples |
|---------------------------|---|
| Features of the character | large-minded, open-handed, free-handed (generous); big nose, butter fingers (carelessness), earthly-minded (practical), hard-fisted, tight-fisted (greedy), foxy, lazybones, green-eyed |
| Mental abilities | even handed, empty-headed, wooden-headed, goosey, |

| | |
|----------------------|--|
| | narrow-minded, cabbage-head, hairy ape, |
| Manners and behavior | slow-coach, ringleader, play the monkey, hang-dog look, agree like cats and dogs, fish in the air, act the ass, play the bear, busy as a bee, a wet blanket, yes-man, blood-sucker |
| Profession | air-hostess, housewife, ale-wife, lord of the soil, weatherman, newsdealer, sandwich man, Jack Ketch |
| Social status | big fish, small fish, a new broom, big bug, small potato, white-collar, blue-collar, back-bencher, red-neck, chairman, blue blood, rough-neck |
| Financial status | moneybag, the golden calf, to be in the red, church mouse, skin flint, flat broke, down and out |
| Appearance | rosy, piggy, tubby, bag of bones, lily-like, angelic, cherubic, snow-white, moon-faced |

The examples given in the table prove that image-bearing means describing the person from different angles (appearance, features of the character, mental abilities, manners, behavior, social and financial status) are mainly presented by the following linguistic units: derivatives, compound words, phraseological units, zoonyms. It is by no means accidental since these lexical groups are characterized by divisibility, motivation and predicativity, which provide basis for two-term, two-domain structures based on the principle of analogy, thus creating image-schemas.

Special attention should be attached to the images expressed by zoonyms because, firstly, such images are very widely spread and secondly, they are characterized by national specifics. To draw an analogy between the human and an animal has been laid down in cultural traditions of all the nations since ancient times. Animals play an important role in people's life, therefore the animals' world is an inalienable part of the conceptual world picture.

It is worthy of note that image-bearing linguistic units based on zoonyms are mostly characterized by national specifics. It is accounted for by the fact, that people of different nations associate the same animals with different notions and ascribe them different conceptual features. It can be illustrated by comparative set expressions of the English, Uzbek and Russian languages:

| English | Uzbek | Russian |
|---|----------------------------------|-------------------------------------|
| work as a horse | эшакдек ишламоқ | работать как лошадь |
| eat like a horse | ----- | есть как лошадь |
| as silly as a goose, as silly as sheep | товуқмия | глупый как осёл глупый как баран |
| as strong as a horse | филдек кучли | сильный как медведь |
| to swim like a duck | баликдек сўзмок | как рыба в воде |
| as tame as a dog, as gentle as a lamb | мушукдек мулойим, қўйдек ювош | ласковый как котёнок |
| As coward as a chicken | қўёндек қурқоқ | трусливый как заяц |

The given examples prove that in different languages the same conceptual features are expressed by quite different images evoking quite different associations, and that can be explained by the peculiar features of the national world perception.

It is general knowledge that some animals have acquired a symbolic meaning. For example: *Lion* – is a symbol of strength and power; *Wolf* – a symbol of insidiousness; *Fox* – a symbol of slyness; *Cat* – a symbol of magic; *Owl* – a symbol of wisdom; *Dog* – a symbol of faithfulness; *Lamb* – a symbol of obedience; *Dove* – a symbol of peace. It should be noted that symbols being one of the powerful means of expressing imagery, play the most important role in conveying cultural information and representing national and cultural specifics of the language. Moreover, one of the trends of Linguoculturology focuses on the use of symbols in language and culture. Some scholars believe that culture is a “symbolic universe” some elements of which acquire a specific ethnic sense and become symbols of nations. The cultural value of symbols is proved by the multitude of researches in this field. Suffice it to mention such influential scholars as A.A. Potebnya (1988), V.V. Vinogradov (1976), Yu.M. Lotman (1982, 1996), A.F. Losev (1982), V. Terner (1983), E. Cassirer (1957), N. Frye (1965), Djusupov (2006, 2011). Besides, there are special dictionaries of symbols (Tressider, 2005). There are different approaches to the notion “symbol”, and it can be analyzed from different angles: philosophical, literary, cognitive, stylistic, etc. Not going into the details of the problem, we shall discuss symbols in terms of culture, from the point of view of cultural information they convey.

The cultural significance of symbols becomes evident if we look at the sources of image – symbols, are based on:

- animals and plants: “Tree” – a symbol of life. “Snake” – a symbol of evil. “Dove” – a symbol of peace;
- colors and numbers: “White” – a symbol of purity and innocence. “Black” – a symbol of evil and death. “Seven” – a symbol of completeness perfection, luck, happiness. “Three” – a symbol of wholeness;
- minerals and stones: “Gold” – a symbol of wealth, “Pearl” – a symbol of beauty and innocence;
- literary personages: “Othello” – a symbol of love and jealousy. “Don Juan” – a symbol of numerous amours;
- religious notions: “Cross” – a symbol of Christianity, “Crescent” – a symbol of Islam; “Menorah” – a symbol of Judaism;
- myths: “Zeus” – a symbol of power and justice, “Aphrodite” – a symbol of beauty, love. “Nemesis” – a symbol of justice;
- planets and heavenly bodies: “The Sun” – a symbol of life, power and royalty. “The Moon” – a symbol of immortality, eternity, resurrection.

So, in order to understand and interpret symbols, one is supposed to have background knowledge about life, literature, mythology, religion, fauna and flora,

etc. In other words, symbols are signs which activate cultural knowledge structures. For example, the symbolic meaning of Snake as evil originates from the biblical legend about Adam and Eve. The serpent (snake) persuades Eve to take a bite on an apple that God had forbidden them to eat. For this sin Adam and Eve had to leave the perfect world of the Garden of Eden. As for the snake, it was punished to crawl on the belly forever.

One of the major characteristics of image-bearing stylistic means in general, and symbols in particular, is their national specifics, since they reflect the peculiar features of national culture and ethnic consciousness. As is known symbols can be subdivided into the following groups: universal, nationally specific and individual. Nationally specific symbols represent countries, nations, ethnic groups. For example, *Birch tree* – a symbol of Russia, *Oak tree* – a symbol of Great Britain, *Thistle* – a symbol of Scotland, *Maple* – a symbol of Canada, *Bear* – a symbol of Russia, *Kangaroo* – a symbol of Australia, *The Bald Eagle* – a symbol of the USA. It is of interest to note that the same symbols in different cultures can acquire quite different, sometimes even opposite symbolic meanings. For instance, in English linguoculture “Raven” is a symbol of death and its meaning is associated with E. Poe’s poem “The Raven”. However, the Chanti nation regards “raven” as a symbol of life, spring and revival.

To sum up, the following conclusions can be made:

- imagery is characterized by cultural specifics conditioned by its relevance to the human, his life and social activities, his mentality and behavior, his character and lifestyle;
- from the linguistic point of view imagery is expressed by many stylistic devices (metaphor, metonymy, symbol, simile, periphrasis, antonomasia, euphemism), also by derivatives, compound words and phraseological units;
- figurative zoonyms constitute an essential culture specific part of the linguistic world picture since animals play an important role in human life. Many zoonyms are characterized by national specifics conditioned by particulars of national perception and conceptualization of the world.

QUESTIONS AND TASKS FOR DISCUSSION

1. Discuss the problem of stylistic devices from the position of Linguoculturology?
2. Interpret the notion of “cultural model”
3. What is the structure of cultural models?
4. Which stylistic devices are most relevant to cultural model representation?
5. What stylistic devices are most relevant to knowledge structure representation?

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CHAPTER VI. CULTURAL VALUE OF CONCEPT

6.1. The notion of cultural concept

The notion of “cultural concept” is considered to be one of the main notions of Linguoculturology and its branch Linguoconceptology. It is a subject of frequent debate, and there are different approaches and views. Not going into details, we shall give a general definition of this notion worked out on the basis of the linguistic literature. Concept – is a complex mental entity, a component of the basic world picture conceptually relevant either for individual linguistic personality or the whole linguocultural community. As V.A. Maslova claims, the formation of a concept is conditioned by the individual’s emotional, physical, historical, personal and social experience acquired in the process of the world perception (2004, 2007). The following traits of a concept relevant for Linguoculturology can be outlined:

- concept presents knowledge structures about the surrounding world;
- concept is a cultural and nationally specific unit;
- concept is a multifold mental structure consisting of notional, image-bearing and evaluative constituents;
- concept is characterized by a string of emotional, expressive components and associative links.

In linguoculturology “concept” is defined as a basic unit of culture, its core; a mental, cultural and nationally specific unit characterized by an array of emotional, expressive and evaluative components; a constituent part of the national conceptsphere; a unit of the collective cultural experience that becomes the cultural property of the individual (Stepanov Yu.S., Arutyunova N.D., Karasik V.I., Slishkin G.G., Vorkachyov S.G., Pimenova M.V.).

The properties of the notion “cultural concept” formulated in the work by Yu. Stepanov «Константы. Словарь Русской Культуры» are worth mentioning. Yu.S. Stepanov claims that *concepts* are characterized by emotiveness. He states that “concept is a basic cell of culture in a man’s consciousness” and “includes in contrast to the notion, not only the descriptive and classificatory characteristics, but strong sensual and empirical features” (Степанов, 2004, p.43). V.I. Karasik also emphasizes the fact that concept is “a quantum of emotional information” (Карасик, 2004, с.128, 361).

Concept is externalized with the help of various linguistic means referring to different linguistic levels. It can be expressed by words, derivatives, phraseological units, proverbs, aphorisms and even texts. For example, the concept Beauty is represented by:

- **lexical units:** *beauty, charm, loveliness, handsomeness, attractiveness, prettiness, glamour;*
- **word-formation units:** *adjectives: beautiful, charming, pretty, handsome, good-looking, lovely, gorgeous, attractive, exquisite, beauteous, radiant, enjoyable, captivating, alluring, superb, wonderful, fine, splendid,*

admirable, great; verbs: to beautify, to adorn, to ornament, to glamorise, to grace, to decorate, to adorn, to garnish, to embroider, to fancy up;

- **phraseological units:** *graceful as a swan, as pretty as picture, as handsome as a young Greek god, as handsome as paint, as shining as star.*
- **proverbs and sayings:** *beauty is a living thing; beautiful man creates beautiful things; beautiful man acts beautifully; good fame is better than a good face; a pretty girl, a heart of gall; handsome is as handsome does;*
- **quotations and aphorisms:** *All that's beautiful drifts away like the waters (W.B.Yeats); Beauty is all very well at first sight; but who ever looks at it when it has been in the house three days? (G.B.Shaw); Remember that the most beautiful things in the world are the most useless; peacocks and lilies for instance (J.Ruskin).*
- **texts:** a fragment of the text or the entire text (f.e. "Dorian Grey", "The Nightingale and the Rose" by O. Wilde);

One of the problematic areas in the concept theory is the concept structure. There are different views and approaches to this problem. Not going into details of this problem, we should stress that the majority of the researchers outline a three-level structure of the concept, including notional, imagery and axiological constituents of fields (S.G. Vorkachyov, Z.D. Popova, I.A. Sternin, V.I. Karasik, etc.)

It should be noted that among these constituents the imagery constituent is of a notable interest for Linguoculturology. It is subdivided into two types: cognitive and perceptive images which in their turn fall into several subtypes.

Cognitive image of the concept includes moral, intellectual, psychological and physical characteristics related to the human. For example, the image bearing component of the concept Life includes the following cognitive images: **moral** (*life is not fair, honest life, cruel life; love is lawless*); **intellectual** (*silly life, life is a teacher, life is a judge; love is mad; love and knowledge live not together*); **psychological** (*happy/unhappy life, joyful life, life is suffer; love is crazy*); **physical** (*broken life, ruined life, to kill life, to destroy life; love is blind*).

The perceptive image also consists of several types of imagery:

- visual imagery, i.e. something that can be seen: *youth is green; time is money; life is a judge; words are weapons;*
- auditory imagery is based on a sound perception: *words echo, high-sounding words, lovers cooing;*
- tactile imagery expresses feelings evoked by touch: *sharp words, cold love; burning love, stinging word;*
- olfactory imagery is based on a smell perception: *youth's smell, high-sounding words, words echo;*
- gustatory imagery is based on a taste perception: *sweet life/love/word, embittered friendship, tart words, bitter life;*
- kinesthetic: *life goes on, follow life, time flies.*

No less important is axiological field, which according to the authors, includes different additional features of a concept which can be divided into several zones:

a) the evaluative zone (*good or bad*); b) aesthetic (*beautiful/ugly*); emotional (*pleasant/unpleasant*); intellectual (*clever/silly*); moral (*kind/cruel, legal/illegal*) features;

b) the encyclopedic zone unites conceptual features based on experience and knowledge of a concept denotate. For example, encyclopedic zone of the concept “Water” includes the following features: *water is dangerous, the person can be drawn in water, there is no life without water, water is covered with ice in winter*, etc. Another example is the concept “London” – London is the capital of Great Britain, London is a big and ancient city, there is the underground in the city, City is a business centre, there are many historical sights and places of interest in London: Buckingham Palace, Westminster Abbey, the Tower, Big Ben, etc.

c) the utilitarian zone that unites conceptual features expressing pragmatic aspects of the concept, including its situational characteristics. For example: *car* – expensive, comfortable; *dog* – a devoted friend, guards the house; *flu* – virus, illness, weakness, cough, high temperature, etc.

d) the regulative zone unites conceptual features that “prescribe” what should be done or not done: *the English language* – should be learned, *law* – should be followed; *car* – should be driven, etc.

e) the social-cultural zone unites conceptual features representing the interrelationship between a concept and culture (art, traditions, customs, heroes, folklore, precedent texts, etc.). For example, the concept “English Language” – Shakespeare, Byron, Dickens; or the concept “Gentleman” – English, aristocrat, nobleman, politeness, helps people;

f) the paremiological zone – conceptual features that are represented in proverbs, sayings, aphorisms and quotations. For example, the concept FIRE is presented in the conceptual features *fire is dangerous – if you play with fire, you get burned; don't add fuel to the flame; don't fight fire with fire; better a little fire to warm us than a big one to burn us*.

The outlined zones, as is seen from examples, present a lot of interest for linguocultural studies.

6.2. Types of cultural concepts

The problem of concept typology/classification is one of the theoretical problems of Cultural Linguistics and is in the focus of scholars' attention. The survey of the theoretical literature has shown that there are different classifications of cultural concepts.

V.A. Maslova (2007) differentiates 9 types of cultural concepts **according to the thematic principle**:

- world (*Motherland, Universe, Winter Night, New Year*);
- nature and nature elements (*Water, Fire, Earth, Wind, Air, Flower, Fauna*);
- moral concepts (*Truth, Honesty, Honour, Shame*);
- human characteristics (*Kindness, Arrogance, Politeness, Generosity*);

- social notions/events (*Freedom, Liberty, Equality, Richness*);
- emotive concepts (*Suffer, Joy, Love, Hate*);
- the sphere of artefacts (*Church, House, Altar*);
- scientific concepts (*Philosophy, Philology, Algorithm, Atom*);
- the sphere of art (*Music, Dance, Literature, Sculpture*) (Маслова, 2007).

S.G. Vorkachyov (2004, 2007) distinguishes the following types of concepts **according to their reference to certain groups:**

- a) universal concepts, existing in all cultures (*Faith, Love, Beauty, Freedom, Labour, Family, Motherland, God*);
- b) unique or ethnic concepts, specific to one particular ethnic group (English – *Kelt, Gentleman, Halloween, Lady, Lord, Cowboy*; Uzbek – *Хужа, Махалла, Чойхона, Сандал, Ган*; Russian – *Балалайка, Баба-Яга, Хоровод, Тайга, Товарищ*);
- c) individual concepts;
- d) group concepts (professional, gender, age).

The scholar also distinguishes types of concepts **according to the level of abstractness:**

- a) universal concepts of spiritual culture (*Happiness, Beauty, Freedom, Home, Honour, Family*);
- b) symbolic concepts (*Dove, Swan, Palm, Rose, Olive Leaf, Lion, Crescent*);
- c) emotive concepts (*Love, Fear, Anguish, Joy, Hate*). It should be mentioned that this type can be referred to universal concepts of spiritual culture and occupy middle between visual and abstract concepts (Воркачѳв, 2007).

One of the researchers who contributed much to the development of concept typology is M.V. Pimenova who suggested their classifications **according to cultural categories:**

- 1) universal categories of culture (*Time, Space, Sun*);
- 2) socio-cultural categories (*Freedom, Labour, Privacy*);
- 3) national culture categories (*Gentleman*);
- 4) ethical categories (*Truth, Honesty, Duty*);
- 5) mythological categories (*Angel, God*) (Пименова, 2004:10).

Very interesting is the classification of concepts done according to three notional categories suggested by M.V. Pimenova and O.N. Kondrat'yeva:

I. Basic/main – key concepts of the conceptual system and world picture. This category includes a) cosmic concepts (*Sun, Moon, Star*); b) social concepts (*Freedom, Labour*), c) Spiritual concepts (*God, Faith, Sin, Virtue*);

II. Descriptive concepts – qualify basic concepts: 1) dimensional concepts (*shape, size, weight, deep*); 2) qualitative concepts reflecting the quality (*warm - cool, whole - partial, hard - soft*); 3) quantitative concepts, reflecting quantity (*only, much/many, few*);

III. Relative concepts (denoting relationships): 1) evaluative concepts (*good – bad, right – wrong, useful – useless, tasty – not tasty*); 2) positional concepts (*against, together, near, for, up-down*); 3) concepts of privacy (*mine – strange/alien, to give – to take, to have – to lose, to include – to exclude*).

It should be mentioned that these types are divided into several subtypes. For instance, the class of cosmic concepts (sky, earth, moon) also includes:

- a) meteorological concepts (*Rain, Snow, Thunderstorm, Comet*);
- b) biological concepts (*Human, Bird, Insect, Animal, Fish, Grass, Fruit*);
- c) landscape concepts (*Field, Forest, Mountain, Lake, Sea, Ocean, River, Road*);
- d) artefact concepts (*Factory, Mechanism, Instrument, Dish, Building*).

In their turn, social concepts are subdivided into:

- a) political, ideological and concepts of social status (*Governor, Elite, Aristocrat, Worker, President, Emperor, the Rich, the Poor, Intelligent, Scientist*);
- b) concepts of nationality (*Russian, Chinese, German, French*);
- c) concepts of power and management (*Democracy, Freedom, Will, Tyranny*);
- d) concepts denoting interpersonal relations (*Slavery, Power, Peace, War*);
- e) moral/ethic concepts (*Honour, Duty, Shame, Devotion*);
- f) concepts denoting various activities (*Labour, Game, Education, Holiday, Deed*);
- g) religious concepts (*God, Pray, Sin, Confession, Virtue*).

Psychological concepts are divided into:

- a) concepts of inner world (*Soul, Consciousness*);
- b) concepts of character (*Arrogance, Bossiness, Modesty*);
- c) emotive concepts (*Happiness, Joy, Sadness, Jealousy, Anguish, Worry*);
- d) mental concepts (*Knowledge, Thought, Memory, Inspiration, Mind*);
- e) concepts of will (*Wish, Desire, Duty*) (Пименова, Кондратьева, 2011).

So, there are a lot of approaches to the problem of concept typology. The scholars provide a number of classification based on different criteria. It should be stressed that concept typology is not a simple matter and any discussion of it is bound to reflect more than one angle of vision.

6.3. Cross-cultural analysis of the concept

The concept “Water/Сув” is one of the universal concepts represented in all societies and cultures. Water considered to be a source of life on the Earth, gave rise to many religious legends and cosmogonic myths about the world. According to Hinduism and Islam all living creatures on the earth emerged from water. Mesopotamian, Babylonian, Egyptian, Philippine and other mythologies also assert that at the beginning the Universe consisted of water; Greek goddess of love Aphrodite, was also born of the sea.

A vital role of “water” in people’s life accounts for its highly symbolic and sacred status. “Water” is a key element in many religious rituals around the world aimed at purifying, annihilating sins, creating holiness, transforming the world, etc. Water is considered to be a source of purification in physical and symbolic sense: the rituals of ablution in Islam, Hinduism, Judaism, Buddhism before praying or entering a temple. Water also represents rebirth in many religions: the ritual of Epiphany/Christening in Christianity and Amrit Sanscar (baptizing) in Hinduism; the ritual of washing the dead bodies before burying so that they could go to another world purified and rebirthed. In many religious legends water is believed

to have magic powers, capable of healing and repelling evil: *holy water* in Christianity, *amrita* in Sikhism and Hinduism, *Zamzam water* in Islam.

In many mythological legends Water is often personified as God, Goddess or divine entity: Ganges is regarded as a goddess whose purity eliminates the sins of the faithful, Neptune/Poseidon – the Greek-Roman god of the ocean and the king of other sea gods, Anahita – Persian goddess of water and fertility, Tefnut – Egyptian goddess of water, moisture and fertility, etc. Water also often represents the border between the world of the living beings and the world of the dead: for instance, according to ancient Greek mythology the souls of the dead were carried to the underworld across waters of the River Styx.

The first step of linguistic analysis of any concept presupposes the analysis of its notional constituent based on the detailed analysis of the dictionary meanings. The analysis of the dictionary definitions done on the basis of several dictionaries (MWCD, CIDE, OALD, LDCE) has shown that the dictionary meanings of the lexeme “water” in the English and Uzbek languages can be summarized in the followings:

Water is colourless, tasteless liquid

– a clear, colorless, odorless, and tasteless liquid, H₂O, essential for most plant and animal life and the most widely used of all solvents; a colorless, transparent, odorless, tasteless, liquid that forms the seas lakes rivers and rain; a colorless liquid that is a compound of hydrogen and oxygen;

Water is a source of drinking water and agriculture

– liquid that is essential for plant and animal life and constitutes, in impure form, rain, oceans, rivers, lakes, etc.;

– to irrigate or provide with water: *to water the land; he watered the cattle; to supply (land, a region, etc.) with water, as by streams or irrigation.;*

The definition of the lexeme “сув” as “life and soul” given in the Uzbek dictionaries represents both notional and evaluative components of the concept “Water”:

Сув – ҳаёт-мамот масаласини хал қилувчи, ҳаёт берувчи Сув; ҳаёт бағишловчи, жонга файз киритувчи нарса: *Улар ўз ерларига, ўз уйларига ҳаёт суви келтириши учун, курашга борадилар. Одамлар ташина, ер чанқоқ, юрт қақроқ эди. Хамма сув деб талпинар, сувга интилар эди* (М. Исмоилий Фарғона тонг отгунча)

This meaning is culturally specific for Uzbek culture and conditioned by extralinguistic factors, in particular by geography. As is known, Uzbekistan is situated in Central Asia, the territory of which is mostly covered by deserts and steppes and has no access to any sea or ocean. This fact conditions the lack of water and its exceptional value for Uzbek people.

The analysis of phraseological units with the component “water” has shown that they mostly represent the evaluative constituent of the concept “Water” relevant to many aspects of people’s life. It is worthy of note that phraseological units with the component “water” represent both positive and negative evaluation.

In the phraseological units water is regarded as valueless and temporal substance in comparison with other liquids, substances and products that are

considered to be more valuable: **engl.:** *bread and water, shed blood like water, spend money like water*; **uzb.:** *сув кетар тош қолар; сув текин; сувники сувга кетми; сувга оқизмоқ*. Fluidity, mobility, changeability of water also caused its usage to denote “uselessness of smth”: *written in water; draw water in a sieve; pour water into a sieve; as welcome as water in one's shoes, limn on water* (to dream); **uzb.:** *элакда сув ташимоқ, сувга оқизмоқ*. Water is perceived as a destructive, ruinous nature element that is unpredictable and uncontrolled: **engl.:** *come hell or high water*; **uzb.:** *сув балоси, сув офати*.

Phraseological units with the component “water” also represent the notions, associated with 1) different aspects of people’s life: *in smooth water* (to be successful); *troubled waters* (complex situation); *in hot water* (to be in a difficult situation); defeat in smth., destruction of smb); *blow out of the water, under water; pour/throw cold water on smth.*; 2) description of individuals’ characteristics: moral, physical, emotional: *as weak as water, long drink of water* (very tall person); **uzb.:** *судан қўруқ чиқмоқ, сувни лойқалатмоқ, сувга тушса чўкмаслик*.

One of the most conspicuous properties of the analyzed concept on phraseological level is its religious and mythological essence. For example, phraseological unit “Living water/water of life” is a biblical phrase used for denoting God, but in fact, it reflects mythological legends and fairy-tales about restorative powers of water and fountains, springs, wells of Youth. People believed that elderly people who drink or bathe in its waters could be young again. Phraseological unit “holy water” reflects religious views of European, in particular English linguoculture. Holy water is the water that has been sanctified by a religious figure and is used for spiritual cleansing and as a protection against evil. It is kept in the holy water stoups, fonts or automatic water filters put at the entrance to the church, so that the faithful could sprinkle themselves with it on entering the church. It is a key element in many religious rituals: baptizing children, blessing, liturgies, making a sign of the cross for cleansing from venial sin, etc.

The image-bearing and evaluative components of the concept “Water” are widely represented in proverbs and quotations. Here, it should be mentioned that image-bearing and evaluative constituents of the concept in most cases are closely interlinked. In other words, examples can be viewed both from the point of view of imagery and evaluation. It is conditioned by the fact that imagery and evaluation are usually interwoven especially in proverbs, aphorisms and fictional texts which reflect the national world picture of a certain culture (beliefs, customs, ethics and morality, behavioral norms, speech etiquette, etc.). Used in the proverbs and quotations, the concept “Water” acquires a multitude of conceptual features constituting its complex structure. Thus, the concept Water forms several conceptual metaphors such as “**Water is Beauty**”, “**Water is Life**”, “**Water is Gem**”. Let us consider some of them:

Water is Beauty

Everywhere water is a thing of beauty, gleaming in the dewdrops; singing in the summer rain; shining in the ice-gems till the leaves all seem to turn to living jewels; spreading a golden veil over the setting sun; or a white gauze around the

midnight moon (J.B.Gough); Water is the grand epic of creation; and there is not a human soul but feels the influence of its majesty, its power, or its beauty (S. J. Hale); Water – the mighty, the pure, the beautiful, the unfathomable (L.E. Landon); *Ой сулуви – нур, сой сулуви – сув; Сув келди – нур келди.*

Water is Life

Water is the soul of the Earth (W.H. Auden); Water is the basis of life and the blue arteries of the earth! Everything in the non-marine environment depends on freshwater to survive (Sandra Postel); Water is everywhere and in all living things; we cannot be separated from water. No water, no life (R. Fulghum); Water is the mother of the vine, the nurse and fountain of fecundity, the adorer and refresher of the world (Ch. Mackay);

Water is Gem

In the Uzbek proverbs, “water” metaphorically associated with precious stones: *ер – хазина, сўз – гавҳар; сув қатраси – дур қатраси; сув – олтиндан азиз; чилла суви – тилла суви; сув – зар, сувчи – заргар.*

It is conditioned by the role of precious stones and jewelry in Uzbek linguoculture. Over centuries, jewelry has been an inseparable part of weddings, engagements, anniversaries. The art of creating jewelry in Uzbekistan has passed on from generation to generation for thousands of years. There is a great variety of jewelry: bracelets, rings, earrings, necklaces, belts, patterns of bridle and other horse equipment, etc.

Evaluative component of the concept “Water” is presented by conceptual features which express both positive and negative evaluation of the concept:

Water as a source of life without which nothing can exist

Thousand have lived without love, no one without water (W.H. Auden); No water, no life. No blue, no green (S. Earle); There's plenty of water in the universe without life, but nowhere is there life without water (S.A. Earle); Water is the lifeblood of our bodies, our economy, our nation and our well-being (St. Johnson); Water is life, and clean water means health (A. Hepburn); Life comes but in a droplet (A. T. Hincks); A single water drop contains all the necessary building blocks needed for life (A. T. Hincks); Without water, life would just be rock (A.T. Hincks); *Сув – ҳаёт манбаи; Сув бор жойда, ҳаёт бор; Сувсиз ер – жонсиз ер; Сувсиз ҳаёт йўқ; Томчи сувда – ҳаёт жилваси; Сувсиз – ҳаёт бўлмас, меҳнатсиз роҳат; Томчи сувда тол кўкарар; Эл ҳаёти ер билан, ер ҳаёти сув билан; Сув билан табиат жонланади, ҳаёт ниш уради, яшашга ошиқади, куч қувватга киради (ТСХЖ);*

Water is precious and should be treasured

Water is the most basic of all resources. Civilizations grew or withered depending on its availability (N.W. Snyder); Water is one of the most basic of all needs – we cannot live for more than a few days without it (R. Alan); Never cast dirt into that fountain of which you have sometime drunk; Cast no dirt into the well that hath given you water; Cast not the foul water till you bring in clean; *Сув – деҳқоннинг қони, ер – унинг жони; Сув келди, нур келди; Сув келтирган азиз; Сув берган савоб, ўт берган кавоб; ер-сув – битмас кон; Сувсиз ер – жонсиз жасад; Сувсиз – ер мозор, сувли ер – гулзор; Сувсиз ерга қуш қўнмас,*

ўтсиз ерга юрт қўнмас; Сув – ҳаёт манбаи, уни увол қилишга ҳаққимиз йўқ (ТСХЖ);

Water is underestimated

We never know the worth of water till the well is dry (Thomas Fuller); Water is one of the most basic of all needs – we cannot live for more than a few days without it. And yet, most people take water for granted. We waste water needlessly and don't realize that clean water is a very limited resource (Robert Alan); For many of us, clean water is so plentiful and readily available that we rarely, if ever, pause to consider what life would be like without it (M. Samuelsson); *Бугун чашма сувин қилсанг агар хор//Бошқа ичолмассан бу сувдан зинҳор* (Фахриддин Гургоний); *Олдингдан оқар сувнинг қадри йўқ*;

Water is powerful

...water always goes where it wants to go, and nothing in the end can stand against it. Water is patient. Dripping water wears away a stone (M. Atwood); A persistent drop of water will wear away even the hardest stone (Autumn Morning Star); Moving water . . . has a fascinating vitality. It has power and grace and associations. It has a thousand colors and a thousand shapes (Roderick Haig-Brown);

Water is miraculous and sacred

If there is magic on this planet, it is contained in water (L. Eiseley); Water is the grand epic of creation; and there is not a human soul but feels the influence of its majesty, its power, or its beauty (S. J. Hale); Water is to me, I confess, a phenomenon which continually awakens new feelings of wonder as often as I view it (M. Faraday); I believe that water is the closest thing to a god we have here on Earth. We are in awe of its power and majestic beauty. We are drawn to it as if it's a magical, healing force. We gestate in water, are made of water, and need to drink water to live. We are living in water (A.Z. Moores); Water is intrinsically linked to the mystery and excitement of discovering new worlds (Fennel Hudson);

As is seen from the examples, in the English language water is considered to be a miraculous phenomenon the nature of which people cannot understand (*a magical, healing force, awakens new feelings of wonder, mystery and excitement*). In Uzbek linguoculture the stress is put on the sacred nature of water and related to such notions as faith, sin, the Heaven and God:

Ўзбек халқи учун сув доимо муқаддас саналган. Ноннинг ушоғи ҳам нон бўлганидек, сувнинг томчиси ҳам сувдир. Сувнинг бу дунёда муқаддаслиги, азизлиги рост.

The idea of holiness of water goes back to the history of religious views of Uzbeks affiliated first to Zoroastrianism and then to Islam. First, according to Zoroastrianism and its sacred book Avesta, water as well as fire was regarded as sacred elements of nature that has a purifying power and that's why everything connected with water had to be kept pure and far from everything that could harm it. In Avesta, water is merely a liquid manifestation of light and splendor and regarded as glowing, resplendent and divine, mother of life, creator of mankind. Therefore, those who commit sin by making water dirty are regarded as sinners and are promised to be sent to hell: “Покиза сув ва ёниб турган олов қаршисида

гуноҳлик қилган зотнинг дўзахда топгуси жазоси бу дунёнинг жамийки дарду озор- ларидан мудҳишдир”... (“Вандидод”, 4-фарғард, 54-банд).

In Islam, water considered to be a source of creation. Thus, according to Koran, all things in the world, including people, were created from water: барча жонли мавжудотни сувдан (пайдо) қилганимизни кўрмадингларми?” (Анбиё сураси).

Water is important for people’s health

Water is the only drink for a wise man (H. D. Thoreau); Drinking water is essential to a healthy lifestyle (S.Curry); Drinking water is like washing out your insides. The water will cleanse the system, fill you up, decrease your caloric load and improve the function of all your tissues (Kevin R. Stone); It is difficult to find anything more healthy to drink than good cold water, such as flows down to us from springs and snows of our mountains. This is the beverage we should drink. It should be our drink at all times (Brigham Young);

Water is of dual character: it can be creative and destructive

Water creates so much beauty, life and mystery (Fennel Hudson); Water is a very good servant, but it is a cruel master (C.G.D. Roberts); Water is so friendly when you have it on your palms, but so evil when they have you on theirs (M.F. Moonzajer); There was nothing like water in the world, Jim said. It made the desert bloom but also turned rich bottomland into swamp. Without it we'd die, but it could also kill us, and that was why we loved it, even craved it, but also feared it. Never take water for granted, Jim said. Always cherish it. Always beware of it (Jeannette Walls); You can't trust water: Even a straight stick turns crooked in it (W.C. Fields); *Сувнинг кўриниши мулойим – бағри тош; Сувнинг ози ҳам бир бало, кўпи ҳам бир бало; Ерни бузадиган ҳам сув, тузадиган ҳам сув*

Water is calm and harmonious

There's something about water that washes away the cares of the mind and heart (P. R. Woodruff); The ocean is a mighty harmonist (W. Wordsworth); Water is peaceful. I am at rest. In the water, I am safe and pulled in where I can't get out. Everything slows down – the noise and the racing of my thoughts (J. Niven); Heavy hearts, like heavy clouds in the sky, are best relieved by the letting of a little water (Ch. Morley); Where the waters do agree, it is quite wonderful the relief they give (Jane Austen).

So, a short cross-cultural analysis of concept “Water/Сув” in the English and Uzbek languages has proved that its dictionary meanings and conceptual features, representing its evaluative component mostly coincide. It is accounted for by the fact that Water is a universal concept represented in all linguocultures and understood as a source of life on the Earth. However, there are some nationally specific features concerning its verbalization and functions.

QUESTIONS AND TASKS FOR DISCUSSION

1. Comment on the notion of a cultural concept.
2. What are the ways and means of concept verbalization?
3. Discuss the problem of the concept structure

4. Comment on different views and approaches to the problem of concept structure
5. What are the main constituents of the concept structure?
6. Comment on the peculiarities of the evaluative constituent of the concept
7. What types of images does the image field of the concept consists of?
8. What are the main properties of the concept?
9. What are the main criteria for concept typology?
10. What types of concepts are distinguished?
11. Comment on the peculiarities of concept classifications from the cognitive and cultural point of view

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GLOSSARY

Anthropocentric paradigm – a theoretical framework concerned with the problem of “the human” in language, his mental and cognitive activity, the linguistic world picture, representing universal and nationally-specific culture values, national worldview

Conceptual world picture – a global image of the world and its essential features reflected in the individual’s mind as a result of his spiritual activity.

Cross-cultural analysis – is based on comparing and contrasting languages and cultures. It consists in cognitive interpretation of a) culturally and conceptually relevant language units in the text (linguoculturemes); b) universal and nationally-specific properties of language units including texts; c) cultural concepts manifesting particular domains.

Culture specific concept – a culture specific and nationally oriented unit, a multifold mental structure consisting of notional, image-bearing and evaluative layers and characterized by emotional, expressive components and associative links

Cultural categories – stereotypes, symbols, etalons, mythologemes and other signs of national and world culture.

Cultural code – a particular system of signs denoting objects of national and spiritual world, and which are categorized, structured and evaluated by the national communities. Cultural code defines a set of images that are associated with particular stereotypes in people’s minds.

Cultural connotation – the perception and interpretation of the denotative or image motivated meanings in terms and categories of culture.

Cultural model – representation of cultural knowledge organized and structured in terms of propositional and image-schemas.

Cultural values – the commonly held system of standards of what is acceptable or unacceptable, important or unimportant, right or wrong etc., in a society. It penetrates all spheres of human life describing objective characteristics of reality interlaced with national views and personal appraisals. Cultural values are subdivided into the following types: vital, moral, social, political, religious, aesthetic.

Cultural connotation – the perception and interpretation of the denotative and image-motivated meanings in terms and categories of culture;

Cultural space – culture represented in the human mind. It is formed by the individual and collective consciousness of all representatives of a certain ethnic group, therefore the culture space can be brought into correlation with the cognitive space (Постовалова, 1999);

Imagery – an inherent, generic property of the literary text which creates a dual sensory perception of an abstract notion by arousing certain associations between

the general and the particular, the abstract and the concrete, the imaginary and the factual.

Individual style – a unique combination of language units, expressive means and stylistic devices peculiar to a given writer. It makes the writer's works easily recognizable.

Intertextuality – a peculiar quality of certain texts to correlate with others both semantically and structurally. Intertext contains explicit intertextual markers: epigraph, repetition of text forms (structures, rhythm, lexical units), anonomasia, allusion, quotation, etc.

Knowledge structures – a system of linguistic and nonlinguistic knowledge, blocks of information structured in terms of "frames", "gestalts", "scripts" containing a system of interrelated concepts.

Linguistic personality – a manifold, multi-component and structurally organized set of language competences, a certain linguistic correlate of spiritual world of a personality in the integrity of his social, ethnic, psychological, aesthetic characteristics.

Linguistic world picture – the verbal explication of the conceptual world picture, a means of transferring information about the world, people, relations.

Linguocultereme – a complex interlevel language unit, a dialectical unit of both linguistic and extralinguistic factors, the correlation between the form of a verbal sign, its semantic content and cultural sense. The sources of cultural information in a linguocultereme are specific for each cultural phenomenon: realia, myths, images, beliefs, outstanding people, customs and traditions.

Linguocultural field – a hierarchical system of linguistic units used in the text and characterized by mutually correlated and interdependent meanings expressing a system of corresponding cultural notions.

Linguoculturology (cultural linguistics) – a new interdisciplinary science aimed to investigate the correlation between language and culture, between linguistic meanings and the concepts of universal and national cultures.

Mythologeme – a verbal expression of an image or theme of mythological character in the fictional text, a conceptually and culturally significant language unit containing knowledge structures of mythology, an intertext integrating the two conceptual domains of the precedent and recipient texts.

National-cultural specificity – culturally and nationally marked language units which transmit sociocultural, aesthetic, emotional and evaluative information, thus reflecting national views and vision of the world, traditions and customs, values and stereotypes.

National world picture – a specific way of the world perception and conceptualization reflecting the experience of a certain national community, its system views, stereotypes of thinking and behavior.

Non-equivalent lexicon – words which express notions non-existing in other cultures and which have no equivalents in other languages.

Precedent text – well-known texts of vast significance both for universal and national cultures. They are most often referred to in the recipient texts by means of intertextual links.

The author's image – a focus of the whole literary text, its context and compositional structure; it joins the parts of the text together to make a single whole characterized by the author's world outlook.

World picture – a structured set of knowledge about reality, formed in the people's consciousness. It is divided into two main types: conceptual world picture – regarded as a result of cognition, as a system of knowledge structures reflecting the human experience in a certain historical period of life and linguistic world picture – the verbal explication of the conceptual world picture, a means of transferring information about the world, people, relations.

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