

The concept SOLDIER in E. Hemingway's novels: linguistic embodiment and evolution



Lev Maryanovskiy, 2nd Year Master's Degree student, RSPU Herzen University

Language advisor: Prof.; Doctor of Linguistics Victoria Kleyменова

Introduction

- E. Hemingway's authorial concept SOLDIER
- Authorial concept vs linguocultural concept
- Linguistic means and cognitive mechanisms used to embody the authorial concept in the novels

Key terms

Concept – a discrete unit of knowledge, which serves as an intermediary between words and objective reality by comprising both the word meaning and experience of subjects belonging to a linguoculture, into one mental image (Nikitin 705-707).

Authorial concept – a conceptualization of the author's worldview, manifested in his individual style and imagery and expressing the peculiarities of the author's value system (Mandzhieva 276).

Conceptual metaphor – a cognitive process reflected in language structures that represents interaction of two cognitive structures (domains), between which correspondences are established in order to assimilate one structure with the other (Lakoff, Johnson 1-3)

Materials

E. Hemingway's war novels:

- *“A Farewell to Arms”*;
- *“For Whom the Bell Tolls”*;
- *“Across the River and Into the Trees”*.

Three-step process of uncovering E. Hemingway's authorial concept SOLDIER:

- analyzing dictionary definitions of the notion “soldier” in order to reconstruct the field structure of the linguocultural concept SOLDIER (**semantic approach**);
- singling out the relevant vocabulary and its frequency in the novels under discussion to compare the field structure of the linguocultural concept SOLDIER to that of E. Hemingway's concept SOLDIER (**explicit means of authorial concept representation**);
- identifying conceptual metaphors used by E. Hemingway to embody the concept SOLDIER (**implicit means of authorial concept representation**).

Results

- Both linguocultural and E. Hemingway's authorial concept SOLDIER contain semantic components *“military”*, *“army”* and *“bravery”* as core elements of the field structure.
- Core component *“service”* of the linguocultural concept SOLDIER is found in the far periphery of the authorial concept's field structure.
- Authorial concept SOLDIER contains *“kill”* in the core of its field structure (*“Don't idealize him, either. Hunters kill animals and soldiers kill men”*) and *“wound”* in the close periphery (*“And all the wounded were wounded for life”*).
- Some conceptual metaphors that serve to embody the authorial concept SOLDIER:

I. SOLDIER IS AN ACTOR

“No. I'm leaving now for a show up above Plava”.

II. SOLDIER IS A TRAVELLER

“The next night the retreat started...” “We ought to go with them,” Bonello said. “That would be a good trip.”

Conclusion

- E. Hemingway's own war experience modifies his treatment of the concept SOLDIER, at the same time, establishing it as his own authorial concept.
- The field structure of this concept has its own peculiar core (*“kill”*), close peripheral (*“wound”*, *“suffering”*) and far peripheral (*“service”*) components.
- The identified conceptual metaphors serve as the key implicit means of authorial concept representation

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