

Найманова Ч.К., Илияз кызы Н.

**ЭРНЕСТ ХЕМИНГУЭЙДИН «АЙСБЕРГ»
СТИЛИН АЧЫП БЕРҮҮДӨ ЛЕКСИКАЛЫК
КОГЕЗИЯНЫН РОЛУ**

Найманова Ч.К., Илияз кызы Н.

**РОЛЬ ЛЕКСИЧЕСКОЙ КОГЕЗИИ В РАСКРЫТИИ
ИНДИВИДУАЛЬНОГО СТИЛЯ ЭРНЕСТА ХЕМИНГУЭЯ
(ТЕОРИЯ «АЙСБЕРГА»)**

Ch.K. Naimanova, Iliiaz kызу N.

**THE ROLE OF LEXICAL COHESION
IN REVEALING ERNEST HEMINGWAY'S ICEBERG
STYLE OF WRITING**

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Бул макаланын максаты Эрнест Хемингуэйдin “Айсберг” деп аталган жазуу стилин аба ырайын сүрөттөө, диалог, символ, синтактикалык конструкциялар (эллипсис, инверсия, асиндетон, полисиндетонду) аркылуу ачып берген белгилүү усулду колдонбой, өз ичине сөз кайталоону, синонимдерди, жалпы жана жекелик сөздөрдү, антоним жана тектеш сөздөрдү, сөз айкаштарды камтыган лексикалык когезиянын жардамы менен ачып берүү. Макалада Эрнест Хемингуэйдin “Көпүрөдөгү Абышка” аттуу аңгемесине анализ жүргүзүүдө колдонулган лексикалык когезиянын элементтери жөнүндө кыскача маалымат берилди. Аңгеменин анализи жада калса сөздөрдүн кайталанышы да жашыруун маанини туюндураарына басым жасоо менен, лексикалык когезиянын элементтери Эрнест Хемингуэйдin “айсберг” стилин ачып берүүдө маанилүү роль ойногондугун көрсөтөт. Ошондой эле, лексикалык когезиянын элементтерин колдонуу окурмандарга Эрнест Хемингуэйдin чыгармаларындагы контекстти түшүнүүгө жардам бериши баса белгиленет.

Негизги сөздөр: айсберг, лексикалык когезиянын элементтери, сөз кайталанышы, жалпы жана жекелик сөздөр, антоним жана тектеш сөздөр, синонимдер, сөз айкашы.

Цель данной статьи - раскрыть индивидуальный стиль Эрнеста Хемингуэя, именуемый «айсбергом», посредством лексической когезии, которая включает повтор слов, синонимы, видовые понятия, антонимию и соответствующие слова, а также сочетаемость, в отличие от широко используемых способов раскрытия стиля айсберга, таких как, описание погоды, диалоги, символы и синтаксические конструкции (использование эллипсиса, инверсии, асиндетона, многосоюзия и т. д.). В статье представлен краткий обзор лексических связующих элементов, в рамках которого анализируется рассказ Эрнеста Хемингуэя «Старик у моста». Анализ рассказа «Старик у моста» показывает, что лексические связующие элементы играют важную роль в раскрытии стиля айсберга Эрнеста Хемингуэя, при этом подчеркивается, что даже повтор слов

передает скрытый смысл. В статье отмечается, что использование лексических связующих элементов помогает читателям читать между строк и понимать подтекст в рассказах Эрнеста Хемингуэя.

Ключевые слова: айсберг, лексические связующие элементы, повтор слов, видовые понятия, антонимия, синонимы, словосочетание.

The purpose of this article is to reveal Ernest Hemingway's Iceberg individual style of writing with the help of lexical cohesive elements that comprise word repetition, synonyms, superordinates, opposites and related words, and collocation in contrast to broadly used way of disclosing the Iceberg style based on weather depiction, dialogues, symbols, and syntactic construction (the use of ellipsis, inversion, asyndeton, polysyndeton, etc.). The article presents short overview of lexical cohesive elements under which Ernest Hemingway's short story “Old Man at the Bridge” is analyzed. The analysis of the short story “Old Man at the Bridge” demonstrates that the lexical cohesive elements play significant role in revealing Ernest Hemingway's iceberg style of writing by emphasizing that even the words that are repeated convey hidden message. The article celebrates the fact that the use of lexical cohesive elements assists readers to read between the lines and comprehend implied ideas meant by Ernest Hemingway.

Key words: iceberg, lexical cohesive elements, word repetition, opposites and related words, synonyms, collocation.

The paper is devoted to reveal Ernest Hemingway's individual style of writing called “Iceberg” with the help of lexical cohesive elements.

We have already made some attempts to analyze Ernest Hemingway's iceberg style by publishing papers “Дискурсивный анализ рассказа Эрнеста Хемингуэя “A Day's Wait” («Ожидание»)» and “Spring as the representation of severities in Ernest Hemingway's “A Farewell to Arms” [1; 2].

To begin with, Ernest Hemingway's “Iceberg” is a style of writing which was created by the author himself.

An iceberg is not seen totally by hiding its larger part under the water. Likewise, Ernest Hemingway puts the main idea and message of his works between the lines, in such a way so that it reminds the iceberg. In order to reveal this style some tools are used: weather depiction, dialogues, symbols, syntactic construction (ellipsis, inversion, asyndeton, polysyndeton, etc.). However, in this paper we try to disclose Ernest Hemingway's "Iceberg" with the help of lexical cohesive elements.

Cohesion is lexical and grammatical relationship within a text or sentence. There are two types of cohesion: *lexical cohesion* and *grammatical cohesion*.

Lexical Cohesion: According to Halliday and Hasan, lexical cohesion is created for the choice of a given vocabulary and the role played by certain basic semantic relations between words in creating textuality. Lexical cohesion is subdivided into word repetition, synonyms, superordinates, opposites and related words, and collocation [3].

Word repetition is restating the same lexical item in a later part of the discourse. Example: *What we lack in a newspaper is what we should get. In a word, popular newspaper may be the winning ticket.*

Synonymy. Instead of repeating the same word, some texts employ a different cohesive device which is using a synonym of that word. Example: *You could try reversing the car up the slope. The incline isn't all that steep.*

Superordinates and generals are used to link words in a text and create coherence. Example: *The car is the best vehicle for a family of six.*

Opposites and related words are cohesive devices that enable the writer to express a contrast and contribute to the cohesion of the text. Example: *At least 125 people died of AIDS in Bulawayo between April and June this year, according to City Health authorities... Out of the 125, 71 were males while 54 were females.*

Collocation is the tendency of some words to occur together.

Moreover, we present the analysis of short story "Old Man at the Bridge" based on lexical cohesion.

The first type of lexical cohesion under analysis is word repetition. Repetition in literary works is used to emphasize the importance of the word or phrase that is repeated. In Hemingway's "Old Man at the Bridge" phrase and word repetition present the idea hidden between the lines.

The author repeats the phrase "old man" 5 times: *An old man with steel rimmed spectacles... But the old man sat there... but the old man was still there... and the old man still sat there... all the good luck that old man would ever have...* (Hemingway, 1987) As it is the part of the title he is making an emphasis that "old man" is the main

character and that everything is happening around that character. In fact, E. Hemingway could name that old man. However, as the whole story takes place during the civil war, the old man symbolizes the end of that war. The word *old* itself makes a sense of the end of something. The author used exactly *old man* but not *old woman* as a major character because during the war every adult man is supposed to serve for the sake of their land. But the main character is old man, and, accordingly, he is not able to fight and even to take care of animals as he desperately admits, "I had to leave them" (animals). Indeed, the old man depicts all the old men who lost their families, close people but are not able to fight for them.

Further, the word *bridge* is repeated 7 times by highlighting the setting. Even the place, setting where the situation occurs is presenting the symbol. Readers might wonder why the author settled his character at the bridge but not another place. Actually, Ernest Hemingway leaves the context unfinished letting the readers guess what will happen. However, the bridge symbolizes the path between the death and the life. The narrator suggests the old man to move as he highlights "This is not a good place to stop" and it is up to the readers whether to leave alive or not the main character though it is pretty clear to conclude from his speech.

Ernest Hemingway repeats pronouns frequently as he does not name his characters. For instance, the word "I" is repeated 32 times, making it clear that the story is being told from the first point of view. Taking into consideration that the story is mainly focused on the old man, it is clear why the author uses *he* 15 times, *his* 7 times, and *him* 4 times.

Moreover, the word *animals* is used 9 times in the "Old Man at the Bridge". The old man says that he does not have a family and all he has were animals. As he says, "I was taking care of animals... only the animals... I was only taking care of animals..." (Hemingway, 1987) So it can be inferred that animals are like his family and that is why he is repeating and expressing his regret that he left them.

In addition, the author uses the word *cat* 5 times. It is believed that the cat has 9 lives so it presents the hope that despite the war soldiers will survive and come back as the old man puts it, "The cat of course, will be alright. A cat can look out for itself..." or "The cat will be alright I am sure. There is no need to be unquiet about the cat". (Hemingway, 1987)

Furthermore, the word *artillery* is repeated 4 times while the phrase "because of the artillery" is repeated 3 times. Basically, the old man is cursing the war.

Finally, *others* is repeated by the old man 5 times when he mentions about animals, ... *There is no need to be*

unquiet about the cat. But the others. Now what do you think about the others?...

(Hemingway, 1987). What the author is trying to express through the word *others* is people who are not able to fight for themselves. He is upset that others, weak people may not survive in that war.

Key words	Repetition
Old man	5 times
Bridge	7 times
He, him, his	27 times
I	32 times
Animals	9 times
Cat	5 times
Others	5 times

Synonymy is the second type of lexical cohesion. While most of writers use synonyms to make their text colorful, Ernest Hemingway uses little amount of synonyms and gives preference to the usage of mostly repetition in the “Old Man at the Bridge”: *pigeon-dove*. Also, we consider the phrase *seventy-six years old* as the synonym of the *old man*.

Superordinate is used only one time: “There were three animals altogether... There were two goats and a cat and then there were four pairs of pigeons.” (Hemingway, 1987)

One more type of lexical cohesion that makes the text cohesive and coherent is collocation. In the sentence “I was taking care of animals,”... there is a collocation *take care*.

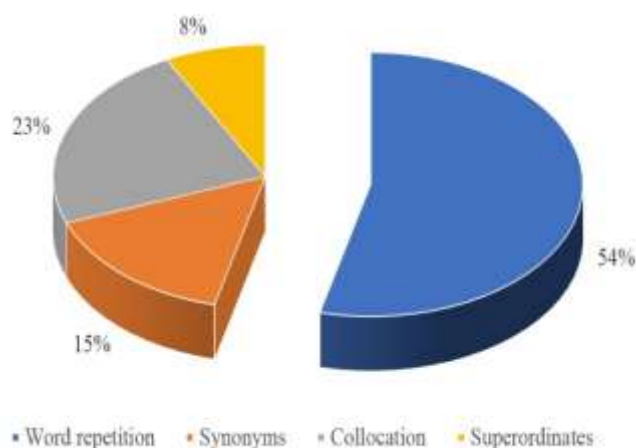
The collocation *shake hands* is used in the sentence “Various animals,” he said, and shook his head.

That and the fact that cat know how to look after themselves was all the good luck that the old man would ever have. (Hemingway, 1987) In this sentence there is a collocation that is used very frequently, *good luck*.

In order to earn more credibility about the correctness of our collocations that we found in the passage we suggest changing one of the words with its synonym and see if the meaning changes or not. For instance, if we change the word *good* to *nice*, we can see that it is not appropriate to use it in the same context, so it proves that

there are certain combinations of words that can be used to convey a meaning.

The diagram below demonstrates the percentage of elements of lexical cohesion used in short story “Old Man at the Bridge”



To resume, we can write that Ernest Hemingway’s Iceberg individual style of writing can be revealed by many tools, including weather depiction, dialogues, symbols, and syntactic construction (ellipsis, inversion, asyndeton, polysyndeton, etc.). Even though the lexical cohesion seems not to play any role in disclosing iceberg style of writing, the analysis demonstrated how crucial role lexical cohesion could play to reveal Ernest Hemingway’s iceberg style of writing, to read between the lines and understand what is implied in the story.

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