Gulizar, non? La-bas, au bout de la ruelle, par ou elle allait voir son gars en prison»» (p.183)

De meme, s'explique le peu d'importance de l'appartenance a un pays sous forme d'un document administratif, et aussi le caractere flou du visage meconnaissable de celui qui, lorsqu'on l'interroge sur son identite, s'identifie a un reflet dans la mouvance de l'eau.

Cette disparition de l'identite connaitra son apogee quand se brouillent definitivement les origines de Vardan (qui a en fait ete adopte par Chamiram et dont ni la nationalite de la mere, ni celle du pere violeur ne sont connues) comme le raconte sa mere adoptive: «Il y avait un grand chantier (_) .. des Russes, des Ukrainiens , pas mal d'ouvriers d'Asie Centrale (^) bien avant le chantier on trouvait des Grecs, des georgiens, des Ossetes et meme quelques Tatars (^) Apres tout est-ce que c'est tellement important? L'essentiel c'est que Vardan ait une famille. Et qu'il soit aime » (p.146)

L'heritage transmis par Chamiram a son fils adoptif est donc un heritage spirituel, celui qui lui permit, comme aux fous et aux poetes, d'echapper «a la nasse commune».

Ce roman balaie des situations tres diverses: coexistence et luttes entre communautes, revendication d'independance politique au nom de sa nationalite, demarches linguistiques, de raisonnement et d'empathie pour aller vers l'autre, mise en cause des certitudes socialement etablies et detachement des biens temporels pour noyer son identite dans un royaume d'Amour spirituel et rejoint une quete qui n'est pas sans rappeler, double culture de l'auteur, la quete spirituelle de Tosltoi' deja en germe dans la vision du ciel par le Prince Andre de *Guerre etpaix,* en meme temps que celle de Baudelaire dans l'Etranger:

- Eh ! qu'aimes-tu donc, extraordinaire etranger?
- J'aime les nuages^ les nuages qui passent^ la-bas^ la-bas^ les merveilleux nuages !
Charles Baudelaire, *Petits poemes en prose, 1869*

Litteratures

1. Les voyages imaginaires (Classiques Hachette)
2. Manuel «Sans frontieres» 1, livre du maitre, ed. CLE
3. Materiel publicitaire (16 cartes postales de proverbes fran9ais illustrees par Nitka)
4. Le systeme educatif fran9ais (commande Ministere des Affaires etrangeres, sous forme de mallette)
5. Les repondeurs, ed. Hachette Reflet, recueil d'activites
6. Alter ego co-auteur (recherche de ressources) Hachette.
7. Le projet (en preparation), PUG, collection «Outils malins».

CORRELATION OF LANGUAGE AND CULTURE IN THE LITERARY WORLD VIEW

Ogneva Elena Anatolievna
Belgorod State National Research University,
Belgorod, Russia

Abstract: The article deals with the literary world view as a projection of the writer's culturally marked worldview. The relationship between the world view of both writer and reader in the text worlds ' form is determined. The dominance of the culturally marked landscape model in the literary world view is identified. The correlation of three types of culturally-marked landscape models is proved such as: airscape, seascape and landscape in the literary world view, presented in the novel "Wuthering Heights" by E. Bront .

Key words: literary text, literary world view, modeling, text world,culturally marked landscape model, national culture,   , writer's worldview.

The value world of national culture has a historically established holistic image that forms a value world view, which is an ordered set of evaluation judgments that reflect the value guidelines of society. Interpreting of the essence of culture is based on the consideration of science, religion, literature as codes formed like language. According to V.A. Maslova, conceptual understanding of national culture is possible only "through the national language" [Maslova, 2001:62]. According to V. Humbold, "the national language is the repository of both folk spirit and culture. In this point of view culture "is united by the spiritual energy of the people, miraculously captured in certain sounds" [Humboldt, 1984:349].

Language as a phenomenon of culture not only reflects and captures, but also forms a system of values characterising a particular linguistic and cultural community, therefore, "the linguoculturology tasks are to study verbal mechanisms for organising, processing, storing and transcoding culturally significant information in the functional unity of language and speech" [Alefirenko, 2006:51]. In studying ways of reflecting the value world view in language, it is necessary to proceed from the assumption that the value world view includes as universal part as specific ones. "The value world view is reconstructed in the form of interrelated evaluation judgments. There are relations of inclusion and associative intersection between evaluation judgments. As a result the value paradigms of the corresponding culture can be established" [Karasik, 2002:169].

Modeling of the value world view contributes to a comprehensive interpreting of values in the language, i.e. cultural dominants should be interpreted as the most significant values for a given culture. The totality of cultural dominants forms a certain type of culture which supported and preserved in the language. Each linguistic personality, including the language personality of the writer, has a certain "assessment scale" to represent the environment.

According to V. A Maslova, "The linguistic personality consists of the following components: a value component, a cultural component, a personal component. A value component depends on the education system which forms as valuable deep world view as hierarchy of spiritual ideas. A cultural component promotes the interpreting of culture as an effective means of increasing interest for the language. A personal component characterises the individual deep thing in each person" [Maslova, 2001:119].

A person's belonging to a certain culture determines his mentality as the basis for the creation of initial prerequisites for the perception of a different culture, including the perception by literary reading. To adequately perceive the culturally conditioned information of literary text the correspondence between both writer and reader's world view is necessary. It's caused by the fact "the nature of background knowledge of two persons of interaction affects the creation of the text world" [Danilenko, 2017:36].

The literary text as a form of literary world view's implementation is associated with the language world view which is formed under the influence of complex cognitive structures. The coding language mechanisms as implicit structures organising value-meaning relations in ethnocultural system serve as a universal matrix "semantising the environment" [Alefirenko, 2001:82].

There is a close relationship between both language and cultural codes. Interpersonal interpretation of literary texts as the information sources of indirect communication is based on ethno-linguistic coding as a deeper process carried out at the level of "cognitive processes affecting the fundamental foundations of cognition" [Alefirenko, 2001:82]. In such point of view the universal components of interacting cultures become "the regulators of intercultural communication" [Leontovich, 2002:8].

The contemporary linguistics, having new methods and research approaches, requires the determining of the significance of literary space's role as a culturally marked component at the specific features describing of the literary character's image conceptualised by the writer in the cognitive canvas of the novel.

In such point of view N. G. Yuzefovich pays attention to the fact "the reconstruction of the conceptual substrate at the thought process's stage contributes to the adequate actualisation of the concept's cultural specifics in the described culture" [Yuzefovich, 2013:133]. This statement is also relevant for the concept of "space", because in the text model as the main component of the text world "means of spatial and temporal reference of egocentric elements are significant" [Komuzzi, 2018:80].

Therefore, it is significant to establish the role of spatial parameters in the narrative canvas of the novel and in literary conceptual domain as a set of literary concepts. One of the promising areas in the study of the literary space's structure in the conceptual domain is the cognitive-hermeneutic analysis of the nominative fields' architectonics in the landscape models as the unity of landscape units.

According to V.N. Ryabova, "the landscape unit is a special element of the text structure, which has its own semantics, grammatical expression by means of different levels of the language (lexical, syntactic, morphological), as well as functional significance for the entire text" [Ryabova, 2002:5].

The text researches revealed the fact that the nominative field of the landscape models can reproduce "three types of landscape:
a) landscape of the earth's surface (forest landscape, steppe landscape, mountain landscape, etc.),
b) water scape (seascape, oceanic scape, etc.),
c) the airscape (airscape of the night sky, etc.)" [Ogneva, 2013:615].

It is noteworthy that in the architectonics of a significant number of literary conceptual domain there is the high frequency of landscape units of the literary space. Nominative fields of these literary space mean as a collection of representatives of two or three types of landscapes. For example, the landscape model of a mountain lake is a descriptive unity of both earth's surface and water scape, i.e., mountain and lake. The description of mountain lake is an ethnic segment of the literary conceptual domain, because different nationalities describe mountain lake in the different ways. It is evident the analysis of the literary work of a certain writer allows "not only to draw conclusions about the author's conceptual domain, but it helps interpret better the conceptual domain of the people represented in the novel by the author" [Popova, 2010:11].

The studies carried out allowed us to introduce the new term such as "text landscape model". The text landscape model is meant as a research construct consisting of a unity of landscape units contextually integrated into a single whole thing. It is important to note that, anthropocentrically marked units, chronemes, markers of color and light can be included in a small number into text landscape model. The landscape unit as a basic component of text landscape models is meant as a semantic unit of text that presents the landscape as a text background to the described actions of characters, as a background aimed at revealing of the literary characters.

The empirical part of our researches deals with a cognitive-hermeneutic analysis of the text landscape model, represented in the novel "Wuthering Heights" by E. Bront .

A significant number of different culturally marked landscape units were identified in this landscape model.

Example 1. *"A sorrowful sight I saw: dark night coming down prematurely, and sky and <u>hills</u> mingled in one bitter whirl of wind and suffocating snow "* [Bront , 2012:17].

A cognitive-hermeneutic analysis identified some follow facts.

Firstly, the dynamic correlation of both airspace and landscape is identified, i.e. *sky and <u>hills</u> mingled in one bitter whirl of wind and suffocating snow*

Secondly, the penetration's dynamics of airspace into the landscape correlates with the representatives marking the color's antagonism such as words: *darknight ^ snow,* i.e. *snow* means *white.*

Finally, the penetration's dynamics of airspace into the landscape is represented by the chroneme *dark night coming down.* The semantics of chroneme *dark night coming down* is increased by the chroneme *prematurely.*

Example 2. *'The snow is quite gone down here, darling, ' replied her husband; 'andI only see two white spots on the whole range of moors: the sky is blue, and the larks are singing, and the becks and brooks are all brim full"* [1 , 2012: 162-163].

A cognitive-hermeneutic analysis identified some follow facts.

Firstly, the correlation of both airspace and landscape is identified.

Secondly, the localisation of earthly space is identified in the architectonics of this tudying landscape unit. It is represented by the phrase "two *white spots on the whole range of moors",* i.e. the correlation between two colours *white* and *heather.*

Thirdly, the phytonym *moors* as the culturally marked component in the text landscape model is meant as an ethnomarker in the landscape unit represented in the novel just English landscape.

Fourthly, the kernel word *sky* is interfaced to the blue color and to the sounds of spring represented by a phrase *the larks are singing*.

Finally, the architectonics of the landscape unit, representing the earth surface has single-category culturally marked lexemes such as *"the becks"* and *"thebrooks".* There is the fact that in English the word *"the beck"* is most often used to refer to a stream in Northern England. The word *"the brook"* means any stream originating in the source.

Example 3. *"It was a close, sultry day: devoid of sunshine, but with a sky too dappled and hazy to threaten rain"* [Bront , 2012: 312].

A cognitive-hermeneutic analysis identified some follow facts.

Firstly, the kernel unit *sky* correlates with a culturally marked description of the weather, significant for the mentality of the Englishman, i.e. the phrase *"a sky too dappled and hazy threatened rain"*.

Secondly, the described skyis *"devoid of sunlight"*.

Finally, the chroneme *sultry day* means the summer season.

Conslusion

The research of text landscape model represented in the novel "Wuthering Heights" by E. Bront identified the synergy of the two landscapes such as, earth's surface and airscape. The penetration's dynamics of both spaces such as, earth's surface and airscape, is discovered too. The weather representatives are identified as ethnomarkers in English language world view.

So, the results of using of algorithm for interpreting of a culturally marked text landscape model as one of the dominant components in the literary world view indicate the promise of cognitive-hermeneutic analysis of the literary conceptual domain, namely literary text's landscape models.

References

1. Alefirenko N.F. Ethnolingual coding of both meaning and culture. *Philology and culture.* Tambov: TSU, 2001. Pages 82-84.

2. Alefirenko N.F. *Language, knowledge, culture.* Volgograd: Change, 2006. 228 pages.

3. Berdyaev N.A. *The fate of Russia. Experiments in the psychology of both war and nationality.* M.: Thought, 1990. 286 pages.

4. Bronte . Wuthering Heights. Penguin Books Ltd. Penguin English Library, 2012. 384 .

5. Humboldt V. *On the difference in the structure of human languages and its influence on the spiritual development of mankind.* Election works on linguistics. M, 1984. 385 pages.

6. Danilenko I. A. Stages of creating in the text world (based on the novel "Tender is the Night" by F.S. Fitzgerald). *Linguistic horizons,* 2017. Page 35-39.

7. Karasik V.I. *Language circle: personality, concepts, discourse.* Volgograd: Change, 2002. 447 pages.

8. Komuzzi L.V., Goncharova N.S. Linguistic means of space-time reference in the poem "Raven" by E.A. Po. *Scientific journal Discourse.* 2018. No 6 (20). Pages 80-86.

9. Leontovich O.A. *Russians and Americans: paradoxes of intercultural communication.* Volgograd: Change, 2002. 435 pages.

10. Maslova V.A. *Linguoculturology*. M.: Publication. Academy Center, 2001. 208 pages.

11. Ogneva E.A. Structuring the literary conceptual domain. *Cognitive studies of language*. Vol. XIII. Tambov: Publishing House of TSU named after G.R. Derzhavin, 2013. Pages 614-625.

12. Popova T.G., Shubina A.O. Literary world view as a conceptualised literary space. *Bulletin of South Ural State University. Linguistics series*. 2010.   1 (177). Pages 10-11.

13. Ryabova V.N. *Text landscape unit: semantics, grammatical form, function (based on the material of the works by A.P. Chekhov)*. Tambov: TSU named after G.R. Derzhavin, 2002.

14. Yuzefovich N.G. Updating of another culture's substrate: from internal code switching and internal translation to verbalisation. *Cognitive linguistics issues*. 2013. No 4. Pages 129-134.

SOME IMPORTANT DIFFERENCES IN INTERCULTURAL COMMUNICATION

Mg;r. **Katarina Welnitzova***, PhD.,*
Constantine the Philosopher University
in Nitra (Slovakia)

Abstract: Nowadays, intercultural communication is being frequently applicable in many areas of our lives, especially in travelling, business, politics, academics or research. Due to globalization, some cultures are gradually converging, and some elements are becoming universal. On the contrary, there are still many specific features related to the individuals who have different views of the world and different ways of thinking. Thus, it is important to observe the features of verbal and nonverbal language on the behaviour of people, nations, and cultures. In our article, we will depict similarities and differences between Slovakia and its geographically close countries - Hungary, Austria, and Russia. It seems that the features depend on language families. The specifics of individual cultures are processed in terms of Hofstede's characteristics and they can be used as guidelines for people who make contacts with the cultures.

Key words: communication, intercultural, verbal communication, non-verbal communication, differences

Introduction:

Nowadays, culture-focused research is becoming more widespread and understanding of cultures is viewed increasingly important [Mooji, Hofstede, 2010: 92]. To understand the issue, many cultural models - defining patterns of essential problems which influence the functioning of groups and individuals - have been developed, as e. g. Hofstede model [Hofstede 2001, Hofstede 2006, Hofstede 2007], or other designed models [Schwartz, Bilsky, 1987; Trompenaars, Hampden-Turner, 1998; House, Hanges, Javidan, Dorfman, and Gupta, 2004; Shi, Wang 2011].

Intercultural communication is one of the important aspects of the globalized world. People need to travel and communicate, often outside their culture. Intercultural communication is defined as the study and application of the systems of cultural perception and symbolism of people of different cultures. The meaning of message changes after it is encoded by a person from one culture and decoded by a person from another culture [www.businesstopia.net]. Knapp and Knapp-Potthoff [1987: 1] defines intercultural communication as an interpersonal interaction between the members of groups that differ from each other, in terms of knowledge and linguistic forms of symbolic behaviour. Sedliakova [2013: 371] argues that the term of intercultural communication refers to communication between the members of different cultures, considering the cultural differences of partners and assuming a detailed insight into individuals. In the process, a new cultural structure which minimizes uncertainty is created. It is necessary to educate people to develop their intercultural communication ability, and thus to develop their intercultural skills.

The given definitions claim that intercultural communication reflects cultural differences which are related to verbal and non-verbal communication, and cultural traditions. At the same time, intercultural communication depends on the respect for cultural differences and the ability to understand them correctly. In terms of intercultural communication, Sedliakova [ibid.] highlights