

THE ANALYSIS OF THE NOVEL "FOR WHOM THE BELL TOLLS"

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Annotation

The scientific novelty of the article is determined not only by the study of Hemingway's individual style in terms of frame semantics, but also by the study of the language representation of frames using a complex methodology that promotes a combination of different techniques and methods of analysis.

The novel "For whom the bell tolls" where different types of concepts the author managed to describe. The analysis of the linguistic material shows, that Hemingway in all his works uses the concept "Nature" - that is a model of the world, the absolute. A man, in Hemingway's works, due to his intuition, and later deliberately strives for originality and nature.

Key words: Communist, Party, chapter, poem, communicative, pragmatic

Introduction

«For Whom the Bell tolls» - Ernest Hemingway's novel, published in 1940. It tells the story of Robert Jordan, a young American International Group fighter of the Communist Party in the civil war in Spain. As an expert in the use of explosives, he is assigned to blow up the bridge during the attack on the city of Segovia.

Hemingway wrote «For Whom the Bell tolls» in Cuba, FRI West, and Sun Valley, Idaho in 1939. In Cuba, he lived in a hotel where he worked on the manuscript. The novel was completed in July 1940, published in October. The novel is based on the writer's own experiences during the Spanish Civil War. The action takes place over four days and three nights. "For Whom the Bell Tolls" was the novel, later was of great triumph, has sold half a million copies within a few months, the novel was nominated for a Pulitzer Prize, published Oct. 21, 1940.

As is known, epigraph along with the title expresses the concept of the work in a concentrated form. This is the text in the text. It has its own author and its original communicative-pragmatic situation. Illustrative in this respect is the epigraph, taken by Hemingway to his novel «For Whom the Bell Tolls."

A poem by the English poet is about human responsibility for the fate of all mankind, the value of human life is directly resonate with its target in the novel about the need to "save the world", the role of the individual in general fair fight. Relationship between the epigraph and the novel appears as in the title as in separate statements of the novel. Hemingway would first like to explain to his readers that in contemporary society there are cases when no honest man should ask himself - whether it is his matter? You, having heard the alarm, sounded in

Spain or elsewhere in Europe or Asia, should not stay indifferent to what is happening. Each person must understand that this alarm calls people to oppose the political reaction, to defend justice and humanity. The pathos is of one of the most important works of American writer and humanist.

The protagonist Robert Jordan is an American who goes to fight in Spain against the fascist forces. His chief ordered him to go to the back of the enemy and destroy the bridge, using the help of the partisans, who lived in the mountains nearby.

The first chapter of the novel tells us that Robert Jordan is given an assignment to blow up the bridge, and assistants assigned to group of Spanish guerrillas, who lives nearby in the woods. One of the assistants is strong and brave guerrilla named Anselmo, who throughout the novel strongly supported Robert, he protects and fulfills all orders with the dignity and honor of the loyal soldier.

When a person becomes the owner of anything, it overwhelms the fear of losing of what he had, Pablo became a materialist, but in his youth he was a zealous soldier of the republic: *"The horses made him rich and as soon as he was rich he wanted to **enjoy life**. Pretty soon he'll feel bad because he can't join the Jockey Club, I guess, he thought Pauvre Pablo. Hamañque; son Jockey."* [1]

For all the values imposed by Pablo of the Communist Party, which now seemed to him to be utopian, he is measured through a single monetary value - horses. From another point of view, the horses as the animals seemed

to him sincere, pure beings with whom one can express what he feels:

"As they came up, the two men with the packs stopped, and Robert Jordan knew it was for him to admire the horses."

"Yes," he said. "They are beautiful." He turned to Pablo. "You have your cavalry and all."

There were five horses in the rope corral, three bays, a sorrel, and buckskin. Sorting them out carefully with his eyes after he had seen them first together, Robert Jordan looked them over individually. Pablo and Anselmo knew how good they were and while Pablo stood now proud and less sad-looking, watching them lovingly, the old man acted as though they were some great surprise that he had produced, suddenly, himself.

"How do they look to you?" he asked.

"All these I have taken," Pablo said and Robert Jordan was pleased to hear him speak proudly.

"That," said Robert Jordan, pointing to one of the bays, a big stallion with a white blaze on his forehead and a single white foot, the near front, "is much horse."

He was a beautiful horse that looked as though he had come out of a painting by Velasquez.

"They are all good," said Pablo. "You know horses?"

"Yes."

"Less bad," said Pablo. "Do you see a defect in one of these?" Robert Jordan knew that now his papers were being examined by the man who could not read.

The horses all still had their heads up looking at the man. Robert Jordan slipped through between the double

ropes of the corral and slapped the buckskin on the haunch. He leaned back against the ropes of the enclosure and watched the horses circle the corral, stood watching them a minute lean as they stood still, then leaned down and came out through the ropes.

"The sorrel is lame in the off hind foot," he said to Pablo, not looking at him, "The hoof is split and although it might not get worse soon if shod properly, she could break down if she travels over much hard ground.» "The hoof was like that when we took her," Pablo said.

"The best horse that you have, the white-faced bay stallion, has a swelling on the upper part of the cannon bone that I do not like."

"It is nothing," said Pablo. "He knocked it three days ago. If it were to be anything it would have become so already," (p.232) [2]

The dialogue between these characters shows that horses often become a source of conflict. Pay attention to the following sentence: *"he knew that now his papers were being examined by the man who could not read"*. But the attitude of Pablo to the horses is admiring and very sensitive, as only at the end of life, he understands that nature is the source of life, energy and positive emotions, but not any party or unrealistic revolutionary slogans. Hemingway describes all that is connected with nature in details: horses, other animals, compares them with the people, gives the same qualities that people have.

A characteristic feature of Hemingway's style is that he does not describe the character's appearance, but very skillfully presents them in a form of dialogues. For example, we know

that Jordan is lanky and fair young man, that Anselmo is getting older, but remains very strong as an individual person. Particularly it is interesting, when the author describes the features of the face. Maybe it's because a lot of information about a person can be said on the characteristic features of his face. For example: Golz, the chief of Robert Jordan has a *"strange white face that never acquired a tan, hawk eyes, a big nose and thin lips and the shaven head crossed with wrinkles and scars"* *"That was the last he had seen of Golz with his strange white face that never tanned, his hawk eyes, the big nose and thin lips and the shaven head crossed with wrinkles and with scars."* (P.228)

In fact, this is a description of a person who began his career as a soldier and now became a general.

The face of Pablo is a portrait of a farmer who saw a lot of difficulties: *"his head was round and set close on his shoulders. His eyes were small and set too wide apart and his ears were small and set close to his head. He was a heavy man about five feet ten inches tall and his hands and feet were large. His nose had been broken and his mouth was cut at one corner and the line of the scar across the upper lip and lower jaw showed through the growth of beard over his face."* (p. .229) [3]

The obvious deformity of Pablo symbolizes rough life and the hardships endured by this guy. As well as small wide-set eyes, traditionally associated with mistrust, which Jordan has experienced at the first meeting with Pablo.

Anselmo is another character of great importance in the novel, he appears as a symbol of opposition to war and violence. His story tells that in

his church a claw of a bear is hanging on the door. This fact shows that he respects nature, and is itself a folk healer. Though he killed the beast, which he respects, but Anselmo never killed an enemy. His aversion and uncertainty is a means of Hemingway's introduction of moral dilemma of war in the text. The explanation of Anselmo why he cannot commit murder in the war shows the contrast with the fact that Jordan considers himself a tool of the republican cause. Thus, Jordan is an idealized soldier whose actions, even murder, are justified, because they are done for the benefit of ordinary people. His character is the ignorance, clothed in a supposedly worthy cause.

The analysis of Ernest Hemingway's novel would not be complete without the analysis of the main character. He meets all the requirements necessary for a faithful soldier: his dedication, courage, skills and professionalism, willingness to sacrifice himself for the cause of admiration. However, the hero of Hemingway lived a real life, meets his first love in the war and feels that all the ideals in which he believed – is a utopia, but the assignment should go through. We see that throughout the novel the character of Jordan begins to change, and he began to doubt in his beliefs, he also like Pablo did not believe the Republic, but did not want to admit it to him. He outraged "order of General Goltz, and the need to run" when he sees that the bridge can be destroyed in more simple, less dangerous way.

Another image allows a new perspective on the nature of Pablo - an image of a lover of animals and nature.

Pablo is tired of his command, but instead, he seeks piece in natural affection - horses. Pablo openly praises pony, alone and speaking to them as people. He does not want to fight for the cause, and would like to live to see his hometown again. Finally, he resents readily Pilar and Jordan to die and kill for the cause, not listening to his compelling arguments about the dangers of the mission. Moreover, this sad scene shows that Pablo has really become an isolated figure. Hemingway goes so far that it portrays the emotions of horses, to show how they really loved Pablo. Pablo is now a cynical realist, and therefore cannot justify the death, it is obviously ruined his masculinity. However, it still needs recognition and isolation from the rest of the group does not bode well for his mental stability or his future performance. *"Pablo was. Standing by the horse, leaning against him, moving with him as he swung with the length of the picket rope and patting him on the neck. The horse was impatient at the tenderness while he was feeding * ',"* *Thou my big good little pony, "Pablo was saying to the horse in the dark; it was the big bay stallion he was speaking to." Thou lovely white-faced big beauty. Thou with the big neck arching like the viaduct of my pueblo, "he stopped." But arching more and much finer. "The horse was snatching grass, swinging his head sideways as he pulled, annoyed by the man and his talking." Thou art no woman or a fool, "Pablo told the bay horse." Thou, oh, thou, thee, thee, my big little pony. Thou art no woman like a rock that is burning. Thou art no colt of a girl with cropped head and the movement of a foal still wet from its mother. Thou dost*

not insult nor lie nor not understand. Thou, oh, thee, oh my good big little pony, "(p.273)[3].

Anselmo in his statements not for once points to the connection between man and nature: "Yes," Anselmo said. *"The gypsies believe the bear to be a brother of man."* Pay attention to the phrase *"the bear to be a brother of man."*, which indicates the relationship between man and animals as fellow human beings, which cannot exist separately.

As can be seen from the analysis of the nature and appearance of the characters, the style of brevity and precision, expressed in different dialogues, descriptions which help to describe the appearance of characters. The author uses a variety of metaphors and comparisons to describe the characters. [2]

The next stage of our research is to identify the main dominant frame-specific style of Hemingway. As analysis of the factual material shows, one of the main frames of the novel is "doomed." First, compare Kashkin, and his predecessor and Jordan. The question arises: what if Jordan will also be a coward and will not execute the mission? Jordan always drives away the thought of Kashkin to convince himself and others that he will not lose the ability to think like a soldier: *"Poor Kashkin, Robert Jordan thought. He should have done more harm than good."* Kashkin committed suicide and thus sowed the seed of doubt about the success of any military operations in the souls of the guerrillas.

"There was a foreigner with us who made the explosion," Pablo said. "Do you know him?" "What is he called?"

"I do not remember. It was a very rare name." "What did he look like?" "He was fair, as you are, but not as tall and with large hands and a broken nose."

"Kashkin," Robert Jordan said. "That would be Kashkin."

"Yes," said Pablo. "It was a very rare name. Something like that. What has become of him?"

"He is dead since April."

"That is what happens to everybody," Pablo said, gloomily. "That is the way we will all finish. "" That is the way all men end, "Anselmo said, (c.233)

Another grim omen of unfavorable end was when Pilar looked at the palm of Jordan and then refused to say foretelling and what she saw there. The reader knows that she saw a dark foretelling and said Jordan she had seen "nothing." Her words were very sad when she asked him how dangerous the bridge was.

War always involves death in its most hideous forms, so for example, the killing of his brethren when Rafael tries to persuade Jordan to kill Pablo. Here it is expressed through the metaphor of a dialogue and Rafael Jordan is the image of an owl, *"as they say, the owl flew through the trees with the softness in silence, and then reveal the wings without noise". "As they spoke, the owl flew between the trees with the softness of all silence, dropping past them, then rising, the wings beating quickly, but with no noise of feathers moving as the bird hunted."*(p.27)

This is because they characterize the hunt for Pablo Jordan. Rafael makes a connection between Jordan and the predatory animal, when he

says: "So man should act". "So should men move.»(P.271)

Jordan decides not to touch Pablo, thus proving that even though he kills people for a cause, Jordan was not instinctive killer. Thus, the question of the value of human life is the main theme.

"I am tired, he thought, and perhaps my judgment is not good. But my obligation is the bridge and to fulfill that, I must take no useless risk of myself until I complete that duty. Of course it is sometimes more of a risk not to accept chances which are necessary to take but I have done this so far, trying to let the situation take its own course. If it is true, as the gypsy says, that they expected me to kill Pablo then I should have done that. But it was never clear to me that they did expect that. For a stranger to kill where he must work with the people afterwards is very bad. It may be done in action, and it may be done if backed by sufficient discipline, but in this case I think it would be very bad, although it was a temptation and seemed a short and simple way" (p.272) [3]

Harbingers of imminent disaster are not only the words of Pablo, but the appearance of enemy aircraft overhead, symbolizing bad odds, which he had never been. Pilar's story told against the backdrop of a sudden appearance of these aircraft, indicates that perhaps she also wants the "good old days" before the war. The contrast between the luxury of the past and the present doom creates an ominous mood sobering: there is no such luxury as in Valencia in my time.

Planes play an important role in enhancing the drama of the story. Once

again by means of metaphor, the author describes the war, planes are compared with the sharks. Jordan compares the aircraft with "ribbed, with a sharp nose shark Gulf Stream" "the wide-finned, sharp-nosed sharks of the Gulf Stream" (p.292). *They moved like never before. They move like a mechanized death", "They move like nothing there has ever been. They move like mechanized doom".* (P.292) This metaphor is important because it confirms the fear and hopelessness that dominates the novel. Similarly, the fact that these aircraft will turn Spain into a new modern country, which will be ruled by violence and power as the shark in quiet and serene ocean.

The appearance of aircraft becomes very important theme in this novel. Pilar, for example, calls on Jordan and Mary, that they made love, because "there is not much time." Love and death are in constant comparison, and they are compared in parallel with the day and night: "There is the day also," the woman said. "You have the night, but there is the day, too. Clearly, there is no such luxury as in Valencia in my time. But you could pick a few wild strawberries or something." She laughed. (P.296)

Pilar always reminds them that they should not waste time. On the other hand, she recalled that Jordan had to perform his duties: blow up the bridge, and thus kill the people who guard it, i.e. physical destruction, which is in direct conflict with his mystical union with Mary. Jordan's internal struggle manifests itself in conversation with Pilar, he talks to her for a long time in the case, but didn't say about his love to Mary. It seems to him that Pilar saw in

his palm when foretelling Mary's death, he was very concerned about this omen: [3]

"Yes, man. It is necessary. There is not much time." "Did you see that in the hand?" he asked. "No. Do not remember that nonsense of the hand."

One of the symbols used by the author is the **path** up to the mountain, when Pilar, Jordan and Mary were sent to El Sordo. It is metaphor, when we associate "up" with something good, high and very positive and "down" with something bad, and negative. Pilar points out that people can only go **up** or **down** the mountain, it is associated with a comparison of the way with life and death, good and evil, love and war, day and night in the novel. It is very difficult to choose between them: to go **up** or **down**, to choose **good** or **evil**. These difficulties are associated with the symbol of the bird wagtail, which only moves up and down, is very vividly described by the author, even in spite of the fact that it is not edible and cannot sing. *"Look at the water wagtail," she said and pointed to the gray ball of a bird that was bobbing up and down on a stone up the stream. "Those are no good for anything. Neither to sing nor to eat. Only to jerk their tails up and down."* (P.301)

Another technique used by the author is the usage of contrasts when, for example, he compares the **beauty** of Maria and "**ugliness**" of Pilar.

"She set down the flat iron platter in front of him and he noticed her handsome brown hands. Now she looked him full in the face and smiled. Her teeth were white in her brown face and her skin and her eyes were the same golden tawny brown. She had

high cheekbones, merry eyes and a straight mouth with full lips. Her hair was the golden brown of a grain field that has been burned dark in the sun but it was cut short all over her head so that it was but little longer than the fur on a beaver pelt. She smiled in Robert Jordan's face and put her brown hand up and ran it over her head, flattening the hair which rose again as her hand passed. She has a beautiful face, Robert Jordan thought. She'd be beautiful if they hadn't cropped her hair." (p.239)

Then the author describes Pilar: *"Robert Jordan saw a woman of about fifty almost as big as Pablo, almost as wide as she was tall, in black peasant skirt and waist, with heavy wool socks on heavy legs, black rope-soled shoes and a brown face like a model for a granite monument. She had big but nice-looking hands and her thick curly black hair was twisted into a knot on her neck"* (p.246).

Despite of the "negative" appearance of Pilar, she was a woman of high organization, leader, she has leadership skills which would be the envy of any general. She raised the war, and she organized travel, she possessed great power of persuasion - all this caused great respect and honor among soldiers, guerrillas.

Another theme that is of most great importance is the attitude to religion. Throughout the novel the expressions *We have no religion, there is no church* are often used. Suddenly, the image of Hemingway introduces Jordan as a martyr, and there is a link between Jordan, who sacrifices his life for the sake of the Republic, and Jesus the Christ. Here we must mention the category of intertextuality. The term

'intertextuality' was coined by a prominent French poststructuralist student Roland Barthes and Yu. Kristeva in 1967. Intertextuality may also be considered as a fact of co-presence in the same text of two or more texts, which are realized in such methods, as quotation, allusion.

In this novel we can observe allusive images of Jesus Christ, Mary Magdalene, Mussolini and other literary allusion as a means of creating intertextual relations, it is nothing more than a method, the allusion is a "hint" to some event that happened in reality or in fictional and religion texts, legends. Allusion can also function as a means of "enhanced transport properties and qualities of mythological, biblical, literary, historical characters and events to those referred to in the statement," in this case, "an allusion does not restore the well-known image and extracts the additional information "[5].

So, in this novel Mary, a beloved of Jordan is compared with the image of Mary Magdalene as she always want to serve and care for Jordan. Although, the text is permeated with these words that the republic abolished religion, Hemingway implicitly shows the contrary situation- morality and religion are important in the life of the peasants.

Hemingway describes another religious image - the image of Judas, when Pablo was gone from the cave and did not show up during the night, and then came back and said that he had changed his mind. Pilar then said Pablo, "*Your predecessor Judas Iscariot hanged himself.*" "*Thy predecessor the famous Judas Iscario thanged himself,*" Pilar said(p.538)

As the analysis of the linguistic material shows, allusions, religious symbolism permeates the entire work of Hemingway. In this way, he criticized the political system, I dare to "abolish" religion, for several times we read in the novel: "*Nowadays religion is rejected*", "*There is no religion in our Republic*".

If at the beginning of the novel Jordan deeply believes that he is a true fighter for justice, after talking with the peasants and common people, whom he met in the mountains, he realizes that all of what he is fighting is not correct, false. He thinks that for some reasons one of the leaders of the communist leadership is not the common people, the peasants. Why they are dying in a war, what for the leaders give unrealistic orders and holed up in their positions, and peasants and fighters should die for their orders. Jordan feels as if he had been betrayed. [6]

Thus, the religious symbolism permeates some chapters of the work. In particular, repeating the names of cathedrals he describes the contrast between the believer Anselmo and more realistic Jordan, who must now blow up the bridge. Throughout the novel, the religious imagery, for example, the love he shared with Mary clears it up more often and often. Just as Jordan was previously a staunch fighter for communism, now he is starting to face the true faith.

One of the important frames of this novel is a frame of «love». Love, described by the author, and is very mystified. Comparisons of people with animals constantly seen in the novel, and now that Jordan and Mary together, they are presented as one, they will never be separated , Jordan

always remind Mary that even if I do not, I'll be there always with you, in your heart. These words foreshadowed the tragedy of some sort, from the beginning of the novel. *"No. Afterwards we will be as one animal of the forest and be so close that neither one can tell that one of us is one and not the other. Can you not feel my heart be your heart?" (P.436)*

"Guapa," he said to Maria and took hold of her two hands. "Listen. We will not be going to Madrid-" Then she started to cry.

"No, guapa, don't," he said. "Listen. We will not go to Madrid now but I go always with thee wherever thou goest. Understand?"

She said nothing and pushed her head against his cheek with her arms around him. "Listen to this well, rabbit," he said. He knew there was a great hurry and he was sweating very much, but this had to be said and understood. "Thou wilt go now, rabbit. But I go with thee. As long as there is one of us there is both of us. Do you understand?" "Nay, I stay with thee."

"Nay rabbit. What I do now I do alone. I could not do it well with thee. If thou goest then I go, too. Do you not see how it is? Whichever one there is, is both." "I will stay with thee."

"Nay, rabbit. Listen. That people cannot do together. Each one must do it alone. But if thou goest then I go with thee. It is in that way that I go too. Thou wilt go now, I know. For thou art good and kind. Thou wilt go now for us both (p.598)

Hemingway performs the nature in multiple functions. One of the main functions is to return to basics, to the beginning, and to moral principles. That's what those characters needed so

much, as they lost the morality after the war. He wants harmony and he finds it in the struggle with nature. Hemingway admired nature, magnifies it, giving it a magical power. In Hemingway's view, nature - it is a model of the world, the absolute. Love is described by him in terms of nature - this is purely moral beginning to what people have to go back.[7]

A young couple discusses how they fell in love at first sight, and that they now feel like one person. Jordan at last nights he wakes up in a panic and numbness. He feels as though all he has achieved in life (Mary's love) is soon to be taken away from him. Only after meeting Maria he realized that did not really want to die, but she wants to live and enjoy God-given life, and why some political views can decide the fate of people, depriving them of family and friends. But at night he woke and held her tight as though she was all of his life and it was being taken from him. But she was sleeping well and soundly and she did not wake. So he rolled away onto his side and pulled the robe over her head and kissed her once on her neck under the robe and then pulled the pistol lanyard up and put the pistol by his side where he could reach it handily and then he lay there in the night thinking.

In the internal monologue of Jordan sheds light on the duality of his controversial personality, which slowly develops throughout the novel. He believes that his ideas about war and politics are of a rational character. For example, he reminds himself, pragmatically, that he can finish with that when he completes his mission. On the other hand, it is sentimental when thinking about love, about which he

says: *"The most important thing that can happen to a man."* *"If this was how it was then this was how it was. But there was no law that made him say he liked it. I did not know that I could ever feel what I have felt, he thought nor did that can this happen to me. I would like to have it for my whole life"* (p.361).

However, we must note that even love cannot force Jordan to deviate from the obligation to charge a soldier, love is just a new reason that would not allow him to die in the war in Spain, *"think about Maria"*, *"He would like to spend some time with Maria"* (p.356)

The novel was written in 1940, after the defeat of the Republic, but it sounds absolutely sure that fascism will not win, and if the death of Jordan, would see less at the beginning of the novel, now after his act it becomes meaningful. Not only because Jordan had fought for the republic, for the Spanish people, not only because it covered the retreating force, but also

Methods:

The context-situational analysis identifies conceptual meaning, which is caused by the situation.

The material of the article: Ernest Hemingway's short story «For Whom the Bell Tolls».

Main results of the research:

«For whom the bell tolls» where different types of concepts the author managed to describe. The analysis of the linguistic material shows, that Hemingway in all his works uses the concept "Nature" - that is a model of the world, the absolute. A man, in Hemingway's works, due to his

because he did it all by claiming the highest ideals of human unity, so that the people of Earth were able to live together.

"The following table of allusions is helpful to illustrate that heroes of the novel are prototypes of biblical images: [8]

As is seen in the second table there is binary oppositions in the form of heroes. For instance Maria is associated with Beauty, Pilar, her appearance, seem to be ugly, but if we analyze her inner state we shall see what a great person she is, as for Anselmo he is full masculinity. Besides these images in the novel also we have one of the personages his name is General Golts, whose description resembles us the appearance of Italian fascists' leader and dictator Mussolini. So, having analyzed the images, we can state that all of them are "speaking names", the author deliberately uses in his works the category of intertextuality.

intuition, and later deliberately tends to his original and nature.

Discussion of the findings and conclusion:

As the analysis of the works of Hemingway shows, his writing style is basically conversational, but restrained, objective, unemotional and often ironic, his manner of writing influenced many writers of the world and, in particular, greatly revived the art of dialogue. The famous implicitness of Hemingway is based on a combination of the spoken and unsaid when the pause reveals the hidden meaning, conveying the psychological stress of the situation.

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Түйін

Мақаланың ғылыми жаңалығы тек Хемингуей стилинің терминдер шеңберіндегі семантиканы қарастыру емес, сонымен қатар күрделі методологияның қолдануымен тілді үйрену, түрлі әдіспен талдау тәсілдерін үйлестіруге ықпал етеді.

«For whom the bell tolls» атты романында автор түйсіктің түрлі типтерін шеберлікпен бейнелей білген. Хемингуей романының лингвистикалық сараптамасында «Табиғат» - элем моделі, ал «Адам» өзінің ішкі түйсігі арқасында шынайлық пен табиғатқа ұмтылады.

Резюме

Научная новизна статьи определяется не только изучением индивидуального стиля Хемингуэя в терминах рамочной семантики, но и изучением языкового представления кадров с использованием сложной методологии, которая способствует сочетанию различных методов и методов анализа.

Роман «Forwhomthebelltolls», где автору удалось описать различные типы понятий. Анализ лингвистического материала показывает, что Хемингуэй во всех своих работах использует понятие «Природа» - это модель мира. Человек, в работах Хемингуэя, благодаря своей интуиции, а затем сознательно стремится к своей оригинальности и природе.