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Образ природи в романі Надіма Аслама "Maps for Lost Lovers":

лінгвокультурологічний і концептуальний аспекти

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Imagery of Nature in Nadeem Aslam's *Maps for Lost Lovers*: Linguistic, Cultural and Conceptual Perspectives

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INTRODUCTION

Relevance of the research. The history of mankind is marked by a consistent change of cultural eras. The period of the late twentieth century (starting from about the 1960s) was called postmodernism or postmodernity, which replaced modernism and neo-conservatism of urban society and represents a socio-philosophical reaction to the changes taking place in world culture. Despite the fact that quite often the concepts of postmodernism and postmodernity are considered interchangeable, we consider it necessary to distinguish between these two terms. Postmodernity should be understood as a general name for the modern cultural era, and postmodernism as the name for an extremely influential, ideologically and aesthetically rather rigidly outlined cultural phenomenon of the postmodern era. Postmodernism as a literary trend of the new cultural and historical era of postmodernity was formed in the 60s of the twentieth century in the West.

Language and texts as means of communication and expression of thought serve as an instrument of cognition, constant comprehension of the world, with its help new concepts are formed that determine the way of human reasoning, and the choice of certain linguistic means affects the structure of thinking and the process of perception and reproduction of reality. In the light of postmodernist philosophy, language raises the problems of text and narrative reference, the problem of the meaning of language and textual games.

Nadeem Aslam as the author whose works essentially demonstrate the above mentioned perspective was born on June 11, 1966, in Gujranwala, Pakistan. He and his family moved to UK when he was a teenager. He was a student of Bio-chemistry in Manchester but later he left the University to become a writer. *Season of Rain Birds* which he wrote in 1993 is his first novel that won a literary award. All his novels, including *Maps for Lost Lovers*, abound in culturally charged imagery, which constitute the o**bject of this study**.

Subject-matter of this paper is imagery of nature in Nadim Aslam's novel *Maps for Lost Lovers*viewed from its linguistic, cultural, and conceptual perspectives.

The purpose of the researchis to probe deeper into and systematize the imagery of nature in Nadim Aslam's *Maps for Lost Lovers*, taking into account its linguistic, cultural, and conceptual aspects.

The theoretical significance of the work lies in the fact that the results of the study deepen our knowledge of culturally specific imagery in contemporary British multicultural fiction.

Maps for Lost Lovers is a story in which characters are following norms of existentialism in various ways through their actions and dialogues. This novel is divided into several sections which are entitled by the names of seasons. *Maps for Lost Lovers* is a novel about the struggle of the individual versus society, about the dislocation of people and about brutality. One of the characters in the novel is Suraya who is divorced by her husband in Pakistan in a fit of drunkenness and, according to Islamic law, has to get married to and divorce another man in order to be reunited with her first husband and their child. Desperate, she starts an affair with Shamas, hoping it to be the way out of her quandary but this does not work as she thinks.*Maps for Lost Lovers* starts with a poetic description of the cold snowy evening with the protagonist, Shamas, standing at the terrace of his house.

Research methodology. The methodology of the research is determined by two perspectives, stylistic and conceptual, applied in the linguistic and cultural context.

The mode of this research is qualitative and comparative in nature. **The material** is initially taken from the text of the novel *Maps for Lost Lovers* secondary sources will also be utilized in the form of critical books, journals, online essays and article.

The theoretical and methodological foundation of the paper comes down to scholarly contributions to literary stylistics(Виноградов 1980, 1981; Chatman 2012; Hopkins 1959; Hymes 2010; Nørgaard, Montoro, and Busse 2010;

Sebeok2010)as well as cognitive linguistics and poetics (Kövecses 2002; Lakoff and Johnson 1980; Stockwell 2005; Turner 1996).

The purpose is concretized through the following research tasks:

1. To survey the Linguistic Poetic studiesrelated to fiction from the cultural perspective;

2. The outline the stylistic interface of Cultural Studies and Linguistic Poetics;

3. To single out cultural aspects of imagery in literary text in their verbal and conceptual manifestations;

4. To determine the influence of background and adopted cultures on Nadeem Aslam s individual style;

5. To work out the methodology of stylistic and conceptual analyses of nature imagery in Nadeem Aslam's novel;

6. To reveal structural and semantic features of analogous and parabolic imagery of nature in *Maps for Lost Lovers*;

7. To reconstruct conceptual metaphors of nature and their clusters in Nadeem Aslam's novel.

The novelty of the work emerges due to the intersection of several disciplines: cultural linguistics, stylistics, and cognitive poetics.

Structure of this research: this study (75 pages)is structurally divided into introduction, three chapters, general conclusions, a list of sources used (77), and a resume.

CHAPTER ONE
THEORETICAL FOUNDATIONS OF CULTURAL STUDIES OF FICTION FROM THE LINGUISTIC POETIC PERSPECTIVE

1.1   Linguistic and cultural approaches to fiction

Cultural linguistics of today is viewed as being in its prime due to several reasons:

– the rapid globalization of world problems, the need to take into account the universal and specific characteristics of the behavior and communication of various peoples; an integrative trend in the development of humanities, the need for linguists to master the results obtained by related branches of knowledge (psychology, sociology, ethnography, cultural studies, political science, etc.);

– the applied side of linguistic knowledge;

– understanding language as a means of concentrated comprehension of collective experience, which finds direct solutions in the practice of advertising and political influence, the communicative environment of the mass media (Auster 1984).

Here are some definitions of Cultural Linguistics:

– Cultural Linguistics is a discipline of a synthesizing type, bordering between the areas studying culture and philology; a science that arose in the nest of linguistics and culturalstudies that investigates the manifestations of culture, reflected and fixed in language; that part of ethnolinguistics, which addresses the correspondence of language and culture in their synchronous interaction; a discipline that studies the manifestation, reflection, and fixation of culture in language and discourse. It is directly related to the study of the national worldview, linguistic consciousness, the characteristics of mental-lingual complexes; modern Cultural Linguistics is a discipline that studies the ways and means of representing cultural objects in language, representing the mentality of a particular people in language, the patterns of displaying it in speech (Boroditsky 2013);

– Cultural linguistics studies the main units of semantic categories related to cultural values (Black 1962).

With all the notional similarity of the above definitions, there are some differences that cannot be overlooked. Not all researchers share the attribution of Cultural Linguistics to Ethnolinguistics or "a branch of Ethnolinguistics"; the issue of qualifying Cultural Linguistics as synchronic or diachronic studies is solved in different ways.

The application of Cultural Linguistics to fiction is complicated by the relationship and interdependence of language and poetics of literary work. The Poetics of literature of any historical period is inextricably linked with a number of philological disciplines. It is based on the theory of literature, its conceptual and categorial aspects. Thus, since all means of expression in literature are ultimately reduced to language, Poetics can also be defined as the discipline studying the artistic use of linguistic means. The verbal text of a literary work is the only material form of its contentexistence. The interdependence and interaction of Poetics, Linguistics, and Stylistics are due to the fact that these disciplines focus on the language of a work of art (Bohunická 2013).

Poetics studies text as a kind of statement created on the basis of a national language, examining the work, taking into account its stylistic organization, the author's individual style, and also makes it possible to identify the linguistic and poetic means of expressing the skill and originality of the writer. Linguistic poetic analysis naturally considersvarious linguistic means as expressing the artistic idea of a work, its aesthetics. Poetics, both literary and linguistic,also address the techniques and aesthetics of verbal creativity.

It is also important to note the national identity of postmodern poetics when studying the postmodern prose due to the difference between its western and eastern modifications identified by the researchers. Western poetics is characterized by a closer attachment to poststructuralist-postmodernist theory, the use of diverse samples of Western mass culture as one of the languages of the

simulacra codes.Eastern poetics is more politicized, including deconstructed languages (Boroditsky and Ramscar 2002).

The postmodern paradigm is characterized by certain features, such as de-canonization of canons, rejection of the traditional "I", hybridization of genres, metalanguage play, intertextuality (reliance on the entire human culture), multilevel organization of the text, the phenomenon of the author's mask, reception of "double coding", rhizome, pastiche, irony and others. One of the basic aspects of postmodernism, without which it is impossible to understand the meaning of any literary text, is intertextuality (or deliberate quotation), a property of texts, expressed in the presence of links between them, thanks to which texts (or their parts) can explicitly or implicitly refer to one another in different ways.

Intertextuality is a category of text that creates a context (vertical – between texts from previous eras – and horizontal – between texts of different cultures) of a literary work, and also provides an opportunity for interpretation. From a philosophical point of view, intertextuality voices the idea of the unity and continuity of language, culture, and knowledge. Literary, linguistic, and functional analysis of intertextual inclusions in the structure of a postmodern text helps to determine the specifics of the author's individual style, as well as to study in more detail an intertextual game as the main strategy of postmodern literature.

Another characteristic feature of the postmodern texts is the use of irony (the stylistic technique of concealing the true meaning or opposing the explicit meaning). In terms of philosophy, the postmodern period has created a new type of worldview and perception of the world, characterized as "ironic", and irony in postmodernism is no longer a state, but a worldview. The irony of postmodernism is radical (Bowdle and Gentner 2005). It undermines the attitude to stereotypes, acts in contrast to collective thinking.

The development of the novel is a process of transition from realism to new surrealism, to greater flexibility of form, to obscurity, and self-parody. The latter does not become groundbreaking for postmodern writers; they are not afraid to be ironic about complex topics such as depression, war, spy conspiracies, and

others(Deignan 2003). The presence of irony, grotesque, phantasmagoria, the proximity of humor and horror make such novels popular for its time, the name itself becomes a household name, meaning a desperate absurd situation.

The expression of a complex, polyphonic state of the world, in which laughter is the inner quality of the disorder of life, is characteristic of an ironic game. Here, a number of features inherent in the postmodernist trend are distinguished – uncertainty, fragmentation, superficiality, mixing of genres, fusion of consciousness with the media.

Another feature of postmodern poetics can be called the emergence of new hybrid literary genres, for example – faction, the fusion of fact and fiction, the combination of the features of a scientific text and some features of artistic narration, i.e. "non-fiction", "documentary novel". From the point of view of poetics, one can note a clearly built symmetry of compositional structures around death, as if in order to make it meaningless, to make it a fiction. A large number of deaths in the postmodern novel are a metaphor for the pain of a person playing the version of the suicide scenario (Bowdle and Gentner 2005).

Other features of postmodern poetics include the presence of ambiguity, the cult of ambiguities, errors, omissions, fragmented narrative, montage, collage,alongside "reflection of reflection", "image of the image", decorativeness, corporality with "sensual enzyme", the paradox of the "impersonal" text and its self-reflection, nonselection, etc. Thus, the language of British literature of the postmodern era has a certain set of linguistic poetic features, each of which presents the researchers of the text an opportunity for a further more detailed consideration and analysis within the framework of various areas of philology.

Current sociocultural situation in the information society contributes to the emergence of various scholarly problems related to humanitarian knowledge. Therefore, it becomes relevant to consider the work of artistic culture as an integral object of research, which is essential and interesting for scholars in various fields of public knowledge – philosophers, philologists, cultural scholars, semioticians, art historians, hermeneuts, information scholars, etc.

The first stage of the artwork existence is the result of its author's innovative activity. In accordance with the culturalconception, it is a "cultural text", or "cultural form" (an initial sample, or actually artistic information), which receives its interpretative embodiment in a specific material product, behavioural act, social structure, information message, and value judgment; in other words, all subsequent reproductions through various discourses and contexts act as cultural artifacts (Casasanto 2009).

Actually, the concept of "text", which originated in Linguistics, in a short time has become one of the key concepts in the humanitarian culture of the last two centuries. The problem of "text", which arose at the intersection of Linguistics, Poetics, Literary Criticism, and Semiotics, began to be actively discussed in the humanities only in the second half of the twentieth century. Therefore, to date, there is still no sufficiently holistic research devoted to the study of literary text as a historically created and socially organized phenomenon.

The role of text is to be a kind of vehicle of socially significant information, which embraces various kinds of signals, messages from the external environment, objects of the surrounding reality, realities that have a semiotic, informational character and are perceived as a certain code, symbol, sign, knowledge, meaning. Thus, it turns out that the text is everywhere; in fact, the entire experience of mankind, civilizations de facto is fixed various cultural codes and topoi (Christmann and Scheele 2001).

The text can be considered a metaphor for social space, or sociosphere, which is organized according to linguistic principles. Like the rest of the world, the text takes an active part in the creation and transformation of the information space. In the ontological sense, it is an event, or event continuum of artistic culture. The creative person artistically recreates the results of individual awareness of reality not in a cultural vacuum. Cultural Poetics reveals the existing ways of introducing facts into the conceptual content of the text. A separate fact can be speculative, unprecedented, or peculiar, but the established cultural repertoire of the means of artistic reflection of reality, models of its explanation provide the

identification of the fact as an already known phenomenon (Chatman 2012). Cultural Poetics explains what a fact is, forming a "cognitive window" into reality, through which certain facts become accessible to perception, while other facts remain outside the zone of vision. At the same time, the creative consciousness is "equipped" with a unique operating system that sets the conditions for a coherent reflection of facts within the framework of a literary text, their representation in symbolic forms.

1.1.1 Cultural Studies and Linguistic Poetics: A stylistic interface

There are many similarities between Cultural Studies and Linguistic Poetics. In the process of studying the linguistic and cultural situation of a particular era, researchers face a number of problems, the solution of which is necessary to understand the essential linguistic characteristics of the life of an ethnic group and, ultimately, the value of this segment.

Understanding the term "language of time" is the starting point when considering the issue of the complexity of the approach to determining the linguistic and cultural situation (a dynamic and undulating process of interaction of languages and cultures in historically established cultural regions), to determining the aesthetic significance of any stage of language development, as well as when solving the problem about the ways of possible interpretation of the texts of the studied time (Boroditsky and Ramscar 2002).

"The language of time" is a set of linguistic units selected by the authors from the nationwide, constantly developing language to express thoughts and feelings characteristic of a particular era. Here the question of the relationship and connections of the language of the author with the national language is essential. In this respect, the linguistic and cultural situation can be called the "dominant linguistic ideal". Exploring the language of a writer or his/her individual work in order to find out what this language is in relation to the dominant ideal,we are entering the bridge leading from language as something impersonal, general, supra-individual to the language of an entire era (Gáliková 2014).

It should be noted that the language of any author is personal, individual, and only through understanding the language of a wide range of authors can the time itself be adequately understood. Learning the language of texts, the researcher identifies the meaning of these texts and its role in the organization of individual and general linguistic units, clarifies the nature of the conceptual systems implemented by the authors; these data can form a bridge leading to the "language of the era" (Gibbs 2006).

We can also speak of the necessity of correlating the language of the authorwith the "common language" (Gentner and Smith 2006). Analyzing any literary work, one should know the living speech of the era when the work was created, and the norms of the literary language of that same era. Only against a broad background will the researcher be able to determine what the writer brings "from himself", to what extent the author's manner of presentation is unique. The researcher needs to know not only everything related to the language of a given era, but also everything related to the theory of the language norm of that era.

Consideration of the features of the author's text while describing the cultural situation should be correlated with the linguistic features of the era. The language of time is always a derivative of the language of many authors, the implementation of this language. The linguistic creativity of a personality is the result of its emergence from all the narrowing concentric circles of those collective subjects, the forms of which it has in itself, creatively assimilating them. Thus, the combination of the national, group, and individual in the language of a certain time is the essence of the cultural situation.

Any author's text, especially a work of fiction, is a realization of the author's language, which must be understood not only as an individual language, but also as a language reflecting a certain temporal linguistic and cultural section. It is known that each individual has formed his/her own system of concepts, expressed by a certain system of signs. The degree of individuality of language depends on many factors. The main function of any individual language is communicative:

transmitting and receiving information, the individual is guided primarily by the commonality of the language used (Gibbs 2006).

The degree of its individualization is determined by the nature of the information and may vary within the limits of understanding. The writer creates a work of art, using his/her individual language; here the orientation is not only towards the linguistic community, but also towards the content of the image. In contrast to the usual use of language, the writer has a fundamentally different attitude – to make the most of his/her aesthetic possibilities. The difference resulting from this implementation can be seen in the following example.

Any statement can be replaced by another statement, leaving the meaning unchanged. This can be attributed to a statement of any size. Artistic speech is the result of using the aesthetic function of language, and a statement oriented towards artistic significance cannot be paraphrased or conveyed by another statement. However, such an individuality of the literary text is very relative and in one way or another reflects and creates what is commonly called a cultural situation (Gibbs 1990).

The degree of individuality of the writer's language is different: from the maximum coincidence with the system of the national language to significant differences between them. The coincidence of the basic lexical composition and grammatical forms does not mean a complete coincidence of languages. Often while analyzing the language of a work of art, researchers limit themselves to comparing units of different levels with the normative use, referring to deviations, e.g., violation of the valence of a word, as manifestations of aesthetic meanings, augmented meanings, undercurrent, etc.But the recognition of the writer's language as different from the national language, though being a subsystem of the national language allows projecting the analysis data onto the modeled conceptual system. The study of literary text in terms of defining the cultural situation should be focused not only on its dependence on the socially significant whole, but also on the individual language manifested in this whole (Deignan 2003).

Speaking of the use of the author's (primarily literary) text to identify the specificity of the "language of the era" (Grice 1989), it is necessary to approach the very concept of the literary text in a differentiated manner. Thus, the language of poetry differs significantly from the language of prose, both in their images and their meaning.

Thus, when it comes to the use of literary texts to determine the cultural situation, one should remember about poetry as a property of prosaic and poetic speech, as an effective use of the poetic function of language, while keeping in mind Roman Jacobson's remark that, "while dealing with the poetic function, linguists cannot be limited to the field of poetry" (Jacobson 1991). If we recognize that poetry "is not just a supplement of speech with rhetorical embellishments, but a general reassessment of speech and all its components"(ibid.) and implement this assumption when analyzing the cultural situation, it will be possible to avoid methodological errors and examine the text as the material for studying the cultural situation more effectively.

In modern definitions of literary language, two components are explicitly and implicitly present: what the source of this language is and what this language per se is. It is usually defined as a complex formation, in which to a varying degree and in different forms, diverse aspects of the national language are reflected, refracted through the prism of the worldview and the writer's skills and acting in different proportions in the author's style, narratives, in dialogue, in direct speech, in various forms of speech characteristics, in the characters' internal monologues (Gibbs 2006).

Cultural properties of literary texts are outlined using details that form space as multi-layered. First, it is a space that corresponds to the actual geographic and historical realities transformed by the characters' consciousness, sometimes in the reverse perspective. In static space, geometric symmetrical shapes prevail. The space corresponding to the present time has a mirror structure. When reading novels, the reader inevitably notes compositional repetitions associated with this feature of the chronotope (Gibbs and Colston 2012).

The objects that fill the space serve to determine the point of view of the protagonist, to create his/her psychological portrait related to the character's perception, his/her appearance and inner world(Hopkins 1959).

From an internal point of view, the character can also be depicted using cinematic techniques. The author makes the reader experience the same sensory sensations as the protagonist. The true disposition of the protagonist is revealed at the psychological level, when depicting his/her inner world. The most important thing for the narrator is to convey the feelings and sensations of the characters. Here the technique of defamiliarisation, transformation of physical reality, conveys the characters' subjective state.

The psychological sphere of the characters extends to the characteristics of objects as the starting point for the artistic world. The chronotope in the consciousness of the hero overrides the external chronotope. Sleep and reality change places, and reality gets endowed with features of illusion.

V.V. Vinogradov, who substantiated the need for the study of fictional language as a complex cultural discipline, sought to determine the boundaries of the object of research. In recent years, a set of problems related to the study of a literary text has been considered in such disciplines as "text stylistics", "text interpretation". Depending on how the goals and objectives of the research are understood, the approaches to text are motivated in different ways. Until now, the questions about the available limits of interpenetration of linguistics, ethnography, literary criticism, about how appropriate it is for linguists to solve problems that were previously in the competence of other disciplines have not been solved (Виноградов 1980).

Literary linguistics arose at the intersection of linguistics, rhetoric, poetics, aesthetics, history, and literary history. The content of a literary work is not in itself the subject of linguistic study. The linguist is most interested in the ways of expressing this content or the relationship of expression to the expressed content. But in terms of such a study, the content cannot remain outside the study of the language of fiction, since the reality revealed in a work of fiction is embodied in

itstecture; objects, persons, actions reproduced here are internally united and connected by various functional relationships.

The composition and structure of a literary work are organically connected with its "content", depending on the author's purport. Thus, the content of a work of art is not in itself a subject of linguistic and cultural study, but at the same time it cannot remain outside the scope of such a study (Виноградов 1981).

1.1.2 Cultural aspects of imagery in literary text: Verbal and conceptual facets

Language is one of the most important categories of culture, since it is through language that a person's worldview is formed and manifested. A person throughout his/her life lives in the space of language. However, language is not only a means of cognition and communication. It is also the environment in which a person lives, which determines his/her life experience. It can even be said that a person lives, as it were, inside the language, constantly experiencing its influence. Language does not simply reflect the human world and culture. The most important function of language is that it preserves culture and transfers it from generation to generation. That is why language plays such a significant, and even decisive, role in the formation of an individual, national character, people, and nation as such (Hogan 2003).

The relationship between culture and language can be considered as a relationship of the whole and its part. Language can be perceived as a component of culture or an instrument of culture, especially when it comes to literary language or the language of folklore. However, language is at the same time autonomous in relation to culture as a whole, and it can be considered separately from culture (or in comparison with culture as an equal and equal phenomenon.

Language is a human phenomenon that connects mental, social, and cultural life. The mental aspect of communication is characterized by the processes of cognition, comparison, generalization. The social aspect of communication isno less important, because a person does not live alone on a desert island. The

language "lives" among people, and communication occurs through the language. Culturally, language is a mirror, a treasury, a storeroom, a bank of culture. It reflects not only the real world, but also the social consciousness of people, their mentality, national character, lifestyle, traditions, customs, morality, value systems, attitudes, and vision of the world (Horváth 2010).

It also preserves cultural values – in vocabulary, in grammar, in idioms, in proverbs, sayings, in folklore, in fiction, and academic literature, in the forms of written and oral speech. In addition, language facilitates human adaptation to environmental conditions, helps to correctly assess objects, phenomena, and their relationship, contributes to the identification of objects of the surrounding world, their classification, and ordering of information about it, and also contributes to the organization and coordination of human activity (Hopkins 1959).

The problem of the correlation and interconnection of language, culture, and ethnos is an interdisciplinary issue, the solution of which is possible only through the efforts of several disciplines – from philosophy and sociology and further to ethnolinguistics and cultural linguistics. It is important to note that language is closely related to culture: it grows into it, develops in it, and expresses it.

If culturalstudies the self-awareness of a person in relation to nature, society, history, art, and other spheres of social and cultural life, and linguistics considers the worldview that is displayed and fixed in language in the form of linguistic worldview, cultural linguistics has its own subject-matter. Cultural linguistics analyzes mental, cultural, and mental characteristics of different ethnic groups, which makes it possible to identify their cultural values, the specifics of concepts of their material and inner worlds(Hymes 2010).

In our research, we adhere to the understanding of "interpretation of a literary text" (Fauconnier 2006), in which "fictional" reflects not only the variety of texts, but also the method of interpretation used. Literary text interpretation, in itself, is artistic, since it involves highlighting semantic ambiguity of text by expressing one's own view of the meanings potentially present in the text (Johnson 1981).

The author's intentions, fixed by the text, are revealed not as the awareness of the facts represented by the text, but as a result of combined consideration of various "secondary" circumstances – material, psychological, historical, and cultural factors, and their configurations specific to a given text, which makes it possible to trace the original author's attitudes (Fauconnier 2006). As a result, the interpretation of a literary text integrates a consistent logical explanation of the textual linguistic reality and its literary as well as scholarly interpretation.

A literary text generates a subjective image of the external world, which is the author's arrangement of facts, their organization in a holistic sequence, framing in complex conceptual (metaphorical) models (Johnson 1987). Likewise, culture produces collective images of reality by capturing facts and integrating them into interpretative frames. Any culture has a typical set of models that prescribe ways of perception, thinking, and the relationship of the surrounding reality with the "I" of the addressee. Living in a cultural environment largely implies the acquisition of this typical repertoire of narrative practices and conceptual forms that are used for the artistic configuration of the facts of the outside world. Mastering these principles ensures the production of cultural images of reality, cultural poetics in generating a work of art(Johnson 1981).

1.2   Nadeem Aslam, a British writer of Pakistani origin

Born in 1966 in Pakistan, immigrating to England at the age of 14, Nadeem Aslam has published four novels translated in many countries, including *Maps of the Lost Lovers*, *The Wasted Vigil*, *Season of the Rainbirds*, and*The Blind's Garden*.

His novel, *The Blind's Garden*, is set in Pakistan and Afghanistan in the aftermath of September 11. It describes the two countries torn apart by war and violence as well as their impact on common people. War creates the feeling of unreality and confusion. When we follow it from distance, through newspapers or the internet, like a big game, we take the war situation as more or less stable or

unstable. People are fighting, but not all the time; and it is difficult to decide who the good guys are and who the bad ones are.

It is from this tension that the book was born. Aslam brought to life most ordinary characters– even if such a judgment is inherently biased, because when people explore the depths of the personality they discover that no one is ordinary. He looked for the characters best suited to embody the human complexity immersed in war. Who embodies good or evil? How to nurture hope and fight despair?

The choice of ordinary characters made it possible to ask universal questions: the definition of the fraternal or filial bond, of love, of sacrifice. The first sentence of the novel is: "The third parent is history". So we start from this gigantic force that is history to descend to the human level at the end of the first page. The story is a backdrop and an unpredictable actor.

In Afghanistan, while this "war on terror" was going on, the Taliban killed the protagonist's brother. And he lives with this absence. How to live? What is mourning? How to overcome misfortune? Sometimes he feels like he'll never get over anything. Time does not heal anything; it is a lie to pretend otherwise. If in Aslam's book the two young Pakistanis go to Afghanistan, it is not to fight but to bring aid and relief. They will pay dearly for it. One will be killed by the warlords; the other will be tortured by Americans. But that was not a way of avoiding the problem of Islamist radicalization and armed engagement.

1.2.1 The influence of background and adopted cultures on the writer's individual style

Nadeem Aslam, a British writer of Pakistani descent, was born in 1966. At the age of 13, he wrote his first story in Urduto be published in a Pakistani newspaper. A year later, he and his family came to Great Britain: the father of the family, a communist, fled from the Zia-ul-Haq regime. The family settled in Huddersfield. Nadim began studying biochemistry at the University of Manchester, but dropped out in his third year to become a writer. He successfully debuted in 1993 with the

novel *Season of Rainbirds*. Now he lives in London. Among the prose writers who influenced him, he names Herman Melville, John Berger, Vidiadhar Naipaul, Michael Ondaatje, and Bruno Schultz.

"Existence precedes essence", that is how we can formulate existential aspects of *Maps for Lost Lovers*. Nadeem Aslam used metaphors in his writings to promote individualism. Through this power he strongly banished the Pakistani culture which shows nothingness in his writing. There is uncertainty in the novel but there is also a plot and story in it, presenting certain conflicts to the absurd(MLL).

We see that Pakistani culture has definitely influenced Nadeem Aslam. His novels reflect Islam culture, values, and ideas. Context is a synthesis of worldview, emotional, psychological, innovative, sociocultural, and informational aspects that are characteristic of creative and innovative activity – the author is supported by his personal experience and a number of preferences as well as attitudes towards the surrounding reality. Therefore, the context appears to be a cognitive substance that influences further interpretation of the semantic aura of the novel.

The context can emerge as an embedded idea, which provokes a whole range of semantic interpretations. Any literary text, being a cultural product that appeared through an innovative process of processing spiritual information, in most cases is grounded in some socio-cultural setting – a context that influences the writer and presupposes referring to this context (Turner 1996).

A work of art appears as if in a voltaic arc between the writer's "views" and the task, given to him by the community within which he creates; this does not have to be done in the form of a task. At both poles of this arc, in addition to individual factors, other factors,biological, sociological, and spiritual,also work. Thus, the slogan – "the history of art as the history of the spirit" (ibid.).

Embodying a certain context of a particular era and inner world, worldview, as well as culture, biography, life experience of the writer, literary text has its ownmeaning, which in any other socio-cultural situation and for any other audience might cause a different spectrum of meanings.

Thus, a change in the external context leads to changes in both the internal (textual) context and content of the work. The writer naturally belongs to a certain historical and socio-cultural era, and the reader (with his/her inner world), for a number of reasons, to another. In order to understand a particular work of art, it is necessary to refer to a specific context, that is, to the history of its creation and numerous interpretations of the text, as well as to the author's biography. Given that, we can conclude that the history of literary texts is the history of their creators and partly of their readers. However, in this paper, we are interested solely in the novelist.

Indeed, a work of art is historical and arises (in most cases) as an answer to the questions of its time. Thus, its content and form are "born": ideas, themes, images, composition, genres, language, that is, in general, an information-semiotic or informational entity (ibid.).

A literary text as an indefinite and ambiguous phenomenon is objectified in the process of its interpretation. If a text expresses meanings about the world, then its interpretation– including conceptual structures – is the implementation of its semantic content. Literature is a "conceptual mirror" of the extra-linguistic world, which, in itself, appears to be a polysemantic phenomenon, any established meaning is always a function of disparate systems of the representation of reality. As a result, the interpretation of a literary text is characterized by a relational nature and cannot claim to be the ultimate truth. Expressing a definite judgment about the uncertain state of affairs in the linguistic universe is a partially solvable problem. The interpretation of a literary text, therefore, can be viewed as a unique combination of argument and artistic reality, an analysis of the author's approach to reality and the form of its embodiment in the text (Lakoff and Turner 1989).

1.2.2 The writer's imagery in cultural context

In Nadeem Aslam's books, the horror of war coexists with the sensual beauty of the world, of nature, of animals. Is beauty a way to mourn the surrounding death?It simply corresponds to human sensitivity: loves of animals, lights, colours, etc.

Once, when Aslam completed *Maps for Lost Lovers*, hesent it not only to his usual publishers but also, for the first time, to several potential publishers in India.

Western publishers unanimously found the book sad, dismal, hopeless; Indian publishers unanimously found it beautiful, wonderful, shimmering, and splendid. The reason is simple: we refuse to be defined by our dark side. His early Indian readers did not ignore it, but for them it was only a second dimension of the book, as was its sense of beauty for Western readers (Jackendoff and Aaron 1991).

When people live in a war zone on a daily basis, they can choose to consider only the risks of going to a sick friend on the other side of the river, but they can also choose to ignore these risks. Even under the bombs, they have to go and buy food or visit a sick relative. It is simply a question of survival mechanisms, of adaptation to traumatic situations. And, in these cases, people cling to the moments of beauty. Violence does exist, but man also wants to focus on the beauty of details, the tiny things like the disorderly flight of a butterfly.

Aslam spends several months a year in Pakistan, which he left as a teenager to live in England. What is the current state of his native Pakistan? He loves going back to Pakistan because it is a country where God is not dead. He still has a say in the most everyday things. And the country obviously remains inseparable from his parents. His father was a trade unionist and communist, and he is delighted that there remains in Pakistan a left which fights to defend the dignity and honor of every individual. His mother is a very religious Muslim (Warman 2019, IS).

They always talk about the magical dimension of his novels, but this is not deliberate, it comes from his mother. She believes in the hereafter, and in everything that makes the modern mind uncomfortable. She is convinced that she has an angel on each shoulder, angels who write down in their respective registers everything she does good or bad. At the Last Judgment, she will be resurrected, and these two registers will be brought to Allah, who will ask her to justify any of her acts. For her, it is literal, it is not a metaphor (ibid.).

Nadeem Aslam cannot ignore this aspect of his life. So if he writes about his mom, is it realism or magical realism? And he has to respect his faith and that of

his characters, even though hehimself is an unbeliever. It would weaken his novel if he attached less importance to the interior life of believing characters than to that of atheists.Pakistan is inextricably linked with the war in Afghanistan. Now he writes: *"There are no innocent people in a guilty country"*(MLL).

This phrase is spoken by a character about 9.11, and the idea that if you disapprove of the American war, every American becomes a legitimate target. However, these attacks provoked a war that claimed hundreds of thousands of victims, all because nationals of Muslim countries committed an intolerable act. Pakistanis are not collectively innocent or guilty.

One of the most humiliating consequences of 9.11 is the corruption of language that has accompanied the decade of "war on terror", "tongue in cheek", and its euphemisms. The American government speaks of "extensive interrogations". Why not call torture by name? It is his duty as a writer to describe in long pages what these terms cover, to call things by their names.

And the physical torture is accompanied by psychological tortures: telling people that one's brother is being tortured in the next room is enough to torture them. Moreover, this corruption of language is common to both camps: the Taliban, the Pakistani fundamentalists, Al-Qaida continue to qualify as jihad which is only bloody and sordid violence. The word "jihad" has as many different meanings as a rose has petals. Smiling at someone when you donot want to smile is jihad. To be kind and generous to someone when people themselves suffer from wickedness is jihad. It is above all a fight against oneself and one's bad inclinations (Warman 2019, IS).

Aslam's life has been turned upside down by the history of Pakistan and more generally by world history. He wouldnot be in London today talking to people if the Soviets hadnot invaded Afghanistan in 1979. Just before this invasion, General Zia ul-Haq overthrew Ali Bhutto in 1977 and then had him executed in 1979, which made him an outcast, ostracized by the international community. But the moment the USSR invaded Afghanistan, this murderous

dictator became a hero. Indeed, it offered Americans the possibility of channeling their support to the mujahideen.

However, at the time, there were opponents of this attitude, starting with Nadeem's father. But they had to go into exile, and their lives were shattered. When Soviet troops withdrew ten years later, in 1989, the world looked away from what was going on in Afghanistan and from Islamist radicalization.The CIA had funded a translation of the Quran into Uzbek, printed in Germany and smuggled, via Pakistan and Afghanistan, to Uzbekistan. And the warlords were told that this was their holy book, censored by the Soviets, and that contained the word "jihad"(Warman 2019, IS).

But, at the time of 9.11, half the world reacted as if this event did not fit into a long history, as if al-Qaida had appeared out of nowhere. Millions of lives around the world were wasted or destroyed by the Cold War, which was cold for only a few privileged countries. In the rest of the world, it was heating up. It is in the third world that the blood has flowed.This is what the story means to Aslam. However, he doesnot really see himself as a victim. He is one of those who did well. He managed to learn English, which he had not studied at all in Pakistan, and to adapt to the British school system. It is quite ironic, in a way: the West has turned his family's life upside down, and yet here he iswesternized (ibid.).

In his books, Pakistani Islamists seem more obsessed with death than with life.Indeed, they consider death and even life below as fleeting events, insignificant with regard to eternity. This is also contrary to the spirit of the Koran, which presents earthly life not as a test but as a gift from God and a source of pleasure. But paradise promises them unlimited pleasures, sometimes forbidden here below: in paradise, they can drink wine or have as many sexual partners as they wish. From this point of view, there is a difference between Christian theology and Muslim theology, where it is all about deferred gratification (ibid.).

When Nadeem was a teenager, how did he discover English culture? How did he fit in?This question overlaps with that of multiculturalism. When he arrived in England at the age of 14, he was traumatized by racism. Until then, if someone

didnot like him, it was due to his personality, his ideas, or his individual behavior. With English racists, one look at his appearance or his name was enough to dismiss him out of hand. It was a real trauma for him (ibid.).

But he had spent fourteen years in Pakistan, and he knew that the region of the world where he had grown up had given rise to great thinkers, painters, or musicians, like Buddha, Gandhi, or Nusrat Fateh Ali Khan. So it only took him a few months to get over the shock of this discovery of racism, as he realized that he was not inferior to those who rejected him. Children must therefore always be taught that their culture of origin, whether African, Arab or other, has contributed to forging and enriching the history of the world, the perception that the world has of itself. Likewise, education in the West should be multicultural, so that students do not only learn the history of France, Great Britain or the United States (ibid.).

He has since discovered that racism and religious intolerance also exist in Pakistan. He advises against a black, a Christian, a Hindu, or a Shiite to go there. He had lived a protected existence there and was unaware of it. If he had stayed there, he dares to hope that he would have been sensitive to this oppression of which minorities are victims.

Are the British of Pakistani origin better integrated today than thirty years ago?Yes and no, because the problem is also economic. The community of Indian origin has had better access to education, and therefore to social advancement, than immigrants from Pakistan or Bangladesh. Integration is therefore still a challenge (ibid.).

One of the suicide bombers in the 2005 London Underground bombings was from the Leeds district where hegrew up. In the 1970s, one of his maternal uncles, a Muslim proselyte, came as a missionary to the "West". He was door-to-door, and raised funds for the construction of a mosque in a small town in the North West of England. However, in 2005, it was discovered that the terrorist network responsible for the attacks in the metro had swung into radicalism under the influence of the imams of this mosque founded by his uncle. Here again, the events are the product of a long story (ibid.).

Things have indeed changed in thirty or forty years, for better or for worse. He has cousins whose family immigrated to England in the 1960s. And as their parents, in order to integrate, did not dare send them to school in burqas, they wore school uniforms and enjoyed much greater freedom overall than today's adolescent girls, whose parents have gained confidence. Sometimes, it is the young girls themselves who choose to wear the burqa as a sign of identity (ibid.).

In his country house in the north of England, he cut out and put on the wall a geographical map: the outlines of Pakistan superimposed on those of Great Britain. This is the country where he lives. He could live anywhere as long as there is someone he loves. So the issue of nationality is irrelevant to him. Basically, the only nationality of a writer is the past. For now, he feels happy in England, although he also recently has a small apartment in Lahore. He spent about five months there last year. In Pakistan, he is considered more of a British author, or Anglo-Pakistani, because he writes in English (ibid.).

Is he not accused in Pakistan of being corrupted by the West? Some do indeed make him this reproach. He happened to give a series of readings of his novels, first in New York, then in Lahore, then in New Delhi. Each time, he read the same excerpt. In New York, a member of the audience called him a jihadist, an apologist for Islamist violence. In Lahore, he was called a CIA agent, a henchman of the West; he was accused of giving a very dark vision of Islam. In Delhi, he was accused of being an anti-communist reactionary, a thurifer of capitalism (ibid.).

1.3 Methodology of stylistic and conceptual analyses of nature imagery in Nadeem Aslam's novels

Despite the fact that recently concept studies – a set of studies of concepts within the framework of various areas of linguistic thought – have been developing rapidly and fruitfully, there are many questions regarding the definition of:

1) the immanent natureof concepts;

2) their typology;

3) the methodology of their analysis (Kolodny 1975).

It is possible to distinguish at least three branches of linguistic concept studies that are significantly different from one another, answering in different ways three of the above questions. These varieties of linguistic conceptual analysis, conventionally called cognitive-discursive, cultural, and cognitive-stylistic, are somehow connected with the currently recognized priority cognitive-discursive approach to the study of speech entities (Joos 1950).

The cognitive-discursive approach is equally characteristic of Cognitive linguistics and Cultural linguistics, giving the concept its relevant status. At the same time, at least as far as conceptual analysis is concerned, there is no, and cannot be, clear demarcation line between these branches of modern linguistics. The differences are mainly focused on methodological nuances. Cognitive linguistics studies linguistic, including stylistic, universals and specificities within one or several languages and cultures, ranging literary imagery.

1.3.1 Identification of nature imagery

The imagery of nature is one of the most salient artistic means in *Maps for Lost lovers.* Here some quotes from Nadeem Aslam's book:

"Jugnu – the lepidopterist – said that because there are no pink butterflies in nature, the ones that were released into the air during the Rolling Stones concert in Hyde Park in July 1969 were in fact white ones dipped in pink dye" (MLL);

"Alone in the blue kitchen, Sunday morning, he reflects on the nature of his father's drift into Islam, part dream, part nightmare, back in 1919 when he was a Hindu child of ten years and on his way with his sister to witness the wonder of women who had tails" (MLL);

"He didn't have to speak: she felt. He gave no sign but she thought he was being prudent because in this neighbourhood, and in the way they had been brought up, the things that were natural and instinctive to all humans were

frowned upon, the people making you feel that it was you who was the odd one out. Everyone here was imprisoned in the cage of others' thoughts" (MLL);

"A wet late-spring dawn, Sunday, an emerald-and-grey hour, and nature is at its most creative" (MLL).

There are, in this novel, 15 occurrences of the word "nature", and 7 occurrences of the word "natural". The writer uses them in different contexts. Literary theorists who differentiate such concepts as "nature" and "landscape" traditionally refer the image of nature to the significant ideological and compositional level of a work of art. Thus, nature in the artistic world can be defined in a very multifaceted way. These are mythological embodiments of its forces, its poetic personifications, and emotionally colored judgments about nature, descriptions of animals, plants, and, finally, landscapes proper – descriptions of broad spaces. It is also possible to attribute nature to the world of a literary work and define it as "an independent object", as a language of description (Kövesces 1988). Moreover, being an independent object, it can appear in different proportions in relation to the world of literary text: either occupy the whole world, being a greater or lesser part of it, or even be missing from it. There are also such works in which nature appears unevenly in different parts of the artistic world: either gradually increase, up to the displacement of the rest of the world, or vice versa – gradually decrease, up to disappearance (Kolodny 1984).

The above interpretations of nature in a literary work testify, on the one hand, not so much to different interpretations of the term, but to different approaches to the study of this literary concept; on the other hand, about the contradictions in determining the place of nature in the system of artistic reality, its relationship to the structure and hierarchy of the text.

1.3.2 Semantic and stylistic analysis of nature imagery

One of the methodological problems of studying nature in a literary work is the lack of fundamental research. Basically, nature is studied exclusively in the applied aspect – nature in the work of one or another writer, the artistic originality of the

image of nature within the framework of a particular method and direction, etc. (Kövesces 2005).

On the other hand, there is a blurring of the definition itself: some researchers do not introduce nature into the terminological circulation of literary studies, designating it as a landscape and noting that nature is part of the landscape, and not vice versa, which is fundamentally wrong. Other scholars justly differentiate landscape and nature, considering nature wider than the landscape in terms of its content and formal features (Kövesces 2010).

So, in reference to scholarly publications, nature is understood as an integral element of landscape space, as a part of the whole (part of the landscape), endowed with a certain author's task. In other words, nature is a multifunctional image in a work of art, deliberately introduced by the author into the compositional and content (ideological and semantic) structure of the text, where the very description of nature, more broadly – any open space of the external world – is a landscape. Since scholars recognize the entire outer space of the world, the authors of the Literary Encyclopedic Dictionary distinguish the description of a city into a special type of landscape – the urban landscape(MEDAL).

Judging by dictionary definitions, nature itself is much broader than the landscape, both in philosophical and lexicological terms:

- a set of natural conditions on earth (surface, vegetation, climate), the organic and inorganic world, everything that exists on earth, not created by human activity;
- everything material, the universe, all creation, everything visible, subject to the five senses;
- everything that exists in the Universe, the organic and inorganic world;
- landscape, in its turn, is only a form of manifestation of nature, one of natural elements (ibid.).

In this regard, nature in artistic reality is an image of the natural world, natural habitat, natural spaces (landscapes proper), a "portrait" of an area, landscape elements (individual natural phenomena – a description of an oak, river,

sky, earth, sun, etc.), as well as the image of the animal world and the world of wildlife. In other words, nature includes everything that exists on earth, not created by human activity, and the landscape is the external (natural) space of the world (Kövesces 2002).

It is worth excluding the urban landscape, the nature of the city, from the figurative system of the natural world, since this is not biological matter: a city in a work of art, as a rule, functions as a chronotope, that is, is assigned to time and space (Kövesces 2017). Nature, in turn, is wider than a chronotope: it does not always correlate with time (it is timeless), it can function not only as space but also as a motive and as a plot, as well as an artistic device. In other words, the forms of the presence of nature are much broader and more diverse (Kövesces 2015).

1.3.3 Linguistic and cultural analysis of nature imagery

While some scholars focus on the content side of nature in a literary work, others turn their research focus onto structural and compositional elements of the descriptions of nature in a literary text, defining nature as a formal part of the depicted world in general. In this connection, it can be stated that the former do not take into account the formal-compositional features of nature depictions in a literary work, the latter – ideological and substantial, and if you combine these two interpretations into one, you get a relevant definition of nature.

In addition, it seems doubtful to fully attribute nature to the objective world of the work, though individual elements of nature can perform the functions of a detail, thing, or object (Kövesces 2002).

However, this approach to understanding nature as part of the objective world oversimplifies its role in the world of literary work: first, nature in a literary textis a polyfunctional image with a limited set of artistic tasks; second, nature is a part of the living world, being manifested not only by individual elements, but also by an integral picture of the world (landscape spaces). A detail or thing, in turn, as objects of the inanimate world, cannot be an integral picture or an open space; on the contrary, they mark the "boundaries" of the artistic world (Krupa 1990).

And most importantly, in terms of its content and formal features, nature is wider than the objective world and cannot be inscribed in its hierarchy. The inclusion of nature in the artistic world of literary text seems more objective, but the artistic world can include anything. In this regard, it is logical to consider nature to be attributed to the ideological and compositional level of a literary text, because it both has a semantic load and is the "organizer" of the plot-narrative logic of the story (Kittay 1988).

Thus, nature is not just a "brick" of a literary work, but remains its "foundation", its "load-bearing wall", being within the system of stable significant parts of the plot as an object of reflection, as images of specific, single phenomena of nature (motives), as integral pictorial complexes – pictures of nature, landscape, as individual ways of perceiving and capturing nature. And therefore, research interest in nature will not fade away, since, the perception of nature in the mind of the one who creates, in the mind of the person depicted and depicting, is an archetypal and mythological process of cognizing the world and man in it (Kuzmikova 2016).

1.3.4 Conceptual analysis of nature imagery

The process of cognizing the world and man within the framework of artistic reality is organized, as a rule, as a special form of dialogue with nature: the motive of interaction between man and nature, the characters' contemplation of the landscape space, their perception of the natural habitat is widespread in literature. In this regard scholars rightly note that "in the course of its history, each nation is not only found in dialogue with the nature of their country, but also acts on the surface of the Earth in horizontal contact with other countries and peoples", in connection with which nature in the artistic world of literature functions as a meta-image and is understood as the body of the earth and the image of the world (Lakoff and Johnson 1980).

There are quite a few approaches (natural philosophical, eco-critical, etc.) to understanding nature in a literary work, which are based on highlighting the

ontological space of human life and the innermost thought contained in the "cache of the universe" (Nørgaard, Montoro, Busse 2010). A natural philosophical approach to understanding nature examines the relationship between nature, culture, and tradition, based on identifying the contradiction of man and nature in coexistence, where the tendency of the aesthetic, moral impact of nature on a person and vice versa is the subject of sharp reflections (Lakoff 1993).

The eco-critical approach, which essentially grew on the methodological principles of the natural-philosophical approach in the study of nature, also taking as a basis the anthropocentric vision of nature,still remains innovative (Lakoff 1996).

It is important for eco-criticism to understand what meanings are attached to nature as an image and how these meanings affect our attitude to nature. Eco-criticism often emphasizes concern about the destructive influence of humanity on the biosphere. The eco-critical approach is biocentric: the needs of humanity are valued no more than the needs of other species (Lakoff and Turner 1989).

In other words, eco-criticism considers nature as a "victim" of human life within the framework of artistic reality, it studies the history of environmental safety embodied in literary texts, evaluates the character in a complex hierarchy of the environment, his/her positive or negative role in influencing nature. The very image of nature within the framework of this methodology is both a "figurant" and an "organizer" of a text. Literary scholars tend to a more and more interdisciplinary approach (Lakoff and Johnson 1999).

More often than not nature in literary text is manifested through repetitions of lexical units organized in the field of "Nature", e.g.,

1.   in scenes of simple nature; the grand simplicity of nature; the scenes of nature per se; scenes of savage nature; the grand outlines of nature;

2.   being accompanied by the epithets with both positive (*grand, simple nature*) and negative (*savage nature, colorless and without form*) connotations (MEDAL).

The adjective "grand' (majestic, grandiose, great) might be combined with the noun "simplicity" (modesty, moderation), as in the phrase "the grand simplicity of nature", thus becoming an oxymoron.In this sense, Aslam's novel*Maps for Lost Lovers*, often gives nature such characteristics that are inherent only in man, i.e. nature is depicted as a living being with positive qualities and capable of various actions inherent in a living being, e.g., *the face of nature*.

In Anglo-Saxon culture, references to nature are often capitalized, e.g. *Mother Nature*. Nature, perceived as an animate creature, has only positive connotations: *the grandeur of nature; the sublime charms of nature; the sublime luxuries of nature; the sublimity of nature; the immensity of nature; the pure affections of nature* (MLL).

In this case, the concept of NATURE acquires an abstract meaning, which can be specified as: an affair of an interesting nature; a terror of this nature; a confession of a very extraordinary nature; the nature of his obligations. Human qualities, character traits – it is also nature (Stockwell 2005). The novel under analysis contains qualitative descriptions of the characters.This can also include such phrases as *an admirer of nature*, *anature lover*. Despite the fact that the lexeme "nature" is used here in the meaning of 'landscape', the above phrases depict the character as a passionate lover of nature, and therefore, romantic by nature, and, of course, attributed a number of positive features (Švantner 1974).

Conclusions to Chapter One

1.   When studying the linguistic and cultural situation in its entirety as manifested in literary texts, it is especially important to take a comprehensive view of the functioning and interaction of imagery, of the synthesis of various text components, their semantic and aesthetic use. Given that Cultural linguistics is a holistic discipline that analyzes language through the lens of cultural and aesthetic values characteristic of certain groups of native speakers, it should rely upon the research apparatus and categories of aesthetics, cultural studies, history, literary criticism projected upon the linguistic analysis of literary text.

2.   Meaning-content conveyed through language and text is nevertheless outside of them, interpreting fragments of reality captured in the text. The proposed approach provides, on the one hand, the possibility of comprehensive interpretation of the text, and on the other hand, postulates continuity of linguistic, cultural, and literary analysis of the author's imagery, reflecting the appeal to the "structure of the elements of experience".

3.   The boundaries of the latter cannot be postulated initially, but are determined by the requirements of linguistic and conceptual analyses of literary text. The researchers turn to it in one way or another depending on how accurately or aptly the author uses a particular culturally charged image, as those that penetrate Nadeem Aslam's *Maps for Lost Lovers.*

CHAPTER TWO
IMAGERY OF NATURE IN NADEEM ASLAM'S *MAPS FOR LOST LOVERS*: A VERBAL AND CULTURAL PERSPECTIVE

2.1 Analogous imagery of nature: Structure and semantics

Thischapter is designed to reveal the role of images of nature in Nadeem Aslam's *Maps for Lost Lovers*, as well as to determine the key semantic functions they perform in his novel. The analysis includes, among other things, the colour vision of nature by the writer, determining his poetic worldview(Lakoff and Johnson 1980).

The structure of Aslam's imagery reveals its multilayer nature, manifested by key words and their meanings which undergo quantitative analysis, along with their synonymous series significant for the author. If the outer layer of the concept, represented by the sensory images of nature, is productively studied using the analysis of the writer's language, the inner layer, containing abstract ideas and abstract concepts, is studied using the analysis of implicit meanings (Lotz 2017).

Images of nature are considered, on the one hand, as representations of relevant ideas, and on the other hand, as elements of poetic language, referring to which the author addresses philosophical categories such as happiness, time, changeability, life and death, freedom, perfection (MEDAL).

2.3.1 Nature metaphors

The metaphors of nature constitute a significant part of *The Map of Lost Lovers* by Nadeem Aslam (which took the author 11 years to write), a tragedy set against the background of Pakistani Islamic tradition in the North of England today: they say the heart is the first organ to form and the last to die (MLL).

The Map of Lost Lovers by Nadeem Aslam was published in Le Seuil at the beginning of 2006. The slow unfolding of the seasons supports the story of an emblematic Pakistani family who live in a city in the north of England, the

background of which is provided by the enigmatic disappearance of an entomologist Jugnuand his companion Chanda as a couple without being married.

Through Shamas, his brother and Kaukab, the latter's wife, the reader explores the torments of this family; we understand how a perverted Islam, lived to the letter, leads to the murder and misfortune of the entire community and particularly of women: repudiation (it is enough for the husband to say the phrase "I repudiate you" three times!), bodily injury that can lead to death if the girl falls in love with a boy the parents have not chosen for her, etc. (Warman 2019, IS).

Nadeem Aslam takes us to Pakistan, his country; he makes us discover the Urdu and Persian literature which rocked his childhood, but also the mentality, the customs, the way of life (the kitchen, the plants, etc.) in his motherland. His book is filled with smells and flavors; his prose is full of poetry, such as this sentence: *"An icicle is detached from the roof, a luminous dagger which falls, crashes on the stone step at the feet of Shamas and is transformed. in white powder, like sugar crystals which lose their transparency when crushed"*(MLL), and nostalgia for the lost country. About Kaukab, the author writes: *"Compared to England, Pakistan is a poor and humble country but it suffers to be separated from it, because to be thirsty is to aspire for a simple glass of water that no milk, however rich it was, could not replace"*(MLL). Beauty and violence mingle intimately and make this novel a great work. Nadeem Aslam has also received praise from the great author Salman Rushdie. *The Map of Lost Lovers*, selected for the Booker Prize, was a literary event in Great Britain (Warman 2019, IS).

Poetic concepts – images of nature – as mental formations in the artistic world of the author clearly emerge in the "frequency thesaurus of the writer's language". In this sense, they are constructions, represented by certain lexemes that actualize sensory representations. Setting ourselves the task of studying the conceptual content of Nadeem Aslam's novel, we turned to the method of studying the writer's frequency vocabulary (Kövesces 2000). The most frequent lexical units were identified as reflecting significant components of the writer'sconceptual worldview. The conclusion about the importance of nature in the writer's

worldview also follows from the analysis of the frequency of references to colour shades in his novel. The most common word is "green" as a colour symbolizing nature, which has acquired a new meaning in modern language, being connected with ecology and the environment, which has a metaphorical extension of "natural primordial" (Voegelin 1960).

Metaphor as a universal mechanism of thinking, language, and culture is one of the main sources of cultural knowledge. National-cultural connotations play an essential role in metaphorical transfers; the metaphor contains a layer of culturally significant information, implicitly or explicitly presented at all its levels. An unconscious sensation or a conscious understanding of the national-cultural connotations of metaphors ensures their adequate perception (Warman 2019, IS).

By presenting concepts in their verbal form, metaphors fix their essential and insignificant features in the readers' minds. The connection between metaphor and linguistic personality of the writer is twofold: on the one hand, metaphors that naturally enter the human mind along with the assimilation of language determine the people's worldview, a way of cognizing the surrounding reality, on the other hand, a writer, on the basis of the system of metaphors, generates new metaphorical transfers reflecting his/her unique view of the world.

Nadeem Aslam in his book looks at the most microscopic details of things. The tale he has to tell rises above it all – the iridescent language making it possible to tell a story at whose heart there is so much darkness, so much longing. The text is rich in detail, languid in cadence and iridescent with remarkable images. This is that rare sort of book that gives a voice to those whose voices are seldom heard (Warman 2019, IS), e.g.,

"Shamas stands in the open door and watches the earth, the magnet that it is, pulling snowflakes out of the sky towards itself. With their deliberate, almost-impaired pace, they fall like feathers sinking in water. The snow-storm has rinsed the air of the incense that drifts into the houses from the nearby lake with the xylophone jetty, but it is there even when absent, drawing attention to its own disappearance" (MLL).

The metaphorical interaction of the lexico-semantic fields (LSF) "Man" and "Nature" occurs in two opposite directions, and the metaphorical transition "nature → man" as more traditional and well-established than the transition "man → nature", is confirmed by a much larger number of linguistic metaphors formed by the former pattern.

The concept of NATUREdiverges into a number of smaller LSF ("Light", "Moon", "Storm", "Wind", "Rain", "Water", "Sky", "Times of day", "Mist"), which are characterized by varying degrees of semantic closeness to the concept of MAN/ IT is accounted for by the heterogeneity of the mechanisms of metaphorization in the direction of "man → nature" and the existence of four types of metaphors (motivated, associative-motivated, associative, unmotivated)(Lakoff 1993).

The above types of metaphor can be determined by comparing the semantic structures of the initial and metaphorical meanings of the metaphorized word, identifying common semes (an explicit general semantic component), eliminated semes, actualized potential semes, and the author's metaphorical associations as to the degree of their semantic similarity (ibid.).

The concepts RAIN and WATER have the strongest semantic links with the concept MAN, since motivated and associatively motivated metaphors prevail in the metaphorical interaction of the respective LSF, the least strong are the LSF "Times of day", "Moon", and "Sky" (here the predominance of unmotivated and associative metaphors was revealed, i.e. metaphors without a common semantic component). Semantic interaction of the conceptsMAN and NATURE occurs in certain areas – in those segments of the concept MAN (for example, LSF "Emotion", "Mental state", "Speech", "Human qualities", etc.), the nomination of which is due to the metaphorization of linguistic units that relate to the concept of NATURE. The most active metaphorical interaction occurs in the LSF "Emotion", "Mental state", "Mental activity", which indicates their greatest significance for the writer.

Metaphors play a great role when the writer describes the protagonist's childhood, e.g.,

"This is the first snow of the season and the neighborhood's children will be on the slopes all day today, burning candles [...] smuggling cheese-graters out of the kitchens to refine the symmetry of the snowmen they will build, oblivious to the cold because everything is a sublime adventure at that age; an oyster tolerates the pearl embedded in its flesh, and so the pebbles on the lake shore don't seem to pain the soles of the children's bare feet"(MLL);

"An icicle breaks off from above and drops like a radiant dagger towards Shamas, shattering on the stone step he is standing on, turning into white powder the way a crystal of sugar loses its transparency when crushed. With a movement of his foot, Shamas sends this temporary debris into the snow-covered front garden where in May and June there will be rose-buds the size and solidity of strawberries, into the corner where one of his children had buried a dead finch many years ago, not allowing anyone to set foot on that spot afterwards lest the delicate bones crack under the weight, the tiny skull as fragile as the eggshell within which it had formed the previous spring"(MLL).

Metaphors help the writer to create vivid, sensual, gentle, and believable images of his characters' childhood and their life in general.

2.3.2 Nature similes

Simile is one of the commonly used stylistic devices in fiction. This is due to the fact that similes help the writer to convey the idea more vividly, to give the text a more figurative character. Simile can help the author express himself/herself, describe various objects and phenomena, and evaluate his/her characters. Moreover, simile makes the text brighter, semantically rich and distinctive in its narrative (Zambor 2010).

Despite the fact that the issue of using similes in fiction is quite often discussed in scholarly literature, this topic remains relevant today, since similes are used for various purposes, and not only to embellish the texture but also to make

the narrative smooth and imaginative through creating stylistic imagery in various forms.

We proceed from the assumption that the simile is:

− a figure of speech involving the comparison of one thing with another, dissimilar onerelated to a different category, describing a person or thing as being similar to someone or something else,used to make a description more emphatic or vivid;

− an expression comparing one thing with another, usually including the words "as", "like" and the like (MEDAL).

Comparisons of identity and comparisons of inequality, used in literary text, do not fulfill any stylistic function, since they reflect only the parametric data attributed to the subject of comparison. Comparison of similarity is potentially predisposed to fulfilling a figurative and emotional function. The writer uses multilevel means of grasping similarities in order to increase the artistic value of the text through creating emotionally strong images, those of marine, spontaneous images, as well as exotic ones, to evoke a romantic mood (Turner 1996).

As noted above, comparison is a complex and multifaceted stylistic device that has been known since ancient times. In this regard, over the long history of the study of comparison, scholars have developed many classifications based on various principles, e.g., according to the scope of its elements:

1) the subject and the image of comparison are short and laconic;

2) the subject of comparison is detailed, the image of the comparison is short;

3) the subject of comparison is short (that is, it is only indicated in the text), the image of comparison is very developed (Warman 2019, IS).

The classification of similes can dependon the readers' perception and functions in literary text. It concerns both traditional comparison-clichés and new comparisons, comparisons-neologisms, e.g.,

"Shamas stands in the open door and watches the earth, the magnet that it is, pulling snowflakes out of the sky towards itself. With their deliberate, almost-impaired pace, they fall like feathers sinking in water"(MLL);

"An icicle breaks off from above and drops like a radiant dagger towards Shamas"(MLL);

"According to the children, the lake – as dazzling as a mirror and shaped like the letter X – was created in the early days of the earth when a towering giant fell out of the sky"(MLL);

"Soft cages for her feet, there is a pair of jellied sandals that had belonged to his daughter, lying one in front of the other as though he has surprised them in the act of taking a step, the straps spiraling like apple peel"(MLL);

"Planted between two field maples on the slope, the telephone pole has had several of its wires broken during the night, and, encased in thick cylinders of ice, they lie snapped like candles in the snow"(MLL);

"A lepidopterist by profession, Jugnu, keeping himself alert with a flask of the coffee into which he had dropped a curl of orange peel and two green cardamoms, had spent many nights here, standing on the riverbank up to his waist in yellow daisies, calling the moths out of the darkness with his upraised hand, the fingers closing around each creature like the collapsible petals of a flower"(MLL);

"Shamas can see the large pea-green hut that is the Hindu temple, a simple structure set beside the river like something in a join-the-dot book belonging to a very young child, the pine trees reaching towards the sky behind it. Wooden steps lead to the water's edge from the door"(MLL).

Why are there so many images of nature, metaphors, comparisons associated with nature in Aslam's novel? This is partly due to Pakistani culture, with its specific perception of the world. One of the largest rivers in Asia, the Indus, flows through Pakistan. In summer, many rivers overflow their banks due to rains and melting glaciers, leading to floods. Some bodies of water have very beautiful

waterfalls. One of the most beautiful lakes in Pakistan is the freshwater Kinjhar Lake, located near the city of Tatt (Warman 2019, IS).

The culture of Pakistan has its origins in the mists of time. Islam had (and continues to have) a decisive influence on it. However, even before the advent of Islam, the territory of Pakistan, especially in the Indus Valley,became the homeland of some ancient civilizations. Pakistan was conquered by ancient Greeks, Persians, Huns, Arabs, and Turks. However, Pakistanis have always maintained their cultural traditions. It is safe to say that Indian, Turkic, Afghan, and Iranian culinary traditions have influenced Pakistani cuisine. The main food products are meat, vegetables, lentils, wheat, rice, and fermented milk. Spices are very common in Pakistan. In recent years, some Chinese and American dishes have begun to gain popularity in big cities. All this influenced Nadeem Aslamas a writer, mainly through analogies (Zambor 2010).

2.3.3 Complex analogous imagery

Analogyin literary text proves to be a vivid figurative phenomenon that occurs in such variants of analogies:

1.   comparisons of characters, plots of different literary works and authors that establishes the kinship of characters;

2.   the identification of a personage with a literary character, which helps to covey some qualities of people through an artistic image and contributes to the author's self-expression (MEDAL), e.g.,

"An icicle breaks off from above and drops like a radiant dagger towards Shamas, shattering on the stone step he is standing on, turning into white powder the way a crystal of sugar loses its transparency when crushed. With a movement of his foot, Shamas sends this temporary debris into the snow-covered front garden where in May and June there will be rose-buds the size and solidity of strawberries, into the corner where one of his children had buried a dead finch many years ago, not allowing anyone to set foot on that spot afterwards lest the

delicate bones crack under the weight, the tiny skull as fragile as the eggshell within which it had formed the previous spring"(MLL);

"According to the children, the lake – as dazzling as a mirror and shaped like the letter X – was created in the early days of the earth when a towering giant fell out of the sky; and he is still there, still alive, the regular ebb and flow of the tides being the gentle rhythm of his heart still beating, the crashing waves of October his convulsive attempts to free himself. Just inside the water's margin the stones are covered in tufts of wet moss, bringing to mind the broken pulp of a squeezed lemon, and to stand up to the waist in the calm summer water is to become two-headed like the jacks and queens on playing cards, right side up either way. On the shore the winds rush from every direction during the winter months to twist themselves around the body like a sari, and he remembers one of his children saying that his biology teacher dispatched a pair of boys with cellophane bags to the lake whenever she needed a frog for dissection"(MLL).

Along with simile, various definitions of metaphor, indicating its main property of the transfer of meaning, shed little light on what, why, and how it is transferred (Sweetser 1990). Since the time that the metaphor was "discovered" and named by Aristotle, it has been a mystery. What is it and why does it exist? Is it just a "language game" or a learning tool? Why do the words used in the metaphor "double" their meanings? What to trust – literal or "metaphorical" meanings of words, do these metaphorical meanings exist, or are there only literal ones? Could it be true that the "goal" of a metaphor is to achieve the effect of emotional stress, and "not at all to express and form content"? Or, on the contrary, "the very processes of human thought are largely metaphorical", as Lakoff wrote in his *Metaphors We Live By*? (Lakoff and Johnson 1980; see also Turner 1996).

So what is metaphor really – a toiler in the "field of knowledge", accused by "envious" – other strategies of thinking – of frivolity and coquetry, or "just" a rhetorical device? (Warman 2019, IS). It is impossible to fully understand the phenomenon, without turning to the mechanism of its occurrence.

Of course, a metaphor, as well as any analogy, sometimes brings together completely dissimilar things. But if you look at the process of their synthesis, it becomes clear that the "consciousness" of this error is a secondary in relation to the very process of searching for congruent (or similar) properties of objects or, in other words, information blocks. If searching for common properties when comparing objects is universal, then the "assessment" of its result is specific. Having found a similar one, we try to assess whether it is a coincidence, or it tells us something more. This is a question of "filters", the critical work of consciousness (Lakoff and Johnson 1999).

2.2 Parabolic imagery of nature: Structure and semantics

The relevance of the study of parabolic thinking lies in the general orientation of modern poetics towards semantics of a literary text in the plane of mental processes, which helps to clarify the interaction between language and thinking, to reveal the mechanisms of author's creativity, thusaffecting the reader. The identification of cognitive operations involved in prototypical or non-prototypical reading of a literary text highlights the outlines of the readers' cognitive activity in artistic communications (Lakoff and Turner 1989).

2.2.1 Allusive parabolic imagery

By the prototypical reading of the literary text, scholars understand the central, shared by most interpreters, reading that provides an adequate interpretationthe textual message. All this requires the compliance with three principles, those of four "e":

1. "evolution", which means knowledge;

2. "era", context, features of literary and style trendsas well as biographical data of the author, which influenced the choiceits subject matter, style and genre of literary text;

3. "empiricism", which means sensations and feelings evoked while experiencing the text, achieved bystylistic decoding; and, finally,

4. "emotion" and "emotiveness" revealed through the analysis of expressive language and stylistic means (Lakoff and Johnson 1980).

Rethinking and developing the concept of reading presumes the following algorithm for the in-depthreading of a literary text that embraces various cognitiveprocesses, operations, and procedures that ensure the explication of the author'sintentions, content and subtle nuances of the text, and explaininghow an emotional-aesthetic feeling arises from what you read, howintellectual and aesthetic pleasure emerge as a resultcognitive text processing. In modern cognitive science, it is generally accepted that a person consciously uses only a small part of his/her e brain's resources, while most of it is associated with the unconscious, including the "collective unconscious". This is not an inactive state, but a pre-form of consciousness, capable of influencing the readers' inner world (Lakoff 1996).

This ancestral memory of humanity is inherent in all people, serveing as the basis of the individual psyche and its cultural identity, manifested in archetypal images. The creativity of the author, as well as the heuristic activity of the readeris largely based on imagination and intuition, automatic, unconscious operations of poetic thinking, to a greater extentgrounded in the irrational rather than the rational. Considering the above and understanding the reading of literary text as a speech-thinking activity to elicit content-factual and conceptual, or implicit information, the algorithm for reading it is viewed as a systemof interrelated cognitive operations and procedures appliedby the reader or interpreter consciously and unconsciously (automatically), thanks to their poetic and linguistic competence (Voegelin 1960).

Accordingly,distinguish three maincognitive processes are involved in literary reading: simulation, inference (decoding),and empathization, which are accompanied by various cognitiveoperations and procedures. Simulation is regarded as a cognitive basis for pre-categorical activity, imitation as a mental image arising due to the archetypal underpinning of the text and accompanied by

activation of the readers' background knowledge of archetypal symbols, motifs and plots (Ortony 1993).

Empathization as a process contributing to the text enjoyment is achieved due to associations and bisociations through the activation of the readers' stereotypical mental schemes. The cognitive process of inference aimed at revealing the literary text content suggests a cognitive interpretationof its figurative space shaped by verbal images (Lakoff 1996).

Distinguishing systemic, attributive, and relational conceptual mapping, one can additionallysingle out situational, as well as contrastiveand narrative mappings, along with constructive and creativemappings at different textual levels asprojecting the potential properties of linguistic units onto the verbal tissueof literary images (Jackendoff and Aaron 1991).

Parabolic imagery, pointing out to the connection of a text with other precedent texts, as well as referring to certain historical, cultural, or biographical "facts", including those that have no general cultural significance, based on advertising, fashionable songs, statements by "fashionable characters", focuses on parables, or stories, often presented via allusions.

One of the main functions of allusions is to activate certain layers of literary texture, presenting the author's message in external contexts consonant with it, through a complicated system of cultural associations and comparisons. This is reflected in the fundamental definition – a hidden address, formed by a word or phrase, to a historical, literary, mythological, or biblical factsalong with the facts of everyday life, which describe the allusion as "symbolic", "figurative", "hidden", "indirect reference or hint", as "the manifestation of the author's attitude to the object or phenomenon of reality evoked" (Turner 1996).

Allusive parabolic imagery in Nadeem Aslam's novel can be illustrated by the following examples:

"The snow falls and, yes, the hand stretched into the flakes' path is a hand asking back a season now lost"(MLL) (there are a lot of snow images in his book – as an allusion of the writer's childhood);

"'Thank you, Sohnia'. His eyes droop close as Shamas arranges the quilt around him. Sohnia: the Beautiful One. 'I want to leave and go up there. The temptation on my part is strong to arrive and watch with these eyes all the greats playing music together'. 'God's very own backing band'. Shamas smiles. Through his socks he can feel a zone of greater warmth on the carpet where the body had lain next to the bed all night"(MLL) (alliteration "Sohnia", "Sydney", "Shamas" etc. coming into play).

As it has been mentioned earlier, depending on the transformations of the semantic structure and semantic relations of the original and metaphorical meaningsfour types of metaphors can be identified: motivated, associatively motivated, associative, and unmotivated (pure personification)(Lakoff 1993). This classification is relevant for determining the degree of semantic closeness between the LSF of "Nature" and that of "Man".

In motivated metaphors, the initial and metaphorical meanings of the metaphorized word are connected, which can be easily detected by componential analysis. In associative metaphors, no meanings are explicated. Metaphorization can occur in two ways: either due to the author's individual associations, far from being easily interpreted (Lakoff 1996).

Associatively motivated metaphors are a combination of the features of associative and motivated metaphors. In addition to the explicit semantic component, the literal and metaphorical meanings are linked by the author's individual associations.

1.4.1 Non-allusive parabolic imagery

Non-prototypicreading is interpreted as such that it might lead either to underinterpretation, that isa loss ordistortion of information, or to overinterpretation, contributing to the identification of those subtle nuances of the meaning, hidden senses conveyed by the text figurativeness and comprehendedby the reader thanks to his/her poeticcompetence (Lakoff 1993).

Each type of mapping, which might result in non-prototypical reading, embodies either analogous (attributive, relational, and situational) or substitutive mappings, the latter being understood as a substitution of the structures of knowledge grounded in associations, e.g.,

"Button-shaped or bottle-like, truncated cones or spheres full of spines like sea urchins, or domed as though intended for the roof of the smallest mosque imaginable: sometimes the eggs of butterflies are laid on tree bark, in neat groups like vases in a potter's courtyard, and sometimes they are positioned on the surface of a leaf, as far apart as the tastebuds are on a human tongue, or they may run around a twig like a spiral staircase. They come in as many colours as contact lenses, as disposable cigarette-lighters, and possess a similar translucence"(MLL);

"From Tucson to the orange groves of California and then on through Oregon towards Washington, the journey Jugnu made during his first three springs in the United States with migratory beekeepers took him two whole months, stopping along the way to let the bees pollinate the crops. As he drove, the truck hummed with the three-million bees in the back and he reeked of banana oil long into each year. He painted radium dials in a clock factory one winter and it was there that a spillage had left his hands with the ability to glow in the dark, making them irresistible to moths"(MLL).

Paradoxical poetic thinking serves the basis of contrast mapping, as a result of which one area of knowledge collides or intersects with the other. Narrative mapping is considered a projection of a plot or motif, a historical or everyday life event on the content of poetic images by rethinking them through parabolic or essay poetic thinking. Human thinking resorts to narrative imagination, since everyday life experience is organized in narrative forms(Turner 1996).

Narrative mapping emerges due to parabolic thinking as the ability to categorize the world by wrapping one's experience in a script or story. Parabolic thinking is at the core of parabolic verbal images, the main mechanism of which is

narrative mapping – the projection of motifs and plots by directly quoting well-known expressions orthe use of speaking names and paraphrases.

In unmotivated metaphors (pure personifications), natural elements are endowed with human properties at the behest of the author's fantasy, often marked by capitalization (Pankaj 2013).

To identify the above mechanisms of metaphorization we relied upon the method of componential analysis, approaching word meaning is an ordered structure of elementary units (semantic factors, semes, or differentiating semes), where such types of semantic components are singled out:

1) the hyperseme, denoting an integral feature of a denotation, inherent in a number of denotations included in a particular LSF;

2) the differentiating seme (hyposeme), denoting such a property of a denotatum, which distinguishes it from others in one respect or another;

3) a potential (connotative) seme denoting an optional, contextually conditioned feature of a denotatum (MEDAL).

The mechanism of metaphorization of the anthropocentric vocabulary in its interaction with that of the LSF "Nature" macro-concept is determined by the degree of metaphorical motivation in each case. The more motivated metaphors are, the more stable the semantic connections between the concepts ofMAN and NATURE are, the more traditional and predictable the metaphors are, the more potential for creating metaphors the anthropocentric vocabulary has (Whorf 1956).

Metaphorical transfers in the directions of "man :: moon", "man :: sky" are unstable and irregular.The strongest links with the "man" gearbox demonstrate the components of the "rain"and "water" gearbox. These metaphors, as a rule, have the semantics of movement and sound (Zajac 2014).

Conclusions to Chapter Two

1. Simile, metaphor, allegory, allusion, both analogous and parabolic,are characteristic of Nadeem Aslam's novel under consideration. The stylistic specificity of similes, which consist in their uniqueness as well as structural and

semantic variation allows you to create new verbal images that are unexpected and unique. Such images in *Maps for Lost Lovers* perform several functions, among then that of originality and surprise, a pictorial function, an aphoristic function, and the function of enhancing artistic imagery.

2. Comparative theory alone is not sufficient to penetrate the true nature of metaphor and its mechanisms. The basis of the metaphor in the novel under study is not only the similarity of denotations, but also their difference, the semantic distance from each other. Metaphor arises from the juxtaposition of usually unrelated objects belonging to different conceptual spheres.

3. Conceptual anomaly and inconsistency add to the main mechanism of metaphorization. The process of interpreting metaphors as non-standard statementsis a creative act, since the metaphor conflicts with traditional culture specific views, challenges the readers, invites them to discover something new in the "systems of things" and associations.

4. Nadeem Aslam's novel abounds in metaphors, similes, and allusions. This is partly due to the specificity of poetic thinking characteristic of the East. So, most of his metaphors and allusions related to nature are associated with childhood, memories of the past, as well as entomology –the protagonist's occupation.

5. The results of the study proved the decisive role of metaphor and simile in Nadeem Aslam's imagery of nature.The natural versatility of metaphor supports the never-fading creativity of the writer immersed both Western and Eastern cultures remaining a capacious cognitive phenomenon. Metaphorization determines profound categorical changes in the system of existing representations, it significantly transforms the very models of the worldview.

CHAPTER THREE

IMAGERY OF NATURE IN NADEEM ASLAM'S *MAPS FOR LOST LOVERS*: A CONCEPTUAL AND CULTURAL PERSPECTIVE

3.1 Conceptual metaphors of nature: a thematic grouping

An artistic concept is a structurally multidimensional formation, which contains various kinds of content: numerous elements of the worldview; traces of sensory perception of reality, presented in the form of images; interweaving of subjective assessments and philosophical ideas; metaphorical comprehension of what is happening around and the results of this awareness. Diverse mental formations can be attributed to concepts. Poetic concepts as complex construals, often based on violation of the laws of logic, highlight subjective and emotional components over the rational ones (Lakoff 1996).

The concept of NATURE in Nadeem Aslam's novel picture is a complex multi-layered formation. The outer layer contains multiple colorful mental images and representations inspired by the contemplation of nature. However, such descriptionsare not the dominant tactics for Nadeem Aslam. The inner layer of the concept, related to abstract ideas, is of particular importance for him. Images of nature are not the ultimate goal of the writer; he uses them as complex symbols, as units of allegorical figurative language, with the help of which he conveys a deeper, almost undetectable content. If the outer layer of the poetic concept is manifested through simple, sensually perceived pictures based on visual and auditory representations, charged with emotions, the inner layers of the concept are associated with abstract ideas, morality, values, and beliefs (Turner 1996).

3.1.1 Conceptual metaphors of natural elements

Conceptual metaphor is a special type of metaphor that connects linguistic and mental structures, a metaphorical layer that explicates the structure and relationships of the conceptual, or "naïve" worldview. In its turn, each conceptual

metaphor possesses a system of metaphorical models that structure it – the most general schemes of metaphorical transfer. The description of these models allows us to reconstruct not only the metaphorical part of the linguistic worldview, but also to reveal the conceptual mechanisms of artistic cognition of the world. The conceptual metaphor NATURE is a HUMAN BEING, one of the oldest metaphors, is part of the anthropomorphic mechanism of conceptualizing reality (Lakoff and Johnson 1999).

The above conceptual metaphor is characterized by a high degree of anthropometricity: whilecontemplating nature, a person draws images from within him/herself, therefore, the anthropomorphic metaphorical mechanism reflects the knowledge and ideas accumulated by a person not only about nature, but also about him/herself. In various socio-cultural spaces, the conceptual metaphorNATURE is a HUMAN BEING, while retaining its stable part, acquires some individual features (Lakoff 1996).

In the literary space of the 19th-20[th]centuries, several significant periods are traditionally distinguished within which the evolution of this metaphor can be observed. Respective dictionariesare the optimal form of systematized representation of the event structure conceptual metaphors: the models illustrate the internal organization of conceptual spheres in metaphors of nature that are significant in Pakistani consciousness. Sociocultural commentaries included in the integrative dictionary reflect the cultural component of the conceptual metaphor.

The concept of heterogeneity that originated in antiquitymetaphorical transfers have been substantiated in later works. The researchers proposed to differentiate metaphors according to the degree of imagery, highlighting living, weakened, and dead images. Despite the fact that further studies of metaphor offer more detailed classifications of its types, the opposition of artistic (pictorial, individual author's ones) and linguistic metaphors is considered traditional and generally accepted (Lakoff and Turner 1989).

Significant structural and functional differences between linguistic and figurative metaphors do not affect their participation equally in the metaphorical

segment of the worldview.Modern theoriesdifferentiate from two to fifteen functions of metaphor. Along with its two main functions – nominative and aesthetic –cognitive function of metaphor is also recognized.

Conceptual metaphorbelongs to the sphereof thinking, thereby acting as a tool for the interaction of thought and speech. Conceptual metaphors have a high degree of abstractness, being realized in concrete linguistic and figurative metaphors as part of the cultural and linguistic space. They are singled out for research purposes, while specificmetaphorical images exist naturally (Kittay 1987).

Conceptual metaphors do not correspond to individual objects of reality and conceptualizeintegral semantic spaces. Many conceptual metaphors are universal and characteristic of all similar cultures, but they also have differentiating features that manifest themselves at the level of linguistic implementation. Conceptual metaphors are formed over time, therefore they are more stable, while linguistic and figurative aremobile, changeable due to socio-cultural factors.

Linguistic and figurative metaphors are limited to the sphere of language, while conceptual metaphors can be embodied in other forms. For example, a snake-shaped doorknob can be an example of a non-verbal manifestation of a zoomorphic metaphor.The intermediaries between conceptual metaphors and their linguistic incarnations are schematicin more or less stable semantic vectors of transfer, termed as "models", "types of metaphorical transfer", "frames", "invariant or figurative paradigms", "subject-thematic codes" (Sweetser 1990).

3.1.2 Aquatic conceptual metaphors

The metaphor of water is one of the most significant ones in Nadeem Aslam's novel under consideration, e.g.,

"She cannot swim away […] her foot brushing his penis where there is a dab of aquamarine from when he had had to urinate whilst painting yesterday. In trying to assist her he loses the rhythm of his own stroke and now it is he who's underwater, amid the silt and rotting foliage […] All bubbles and olive-coloured skin, she manages to break away and swims off as he comes up and expels the

water from his windpipe and nose, blinking away the grit in his eyes. He treads water as he watches her arrive at the shore in the distance: she stands up and turns to look in his direction, the sheath of liquid swinging off her arms and hips in long tassels, dripping brightly from the tips of the breasts"(MLL) (there is only one word with the root "aqua");

"Shamas stands in the open door and watches the earth, the magnet that it is, pulling snowflakes out of the sky towards itself. With their deliberate, almost-impaired pace, they fall like feathers sinking in water"(MLL);

"Just inside the water's margin the stones are covered in tufts of wet moss, bringing to mind the broken pulp of a squeezed lemon, and to stand up to the waist in the calm summer water is to become two-headed like the jacks"(MLL);

"The flakes losing their whiteness on the palm of his hand to become clear wafers of ice before melting to water – crystals of snow transformed into a monsoon raindrop"(MLL).

When creating images of water elements, two vectors can be distinguished: (i) that which is associated with the semantics of water or liquid: *a flowing river, snow drifts, in the black air – a continuous stream of white flakes, from bushy eyebrows point-blank – pupils floating in blue senile moisture*, and (ii) that associated with a change in their functional orientation, i.e., using water elements for a figurative depiction of various aspects of reality.The basis of the metaphorical vocabulary associated with the description of water elements is formed by words denoting the external properties of a person. Figurative vision is based on visual perception, which is confirmed by the metaphors used by Nadeem Aslam (Warman 2019, IS).

Most often metaphors in *Maps for Lost Lovers* give a figurative representation based on visual perception, e.g., *a human, floating in electric light, pumped out and immediately – no longer a shadow, not a person – melted in the fog that drowned the village, redeemed in the cooling moonlight*(MLL). It can be concluded that the psychic and the external are inextricably linked in the writer'snovel; the external is a means of manifesting the character's inner world.

Various names form the basis for the range of metaphors describing the characters'
physiological state and physiological reactions, where verbs play an important role,
such as "dive", "swim", "get wet", etc. (see the frequency list below):

- "water" – 131
  - "rain" – 101
- "lake" – 100
  - "drop" – 87
- "river" – 63
- "swim", "swimming" – 11
- "dive" – 5
  - ."ocean" – 2
  - "aqua" – 1.

3.1.3 Conceptual metaphors of landscape

Metaphorization can be thought of as a bipolar interaction of two knowledge
structures – the cognitive structure of the "source" and the cognitive structure of
the "target". In this case, there is a partial structuring of the target according to the
source model – "metaphorical mapping", or "cognitive mapping". As a result of
such a projection, the goal becomes more understandable or conceptually
organized so as to be accessible to the consciousness, structured by the codes and
frameworks of a certain culture (Lakoff and Johnson 1999).

This is the essence of the cognitive potential of metaphor. Sometimes the
opposite direction of the metaphor is possible. For example, the metaphor LIFE IS A
RIVERmay well correspond to the metaphor WATER IS LIFE. In most cases, source
and target inversion is impossible. Both of these metaphors have well-defined
landscape connotations.

On the one hand, cognitive structures of the source define the structure of
some ontological concepts, LIFE IS A RIVER. On the other hand, if we are talking
about specific geographic objects, then in a metaphorical projection they act as the
target. If a landscape is the source, it is represented by a metaphorical model – a

"bunch" of signifying descriptors, a model for a number of concepts, including the basic ones for the culture that uses them. Semantically related fields of descriptors turn out to be decisive for a number of discourses, in particular, for a cultural discourse operating with landscape models (Turner 1996).

The landscape acts as a spatial development of meanings, concepts, and their corresponding signs, projected for the structuring of numerous concepts. For the model of the landscape, as well as for other similar models, hierarchical order is characteristic – individual parts of the landscape can act as its elements while maintaining their interdependence: in various types of metaphors it is assumed that rivers flow into the seas, roads lead to cities, and mountains rise above the valley. The landscape acts as a special case (in different versions) of more general sources of metaphorical projection – "substance", "quantity of substance", "space" (ibid.).

The scheme of images, which is very often used in the metaphors for "travel" or "path", implies a landscape component, overcoming obstacles, and in case of a spiritual path – ascent. The obstacles have a connotation of rough terrain; climbing implies a metaphorical transfer of the structure of the mountain landscape. The mountainous landscape, its property of uneven distribution of matter, is used as a source of more complex metaphorical projections (ibid.).

So, in biology, there is a graphic model of evolution in the form of a relief map – the so-called "adaptive landscape". On the model, horizontals depict the states of genotypes and phenotypes that are possible in relation to the environment. Uplands show greater adaptation of individuals to the environment, depressions – less. Three-dimensional models expressing quantitative characteristics in the form of a mountain landscape are now common in many fields of science. Most of the elements of geographic space are used as a source of metaphorical projections: sea, river, mountain, hill, forest (dark forest), steppe, swamp, and city (ibid.), e.g.,

"Pakistan is a poor country, a harsh and disastrously unjust land, its history a book full of sad stories, and life is a trial if not a punishment for most of the people born there: millions of its sons and daughters have managed to find footholds all around the globe in their search for livelihood and a semblance of

dignity. Roaming the planet looking for solace, they've settled in small towns that make them feel smaller still"(MLL);

"It was all spiders and exposed wiring but then it was slowly cleaned up and a wallpaper that was a jungle of flame-of-the-forest sprigs and pairs of deer with powder-puff tails was put up"(MLL).

The frequency concept list of metaphorical key words related to the respective concepts in Aslam's novel under study comes down to the following:

- "tree" – 197
- "land" – 168
- "flower" – 102
- "path" – 53
- "ground" – 39
- "grass" – 31
- "forest" – 26
- "plant" – 26
- "mountain" – 10.

3.1.4 Conceptual metaphors of the universe

Space (in particular, the geographic space accessible to man) and the experience of interaction with it act as the basis of the metaphor of language, of spatial metaphors and associated figurative constructs and frames of consciousness. In the language it is spatiality – the language is syntagmatic (realized through "extension", "presence", and "metonymy") and at the same time systematic (suggests "associatively", "absence", and "metaphor") (Lakoff and Johnson 1999).

These properties of language make it possible to draw analogies with the cultural landscape and cultural space. At the same time, semiotic theorists resort to spatial metaphors in order to describe the reality of language: values that an irreversible linear sequence, moving from one available point to another, tries in every possible way to displace, although not always successfully. So, metaphors

are part of cultural codes that determine, among other things, the relationship between man and space. If we consider the landscape in terms of metaphor, we can see that its morphological elements (mountains, rivers, cities, temples, landfills, etc.) play a dual role.

Language is acquired by a person from early childhood as a ready-made, well-oiled mechanism, althoughthe formation and development of language is a long dialectical process that takes place over thousands of years. The speaker usually does not realize the complex and contradictory phenomena that led to the emergence, disappearance, or preservation of certain language elements, to the possibility or impossibility of linguistic changes. But certain words that are so often use, especially borrowed ones, are mute witnesses of human culture and history (Lakoff and Johnson 1980).

The development of the meanings of words, especially during their transition from one language to another, better than any chronicles and testimonies of contemporaries reflects human destinies, interests, morals, customs, ways of thinking. And although, in every period of language existence, the words are "silent", like the sphinxes, such "silence" in itself is an insistent call to unravel their mystery. After all, all difficulties and secrets are resolved in the meaning of the word. In this regard, it is necessary to note the importance of studying not only the history of words as such, but also those special derivational, semantic, and formal connections that are established between various elements of the dictionary (ibid.).

Language is the greatest achievement of mankind, since it played a decisive role in the creation of Homo sapiens, who has the ability to use language as a means of expressing thoughts, as well as a means of communication with other representatives of his/her own kind. Man has no idea of the complicated mechanism that regulates all the links of language and makes it possible to be an adequate means of communication between people at any period of human history (Lakoff and Turner 1989).

When speaking, people use words, not even suspecting that the fate of these words is much more complicated, interesting and varied than their own. Studying the origin of languages, one can trace the development of human society, the development of history and culture. They very accurately reflect the mores, customs, destinies, beliefs, and ways of thinking of people in a particular period of history. It is the mysteries that language contains that arouse the interest of scholars in what can be read between the lines. This is how we can better understand the essence of human culture, the most prominent representative of which is language (ibid.).

A person who speaks a language is usually under the influence of a variety of illusions, which often prevent him/her from sensibly assessing the mechanism of language functioning. So, it becomes obvious that language plays the role of a transmitter of information between members of human society, but it could not exist and develop without combining certain elements in infinite qualitative and quantitative sequences. It is linguistic elements that create the text of "genetic" information that regulates and predicts possible and impossible, mandatory and optional ways of existence, coexistence and evolution of individual links of the linguistic mechanism, impose "bans" on some parts of the linguistic space and remove them from others (Kövesces 2005).

In language, there are models for the formation of new linguistic elements that can cover specific lexical and semantic units. They create a certain structural diagram of individual sections of the linguistic space within a particular time of language existence. Meanwhile, a certain systemic outline of the language, and its asystemic phenomena necessarily accompany the systemic ones, e.g.,

"The almost five months since the lovers disappeared have been months of a contained mourning for Shamas – but now the grief can come out. He is not a believer, so he knows that the universe is without saviors: the surface of the earth is a great shroud whose dead will not be resurrected"(MLL);

"And anyway, the same procedures and the same intellectual and analytical rigor that went on to produce the car we've driven in this evening, the telephone

we talk on, the planes we fly in, the electricity we use, are the ones that are being used to probe the universe. I trust what science says about the universe because I can see the result of scientific methods all around me"(MLL).

The frequency list of key words related to the respective metaphorical concepts in *Maps for Lost Lovers* in terms of seasons of the year and universe as such come down to the following:

- "summer" – 63
- "sky" – 53
- "spring" – 30
- "winter" – 25
- "universe" – 24

- "autumn" – 23
- "season" – 13

- "weather" – 6.

3.2 Conceptual metaphors clusters

A metaphoric cluster is a group of key metaphors that have similar correspondences – extensions and limitations. Metaphorical entailments can characterize a coherent system of metaphorical concepts and a corresponding coherent system of metaphorical expressions for these concepts. Thus, each cluster represents a group of metaphorical concepts, and the clusters as a whole denote a more voluminous system of metaphorical concepts.There are two sets of nature metaphors in Aslam's novel, which are closely related to each other:

1. Seasons:

– spring;

– autumn;

– summer;

– winter;

2. Countries:

– England;

– Pakistan.

The correlations of the above sets can be illustrated by the following examples:

"Among the innumerable other losses, to come to England was to lose a season, because, in the part of Pakistan that he is from, there are five seasons in a year, not four, the schoolchildren learning their names and sequence through classroom chants: Mausam-e-Sarma, Bahar, Mausam-e-Garma, Barsat, Khizan. Winter, Spring, Summer, Monsoon, Autumn" (MLL);

"Her father had lost all other members of his family during the massacres that accompanied the partition of India in 1947, and so he had brought her with him when he migrated to England from India" (MLL);

"Once, marveling at the prosperity of England, a visitor from Pakistan had remarked that it was almost as though the Queen disguised herself every night and went out into the streets of her country to find out personally what her subjects most needed and desired in life, so she could arrange for their wishes to come true the next day" (MLL);

"Just inside the water's margin the stones are covered in tufts of wet moss, bringing to mind the broken pulp of a squeezed lemon, and to stand up to the waist in the calm summer water is to become two-headed like the jacks and queens on playing cards, right side up either way" (MLL);

"During autumn the speed of the water is so great that you fear your foot would be instantly sliced off at the ankle if you stepped into it" (MLL);

"So intensely perfumed was the air that in winter a single curl of fog plucked from outside the window and stirred into the glass was enough to impart the flavor of six of the fruit's segments" (MLL).

Metaphorical clusters can be considered a relative analogue of conceptual metaphors. According to the theory of conceptual metaphor, metaphorization is based on the interaction between the knowledge structures (frames and scripts) of two conceptual domains – the source domain and the target domain. As a result of a unidirectional metaphorical projection (metaphorical mapping) from the source

sphere to the target sphere, the elements of the source sphere, formed as a result of human interaction with the world, structure a less understandable conceptual target sphere, which is the essence of the cognitive potential of metaphor (Lakoff and Johnson 1999).

The basic source of knowledge constituting conceptual domains is the experience of direct human interaction with the surrounding world, the diachronic primary being human physical experience, which organizes the categorization of reality via simple cognitive structures – "image schemes" (Lakoff and Turner 1989). Metaphorical projection is carried out not only between individual elements of two knowledge structures, but also between entire structures of conceptual domains.

The assumption that metaphorical projection in the target sphere partially retains the structure of the source sphere is called the Invariance Hypothesis. Thanks to this property, metaphorical consequences (entailments) become possible, which are not explicitly expressed in metaphorical expressions, but are derived on the basis of frame knowledge. Thus, the cognitive topology of the source sphere, to some extent, determines the way of understanding the target sphere and can serve the basis for decision-making and action (Lakoff and Johnson 1980).

Conclusions to Chapter Three

1. Conceptual metaphor as a means of perception and understanding the world originates from the depths of human cognition, being formed due to the interaction of complex conceptual structures that reflect associative-figurative interpretation, processing, and transformation of information about the reality. A conceptual metaphor allows a new thought to be represented by means of another, already known, that is, it serves a means of interpreting one semantic content through another, already known and mastered.

2. The essence of metaphorical semantics is determined by the interaction of cognitive and verbal factors: a metaphor-forming conceptand meaning. These

constituents of metaphorical semantics are formed by converting a conceptual metaphor into a verbal one. A metaphor-forming concept is a cognitive structure that generates a metaphorical word, the specificity of which is determined by figurative and modal-evaluative meanings. The metaphor-forming concept is not equivalent to the concept, since, unlike it, it reflects subjective ideas in accordance with the socio-cultural attitudes of a person, and the concept reflects the main idea that focuses the most essential properties and features of cognizable objects of reality, as well as the relationship between them.

3. The metaphorical meaning is projected by the subject-sensory, figurative component of the concept, and the meaning of metaphor is determined by its cognitive content.Metaphorical meaning is the contamination of semantic variations of a metaphor and a metaphor-forming concept. The metaphorical meaning is formed on the basis of the referent (specific situation) presented in the metaphor-forming concept, which receives contextual motivation in literary text.

4. The meaning of a metaphorical word is formed by the situationally conditioned interaction of its linguistic and contextual meanings in combination with various kinds of presuppositions and encyclopedic knowledge that generate the implicational spectrum of metaphorical meaning.The meaning of a metaphorical word is based on an artistic frame as an associatively structured cognitive unit, formed on the basis of an associative-shaped layer of the basic concept. The intension of the semantic content of the artistic frame is the ethnoculturally significant mental image of reality.

5. The cognitive spectrum of ethnically specific metaphor is its categorial property. Thus, metaphors in the fiction of Asian writers are, primarily, the vehicles of ethnocultural connotations, provided by specific macro-components of each metaphorical meaning. Ethnocultural connotation is the result of a discursive-cognitive interpretation by ethnocultural mentality of a discursively conditioned denotative situation.

6. If one system is organized according to the model of another system, and metaphors organize the entire system of concepts in relation to each other, then we

are talking of orientational metaphors. The latter make the abstract concept spatial, since are constructed by analogy with the perception of space. Such metaphors concentrate not only on the semenity of "top :: bottom", but also on the opposition of "natural landscapes :: cultural landscapes" and the semenity of the cultural value system.

7. Metaphorical orientations are involuntary, they are based on our physical and cultural experience, which differs from culture to culture. Since the cognitive topology of the source determines the way of thinking about the target, it can be said that orientational metaphors structure culture and language in the context of spatial frames. Presumably the basic physical experience that generates metaphors of nature, including those typical of Nadeem Aslam's *Maps for Lost Lovers,* is predominantly bodily.

GENERAL CONCLUSIONS

The aesthetic function of language as the primary element of literature, as well as consideration of compositional structure of literary texts is to a great extent attributed to imagery as a cognitive tool capable of connecting various conceptual areas in the human mind.

This paper, addressing imagery of nature in Nadeem Aslam's *Maps for Lost Lovers,* focuses on the author's verbal metaphors and similes as well as respective conceptual metaphors viewed through the cultural layer of their verbal texture.

Aslam's extraordinary novel, echoing those of Rohinton Mistry and Salman Rushdie, is entirely, and unmistakably, the product of a wholly original figurative Eastern mind. Nadeem Aslam's book is very poetic, sensuous, precisely descriptive, and lavishly allusive prose. The prevailingly tragic atmosphere is shot through with luminous gleams of beauty, hope and light, making *Maps for LostLovers* not only an important and memorable achievement, but a book that is deeply satisfying to read. Nadeem Aslam is a rich and vividly metaphorical writer. This is an exquisitely sad novel, letting its spell take you over. Nadeem Aslam's prose soars, dazzling images abound. Through the opulence of his writing and the darkness of his message Aslam quite brilliantly and shockingly seduces his reader. Beautiful and only too real, this story born of romance and pain matches its artistry with courage.

The phenomenon of metaphor has occupied the minds of researchers for more than one century. The last decades of the development of linguistic thought are characterized by an ever-growing interest in this problem, a wide variety of approaches and opinions, which are often not mutually exclusive, but complementary to each other, considering the same phenomenon from different angles.Thispaper adopted a view of metaphor as a cognitive tool that ensures the interaction of heterogeneous concepts in human consciousness, due to which the formation of new concepts, new knowledge occurs.

The metaphorized concept of NATURE is viewed through the prism of respective lexical-semantic fields. In the process of metaphorization, the transition of linguistic units from one LSF to another occurs. The paper considers five approaches to the problem of metaphor: comparative theory, conflict theory, interaction theory, conceptual metaphor theory, and semantic theory.

The novel under study abounds in metaphors and similes of nature, some of them being parabolic, bit infrequently based on allusions. The frequency of using allusions confirms the importance of referring to a particular image in culture.

The effectiveness of metaphors in Aslam's novel is multifaceted. The ambiguity of metaphor associated is determined by its functions: communicative, cognitive,emotive, and modeling. The study of metaphor from the cognitive and cultural perspectives allows one to go beyond its narrow linguistic and philological understanding into the sphere of cultural phenomena, here of the interaction of two polar cultures, those of East and West.

РЕЗЮМЕ

Номан Надіма Аслама,британського письменника пакистанського походження,"MapsforLostLovers"(Мапа загублених закоханих) є творі унікальним не лише за своїм культуронімами, але й за своєю образністю – метафоричними кластерами, алюзіями, алегоріями, образними порівняннями тощо, застосованими автором для конструювання образу природи. Відтак, наше дослідження присвячене комплексному аналізу стилістичного інтерфейсу культурології та лінгвопоетики в аспекті образності природи, притаманної творчості Надіма Аслама. Наразі відсутні лінгвокогнітивні дослідження літературного доробку цього письменника, тому ця праця є актуальною. Ключова настанова дослідження – це орієнтація на міждисциплінарність, яка передбачаєзвернення не лише до лінгвістики та літературознавства, але й культурології, філософії, соціології та психології.

Метою дослідження євиявлення та систематизація образів природи в романі Надіма Аслама "Maps for Lost Lovers" з урахуванням його мовних, культурних та концептуальних аспектів. Теоретичне значення роботи полягає в тому, що результати дослідження поглиблюють уявлення про художню образність як засіб організації художнього тексту, а також доповнюють лінгвокогнітивне бачення особливостей метафор у мультикультуральній художній прозі.

Досліджуваний роман – це історія, в якій герої своїми діями та діалогами по-різному виражають власні екзистенційні переживання.Цей роман поділено на розділи, названі іменами сезонів року. Це роман про боротьбу індивіда проти суспільства, про остракізм та жорстокість. Дослідження складається з трьох розділів, вступу, загальних висновків та списку використаної літератури.

Ключові слова:мультикультуральна література, образність природи, лінгвокультурний аспект, лінгвокогнітивний аспект, концептуальна метафора, метафоричні кластери.

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