

CONCEPT FRIENDSHIP IN R. BRADBURY'S DANDELION WINE

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Abstract: This study is dedicated to the ways representing the concept friendship from the cognitive linguistic approach, revealing meaningful characteristics on the basis of verbal objectification in R. Bradbury's Dandelion Wine. Analysis of lexical units, actualizing the concept scenario, allows us to identify the typical concept friendship characteristics in the text. Friendship in the author's *weltanschauung* is children's friendship. The research brings a new stream into Ray Bradbury's *weltanschauung* understanding.

Keywords: cognitive linguistics, concept friendship, lexeme friend, semantics, concept structure

1. Introduction

The category of concept relates to the interdisciplinary research area in linguistics: cultural linguistics, cognitive linguistics, semantics, sociolinguistics, psycholinguistics and other sciences. They consider this category from different viewpoints. It leads to a variety of theoretical approaches to the problem. World conceptualization in a literary discourse reflects not only world universal laws, but also individual ideas. The concepts study in a literary discourse is important. It helps to realize the ideological meaning in a literary text, to understand the mentality of the author's literary personality and the style. Croft and Cruse say that 'Generic concepts mostly function to identify and/or characterize individuals' (Croft, W., Cruse, A.D., 2004: 75).

The text concept sphere is the subject of interest of many researchers (Babenko, L.G., 2005; Galperin, I.R., 2007; Kubryakova, E.S., 1991; Stepanov, Y.S., 2004; Vorkachev, S.G., 2003). Although, it does not have a clearly fixed structure and a clearly

fixed mode of presentation. Meanwhile, each concept has a core and periphery.

The concept is a myth, a symbol, and a sign, or rather, a unity of an endless number of myths, symbols and signs. The concept is some virtual ‘replacement’ of the real *weltanschauung* of human existence by a certain set of symbols, signs, that is, by a secondary image. It is created by language means in communication. Any set of conceptual names – non-verbal or verbal – forms a text that is a formation that arises in the deployment and interaction of heterogeneous semiotic spaces and structures that can generate new interpretations.

2. Purpose of the study

This research focuses on the concept friendship study. In linguistics and cultural linguistics this concept is one of the least defined, whereas its significance and value is of high importance, because this concept reflects a complex system of spiritual, moral and ethical *weltanschauung* and the inner life of an individual. The research material is R. Bradbury’s *Dandelion Wine* (first published in 1957). This poetic romanticized autobiography is imbued with a deep sense of nostalgia for childhood. The story is filled with the author’s personal experiences, judgments and emotions, which make studying the text concept sphere especially interesting.

We try to present the concept as a reference, which determines the correlation between the reality of the communicative situation and those semiotic and semantic fields that exist in the text from the one side, the correlation between the author’s *weltanschauung* and the English language world image.

3. Methodology

The following methods have been used: conceptual analysis of the text method, component analysis method, etymological method, method of mathematical processing of the text.

Firstly, we overview the presuppositions of the concept Friendship in R. Bradbury's *Dandelion Wine*. There are a lot of concepts which could be pointed in the novel. They are: life, death, loneliness, happiness, time, love, fear, family, and home. Each part in the novel *Dandelion Wine* has emotional and semantic significance; therefore, the conceptual space in the text of the novel is represented by a set of interrelated concepts, where the concept friendship is one of the key concepts. Secondly, it is confirmed by the existence of the direct lexical representation in the beginning – in the epigraph. It is the word friend. The whole story is dedicated to a friend, and, therefore, semantically to the friendship. Secondly, the analysis of the author's introduction to the novel shows that the notion friendship appears in the essay several times. Such words as friendship, friend John Huff, friends are used. Thirdly, the analysis of the key words is significant. Along with the lexemes friend, friends (frequency of use 12 and 14), the proper name John Huff is used 87 times. This is the name of the boy, who the author in the introduction has designated as his friend. Fourthly, the metaphor dandelion wine presupposes past events and experiences. It implicitly contains all the concepts, including the concept friendship because it is brought to the story title.

Thus, we can assert the presence of the concept friendship among the basic concepts in R. Bradbury's *Dandelion Wine*.

Secondly, the author's individual knowledge about the world forms a particular concept sphere of friendship, structured on the semantic field principle. The core is cognitive-propositional structure; the core zone is presented by the lexical representations, the close periphery – figurative/imaginary representations, and the further periphery – the emotional and evaluative meanings.

4. Findings

4.1 *The Core and the Core Zone*

The presentation of the concept friendship in R. Bradbury's *Dandelion Wine* provides the synthesis of all the contexts in which the key words are used. It is done in order to identify the intrinsic concept characteristics: attributes, predicates, associations. The thematically leading words and key sentences alternately put emphasis on the information in the text, come into harmony and contrast relations, mutually reinforce or neutralize each other. There are some important words to present the concept. These words occur in different lexical relations including synonymy, antonymy, morphological derivatives, semantic derivatives, and relations, in which the words belong to the same semantic group. This lexeme group includes: friendship/friendships, friend, friends, friend John Huff, John Huff, close friends, friendly, enemy, enemies, childhood, children, dandelions, dandelion wine, past.

In the novel the key words friendship, friend, John Huff, which together are used in the text 126 times, form the concept sphere friendship center. These words come in close paradigmatic and syntagmatic relations with some other words with general semantics. It allows to simulate the concept sphere structure in the novel. Analysis of all the contexts, revealing the author's personal views about friendship, allows to compile them and present the concept sphere friendship as a field where it is possible to point out the core (basic cognitive-propositional structure), the core zone (the main lexical representations), the close periphery (figurative associations) and the further periphery (subject-modal meanings).

The concept sphere core is the generalized cognitive-propositional structure: the subject of friendship – the predicate of friendship – the source (cause) of friendship – the position of revealing friendship – the attributive characteristic of friendship. The positions of the cause and effect of friendship represent dependent predicates, because of the concept friendship complexity.

The concept cognitive-propositional structure is formed on the basis of a set of homogeneous elements with common integrated and significant differential features. This is a special structure for representing knowledge related to the concept friendship in the novel. To describe the cognitive-propositional structure it is necessary to study the contexts containing predicative words in the concept semantic field.

The core zone consists of the main and most typical lexical representations of the concept friendship cognitive-propositional structure. Generalization of the basic options of the lexical representations highlights the knowledge, which is included in the text concept sphere friendship and displays the author's individual idea of friendship.

Subject Position of Friendship. In the novel Bradbury describes the events in one summer from his childhood which he spent in a small town in Illinois, the people that surrounded him, the relationship with these people, including children's friendship. Judging by the emotional content of the text relevant parts, his friend John Huff is one of the most important figures. The subjects of friendship are the story main character Douglas Spaulding, a twelve-year-old boy, and his friend of the same age, John Huff.

Predicate Position of Friendship. It is realized by the main possessors of the ideas of friendship: friendship(s), friend(s). In the novel on the level of predicate the concept friendship is mainly represented by the lexeme friend. Semantic synonym for the word friendship is the noun love. Antonym for the lexeme friend is the word enemy. The semantic polarity of these terms indicates the strong emotional value, which the concept friendship possesses in the text. It also emphasizes the great personal importance of the notion friend in the boy's inner world. It shows childish categorical division of the world into friends and enemies, the desire to be with those whom the boy considers friends. Thus, the specificity of the concept friendship in the novel is that it is not represented by the large number of direct predicates.

Causes Position of Friendship. It is one of the most important positions because it demonstrates the motivational side of the character's friendship, allows to penetrate into its essence.

The combination of lexemes the only god reflects the essence of the notion friend for the main character. The friend is his idol, who has all the main values (knowledge, abilities, mental qualities and even appearance) from the twelve-year-old boy's view point. This reference point in his inner world is a point of development to which he aspires. Friend for Douglas is the model with all the boyish qualities of perfection. This content reveals a dominant thematic meaning of the notion friend. Thus, the cause of friendship for the main character is the desire to have the appreciated qualities which his idol has.

Revealing Position of Friendship. The author depicts the nature of the friends' communication. He describes the way the boys spend time during their summer holidays, their entertainments: racing along the railroad tracks, scorching their ears on the hot steel rails, hearing trains so far away, enjoying their sandwiches, playing hide-and-seek. The children talk about thousands of different things that touch their imagination, about their future. Also, close friends share their secret feelings, emotions, and fears with each other.

Thus, in the manifestation of friendship the author shows its childish specificity, the companionship nature, typical for twelve-year-old boys, spending summer in a small provincial town in America in the twenties of the last century. This friendship is shown in the boys' communication, in a joint active cognition of the surrounding space, in cooperative games in which they learn the norms and rules of the human communication, play future adult roles and dream about their future. They share emotions and experiences, learn to trust each other and the world. Thus, they develop intellectually and emotionally in a circle of people who they choose as friends.

The Attributive Characteristic of Friendship. In the novel *Dandelion Wine* the position of attributive characteristic is im-

plemented by the author with the help of a number of synonyms. They are: old and true friendships, friendship of the old days, most decidedly the friend, near friends, my friend, my friend from my childhood, a good friend, and a grateful friend. With these attributive lexical representations, the author fills the semantics of the concept friendship with the following content: uniqueness; the childhood specificity; high personal relevance of the lexemes friendship and friend; attachment to each other; a positive emotional perception of each other, which is evident from the epithets; a sense of nostalgia for the bygone days of the childhood and for the special sincere friendship which can only be in the childhood.

Thus, summarizing the results of the analysis of the concept friendship core and core zone, the following conclusions can be made. The concept sphere friendship is not represented by numerous predicates: lexeme friendship, and its primary etymological component, the lexeme friend. Measures of their use frequency in the text have low values. The concept is characterized by the specific features of childhood, sincerity, uniqueness, emotional intimacy and nostalgia; its subjects are two twelve-year-old boys. Semantically, this concept has several layers: the primary is the presence of a peer-friend, an idol of a friend. In this friendship the boy develops his personal preferred characteristics: empathy, sincerity, unselfishness, and understanding. All of them are the concept friendship semantic components, which the etymology and dictionary definitions of the word friendship have, but which stay in the background of the concept semantic components in the narrative.

4.2. The Close Periphery and the Further Periphery

The close periphery is formed by imaginative nominations of friendship. In the paradigm of the text visual images of the concept friendship, as well as of the lexeme friend (the main semantic component of the concept), there are several patterns.

Firstly, these are the images that reflect the protagonist's feelings towards his friend and are associated with the presence of the friend in the boy's life. Warm vivid nature images are semantically filled with the main character's positive emotions, associated with the presence of the friend in his life. Their relationship is reflected in the images of the sun, a candle, a bright lamp. They fill the concept friendship with the semantics of light and heat. These are the images of purity, and world perfection, its finality, there is nothing superfluous or lacking. It is a state of a twelve-year-old boy's happiness, his friendship feelings, waves of warmth and joy in which he bathes. The meaning of friendship is also shown by the beauty of nature, summer, warmth, brightness in order to maintain the semantics of the concept friendship in the text. Friendship for the boy is a happy emotional environment, as well as the sun and the nature that surrounds him physically.

Secondly, the text contains the nature images associated with the upcoming parting with a friend, which is also semantically related to the friendship notion: a cloud crossing the sky, the sun making large trembling shadows, the fire and trains image. The boy's sorrows caused by the separation with a close friend, are transmitted through the nature images. It suddenly becomes cold, dark, turned into an ice cave. There is a metaphorical huge fire image, which is crackling under the friends' feet, warming happy and stable world of their relationship – in a few hours they will part and no one knows when they will meet again. The metaphorical image of the speeding train, which bodes the parting is the anticipation of changes in life, gaining new values, becoming adults. Destruction of the old, the emergence of something new, it is a phase which reflects the crises of development, transition. By these metaphors the author introduces in the semantics of the concept friendship the element of its disappearance, dissolution, and the touch of sadness.

Thirdly, the text presents quite a large group of images associated with the situation where the friend has already left. The

images of empty paths and lawns where friends used to play convey the protagonist's mental devastation and the sudden loneliness that he feels after his friend's departure. The long lasting blast of the receding train is a sign, a symbol of the friend's parting, it sounds like a farewell from afar. Other images also show the same mood: the large light bulb that someone is gradually extinguishing, the darkening sky, the darkness, and the disappeared, melted world. These images fill the semantics of the concept friendship with notes of emptiness, loneliness, loss of something personally important, and the whole world vanishing, which meant friendship for the boy.

Special attention should be given to the statue image. Originally, this story, which later became a part of the whole novel *Dandelion Wine*, was called *Statues*. It is the children's game often played by the town boys. Also, statues are marble figures that Douglas once saw in the museum. In the statue metaphorical image Douglas Spaulding's emotions at the moment of saying goodbye to the friend are described as follows,

(1) 'And then he felt himself walking across the lawns among all the other statues now, and whether they, too, were coming to life he did not know. ...he himself was only moving from the knees down. The rest of him was cold stone, and very heavy. Statues are best, he thought. They're the only things you can keep on your lawn.' (Bradbury R., 1957)

It means that a friend can be a statue in a game, obeying its rules. Beyond the lawns where games are played there are other patterns on which friendship depends. A friend is not a statue, not only a playmate. A friend is an emotionally close person, parting with whom worries Douglas so much that he becomes an emotionless statue. Friendship is a fragile substance that does not always depend on the willingness to be friends: it can freeze and stop, it is from the broader world of human relations. All this completes the semantics of the concept friendship in the text.

It is necessary to consider one more essential for realizing the semantics of the concept nomination. The title *Dandelion*

Wine is a metaphor, the core image of the novel, which incorporates all its content, including notions of friendship and a friend. The direct meaning of the semantics of the dandelion wine image can be expressed in the following words,

(2) 'It'll never be over. I'll remember what happened on every day of this year, forever.' (Bradbury R., 1957)

It should also be noted that in the part devoted to Douglas's friend John's description, we find lexical representations that are semantic derivatives of the metaphor dandelion wine. They confirm its cross-cutting nature in the text and the importance in the semantics of the concept friendship. Dandelion wine – all the events that happened in the boy's life over the summer, including friendship, John Huff's personality, and all the days they spent together. Their separation is riddled with pain and devastation. Dandelion wine is a metaphorical image of the memory that stores all these warm, golden, and sunny events. And the wine that was bottled the day of parting with the friend is not darker or dimmer than the bottle, corked at the merriest time. The glass of children's friendship with all its joys and sorrows is magic: the world seen through it changes, comes to life and becomes sunny. Thus, the analysed concept and its main lexical representation friend are filled with a sense of infinity: that is what it was, is and will be in the memory for ever. Friendship has a high personal value and emotional activity; it is associated with warm, bright feelings. The concept also contains a hint of nostalgia and sadness for the bright, gone forever days of the childhood.

Thus, the concept friendship close periphery is presented by the variety of figurative lexical representations, which are much more numerous than the concept predicates. This fact determines its specificity. All figurative lexical representations can be divided into three groups, reflecting the concept content on the basis of the friend's presence in the boy's life – figurative lexical representation, reflecting the situation with a friend; figurative lexical representation, reflecting the threat of termination in this situation, and lexical representations of the parting moment with the

friend. Friendship is a happy, perfect, and complete microcosm. This world is destroyed if a close friend is forced to leave, personal significant guidelines are lost, and the connection between the past, present and future is disrupted. The images presented in the text also fill the concept with semantics of something unique and transient, and ending the recessionary. Besides, the text contains two bright figurative lexical representations: statues and dandelion wine, distinguished by the fact that, firstly, they are the titles and secondly, they highlight the author's individual interpretation of the concept friendship in the novel. They semantically enrich it with such notions as: high subjective importance of friendship for its members, the inclusion of friendship in other life relations, inability to control or stop the relationship at a certain point in development. In addition, the concept is filled with the meaning of infinity; kind childhood; warm golden sunny memories which enliven all around. It is filled with semantics of nostalgia and bright sadness for the bygone days, but continuing to live in memory. The metaphor dandelion wine occupies a leading position in the author's individual interpretation of the concept friendship in the novel.

4.3. The Further Periphery

The concept further periphery represents the emotional and evaluative meanings. This knowledge is derived from the semantics of emotional and evaluative words in the text, from the system of figurative means and stylistic devices. Implicathemes represent this knowledge. The further periphery is formed by the author's arguments, events descriptions, actions, and the main characters' speech.

The author presents the friendship between two characters, twelve-year-old boys: Douglas Spaulding, the protagonist, and his friend John Huff. The emotional assessment of friendship between the boys is given by the author by the description of the characters' feelings and of their behavior and emotional reactions in their speech.

Firstly, it is necessary to focus on contexts that relate to Douglas Spaulding's emotional experiences, when he is with his friend. The author describes happiness and sense of the world excellence which the boys have when they are running outside the city – a feeling that this will last forever. In his heart, Douglas is filled with joy, as though he rides a spirited steed and the whole world stretches in front of him. The author reveals the emotional content of friendship for Douglas – to perceive the world together with the friend, to feel and experience what happens in this world together.

Then come the contexts which reflect Douglas's emotions, when he learns that his friend has to leave in a few hours, forever. He misunderstands, does not believe and at first just does not hear the words, completely rejects this sudden and destructive news. The author conveys Douglas's emotions with the help of the dialogues interspersed with the author's descriptions of the boy's behavior:

(3) 'John Huff had been speaking quietly for several minutes. Now Douglas stopped on the path and looked over at him. "John, say that again". "You heard me the first time, Doug". "Did you say you were—going away?"' (Bradbury R., 1957)

The boy is so stunned that he cannot even understand that there can be the future where there is no friend. Douglas believes that his life, all those games should be with his friend. After all it was so, it is so and it always should be so. The near future events are considered as possible only in the friend presence; the future is the time with the friend:

(4) "'Tonight!" said Douglas. "My gosh! Tonight we were going to play Red Light, Green Light and Statues! How come, all of a sudden? You been here in Green Town all my life. You just don't pick up and leave!"' (Bradbury R., 1957)

In the boy's speech we can highlight the features of child-centeredness, when the child perceives himself as the world center in which he lives and assesses his activity as the most important, which is the factor of his personal development. Friend-

ship refers to the childhood world not only on the formal age basis of its subjects, but also it is endowed with the childhood specificity.

A set of dialogues and actions help to convey the excitement, fear, bitterness, and confusion from the upcoming loss. In the heat of these emotions Douglas is trying to cope with the future events in different ways. He tries to reduce the distance between them, to imagine that the friend does not go very far away and they will often see each other; thus, he tries to make a positive future image. Another way is to talk about all the things that they would discuss for several months in the future, thus they would stock up on friendship. Douglas wants to play the situation as if the friend has returned. Exclamation marks, interjections convey the boys' strong emotional experience:

(5) 'My gosh, if you're going away, we got a million things to talk about! All the things we would've talked about next: month, the month after! Praying mantises, zeppelins, acrobats, sword swallows! Go on like you was back there, grasshoppers spitting tobacco!' (Bradbury R., 1957)

Realizing that this is the last day they spend together, Douglas notices how fast the time flies. Douglas is stunned by this discovery, seeing as it slips through his fingers and their friendship does the same. The boy finds out that time can be both objective and subjective. He reveals the way to slow down the time, stretch it in order to spend more time with his friend. Douglas tries to deceive John – insensibly sets the clock back. The boy tries to do the impossible: to take the time under control – this again points to a feature of children's perception of the world and its laws, to child-centeredness of friendship.

Another way which Douglas finds in desperation when there are only a few hours before the parting is the Statue game. Douglas tries to use the game rules in their friendship. The boy, willingly taking on the leading role, makes an attempt to 'freeze' the friendship. Douglas's emotional assessment is presented in his speech and movements:

(6)“I absolutely command you to stay here and not move at all for the next three hours!... Freeze!” said Douglas. “Not a muscle, it’s the game!”” (Bradbury R., 1957)

The next layer of emotions associated with friendship is the immense feeling of emptiness and loss which Douglas experiences at the parting with the friend moment. It is transferred in the text by the contexts, describing the internal character’s feelings, the external emotional response and his speech:

(7)‘Douglas felt John walking around him even as he had walked around John a moment ago. He felt John sock him on the arm once, not too hard. “So long,” he said. Then there was a rushing sound and he knew without looking that there was nobody behind him now. Far away, a train whistle sounded’. (Bradbury R., 1957)

The boy hears loudly as if it is a sound from outside, his heart is beating, and he feels and sees nothing. He is under the stress of great emotions because of friend’s disappearance from his life. The character’s external emotional reactions reveal his extremely negative assessment of the parting event. Emotions are spilling out, the heart is pounding, but he does not want to hear it beating. The situation is so tense for Douglas that he takes offence and rejects his friend when he leaves. Rage and anger erupt. After the emotional outburst he seems petrified:

(8)‘He stood on the porch, his mouth gasping and working. His fist still thrust straight out at that house across the street and down the way.... “I’m mad, I’m angry, I hate him, I’m mad, I’m angry, I hate him!”” (Bradbury R., 1957)

Douglas has taken so many attempts not to part with his friend, but all in vain, and he concludes that friends are not necessary, that parting with them hurts so much. Better than friends can be someone who will never leave, someone who can be held – statues. Thus, by the vividly written emotional scene of parting during the Statues game the author, like litmus paper, sums up the perception of friendship and friend by the main character. Slow photographic feeling reflects the state of emotional stress of the

boy who suffers the loss of the friend. Everything he sees and hears at the parting moment sinks into his mind. He uses the game and the power that he has in the game to stop the friend, but he is powerless over time and life. He cannot believe that the retreating footsteps behind him are the leaving friend's steps. He hears them, but they do not cease – his heart is beating the rhythm of the steps, trying to muffle them. He is just stunned; he turns into a stone that feels nothing. The author describes the boy's emotional and physical reactions as automatic, they happen against his will, the legs walk by themselves, the mouth shouts itself, the fist rises by itself. The boy cannot accept parting with his friend and screams to the darkened sky that John is his enemy now, and the statues are better than friends, because only an enemy can hurt like that, and the statues cannot. The boy has no emotional strength to leave his friend, the only way to survive is to call his friend an enemy and say that their friendship is over. Douglas repeats again and again that he hates his friend, but it sounds unnatural. The word enemy pronounced by Douglas is semantically opposed to the word friend. This contrast of values also emphasizes the emotional intensity and importance of relationships with friends in the protagonist's life.

This situation influences Douglas deeply; it becomes the turning point in the boy's life. Later he writes in his notebook that people cannot be relied on:

(9) 'YOU CAN NOT DEPEND ON PEOPLE BECAUSE ... they go away ... FRIENDS AND NEAR FRIENDS CAN GO AWAY FOR A WHILE OR GO AWAY FOREVER ...' (Bradbury R., 1957)

The graphon underlines the significance of the words meaning in the text, and consequently in the semantics of the concept friendship. It sounds like the reconsideration of the childhood values, the transition into the interim period which is between childhood and adulthood, the period with categorical maximalist formulations.

There are emotional and evaluative meanings that are connected with Douglas's friend, John Huff, the second subject of the concept. It is necessary to look at the contexts that contain John's perception of the events and that describe his reactions. They are not so numerous but they are very receptive for emotional content. In addition, this character appears in some way the author's second subpersonality. In the introductory essay the author writes that being a twelve-year-old, he left his native town, his friends and suffered a lot. Therefore, this character's analysis in the context of emotional and evaluative meaning of the concept friendship seems necessary.

To reflect John Huff's emotional experiences, the author does not describe his feelings and thoughts, but his behavior and speech. It is necessary to consider the situation when John tells his friend Douglas that he has to leave. He quietly says about it not only to the friend, but more to himself, seriously taking and showing the ticket, and he looks at it himself as though making sure that he leaves soon. He uses short phrases, responds only to his friend's questions and then keeps silence.

John guesses about his departure. He is not sure at first, he tells about it only on the day of the parting, when it is finally decided. He does not want to overshadow his life by this sad news, hoping that maybe everything will change and remain the same; he does not want to sever ties with the place where he was born and grew up, with his friends. When he realizes the inevitability of parting, he tells his friend about it. John becomes thoughtful and short-spoken. Unlike his friend, John's emotional experience of friendship is more mature. Douglas, to cope with the devastation in his soul, could not resist and recorded John in the list of his enemies. John consciously says that they will always be friends, despite the circumstances and the distance separating them. Still John is depressed and scared. He has been saying goodbye to the town in his thoughts for a few days. He considers carefully everything that surrounds him. John discovers that he did not notice some things at all, they always were there, but he

did not see them. He is afraid that he could miss a lot more, maybe the most important. Everything that happens to John in this town is very valuable, including friendship with his peers. If the departure is inevitable, and all around him cannot be taken with him, so at least the memory of it can always be in his soul. He is in panic that he might have missed something. In addition, John desperately doubts that memory can save the way he has lived all this time because a lot of things have been either not noticed, or just forgotten. If you do not remember something, so it has not existed, so you have not lived, so there have not been any relationships that bind you with others, there has not been any friendship or friends. It is like the friend melts, disappears, and dissolves in his eyes. There is a loss of connection between the past and the future because the past goes to oblivion, and the future is still unknown. John says goodbye to himself, not only to his friend. And he tries to cope with this nothingness with Douglas's help. He asks him only one thing: not to forget him. After all there is only what is reflected in the people's eyes and minds. And the final scene of the friends' parting is different for John. It is very difficult for him to make the last step to leave, to disappear from the world of friendship. He also chooses the Statues game, but not to stop his friend, as Douglas does, but to say goodbye to the friend. It is emotionally difficult for John to live through the moment of parting, he does not know how to cope with it, and the game is the only way to do it. In order to look at the friend once again in silence when no one distracts and to try to remember all the details, he goes around his friend's frozen statue. John wants to remember, thus save the image of the friend and friendship in his heart. John, unlike Douglas, understands the inevitability of what is happening, his emotions are stronger, introverted, and deeper, they are not only emotions, but also the understanding of these emotions, it makes John's feelings more mature than Douglas's. Thus, friendship for John is life. A friend is a proof that you are alive. The notion friendship for John is filled with emotional experiences of several ideas. Firstly, emo-

tions caused by parting with the friend. Secondly, the deeper, more mature experiences related to the understanding of the inevitability of what is happening, to the loss of his past, the struggle to keep friendship alive. Thirdly, the emotions associated with the friend's understanding of the experiences, not just his own. In general, it is more mature perception of friendship. John's experiences fill the concept friendship with this new additional semantic content.

It is necessary to mention the presuppositions in the novel and to note the author's words in the introduction:

(10) 'Was there a real boy named John Huff? There was. And that was truly his name. But he didn't go away from me, I went away from him. But, happy ending, he is still alive, forty-two years later, and remembers our love'.

(11) 'I borrowed my friend John Huff from my childhood in Arizona and shipped him East to Green Town so that I could say good-bye to him properly'. (Bradbury, R., 1957).

Identifying himself with Douglas, the author in this particular situation describes John's emotions, as those which he has experienced himself. Emotions associated with the parting with the friend are so important for him that he carried them through the years. The memory of those past events, which happened in his home town to him and his friends that he tried to reflect in his novel, is vivid and alive.

Thus, the further concept friendship periphery is represented by the contexts that contain emotionally colored meanings. These contexts describe the emotional evaluation of the concept friendship subjects – Douglas Spaulding and John Huff.

The author uses lexical representations of the characters' external emotional responses. They are given in the form of dialogues and descriptions. Lexical representations of the friends' inner experiences are presented in a smaller amount. The overwhelming number of contexts conveys the emotional content of a parting period. The subjects of friendship's emotional experience in the parting situation is an indicator highlighting the meaning of

friendship for the friends, and the semantics of the concept friendship in the novel as a whole. It makes the further periphery the dominant in the concept structure. The deep experience of the characters' parting situation shows that friendship is filled with the following semantic components: it has a high value for both friends; it is a world in which they live; it is an element of their future. The semantics of the concept friendship is dynamic: it is characterized by the transition from children's content features to a more mature reinterpretation. It contains the features of the crisis – the emotional transition to another stage in its development.

5. Discussion

Thus, summarizing the results of the conceptual analysis of R. Bradbury's *Dandelion Wine*, it can be concluded that the author's *weltanschauung* about the world forms a particular concept sphere of friendship, structured on the semantic field principle. The core is cognitive-propositional structure; the core zone is presented by the lexical representations, the close periphery – figurative/imaginary representations, and the further periphery – the emotional and evaluative meanings.

The semantics of the concept friendship in the novel can be represented by the following groups: a group of general content components, the group of dynamic components, the age group of components and a group of emotionally-valuable components.

The group of general content components includes the following semantic components: the microcosm, the space of existence; the emotional, sensuous, and semantic perception of the surrounding world through the joint activity; the factor that sets guidelines for the interpretation of the world; emotional development of the friendship subjects; the space with the subjective time; the substance connecting the subjective time; the element from the other relationships; the unique phenomenon associated with the friend's individuality; the relationship of high personal importance; the factor of deep and opposite emotional experienc-

es (happiness and fullness, misery and desolation); the confirmation of the friendship subjects existence.

The age group components of the concept friendship in the novel includes the following semantic components: firstly, the specificity of childhood with children's egocentrism, immediacy of emotion, categorical judgments; secondly, the transition to a more mature state, to understanding emotions and their mediation, to reflecting the emotional state of a loved one.

The concept dynamic component group in the novel includes the following semantic components: the dynamics of development; the crisis, the transitional stage in the development; changes in the semantic and emotional content.

The group of emotionally-valuable components includes the following characteristics: friendship is an element of personal experience; friendship disappears over time, but lives in the memory, it is the synthesis of the past and present; friendship is endless due to memories; friendship is a part of the childhood, it is bright, pure; friendship has high emotional activity: it can recollect emotions through the years; friendship is an object of high personal significance for the author; friendship is characterized by the high value of the friend's personality, not fading with years and distance.

The semantic content of the lexeme friend, as the basic lexical representation and the micro concept of the concept sphere friendship in the novel is important. The lexeme has the following semantic components. A friend is the system factor of friendship; the one with personally meaningful values; the prism through which the world perception happens; the idol who sets the guidelines; the unique, emotionally significant person, the object of affection and trust; the element of the present, past and future in the subjective world of the person for whom he is a friend; the emotionally close person, able to understand the inner world.

In conclusion, it should be noted that despite the presence of all concept friendship structural components in the novel, lexi-

cal representations within its core are not numerous. The further periphery is the dominant zone, which reveals the individual specifics of the author's semantics of the concept friendship in the novel.

Thus, we can assert that concept is a set of different level elements united to indicate a certain weltanschauung element, determined by a number of parameters.

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