

Linguistic Verbalization of Basic Literary Concepts in the Short Stories by O.Henry

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Abstract

The article focuses on basic literary concepts, represented and linguistically verbalized in O.Henry's short stories. An attempt has been made to analyze O.Henry's short stories from the point of view of different concepts, using their figurativeness and revealing the main associations or images they carry. The main technique lies in distinguishing thematic dominants from the thematic lines, represented usually by thematic word (target concept) and in distinguishing thematic images, represented by thematic word (source concept). All discovered images form different conceptual metaphors, showing an ambiguous writer's worldview that is related to material (artefacts) and abstract (feelings, states) notions as well as to humans' activities and objects of animate and inanimate nature, that surround them.

Keywords: literary concept, thematic lines, thematic dominants (target concepts), thematic images (source concepts)

1. Introduction

Concepts, especially literary, have long been trapped in the focus of research in cognitive semantics (Stepanov, 1997; Popova and Sternin, 2007; Maslova, 2008; Tarasova, 2010; Panasenko, 2012).

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They are mental images born to life by a poet's or writers creative mind, further represented in a work of art or a set of literary works to convey the author's individual vision of human virtues and evils, of natural phenomena, etc. (Nikonova, 2005). Original literary concepts are figurative, symbolic, because "what they stand for is more that content which is given in them and even is outside them"; they tend primarily to the potential images and focus on them just as cognitive concept aimed at specific idea (Askoldov, 1997, 275-276). Literary concepts are mental in nature, have cultural entity and are characterized by dynamic and mostly verbal representation. Their originality lies in the psychological complexity, vagueness and literary associativity.

To analyze the original literary concepts in the short stories by O.Henry, I chose the method of construction of associative networks by Nikonova (Nikonova, 2011). The technique includes 3 steps: 1) distinguish thematic lines from the key fragments (contexts) of the literary text; 2) distinguish thematic dominant from the thematic lines, represented usually by thematic word (target concept); 3) distinguish thematic images, represented by thematic word (source concept). These identified images take part in creating different conceptual metaphors since many concepts are defined metaphorically (Lakoff and Johnson 2003).

2. Identification of Conceptual Space in O.Henry's short stories.

Having analyzed twelve O.Henry's collections of short stories (253 stories), I have identified 8 most significant, to my mind, concepts that reflect the individual author's view of the writer's world: concept *LOVE*, concept *BIG CITY*, concept *BOHEMIA/ART*, concept *FATE/ CHANCE*, concept *SPRING*, concept *TYPE OF A PERSON*, concept *PHILANTHROPY* and concept *PRESS*.

2.1 Concept LOVE

The key fragments – contexts of such stories as "Hearts and Crosses", "The Pimienta Pancakes", "The Gift of the Magi" , "A Service of Love", "The Romance of a Busy Broker", "The Pendulum", "A Comedy in Rubber", "The Count and the Wedding Guest", "The Ferry of Unfulfilment", "Little Speck in Garnered Fruit", "Roses, Ruses and Romance", "Mammon and the Archer", "The Head-Hunter", "The World and the Door", "The Marry Month of May", "October and June",

"Fickle Fortune or How Gladys Hustled", "The Cactus", "The Red Roses of Tonia" have the thematic lines mainly related to the discovery of such feeling as *LOVE*. There are thematic dominants represented by different lexemes (love, happiness, romance etc.) and thematic images, based on them, within the thematic lines. Thus, the concept *LOVE* is identified:

- ♥ *LOVE* is presented as *POWERFUL FEELING* (Maybe the hairs of my head were numbered [...] but nobody could ever count my love for you) ("The Gift of the Magi"); Wealth is nothing where a true affection is concerned. Love is all-powerful ("Mammon and the Archer");
- ♥ *LOVE IS A TREASURE, LOVE IS A DONATION* and *LOVE IS A GIFT* (two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house [...] of all who give gifts these two were the wisest) ("The Gift of the Magi");
- ♥ *LOVE IS A SELF-SACRIFICE, RENUNCIATION* and *ARROGANCE* (Love, when it is ours, is the other name for self-abnegation and sacrifice. When it belongs to people across the airshaft it means arrogance and self-conceit) ("Little Speck in Garnered Fruit");
- ♥ *LOVE IS AN ART* (When one loves one's Art no service seems too hard) ("A Service of Love");
- ♥ *LOVE IS REGRET* (deep as first love, and wild with all regret) ("The Pimienta Pancakes");
- ♥ *LOVE IS A SYMBOL* (You saw the sign? She whispers [...] "They're always together, says she, soft like - always together in life [...] hearts and crosses") ("Hearts and Crosses");
- ♥ *LOVE IS MAJESTY* ("There's no queen on this ranch, said Santa again. Look at the king. He's got your eyes, Webb. Down on your knees and look at his Highness") ("Hearts and Crosses");
- ♥ *LOVE IS A PHYSIOLOGICAL STATE* (On this morning she was softly and shyly radiant. Her eyes were dreamily bright, her cheeks genuine peachblow, her expression a happy one, tinged with reminiscence) ("The Romance of a Busy Broker");
- ♥ *LOVE IS SEPARATION AND DEATH* (Now, without warning, she was gone, vanished, as completely absent as if she had never existed [...] it seemed to him as if the very hand of death had pointed a finger at his secure and uneventful home) ("The Pendulum");

- ♥ LOVE IS HAPPINESS (With an expression of intense happiness on his features, he stood over the victim of the accident, listening to his groans as if to the sweetest music) ("A Comedy in Rubber");
- ♥ LOVE IS MONEY ("If you was ever to marry a man, Miss, which would you rather he'd have? Cash!") ("The Ferry of Unfulfilment"); "I have just discovered that I am the sole heir to Tom Bean's estate and am worth two million dollars." With a glad cry Gladys threw herself in Bertram's arms) ("Fickle Fortune or How Gladys Hustled");
- ♥ LOVE IS ROMANCE AND VICTORY (Thus does romance show herself [...] Romance never does things by halves. If she comes back to you she brings gifts [...] The lover smiles when he thinks he has won. The woman who loves ceases to smile with victory) ("Roses, Ruses and Romance");
- ♥ LOVE IS HUNTING (I been fascinated and attracted by that delightfully original tribe of heathen known as the head-hunters [...] From time to time, as vanity or ennui or love or jealousy or ambition may move you, you creep forth with your snickersnee and take up the silent trail. Back from it you come, triumphant, bearing the severed, gory head of your victim) ("The Head-Hunter");
- ♥ LOVE IS DISAPPOINTMENT (Those whom we first love we seldom wed. Our earlier romances, tinged with the magic radiance of youth, often fail to materialize) ("The Count and the Wedding Guest");
- ♥ LOVE IS POISON (I poisoned my husband. I am a self-made widow. A man cannot love a murderess) ("The World and the Door");
- ♥ LOVE IS MELANCHOLY (They were very happy. Their love had, circumstantially, that element of melancholy in it that it seems to require to attain its supremest elevation) ("The World and the Door");
- ♥ LOVE IS HUMILIATION (She had heard of foolish old gentlemen marrying their housekeepers before. What a humiliating thing, after all, was this feeling called love!) ("The Marry Month of May");
- ♥ LOVE IS A CALENDAR TIME UNIT (In May Cupid shoots blindfolded - millionaires marry stenographers; Some day you'll be glad I didn't marry you [...] While it isn't exactly January and May, it's a clear case of October and pretty early in June) ("October and June");
- ♥ LOVE IS A PLANT (I will send you my answer to-morrow, she said; At noon her groom came to the door and left the strange cactus in the red earthen jar [...] The natives imagine the leaves are reaching out and beckoning to you. They call it by this name - Ventomarme. Name means in English, "Come and take me")

("The Cactus"); And red roses! Wait till I try it on! She flew in to the glass, and out again, beaming, radiating, blossomed) ("The Red Roses of Tonia").

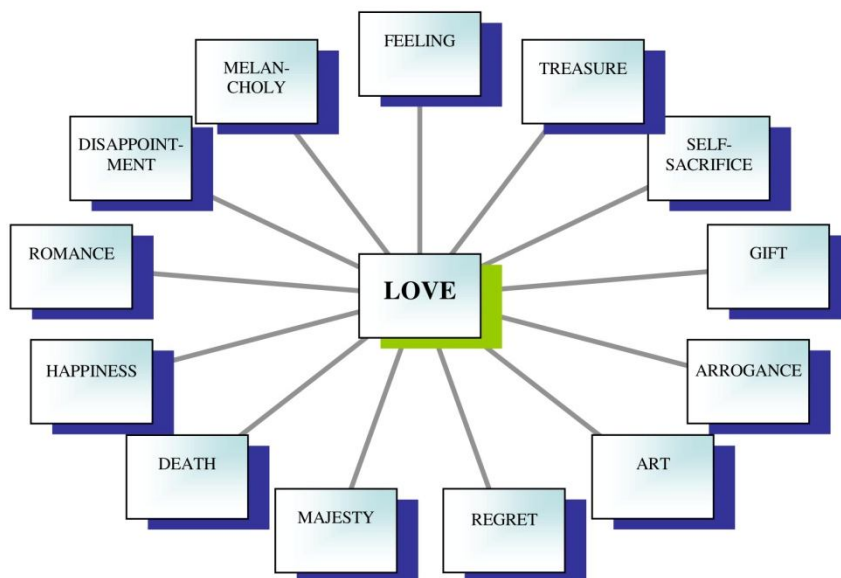


Figure 1 Figurative-associative layer of concept *LOVE* in O.Henry's short stories

Thus, the dominant thematic *LOVE* that expresses the concept of the same name (target concept *LOVE*), has a lot of images and associations (source concepts) represented in figuratively-associative layer of the concept (see Fig.1). Semantic attributes of the literary concept *LOVE* is happiness, pleasure, romance, intimacy, praise, self-sacrifice. However, there are semantic attributes of negative connotations such as separation, disappointment, death, regret, melancholy.

2.2 Concept BIG CITY

The concept *BIG CITY* is realized in O. Henry's collection called "The Voice of the City" mainly in such stories as "The Voice of the City", "The Complete Life of John Hopkins", "A Comedy in Rubber", "The Defeat of the City", "The Shocks of Doom", "Extradited from Bohemia", "The Memento" and in the stories from other collections such as "The Making of a New Yorker", "A Midsummer Knight's Dream", "Rus in Urbe", "The Call of the Tame", "A Night in New Arabia",

“The Duel”, “The Pride of the Cities” and others. In general, New York story cycle contains 140 stories.

In these stories the author portrays a picture of dwellers’ life in the monster-city, magician-city, city where great things are done – in New York. This city appears in the image of “decent poverty” and hungry desperation, loneliness and confusion, indifference and cruelty (Levidova, 1973, 162). In the thematic lines of these stories New York is represented as an integral organism and a dual personality, endowed with a voice and an opportunity to talk with its inhabitants: the composite vocal message of massed humanity. In other words, of the Voice of a Big City what does this big – er – enormous – er – whopping city say? It must have a voice of some kind. Does it ever speak to you? How do you interpret its meaning? It is a tremendous mass, but it must have a key (“The Voice of the City”). Thus, the city is personified and appears as a PERSON who is able to speak as well as a GREAT MECHANISM to which you want to find the key. Meanwhile, “the presence of the key” indicates that the concept BIG CITY – IS A MYSTERY every dweller must solve. Other source images that correlate with thematic dominant, expressed by lexeme “city”, can be of such types:

☐ BIG CITY IS LITTLE CHEERFUL CHILD WHO IS PLAYING WITH TOYS (PEOPLE) (In the Big City large and sudden things happen. You round a corner and thrust the rib of your umbrella into the eye of your old friend from Kootenai Falls.

You stroll out to pluck a Sweet William in the park - and lo! bandits attack you – you are ambulated to the hospita – you marry your nurse [...] You travel the streets, and a finger beckons to you, a handkerchief is dropped for you, a brick is dropped upon you, the elevator cable or your bank breaks, a table d'hôte or your wife disagrees with you, and Fate tosses you about like cork crumbs in wine opened by an un-feed waiter. The City is a sprightly youngster, and you are red paint upon its toy, and you get licked of) (“The Complete Life of John Hopkins”);

☐ BIG CITY IS A CITY OF RUBBER IDLERS (New York is the Caoutchouc City [...] but there is a tribe abroad wonderfully composed, like the Martians, solely of eyes and means of locomotion [...] if any of these incidents or accidents takes place, you will see the mad, irresistible rush of the “rubber tribe” to the spot) (“A Comedy in Rubber”);

- ▣ BIG CITY IS A MONSTER (Robert Walmsley's descent upon the city resulted in a Kilkenny struggle. He came out of the fight victor by a fortune and a reputation. On the other hand, he was swallowed up by the city. The city gave him what he demanded and then branded him with its brand. It remodelled, cut, trimmed and stamped him to the pattern it approves. It opened its social gates to him and shut him in on a close-cropped, formal lawn with the select herd of ruminants. In dress, habits, manners, provincialism, routine and narrowness he acquired that charming insolence, that irritating completeness, that sophisticated crassness, that overbalanced poise that makes the Manhattan gentleman so delightfully small in his greatness) ("The Defeat of the City"). In these thematic lines BIG CITY swallowed the protagonist and both opened and closed its doors to him, so the protagonist was "so useless in his greatness". Arising as a monster, BIG CITY literally crushes the little man, exalting his own insignificance;
- ▣ BIG CITY IA A REALL HELL (It's undiluted Hades, this city) ("The Shocks of Doom");
- ▣ BIG CITY IS BOHEMIA (How could you be run away to that Bohemia country like you said when your letter was postmarked New York as plain as day?) ("Extradited from Bohemia");
- ▣ BIG CITY IS DISAPPOINTMENT (Miss Lynnette D'Armande turned her back on Broadway. This was but tit for tat, because Broadway had often done the same thing to Miss D'Armande) ("The Memento");
- ▣ BIG CITY IS A MAJESTIC WOMAN HAVING HER OWN PERSONALITY, SOUL, HEART AND A SPECIAL CHARACTER, AROMA AND MOOD (A city to Raggles was not merely a pile of bricks and mortar, peopled by a certain number of inhabitants; it was a thing with a soul characteristic and distinct; an individual conglomeration of life, with its own peculiar essence, flavor and feeling [...] And when he had found the heart of a city and listened to its secret confession, he strayed on, restless, to another [...] Through the ancient poets we have learned that the cities are feminine [...] One day Raggles came and laid siege to the heart of the great city of Manhattan. She was the greatest of all) ("The Making of a New Yorker");
- ▣ BIG CITY IS FOUR-CARAT DIAMOND SHINING COLD, CARELESS AND INACCESSIBLE RADIANCE (but here was one as cold, glittering, serene, impossible as a four-carat diamond in a window to a lover outside fingering damply in his pocket his ribbon- counter salary) ("The Making of a New Yorker");

- ☐ BIG CITY IS IMPREGNABLE WALL AND UNWAVERING RIVER (This city of Manhattan gave him no clue; it was walled against him. Like a river of adamant it flowed past him in the streets. Never and eye was turned upon him; no voice spoke to him) ("The Making of a New Yorker");
- ☐ BIG CITY (NEW YORK) IS SUMMER COMFORTABLE RESORT, HOWEVER, IT IS DULL, SUFFOCATING, SENSELESS AND NOISY CITY (New York, sir, is the finest summer resort in the country There's more solid comfort in the borough of Manhattan than in all the rest of the country together ("A Midsummer Knight's Dream"); New York is comfortable – comfortable ("The Call of the Tame"); No more of this dull, baking, senseless, roaring city for me) ("Rus in Urbe");
- ☐ BIG CITY (NEW YORK) IS A GOD OF ALL CITIES (The gods [...] perceive a difference in cities [...] they have amused themselves by the comparison of villages and towns; and it will be no news to them (nor, perhaps, to many mortals), that in one particularity New York stands unique among the cities of the world) ("The Duel");
- ☐ BIG CITY IS AN ENEMY AND A PERSON SHOULD FIGHT AGAINST IT (But every man Jack when he first sets foot on the stones of Manhattan has got to fight. He has got to fight at once until either he or his adversary wins. There is no resting between rounds, for there are no rounds. It is slugging from the first. It is a fight to a finish. Your opponent is the City.

You must do battle with it from the time the ferry-boat lands you on the island until either it is yours or it has conquered you) ("The Duel");

- ☐ BIG CITY IS A COMBINATION OF DELILAH, GREEN CHARTREUSE, BEETHOVEN, CHLORAL AND JOHN L. (And, oh, the city is a general in the ring. It is a combination of Delilah, green Chartreuse, Beethoven, chloral and John L. in his best days) ("The Duel");
- ☐ BIG CITY (NEW YORK) IS AN OLD NOISYCITY-ON-THE-SUBWAY (little old Noisyville-on-the-Subway is good enough for me) ("The Duel");
- ☐ BIG CITY (NEW YORK) IS TARRYTOWN-ON-HUDSON (I like this little suburb of Tarrytown-on-the-Hudson) ("The Duel");
- ☐ BIG CITY (NEW YORK) IS BAGHDAD-ON- THE-SUBWAY (The great city of Bagdad-on-the-Subway is caliph-ridden) ("A Night in New Arabia");

- ☐ BIG CITY IS A BLOODSUCKER, IDOL, MOLOCH AND MONSTER (This town, said he, is a leech. It drains the blood of the country [...] it is a juggernaut, a Moloch, a monster to which the innocence, the genius, and the beauty of the land must pay tribute) ("The Duel");
- ☐ BIG CITY IS A DREAM (Far below and around lay the city like a ragged purple dream) ("The Duel");
- ☐ BIG CITY IS A PRIDE, DISCOVERY, CENTER OF ART, LITERATURE AND LEARNING (The cities are full of pride, challenging each to each [...] New York must be a wonderful revelation to a visitor from the West [...] It is acknowledged by every one that our city is the centre of art, and literature, and learning) ("The Pride of the Cities");
- ☐ BIG CITY IS HEADWAITER (The town's nothing but a head waiter. If you tip it too much it'll go and stand by the door and make fun of you to the hat check boy) ("Conscience in Art"). The main source images are represented in Figure 2:

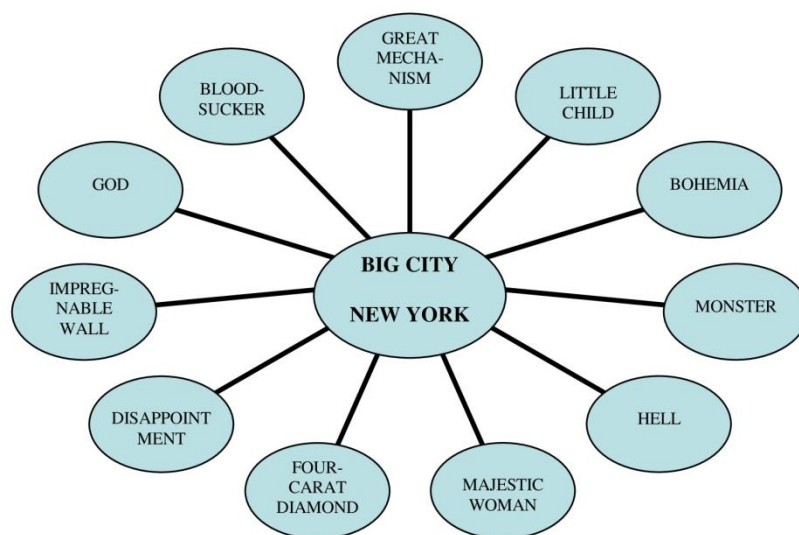


Figure 2 Figurative-associative layer of concept *BIG CITY* in O.Henry's short stories

The concept *BIG CITY* includes subconcept *PEOPLE* who are portrayed as:

1. BLOODLESS GHOSTS (the people were bright but bloodless spectres) ("The Making of a New Yorker");

2. INDIFFERENT, RUTHLESS AND IMPLACABLE MARBLE STATUES (Frozen, cruel, implacable, impervious, cut to an identical pattern, they hurried on their ways like statues brought by some miracles to motion, while soul and feeling lay unaroused in the reluctant marble) ("The Making of a New Yorker");
3. MANNEQUINS moved by wires and springs (this fair but pitiless city of Manhattan was without a soul; that its inhabitants were manikins moved by wires and springs) ("The Making of a New Yorker");
4. MYSTERIOUS STRANGERS (New York City is inhabited by 4,000,000 mysterious strangers) ("The Duel");
5. BARBARIANS who invaded this modern Troy, hidden in the wooden horse (But in New York you must be either a New Yorker or an invader of a modern Troy, concealed in the wooden horse of your conceited provincialism) ("The Duel");
6. ARMY OF MEDIOCRITY, marching through the city (The most pathetic sight in New York – except the manners of the rush-hour crowds – is the dreary march of the hopeless army of Mediocrity) ("Extradited from Bohemia").

Thus, the concept BIG CITY is very common in O.Henry's short stories; it has a broad variety of images – from image of the CITY as A MONSTER that can destroy a person, to the image of the CITY as A GOD over all other cities. Such opposition actually finds itself the dual nature of the great city of New York in the writer's worldview.

2.3 Concept BOHEMIA/ART

Concept BOHEMIA/ART is not so voluminous as the previous concepts and reflected in such stories as "The Last Leaf", "Art and the Bronco", "A Philistine in Bohemia", "Extradited from Bohemia", "A Service of Love", "Conscience in Art", "Strictly Business", "The Thing's the Play" and "The Country of Elusion". In the legendary story "The Last Leaf", one of the main characters, an artist named Behrman, drew the last picture in his life – a leaf on a tree to save a young girl from the disease: "look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece – he painted it there the night that the last leaf fell". Thematic word "masterpiece" as the name of the thematic dominant "Behrman's masterpiece" enables the identification of the concept ART.

"The last leaf" – is the only short story among the "the stories about bohemia/art" that ends in death of the protagonist as a sacrifice for the health of another person, so that the thematic source image of the thematic dominant ART will be SACRIFICE and DEATH. In other stories the thematic source images of the concept BOHEMIA/ART is represented by the following conceptual schemas:

- ☞ BOHEMIA/ART IS A GIFT FROM GOD that chooses a specific person (Art, whose divine expression flows impartially from the fingertips of a cowboy or a dilettante emperor, had chosen for a medium the Boy Artist of the San Saba) ("Art and the Bronco");
- ☞ BOHEMIA/ART IS NO ORDINARY GODDESS BUT THE GREEK GODDESS CIRCE (Here Art is no benignant goddess, but a Circe who turns her wooers into mewling Toms and Tabbies) ("Extradited from Bohemia");
- ☞ BOHEMIA/ART IS VORTEX (we can get swallowed up in the Vortex of Bohemia [...] Miss Medora chose the Vortex) ("Extradited from Bohemia");
- ☞ BOHEMIA/ART IS ETERNAL, FAIR AND BRUTAL MAZE in which a person is lost (We are short, and Art is long I am lost forever in the fair but brutal maze of awful Bohemia) ("Extradited from Bohemia");
- ☞ BOHEMIA/ART IS A DIFFERENT WORLD, full of fun but empty entertainment (I belong in another world [...] pray for me when I am revelling in the gaudy, but hollow, pleasures of Bohemia) ("Extradited from Bohemia");
- ☞ BOHEMIA/ART IS MAJESTIC SIGHT that charms and eliminates the ability to move (Katy sat, enchanted by a scene so brilliant to her. The grand ladies, in splendid dresses and plumes and sparkling rings; the fine gentlemen who laughed so loudly, the cries of "Garsong!" and "We, mon-seer," and "Hello, Mame!" that distinguish Bohemia; the lively chatter, the cigarette smoke, the interchange of bright smiles and eye-glances – all this display and magnificence overpowered the daughter of Mrs. Dempsey and held her motionless) ("A Philistine in Bohemia");
- ☞ BOHEMIA/ART IS LOVE that requires sacrifice (When one loves one's Art no service seems too hard) ("A Service of Love");
- ☞ BOHEMIA/ART IS A FLAG (But after a while Art flagged) ("A Service of Love");

- ☞ BOHEMIA/ART IS A DEMANDING LOVER (Art is an engaging mistress) ("A Service of Love");
- ☞ BOHEMIA/ART IS A CREATION (My purchaser from Peoria, said Joe, and Gen. Pinkney are both creations of the same art Music lessons! Oh, I guess Art is still in it) ("A Service of Love");
- ☞ BOHEMIA/ART IS A BUSINESS (I have come from New York, says I, on a matter of busi – on a matter of art) ("Conscience in Art");
- ☞ BOHEMIA/ART IS SUCCESS AND STROKE OF TALENT (The sketch was a house wrecker. It was one of those rare strokes of talent inundates a theatre from the roof down. The gallery wept; and the orchestra seats, being dressed for it, swam in tears.) ("Strictly Business");
- ☞ BOHEMIA/ART IS A WORLD OF ACTORS (all the stage is a world, anyhow, and all the players men and women. The thing's the play) ("The Thing's the Play");
- ☞ BOHEMIA/ART IS A COUNTRY OF ILLUSION AND A KINGDOM OF DREAMS (Bohemia is nothing more than the little country in which you do not live. If you try to obtain citizenship in it, at once the court and retinue pack the royal archives and treasure and move away beyond the hills [...] the fair land of Bohemia [...] Mary was one of the princesses of Bohemia [...] There are twenty Fifines and Heloises to one Mary in the Country of Elusion) ("The Country of Elusion").

It is obvious that for the narrator the most powerful image of the concept *BOHEMIA/ART* is a *COUNTRY OF ILLUSION* because Bohemia for O.Henry was a real, not pretentious originality and freedom of talent, but not the freedom of customs.

2.4 Concept FATE/CHANCE

Another concept of O.Henry's short stories is *FATE/CHANCE*. *FATE* itself is the root of everything that happens in his stories. *FATE* is unknowable and infinitely variable, it may behave maliciously, mockingly and his Majesty *CHANCE* gets the corresponding character.

CHANCE may reunite lovers who have lost one another, as in the stories "The Skylight Room" and "Springtime a la Carte"; it can also reunite them too late, as in the story "The Furnished Room". *CHANCE* combined with a thirst for unusual romantic can lead to the meeting of two strangers, but this meeting is very timely, because the main character was on the verge of starvation – as in the story "The Green Door". Concept *FATE/CHANCE* is always associated with the motive of friendship, human support, loyalty and mutual aid. This motif is one of the lightest and positive motives of O. Henry's short stories collection (Levidova, 1973, 124-125).

In addition to the mentioned stories, the concept *FATE/CHANCE* is best expressed in such stories as "A Call Loan", "Roads of Destiny" and "The Venturers". In thematic lines of these stories there are such source thematic dominants as:

- ⊗ *FATE/CHANCE IS A ROAD TO THE FUTURE* that we choose (Not one soul there could share his thoughts. Out along that road lay his fate and his future) ("Roads of Destiny");
- ⊗ *FATE* consists of three components – *HAPINESS*, *ADVENTURE* and *CHANCE* and these components have their own source dominants: *FORTUNA (FATE) IS A PRIZE*, *ADVENTURE IS A ROAD* and *CHANCE IS ABSTRACT THING* (Chance is what may lurk in the shadows at the roadside). In addition, all components of the concept *FATE/CHANCE* are likened to person because they have faces: *HAPINESS* has radiant face; *ADVENTURE* has flushed and breathing heroism face and *CHANCE* has beautiful face, because it is a product of dreams: Fortune, Chance, and Adventure are given as synonymous in the dictionaries. To the knowing each has a different meaning. Fortune is a prize to be won. Adventure is the road to it. Chance is what may lurk in the shadows at the roadside. The face of Fortune is radiant and alluring; that of Adventure is flushed and heroic. The face of Chance is the beautiful countenance - perfect because vague and dream-born) ("The Venturers");
- ⊗ *FATE/CHANCE IS AN EASTERN WOMAN*, wrapped in a veil (Chance is oriental. She is a veiled lady in a sedan chair, protected by a special traffic squad of dragonians) ("The Venturers");
- ⊗ *FATE/CHANCE IS MYSTERIOUS COUNTRY* (Here was a venture at least within the borders of the mysterious country of Chance) ("The Venturers");

- ❖ FATE/CHANCE IS A HOUSE WITH LATTICES (a slip of paper, written upon, flutters down to our feet from the high lattices of Chance) (“The Green Door”);
- ❖ FATE/CHANCE IS A PERSON (it was the hand of Fate that doped out the way for me to find her) (“The Green Door”); Fortune, stepping gingerly among the cactus thorns, came and emptied her cornucopia at the doorstep of the ranch (“A Call Loan”).

2.5 Concept SPRING

Concept SPRING is presented in such short stories as: “Springtime a La Carte”, “The Harbinger”, “The Easter of the Soul”, “Proof of the Pudding” and “The Marry Month of May”. Despite of the small amount of stories that portray SPRING, this concept has lots of thematic source images such as:

- ❖ SPRING IS A BLOOM OF NATURE AND LADY IN GREEN (Spring's real harbingers are too subtle for the eye and ear. Some must have the flowering crocus, the wood-starring dogwood, the voice of bluebird – even so gross a reminder as the farewell handshake of the retiring buckwheat and oyster before they can welcome the Lady in Green to their dull bosoms [...] dandelions, with whose golden blooms Walter had crowned her his queen of love and future bride – dandelions the harbingers of spring) (“Springtime a La Carte”);
- ❖ SPRING IS A WITCH AND ENCHANTRESS CIRCE (But what a witch is Spring!; The deadly work of the implacable, false enchantress May was done); This May, who is no goddess, but Circe (“The Marry Month of May”);
- ❖ SPRING IS A GODDESS (the city man know that the grass-green goddess is upon her throne) (“The Harbinger”);
- ❖ SPRING IS A SAPPER AND MINER (But spring doesn't come with the thunder of cannon. She is a sapper and a miner, and you must capitulate) (“The Harbinger”);
- ❖ SPRING IS MIRACLE (But the miracle of spring was wrought) (“The Harbinger”);
- ❖ SPRING IS A GODDESS EASTRE (Eastre, the old Saxon goddess of spring) (“The Easter of the soul”);

- ✿ SPRING IS PHYSIOLOGICAL STATE OF A PERSON (It's the spring in yer bones, said Mrs. McQuirk. It's the sap risin'. Time was when I couldn't keep me feet still nor me head cool when the earthworms began to crawl out in the dew of the mornin' [...] Something disturbed his thoughts, ruffled his senses, made him at once languid, irritable, elated, dissatisfied and sportive. He was no diagnostician, and he did not know that Lent was breaking up physiologically in his system) ("The Easter of the soul");
- ✿ SPRING IS A COQUETTE, who winks and confuses (Spring winked a vitreous optic at Editor Westbrook of the Minerva Magazine, and deflected him from his course [...] his feet became entangled in the lure of the vernal coquette) ("Proof of the Pudding");
- ✿ SPRING IS HEALING NURSE (He felt, too, the benign, tonic medicament of the trained nurse, Spring, tripping softly adown the wards of the convalescent city) ("Proof of the Pudding");
- ✿ SPRING IS SPIRIT OF EVIL AND MADNESS ([...] month of May. It is a month presided over by the spirits of mischief and madness) ("The Marry Month of May");
- ✿ SPRING IS A MERRY MOCKER (May, the merry mocker of the months) ("The Marry Month of May"). The main source images are represented in Figure 3:

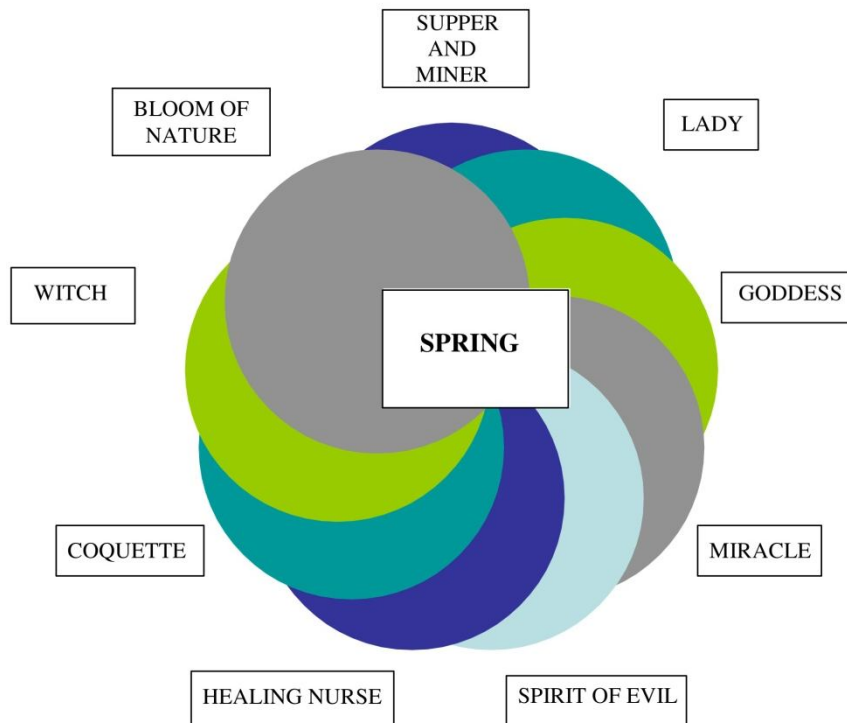


Figure 3 Figurative-associative layer of concept *SPRING* in O. Henry's short stories

2.6 Concept TYPE OF A PERSON

The lexeme *TYPE* is very common in O. Henry's short stories. Researchers of his works indicate that the author clearly distinguished the notion of individual and certain *TYPES* of a *PERSON*: "I decided to write a history of human being, an individuality rather than a type of person but at the same time this type of person must represent "a type of human being" if such a person is possible" (Levidova, 1973, 110). So, O. Henry's *TYPES OF A PERSON* are usually exaggerated, grotesque, sharp images that show some properties of human nature or aspects of behavior. These *TYPES* are the main characters in his stories such as cheats, thieves, murderers, bankers, cowboys, shop assistants, waitresses, artists, actors, military men, cashiers, young married couples, millionaires, shopkeepers, owners of the ranches and others.

This concept is embodied in all 12 collections of short stories, particularly in such collections, as "The Four Million", "The Trimmed Lamp", "Heart of the West", "The Voice of the City", "The Gentle Grafter", "Roads of Destiny" and others. Thus, in the short story "Hygeia at the Solito" there are two main characters – a former boxer who is described as a grand hornet, who was not a new phenomenon (gladiatorial as a hornet, he was a type neither new or unfamiliar) and owner of the ranch who is described as the product, grown on different soil, united by west and south, whose picture image that was created for galleries, is nothing but a fresco (Raidler was the product of a different soil [...] he represented the union of the West and South [...] Few accurate pictures of his kind have been made, for art galleries [...] only possible medium of portrayal of Raidler's kind would be the fresco – something high and simple and cool and unframed). Consequently, the first TYPE is presented as a MAN-INSECT, and other TYPE is presented as a MAN-ARTEFACT (picture), both imaged are embodied in the relevant zoomorphic and structural conceptual metaphors.

In the story "Next to Reading Matter" concept TYPE OF A PERSON is presented as a PERSON-MONSTER, GENIE, released from the fisherman's vase: Moreover, he was the homeliest man I have ever seen. His ugliness was less repellent than startling – arising from a sort of Lincolnian ruggedness and irregularity of feature that spellbound you with wonder and dismay. So may have looked afrites or the shapes metamorphosed from the vapour of the fisherman's vase).

In another story "An Unfinished Story" the main protagonist, called Piggy, has characteristic of animals: Piggy needs but a word [...] He was fat; he had the soul of a rat, the habits of a bat, and the magnanimity of a cat ... He is a type). This TYPE OF PERSON is also embodied in zoomorphic metaphor PERSON IS AN ANIMAL.

In the story "The Romance of a Busy Broker" concept TYPE OF A PERSON, expressed by thematic word "man" and "broker" has the thematic source image – MACHINE, that is a specific TYPE OF PERSON, described by the narrator such as stockbrokers arise as machines, driven by wheels and springs (The machine sitting at that desk was no longer a man; it was a busy New York broker, moved by buzzing wheels and uncoiling springs). Hence, there is another conceptual metaphor PERSON IS A COMPLEX MECHANISM.

Thus, the concept *TYPE OF A PERSON* is conceptualized in terms of “a certain type of people” portrayed in O. Henry’s short stories, namely *PEOPLE* are interpreted in categories of objects and substances that surround them.

2.7 Concept PHILANTHROPY

This concept is revealed in such stories as “What You Want”, “Brickdust Row”, “Two Thanksgiving Day Gentlemen”, “A night in New Arabia” and in the stories from the collection “The Gentle Grafter”: for example in the story “The Chair of Philanthromathematics” the main characters Jeff Peters and Andy Thackeray – are professional swindlers, but at the same time they are “positive and noble” characters, because both of them equally disgusting to rob the poor, orphans and widows.

PHILANTHROPY is one of the favorite topics of jeering mockery of the writer: for example, the protagonists – millionaires of such stories as “Brickdust Row” and “A Night in New Arabia” – have quite noble intentions at the beginning of the story, however, in the final part of the story they are revealed actually far from charitable intentions. The thematic dominant *PHILANTHROPY* has such thematic source images as:

- ☀ PHILANTHROPY IS A GOOD DEAL AND DONATION OF MONEY (I'm worth \$ 40,000,000. I don't want to have it all put in my coffin when I die. I want to do some good with it. I've give the missionary societies \$ 2,000,000 , but what did I get out of it? Nothing but a receipt from the secretary. Now, you are just the kind of young man I'd like to take up and see what money could make of him; I am rich. I can make things all right for you [...] I gave you a thousand dollars last week, he cried under his breath) (“What You Want”);
- ☀ PHILANTHROPY IS A TRADITION (He was passing a red brick mansion near the beginning of Fifth avenue, in which lived two old ladies of ancient family and a reverence for traditions. One of their traditional habits was to station a servant at the postern gate with orders to admit the first hungry wayfarer that came along after the hour of noon had struck, and banquet him to a finish) (“Two Thanksgiving Day Gentlemen”);
- ☀ PHILANTHROPY IS A WORLD OF ACTORS who play in sad comedies (This reticence, then, in the actors who perform the sad comedies of their philanthropy-scourged world) (“A Night in New Arabia”);

- ☀ PHILANTHROPY IS AN ORGANIZED CHARITABLE ACTIVITY (he decided upon organized charity. He had his secretary send a check for one million to the Universal Benevolent Association of the Globe) (“A Night in New Arabia”);
- ☀ PHILANTHROPY IS DISAPPOINTMENT (Jacob wearied of philanthropy on a large scale [...] This donatin' funds to institutions and societies is about as satisfactory as dropping money into a broken slot machine [...] But none of these charitable acts seemed to bring peace to the caliph's heart.) (“A Night in New Arabia”);
- ☀ PHILANTHROPY IS FRAUD (Then was when the philanthropy idea struck me. I suppose every grafter gets it sometime) (“The Chair of Philanthromathematics”);
- ☀ PHILANTHROPY IS AN ART (that philanthropy when practiced in a business way is an art that blesses him who gives as well as him who receives) (“The Chair of Philanthromathematics”).

2.8 Concept PRESS

O. Henry as an author was interested in literary and theoretical issues, including the struggle with literature samples and issues on interconnection of veracity and artistry.

In pure theory the writer was consistent: “literature requires sacrifice, cruelty and cold detached observation (Levidova 1973, 152). O. Henry often makes the theme of his stories an issue of the literary art itself; he is speaking ironically about the style, editors, publishers, reader’s requirements, etc. (Ehenbaum, 1927). Hence, there is another concept – the concept *PRESS* that is represented in such stories as “A Newspaper Story”, “Calloway's Code”, “The Plutonian Fire”, “Proof of the Pudding”, “The Clarion Call” and “Tommy's Burglar”. The thematic dominant *PRESS* expressed mainly by lexemes “press” and “newspaper”, has the following thematic source images:

- 📖 *PRESS IS SCREAMS AND THE VOICE OF THE YOUNG BOYS-GODS OF NEWSPAPER* (Shrill and yet plaintive were the cries, as if the young voices grieved that so much evil and so little good was in their irresponsible hands. Thus echoed in the streets of the helpless city the transmission of the latest decrees of the gods, the cries of the newsboys – the Clarion Call of the Press) (“The Clarion Call”);

📖 PRESS IS EDUCATOR, GUIDE, MONITOR, DEFENDER, HOME COUNSELLOR AND VADE MECUM for the readers (This particular newspaper was, according to its custom and design, and educator, a guide, a monitor, a champion and a household counsellor and vade mecum) (“A Newspaper Story”);□

📖 PRESS IS A POWERFUL STRENGTH (After this can any one doubt the power of the press?) (“A Newspaper Story”).

3. Conclusion

Literary concepts, represented in O.Henry's short stories reflect the individual author's worldview. In the process of reconstructing of all the literary concepts I found a lot of conceptual schemes that actually verbalize these concepts and reveal their figurative-associative layer. All literary concepts reinterpreted by the author in terms of specific human activities, their conditions, objects, substances, plants and animals that surround them. These identified literary concepts are the mechanisms for different kinds of conceptual metaphors formation, since the thematic dominants represent target concepts and the images they convey represent source concepts, which map onto target ones. Literally concepts can be treated as mental units of narrator's consciousness that are linguistically verbalized in narrator's world of works.

Hence, I conclude that literary concepts, presented in O.Henry's short stories collections, are mental formations, which have encoded information about the specific writer's conception of the world.

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