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Language as a Symbolic Culture Code

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Abstract: The article aims to study the culture codes depicted in English postmodern discourse verbalized by phraseological units. The objectives of this paper are to disclose quantitative and qualitative characteristics of the phraseological units in Fowles' "The Collector", specify the culture codes actualized in them, and provide their semantic classification. The principal research methods are induction, deduction, synthesis, content, contextual, componential, and parametric analyses, the analysis of dictionary definitions, descriptive and quantitative methods. The current study results suggest that the imagery of Fowles' "The Collector" is created through somatic, artefactual, temporal, spatial, natural, spiritual, zoomorphic, quantitative, and other culture codes. The study demonstrated that the phraseological units with somatic components are the most numerous in the analyzed corpus. They refer to a person's mental or emotional state, physical appearance, and his/her adaptation to the social environment, functioning as symbols of national specificity and identity. Furthermore, the somatic idioms with negative connotations prevail over those positively marked. Cultural codes within each group are linked based on similar senses, concepts, or ideas compared to material objects. Thus, an in-depth linguocultural analysis of phraseologisms modelling the English world picture would not be complete without identifying the existing culture codes.

Keywords: *Postmodern discourse; phraseological unit; culture; culture code; national specificity and identity.*

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Introduction

Nowadays, communication lies at the heart of the world and every culture, framed as transmitting meanings through verbal and non-verbal signs. It is believed to be "more than a neutral channel of expression" (Halualani, 2019, p. 51). In the era of globalization, when "the tempo and intensity of international and cultural contacts are continuously strengthening" (Wierzbicka, 2014, p. 66), people are more exposed to experiences and shared beliefs unknown before. Regardless of how different people perceive the world, verbalize basic concepts, and communicate their experience, all of us see the world through "cultural glasses" (Liu et al., 2015, p. 54), which are rarely taken off. In other words, communication and culture are inextricably interwoven.

Current discussions in intercultural communication are concerned with the nexus between language and culture. Recently, researchers have shown an increased interest in the issues of culture reflected in the language (Halualani, 2019; Lytra, 2016; Murphy, 2020; Wierzbicka, 2014; Zlatev, 2009). The latter serves as a powerful memory bank, "the means of accumulation and storage of culturally significant information" (Goshkhetiliani, 2019, p. 20). It represents human experience and perception of the ambient world and therefore is shaped by culture, a specific semiotic system synthesizing meaningful signs and symbols.

Culture provides ground for thinking and formulates cultural views fulfilling a pivotal role in our perception of the world and ourselves in it. Presner et al. (2021, p. 126) claim that "languages typically show discrepancies in respect of adaptation to the environment within the process of linguistic change". Since every language has a cultural component, it may be influenced by various extralingual factors. It draws signs for envisaging senses from flora and fauna, artifacts, a person's emotional sphere, everyday activity, spiritual life, and value system. Consequently, it is prone to depicting social processes and relationships prevalent in society at a definite historical and sociopolitical period, being "a social construction" (Lytra, 2016, p. 135).

Merrel (2017, p. 187) points out that "we communicate through language by linking things or ideas through signs (words, sounds) to culturally established reference points of shared meanings". Many words in the language may refer to the 'same' things in the world but reflect different cultural and spiritual realms. Surveys such as that conducted by Pirelli et al. (2020, p. 2) have shown that lexical units are "multidimensional objects, emerging from interrelated patterns of experience, social interaction and

psychological and neurobiological mechanisms". Hence, one can suppose that the world's concepts are both universal and nationally specific and, as a result, do not align perfectly in all cultures.

Undoubtedly, culture has a significant impact on our identity and communicative skills. Our understanding of such discrepancies in the worldview eventually affects our communication styles. Cognizing the world, the person subsequently expresses his/her thoughts and experiences through culture codes reflected in the language world picture. The assemblage of these culture codes shapes an individual's views on the world picture and words' "capacity of influencing our internal representation of events".

Modern linguocultural research demonstrates the tendency towards studying the so-called 'cultural' semantics of linguistic signs due to language and culture interaction. The linguocultural turn in language studies stipulates the disclosure of national traditions, beliefs, mentality, values that make a powerful impact on the choice of communication means. Primarily, it is concerned with the phraseology capable of encoding and storing 'cultural memory', culture codes, and social norms. Immersion into the past and present history of the nation through its language proves to be fruitful since every culturally meaningful word incorporates vivid images deriving its roots from different stages of language development. In this regard, the description of key culture codes encoded in English postmodern discourse seems relevant and promising.

The proposed paper *aims* to disclose the variety of culture codes encoded in English phraseology that help construct the language world picture.

The following *objectives* are put forward within the framework of the research: 1) to determine the specificity of culture codes realization through English phraseological units in postmodern fiction; 2) to disclose their quantitative and qualitative characteristics; 3) to classify the phraseologisms due to a semantic criterion, singling out the cultural component in their structure.

The findings of the current research should make an important contribution to the field of semiotics, ethnolinguistics and linguocultural studies. First, the phraseologisms reflecting cultural codes valuable for the British nation in Fowles' "The Collector" (1963) have not appeared in linguistic research so far. Second, it helps reconstruct the key values predominant in the English society and certain cultural stereotypes. Their explication can reveal the mechanisms of the nation's visual thinking and psychology. Consequently, the concepts encapsualed in the meanings of the

phraseological units are linked to the semiotic codes stored in the English linguoculture. Third, the analysis of the chosen literary work enables the readership to enhance the understanding of culture specific components and alter the existing traditional patterns of perceiving British culture.

Corpus and methodology of the research

The methodological basis of the proposed paper is determined by the aims and objectives based on anthropocentric and discursive scientific paradigms. In particular, the hypothesis that will be tested in the study is whether phraseological units and culture codes encoded in them influence the way people perceive reality and map the world.

A variety of general scientific and purely linguistic methods is used to fulfill the aim of the research. The application of synthesis helped reconsider diverse viewpoints on the notion of "culture code" and provide its comprehensive definition. The induction was used to provide the classification of the culture codes and selected phraseological units. Disclosing common and distinctive features of the phraseological units under research and drawing concluding remarks was possible by using deduction.

To compile the corpus for the in-depth quantitative and qualitative analyses, the content analysis was applied. The componential analysis combined with the analysis of dictionary definitions provided neat explanations of the phraseologisms in question and pointed out a unique bundle of their semantic features. The contextual analysis enabled us to reveal the meanings of the units actualized in different contexts and define their role in creating the imagery of the text. To make quantitative calculations based on frequency criterion, the quantitative analysis was used.

The study employs the descriptive method and the parametric analysis of phraseologisms' semantic structure to gain insights into culturally bound components in the structure of English phraseologisms. Furthermore, the suggested repertoire offers an effective way of reconstructing the English language world picture and determining value orientations of the English ethnos.

The corpus of the research includes 45 phraseological units bearing culture codes relevant to the English society. The material has been sampled from Fowles' "The Collector" (1963), which presents the first psychological thriller in the postmodern literary landscape.

Culture codes as cultural symbols and systems of meaning

The modern world may be regarded as notable due to the substantial technological breakthrough of the XXth century and the emergence of novel cultural forms. Postmodernism is a philosophical stance that underlies much current thinking about how identities are conceived, constructed, and enacted in the modern world (Baxter, 2016, p. 34). The issues of language and communication receive much attention in postmodern theories. Being a complex, heterogeneous socio-cultural and philosophical phenomenon (Omarova et al., 2018, p. 76), it poses serious questions about how language is connected to reality. Levchenko et al. (2021, p. 99) assert that postmodernity ruined "neo-mythological opposition between the text and reality, declaring that the text does not reflect reality but creates a variety of new realities, which are not sometimes interrelated or interdependent".

From a postmodern perspective, language is a self-contained system. It is a distinctly human ability that distinguishes us from animals. In this respect, the language users are "inculcated into the pre-existing 'structuralist' language system that partially shapes their identities" (Baxter, 2016, p. 36). Thus, language makes us human and forms our views on the ambient world. Consistent with De Saussure (1966), Lyotard (1979, p. 10) compares the language in action with chess. The latter resembles the state of the language since the game is "to make moves (appropriate changes), after which there is a certain idiosynchronous state (situation)" (Luchyk et al., 2021, p. 15). Consequently, the focus is more on specifying language functions, properties, and uses. Postmodern scholars regard language as a system coined by people (Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020). Thus, they are actively engaged in cultural interaction, attributing a significant role to language in it.

The relation between a person and language is twofold. The former represents certain ethnos, whereas the latter can be regarded as a specific sign system. An individual categorizes the ambient world through the prism of his/her national mentality by using language, "an instrument of thought", Asoulin (2016, p. 3). As Cobley (2016, p. 88) states, "any event in the natural world that is observed by some entity that is other than that event will be deriving meaning from it and translating that meaning through the process of recognition, mimicry, learning and communication". In this respect, lexis becomes the last resort of the language (Wu & Yuan, 2019, p. 4), capturing speakers' knowledge about the world and their social experiences. Hence, the transfer from verbal signs to concepts that might be both universal and

culture-specific is realized with the help of cultural codes, which are 'hidden' tokens of culture.

Communication presupposes assigning meaning to form. Language is "a key element in transferring information, aspecific mental entity that is prone to constant development" (Onyshchak et al., 2021, p. 225). Respectively, vocabulary, which is "in a constant state of flux", (Nykytchenko, 2019, p. 64), is the most sensitive to changes overwhelming society and, therefore, is a powerful source for linguocultural analysis. A plethora of scientific research was focused on the issues of phraseologisms (idioms) as the means of transmitting culturally significant information (Bitokova et al., 2018; Goshkhetiliani, 2019; Glucksberg, & McGlone, 2001; Sarsembayeva et al., 2018; Senkbeil, 2020). Moreover, no research has been found that studied the ways phraseologisms verbalize culture codes.

The term "code" primarily appeared in the technical branch and genetics. However, it rapidly gains its prominence in the realm of semiotics, cognitive linguistics, and linguocultural studies, widely used along with "cultural sign", "cultural sense", "cultural symbol", and "culturally-marked language units". Despite much controversy about the typology of culture codes and their functions, scholars are unanimous in defining them as an inseparable constituent of the cultural semiosis. Batsevych (2007) uses the term "culture code" to refer to the vast "network" the culture establishes concerning the ambient world. It correlates with ancient human beliefs, reflects cultural values, and finds its reflection in the national language.

In the present paper, the term "culture code" will describe a secondary sign system capable of structuring, evaluating, and categorizing people's world picture, represented by various culturally-marked language units. The linguistic nature of these units helps the person accurately and precisely encode culturally valuable images. Respectively, culture codes present the system of symbolic images and phraseologisms, representing microtexts of culture, "encapsulating" cultural scenarios or communicative situations. Their explication helps "to discover the immanent laws of language as a system of signs, which are responsible for the internal organization of phraseological system" (Sarsembayeva et al., 2018, p. 166).

In his seminal work, Parmentier (2016, p. 95) maintains that cultural codes "rarely determine the limits of what can be signaled" and work to facilitate specific expressible meanings. Thus, culture code helps perceive linguistic signs through the acquired cultural experience, which is fixed in the semantics of the phraseological unit. The speaker transmits the definite culture code every time he articulates his experience in the form of a

message. The code possesses a minimal array of universal elements representing several meanings even if they polarize.

Culture codes are means of secondary nomination since the signs have already been assigned their primary meanings. Encoding is based on the individual's knowledge of nature. Traditionally, two culture codes are distinguished: substantivized and conceptualized. The first group of codes has been formed based on signs representing physical nature, whereas the second one grounds on concepts and ideas representing the existential processes. Nevertheless, this classification is not comprehensive and stirs further research into the problem.

The detailed analysis of culture codes in English phraseology will be based on the typology suggested by Savchenko (2013). The scholar divides them into the following groups: 1) somatic (associated with parts of the body); 2) artefactual (items of everyday use, clothes, furniture); 3) zoomorphic (animals, birds, insects); 4) anthropological (nominations of human beings); 5) phytomorphic (plants, trees, flowers); 6) natural (natural phenomena, landscape features); 7) spiritual (moral and cultural values); 8) quantitative (numbers, quantity dimensions); 9) temporal (time); 10) spatial (distance) and others.

In summary, culture codes are a vital instrument in interpreting phraseologisms. They represent the process of cognizing linguistic signs and serve as the primary conceptualization tool. The complex analysis of English phraseologisms will include two phases. In the first phase, the meaning of the phraseologism will correlate with the corresponding culture code. The second phase presupposes revealing the significance of the culture code realized in the postmodernist fiction text.

Cultural codes through the prism of English phraseology

The choice of English phraseological units in Fowles' "The Collector" (1963) as the corpus for in-depth analysis through the prism of culture codes is entirely justifiable. Moreover, consistent with Semenenko's viewpoint (2012), we agree that the text may serve as a model, constituting a whole new genre in culture. Thus, it is believed that the compiled corpus of phraseological units made it possible to single out a range of culture codes actively involved in constructing the world picture of the English nation. Table 1 shows the distribution of phraseologisms due to the culture codes they transmit.

Table 1. Qualitative and quantitative characteristics of phraseologisms in "The Collector" by Fowles (1963)
Source: Prepared by the authors on the basis of a thorough analysis of Fowles' "The Collector" (1963)

Culture codes	*In numbers*	*In percent*
Somatic (anthropomorphic)	13	28,2
Artefactual	6	13,4
Activity	5	11,1
Colour	4	8,9
Spiritual	4	8,9
Quantitative	3	6,7
Zoomorphic	3	6,7
Natural	3	6,7
Spatial	2	4,4
Temporal	2	4,4
Total:	**45**	**100**

As shown in Table 1, phraseologisms with somatic components are the most numerous in the analyzed text. This is because they model the culture code referring to images of body parts and the results of human activity. The broad semantics of phraseologisms in question makes us single out certain thematic groups within this culture code. Thus, phraseological units with the component "mind" and "head" are sufficiently numerous within this group. This is because these body parts are primarily engaged in cognitive activity. The phraseologisms under study refer to a person's inner world: "I'd made up my mind that he would like some of my work", (Fowles, 1963, p. 167). "She saw me a few times in the town, I suppose, perhaps she saw me out of the windows of their house sometimes, I hadn't thought of that, my mind was all in a whirl", (Fowles, 1963, p. 29). "I had to say something or I'd have lost my head" (Fowles, 1963, p. 63). "Fred I am worried with all that money you won't lose your head, there are a lot of clever dishonest people (she means women, he said) about these days, I brought you up as well as I could and if you do wrong it's the same as if I did" (Fowles, 1963, p. 178)."I could have bitten her head off" (Fowles, 1963, p. 162). However, they denote quite different mental states and activities: make up one's mind (being decisive), mind all in a whirl (being confused or excited), lose one's head (being upset or angry), bite someone's head off (yell at someone unexpectedly without any reason).

The semantics of phraseological unit Adam's apple reveals the feature of physical appearance, which is believed to make a male very prominent: "Adam's apple too big, wrists too big, chin much too big, underlip bitten in, edges of nostrils red" (Fowles, 1963, p. 128). The manner of speech typical of a high social class is expressed by the phraseological unit with a plum in one's throat: "He was one of those ever-so-cultured types with a plum in their throat" (Fowles, 1963, p. 58).

The rest of the phraseologisms refer to the situations when someone is confronted or provoked to fight or argue and the way he/she behaves in them: "I wanted to get his face, to illustrate this" (Fowles, 1963, p. 131). "It hurt like a series of slaps across the face" (Fowles, 1963, p. 167). "And he gave me one of his really wicked looks out of the corners of his eyes" (Fowles, 1963, p. 169-170). "The idea makes me feel weak at the knees" (Fowles, 1963, p. 175). "I hit him again, but he had his arm up, at the same time he kicked out and knocked me off my feet" (Fowles, 1963, p. 244). "Sometimes it's like a sort of spell, and I have to put my tongue out and wrinkle my nose to break it" (Fowles, 1963, p. 242).

Considering the semantics of somatic phraseological units, it can be concluded that they are essential in verbalizing the concept of a human being since they give him/her a comprehensive description, portraying a person's physical appearance, mental states, speech style, behaviour, and social role. It is worth mentioning that most of the units under analysis are characterized by negative connotations, which helped the author to faithfully and realistically reproduce the stressful, odd, and intolerable situation the characters happened to get in.

The artifactual code is represented by several thematic groups denoting: 1) items used in everyday life: "You think I don't see through all the soft as soap stuff, I said" (Fowles, 1963, p. 90), "Their being-in-a-box", (Fowles, 1963, p. 248); 2) means of transport: "The feeling that England stifles and smothers and crushes like a steamroller over everything fresh and green and original" (Fowles, 1963, p. 172); 3) articles of clothes: "When you telephoned I nearly peed in my pants with excitement" (Fowles, 1963, p. 231); 4) technological tools: "It started off badly because when I went down at half past seven I saw her lying by the screen, she'd knocked it over in falling, and I knelt by her and her hands were like ice, but she was breathing, it was a kind of rasping sigh, very quick, and when I lifted her back to bed she came to, she must have fainted in the night when she'd gone behind the screen" (Fowles, 1963, p. 283); 5) metals: "She'd got all her clothes on and she stared at me again, no sign of fear, bold as brass she was" (Fowles, 1963, p. 28). The phraseologisms under review refer to the manner of behaviour

expressed in flattery, confidence to the point of impudence, and laughter in a hysterical, uncontrollable manner. Some denote a very difficult or restrictive situation, the crush of all opposition with ruthless disregard for individual rights.

Phraseologisms with the activity component are not very numerous. A pair of them illustrate the situations when someone is shocked to find out about something ("The next morning I went down, I still had a headache, I was ready to get really nasty if she was, but you could have knocked me down with the feather, the first thing she did was to stand up and ask me how my head was" (Fowles, 1963, p. 97) or finds someone else unprepared ("I was looking at him and his face suddenly went minutely stiff, as if he'd been caught off guard" (Fowles, 1963, p. 160). The semantics of the phraseologism to keep up with the Joneses is socially marked as it describes the activity backed by the insatiable desire to own the same expensive things and do the same things as others not to seem less important socially than they are: "We want something better than just money and keeping up with the Joneses" (Fowles, 1963, p. 249).

There is a range of idioms with the colour component in the English language, creating a vivid image of the world around. Differentiation of various colours within phraseologisms is due to their emotive component and the function of the denoted object in the real world. Fowles (1963) employs units with the components "red" and "green" to demonstrate the characters' emotional reactions such as bewilderment or embarrassment ("I felt my face was red, I stared at the words but I couldn't read, I daren't look the smallest look – she was there almost touching me" (Fowles, 1963, p. 13), "He said he had, but I saw he was going red" (Fowles, 1963, p. 212), anger ("It makes me red again to think of it (and of what happened later – how could he?)", (Fowles, 1963, p. 178), and nausea ("She all pretty with her pale blonde hair and grey eyes and of course the other men all green round the gills", (Fowles, 1963, p. 4).

Spiritual culture code is transmitted through the phraseologisms denoting activity with fury, reconciliation of past conflicts by forgetting insults, and a worthless thing, actualized in the following contexts: "She didn't make a sound, she seemed so surprised, I got the pad I'd been holding in my pocket right across her mouth and nose, I caught her to me, I could smell the fumes, she struggled like the dickens, but she wasn't strong, smaller even than I'd thought" (Fowles, 1963, p. 24); "That next lunch she said not a word when I spoke to her and said I was ready to let bygones be bygones" (Fowles, 1963, p. 44); "Violence is no good" (Fowles, 1963, p. 175). The phraseologism Christ help you emphasizes the powerful nature of

the Messiah and the rescue by grace through faith: "Second, if you can't tell that from a harpsichord, Christ help you" (Fowles, 1963, p. 177).

Quantitative culture code models the images of numbers in the speaker's mind. The idiom to spoil the ship for the little bit of tar means to spoil an important piece of work completely because you refuse to spend a small amount of money on one of its aspects: "But I didn't want to spoil the ship for the little bit of tar" (Fowles, 1963, p. 26). If the former underlines a small quantity, the phraseologism tell somebody a dozen times points to the considerable amount, exaggerating the situation: "The silly thing was I told myself a dozen times before I mustn't tell her I loved her, but let it come naturally on both sides" (Fowles, 1963, p. 34-35). The Englishman feels at sixes and sevens if he is confused: "She had me all at sixes and sevens that evening" (Fowles, 1963, p. 64).

A few sentences in the corpus contain phraseologisms with the zoomorphic component that contributes to modelling the images transmitting biomorphic code: "I had to let her go up and I stood on the stairs where I could see if she did any monkey business with the light (the planks weren't up, I slipped there)" (Fowles, 1963, p. 87); "It was just about the straw that broke the camel's back, as the saying is, and certain ideas did come into my mind" (Fowles, 1963, p. 97); "The onlyfly in the ointmentwas Miranda" (Fowles, 1963, p. 7).Thus, monkey business stands for mischievous or deceitful behaviour, the straw that broke the camel's back designates the last bad thing in a succession of events that happen and make someone very upset or angry, whereasfly in the ointment signifies a minor irritation hinders the success or prevents enjoyment.

The use of zoomorphic idioms to depict linguistic world picture can be explained by the fact that a human being and an animal have coexisted since ancient times. Thus, the contemplation of animal behaviour and drawing parallels between human and animal qualities instigated the formation of a plethora of constructs currently used as set-expressions.

Natural culture code is visualized through phraseologisms with the component denoting natural phenomena and the environment: "She tried to bluff her way out again, cold as ice she was, but I wasn't having any" (Fowles, 1963, p. 33); "But I stooped like lightning and got the nail up and into my skirt pocket – especially put on – and I was standing exactly as he left me when he jumped back" (Fowles, 1963, p. 203); "Like a fat woman trying to get up off the grass" (Fowles, 1963, p. 244). The following units refer to unfriendly behaviour, acting, and moving very quickly.

Temporal culture code represents images through time expressions, connected with time division into periods and human attitude towards it.

The idiom a moment's weakness occurring in the sentence "It was "only a moment's weakness" (Fowles, 1963, p. 146) is used to denote a moment when one fails to act due to his/her principles yet continues doing something regrettable. On the contrary, the semantics of the unit call it a day emphasizes the end of the action, revealing a situation when someone stops doing a particular activity for the rest of the day: "Wouldn't he call it a day, and let me go home?" (Fowles, 1963, p. 207).

Time and space correlate in modelling the world picture since a person perceives time through distance. Therefore, the spatial culture code can be deciphered regarding such dimensions as width, length, and height. For instance, the idiom fall off the edge of the world, meaning to go far away, draws the speaker's attention to distance ("Like falling off the edge of the world" (Fowles, 1963, p. 125), whereas put off the track, divert from one's objective ("I told him he could post the letter in London, to put the police off the track" (Fowles, 1963, p. 204), indirectly points to the width.

The analysis of culture codes deciphered in the meanings of English phraseologisms has shown that national culture determines the expressive content of concepts. Thus, theidiomsunderstudy create vivid associative pictures of phenomena and events in the world, storing culturally significant experiences and knowledge.

Conclusion

The present study elaborates a new approach to disclosing the variety of culture codes encoded in phraseology reconstructing English language world picture. Unlike prior studies, the current one provides quantitative and qualitative analysis of the obtained corpus by exploiting general scientific and purely linguistic research methods. The latter helped achieve the aim of the research. The novelty of the work lies in grouping the phraseologisms bearing culture codes into thematic categories due to their semantic content. Therefore, the study presents a systematized vision of the culture code specificity in English postmodern literary text.

Culture code is the secondary sign system that structures, categorizes, and evaluates a person's material and spiritual world. The evidence from the proposed study suggests that the former may be verbalized by various phraseological units formed under the influence of linguistic and extralinguistic factors. Taken together, the results of this research indicate that the semiotic culture codes are inseparably connected with the enthnospecific cultural values prevalent in society at the period of the studied literary text creation.

Supported by quantitative research, the results of the study show that the author of "The Collector" employs 45 idioms marked by positive, negative, and neutral connotations to encode the culture codes. Surprisingly, the units with negative evaluative components prevail in the analyzed literary text. The culture codes typical of British mentality in the middle of the XXth century were realized through somatic (anthropomorphic), artefactual, zoomorphic, natural, spiritual, temporal, spatial, and other phraseologisms. The anthropomorphic culture code expressed by the phraseologisms with the components "mind" and "head" is predominant in the analyzed literary work. To our view of thinking, this finding proves the inevitable connection between the individual's language and cognitive abilities.

This study has shown that semiotic analysis, which can be applied to units of the national lexicon, may be employed as an efficient scientific research method that helps reveal the concepts encapsulated in the speakers' consciousness.Thus, the culture codes presented in the English literary text transmit culturally valuable information as to the image of an individual, his/her physical appearance, mental states, social roles, favourable and unfavourable life circumstances that prevent him/her from reaching the goal. The findings have important implications for developing a conceptual framework for studying a language as a living stream of social activity. Specifically, they can enhance the understanding of semiotic coding of socially embedded practices and co-emergence of lexicalization patterns in the language.

Further research might address the issues of culture codes from a cross-cultural perspective.

The limitations of the paper

The results should be considered regarding some limitations. The major limitation of this study lies in the fact that the data subjected to research do not present an ample corpus. The number of the phraseologisms comprises only 45 units. Although we realize that the research must contain a broader sampling, we believe that the comprehensive analysis of the compiled corpus will enable making useful generalizations for further research on the subject. The future research may extend the study to involve the other fiction works and conduct a comparative analysis of the culture codes encoded in various postmodern literary texts.

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The authors have equally contributed to the paper under review. Authors A and B collected and analyzed theoretical material related to the focus of the research. Author C studied relevant trends in the research on language and culture interaction. Author D was responsible for language data compilation. Author E analyzed English phraseologisms, singling out the culture codes they represent. Finally, Author F generalized, verified, and edited the final text version of the paper.

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