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THE ROLE OF METAPHORS IN THE CLASSIC ENGLISH LITERATURE

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Аннотация

Ерте кезден бастап метафора объективті нақтылықты танытуда ерекші рөл атқарады. Метафораға ғылымилық тән болғанымен ол ғылыми әдебиеттерден басқа туындыларда да көрініс табады. Біздің күнделікті қолданылытын ауызекі сөздеріміздің өзі метафоралардан құралады. Атал-мыш мақалада белгілі бір туындыны талдау негізінде «метафора» түсінігі жан-жақты қарастырылып, оның қызметтері мен түрлері анықталды. Зерттеуге классикалық ағылшын әдебиеті таңдап алынды.

Аннотация

С давних времен метафоре отводилась исключительная роль в отра-жении объективной реальности. Несмотря на то, что метафора представ-ляет собой несомненный научный интерес, употребление метафоры не огра-ничивается только научной литературой. Наша повседневная речь полна ме-тафор. В данной статье рассмотрены различные подходы к толкованию по-нятия "метафора", определены основные функции и типы метафоры на при-мере конкретного произведения. Для нашего исследования был выбран период классической английской литературы.

Abstract

From the earliest times metaphor plays a significant role in the reflection of objective reality. In spite of the fact that the phenomenon of metaphor represents enormous scientific interest, the use of metaphor is not limited to only scientific literature. Our everyday speech is also full of metaphors Different notions of metaphor were defined in this article, also functions and classifications of metaphor according to the points of view of different authors were identified. The period of classic English literature was chosen for our research.

Түйінді сөздер: *метафора, рөл, қызмет, саралау, әдеби мәтін.*
Ключевые слова*: метафора, роль, функция, классификация, литературный текст.*
Key words*: metaphor, role, function, classification, literary work.*

1. Introduction.

Metaphor is one of the main receptions about knowledge of objects of reality, creation of artistic images and generation of new ideas. In spite of the fact that the phenomenon of a metaphor was already studied many years ago, this phenomenon does not even lose its relevance and practical value nowadays, but even enrich it. Generally speaking, metaphor possesses enormous scientific value but the sphere of the use of this stylistic device is not limited to only scientific literature. We also use metaphors in our every- day communication. Our language is full of metaphors. Also metaphors are a great tool to help us to understand abstract or unfamiliar content. By linking abstract information to a concrete concept, it becomes easier for people to understand the information.

2. Materials and Methods.

The method of analysis and synthesis and the method of comparison were the main methods which we used in our research. The period of classic English literature was chosen by us for our

work. We used the following representatives of this period: "The Hound of the Baskervilles" by Sir A.K. Doyle and also "The picture of Dorian Grey" by Oscar Wilde. These literary works are the materials of our research.

3. Results and discussion.

Some authors believe that the role of metaphor in human interaction has often been maligned and usually misunderstood. According to Cooper, metaphor has been called "not only unhelpful, but harmful" and is typically thought of as being limiting, scaling poorly, and leading to faulty thinking about how language works.

Cooper also consider that the universal understanding of metaphor makes it not a homogeneous concept and that is why it has constantly been addressed from different angles and perspectives. Thus, the use of metaphors is pervasive in all forms of discourse.

According to I.R. Galperin the term 'metaphor', as the etymology of the word reveals, means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another.

U. M.Skrebnev describes metaphor as an expressive renaming on the basis of similarity of two objects. The speaker searches for associations in his mind's eye, the ground for comparison is not so open to view as with metonymy. It's more complicated in nature. Metaphor has no formal limitations U.M. Skrebnev maintains, and that is why this not a purely lexical stylistic device as many authors describe it.

Also we can see the meaning of the metaphor as a lexical stylistic device in the work of V.A. Kuharenko. This author also paid the attention on the principle of the transference of lexical meaning of a word or word combination.

V.A. Kucharenko considered that "the substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things. This act of name-exchange, of substitution is traditionally referred to as transference, for, indeed, the name of one object is transferred onto another, proceeding from their similarity (of shape, colour, function, etc.), or closeness (of material existence, cause/ effect, instrument/ result, part/ whole relations, etc.).Some theorists have suggested that metaphors are not merely stylistic, but that they are cognitively important as well. In "Metaphors We Live By" George Lakoff and Mark Johnson argue that metaphors are pervasive in everyday life, not just in language, but also in thought and action. A common definition of a metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way. They explain how a metaphor is simply understanding and experiencing one kind of thing in terms of another.

Some authors believe that metaphor is the main mechanism through which we comprehend abstract concepts and perform abstract reasoning. Also some authors consider that metaphor allows us to understand a relatively abstract or inherently unstructured subject matter in terms of a more concrete, or at least a more highly structured subject matter. Our metaphor system is central to our understanding of experience and to the way we act on that understanding.

According to G. Lakoff and M. Johnson metaphor is a frequently observed factor in human communication which has been widely investigated for a long time in both linguistic and literary fields. The very concept of the word *metaphor* seems to be rather simple and clearly defined. However, it is a complex phenomenon, which to different people evokes different things. In fact, there is no problem in understanding metaphors: the problem is to explain *how* we understand them.

We consider that despite of the thousand-year history of studying of metaphors, at present time there is no definite qualification.

According to G.Lakoff and M.Johnson metaphors can serve a variety of functions:

Table 1.

The notions of metaphor

Author	Types of metaphor
1. I.R.Galperin [1;130]	Genuine; Trite or dead
2. V.A.Kuharenko [3;38-40]	Fresh; Original; Genuine; Trite; Hackneyed; stale ; sustained (prolonged);
3. According to the degree of their stylistic potential	Cognitive; nominative; imaginative (or figurative)
4. **According to the structure**	1)simple or elementary) 2)prolonged(or sustained)
5. G.Lakoff and M.Johnson M[5;45-47]	Structural; orientational,; ontological;
6. P.Newmark[9;35]	Dead metaphors; Cliché metaphors; Stock or standard metaphors; Adapted metaphors; Recent metaphors; Original metaphors

The analysis of metaphors is a classical research theme in linguistics, but has received very little attention in psychological research so far.

Metaphor analysis-as conceptualized in cognitive linguistics-is proposed here as a quailtative method for psychological research for several reasons. Metaphors are culturally and socially defined, yet they also represent a basic cognitive strategy of analogical problem solving.

Metaphors are context-sensitive, yet at the same time they are abstract models of reality much in the same way as mental models and schemata in cognitive psychology. The multifaceted properties of metaphors allow for the study of micro-interactions between cognition and culture in open and qualitative research designs.

1) Read the text. Underline the metaphors that appear. Take note of recurring metaphors and the context under which they appear.

2) Determine how the metaphors are used. For instance, some metaphors might relate to images and how they are described. In a poem, a person can be compared to a shadow. In a short story, a metaphor might be used to compare a character's face with a sledgehammer!

3) Take note of the intent of the metaphor. For instance, what is the intention of a poet who refers to a person as a shadow? What do shadows generally mean? Shadows might symbolize death. What does this say about the character and the poet's relationship to her?

4) Look at the poem or story's meaning. What is the poem or story about? For instance, the poem in which a person is compared to a shadow could be about the ending of a relationship. How does this metaphor relate to the poem's meaning?

5) Determine how the metaphor works within the theme. For instance, the person compared to a shadow in a poem about the ending of a relationship can bring up underlying themes of loss and memory.

According to the literature, which was analyzed in the course of our research, we can conclude that despite of the long history of the research of a metaphor, there is no definite opinion about the metaphor`s function and classification. For example the classifications of the modern authors are completely different from the classical classification of rhetorical. We can make a decision that the theme of the metaphor as a stylistic device is developing every time; it is also relevant and interesting for the scientist nowadays.

The practical part of our research is devoted to the analysis of metaphors used in the "The Hound of the Baskervilles" by Sir A.K. Doyle and also in "The picture of Dorian Grey" by Oscar Wilde.

We analyzed 40 pages of "The Hound of Baskerville" by Sir A. K. Doyle and also 40 pages of "The picture of Dorian Grey" by Oscar Wilde . We identified 30 metaphors in the first book and 42 metaphors in the second book; also we analyzed their types and functions.

We would like to present some examples in order to illustrate our work.

1. **Abstract** (Chapter 1 – Mr. Sherlock Holmes, p.4)- "A dabbler in science, Mr. Holmes, **a picker up of shells on the shores of the great unknown ocean**. I presume that it is Mr. Sherlock Holmes whom I am addressing and not".

1. **the metaphor-a picker up of shells on the shores of the great unknown ocean;**

2. the type of the metaphor:

a) According to I. R. Galperin, to the degree of unexpectedness it is a genuine metaphor;

b) According to the degree of their stylistic potential it is cognitive and imaginative (or figurative) metaphor;

c) according to the structure it is prolonged (or sustained) metaphor;

d)according to the classification of Lakoff and Johnson it is an ontological metaphor;

e) according to the classification of P.Newmark it is an original metaphor

f) according to the classification of M. Black it is an active metaphor

3. the functions of the metaphor:

a) The stylistic functions of this metaphor are evoking images and suggesting analogies. And it makes the author's thought more concrete definite and clear.

a) According to Lakoff G. and Johnson M.- spark creativity, expresses an experiences of the author in rich and vivid language;

4. Here author compares the science with the great unknown ocean and the scientist with the picker up of shells on the shores of this ocean. With the help of this metaphor readers can better understand the character of doctor Mortimer, he is very enthusiastic scientist, undoubtedly science is his passion.

2. Abstract (Chapter 3 – The Problem, p.16) - "Exactly. My body has remained in this armchair and has, I regret to observe, consumed in my absence two large pots of coffee and an incredible amount of tobacco. After you left I sent down to Stamford's for the Ordnance map of this portion of the moor, and **my spirit has hovered over it all day.** I flatter myself that I could find my way about."

1. **the metaphor - my spirit has hovered over it all day;**

2. the type of the metaphor:

a) According to the degree of unexpectedness, to I. R. Galperin it is a genuine metaphor;

b) According to the degree of their stylistic potential it is imaginative (or figurative) metaphor;

c) according to their structure it is a prolonged (or sustained) metaphor;

d) according to the classification of Lakoff and Johnson it is ontological metaphor;

e) according to the classification of P. Newmark it is a original metaphor;

f) according to the classification of M. Black it is an active metaphor;

3. the functions of the metaphor:

a) The stylistic functions of this metaphor is – by evoking images and suggesting analogies. It makes the author's thought more concrete definite and clear.

it reveals the author's emotional attitude towards the described

b) According to Lakoff G. and Johnson M. – spark creativity, add ornamental or poetic flourish to language;

4. This type of metaphor is called personification. The meaning of this metaphor in this work is in its expressiveness. Here author allows to the readers better understand one of the character which was described. The metaphor really decorates speech, making it more colourful and brighter.

3. Abstract (Chapter 1, p.2) " As the painter looked at the gracious and comely form he had so skillfully mirrored in his art, **a smile of pleasure passed across his face, and seemed about to linger there**. But he suddenly started up, and closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake."

1. the metaphor-a smile of pleasure passed across his face, and seemed about to linger there;

2. the types of the metaphor:

a) According to I. R. Galperin, to the degree of unexpectedness it is genuine metaphor;

b) According to the degree of their stylistic potential it is imaginative (or figurative) metaphor;

c) according to the structure it is simple metaphor;

d) according to the classification of Lakoff and Johnson it is an orientational metaphor;

e) according to the classification of P. Newmark it is an original metaphor;

f) according to the classification of M. Black it is an active metaphor;

3. the functions of the metaphor:

a) The stylistic functions of this metaphor is- it reveals the author's emotional attitude towards the described object; it allows the reader greater understanding of the concept, object, or character being described.

b) According to Lakoff G. and Johnson M- it can spark creativity; it adds ornamental flourish to language; expresses thought more brightly and characterizes qualities of a described subject.

4. It is personification and the main function of it is to make abstract ideas clearer to the reader by comparing them to everyday human experience. This lexical stylistic device colors the artistic text and makes it more expressive, interesting and fascinating for readers.

The results of our work are presented in the following tables.

Table 2.
Results of the analysis №1

30 metaphors		
Types	**1) According to I. R. Galperin, to the degree of unexpectedness**	genuine metaphors- 25;dead (trite) metaphors- 5;
	2) According to the degree of their stylistic potential	imaginative(figurative) metaphors- 21; cognitive metaphors- 6;cognitive and imaginative(figurative)-3;
	3) according to their structure	simple metaphors- 12; prolonged (sustained) metaphors-18;
	4)according to the classification of Lakoff G. and JohnsonM.	ontological metaphors- 23; orientational metaphors- 7;
	5) according to the classification of P. Newmark	dead metaphors-1; cliché metaphors-4; original metaphors- 25;
	6) according to M. Black	- active metaphors- 30;
Functions	**1) The stylistic functions**	**The main frequent functions are:** revealing author`s emotional attitude towards the described object; evoking images and suggesting analogies;
	2) Functions according to Lakoff G. and Johnson M	**The main frequent functions are:** to add ornamental flourish to language; to express an experience of the author in rich and vivid language; it can spark creativity;

Table 3.
Results of the analysis № 2

42 metaphors		
Types	**1) According to I. R. Galperin, to the degree of unexpectedness**	genuine metaphors- 36;dead (trite) metaphors- 6;
	2) According to the degree of their stylistic potential	imaginative(figurative) metaphors- 35; cognitive metaphors- 7;

	3) according to their structure	simple metaphors- 26; prolonged(sustained) metaphors- 16;
	4)according to the classification of G.Lakoff and M.Johnson	ontological metaphors- 35; orientational metaphors- 7;
	5) according to the classification of P. Newmark	cliché metaphors- 6; original metaphors- 36;
	6) according to M. Black	active metaphors- 42;
Functions	**1) The stylistic functions**	**The main frequent functions are:** revealing author`s emotional attitude towards the described object; evoking images and suggesting analogies;
	2) Functions according to G.Lakoff and M.Johnson	**The main frequent functions are**: to add ornamental flourish to language; to express an experience of the author in rich and vivid language; it can spark creativity;

4. Conclusion.

Undoubtedly metaphor really plays an important role for the literary work. Metaphors can make an artistic text more colorful, expressive and attractive for readers. It applies a lot of functions and all of them this concrete work unforgettable and unique. Undoubtedly metaphors enliven the literary work and every metaphor gives to the artistic text expressiveness and emotionality.

Metaphors help to disclose the most significant features of the phenomenon, also with the help of metaphors readers can better understand and imagine some particular features of the described object. Metaphors help us to feel and realize an especial atmosphere of every literary work; also metaphors can make every literary work more peculiar, individual and essential for readers.

Metaphor forces to work and develop an imagination of readers. With the help of metaphors we have an emotional impact on the image of the artistic work. Words take on additional significance, stylistic coloring, create a special world in which we are immersed while reading books.

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