



Original Metaphors and Their Functions in the Novel Theatre by W.S. Maugham

A.V. Zorina¹, E.Kh. Shamsutdinova², D.R. Sabirova³ and N.P. Pomortseva⁴

Kazan Federal University, Kazan, Russia
E-mail: ¹<azorina@mail.ru>

KEYWORDS Cognitive Metaphor. Figurative Metaphor. Linguistics. Literary. Nominative Metaphor

ABSTRACT This paper discussed the types and classification of the author's metaphor based on the novel by W.S. Maugham Theatre. Despite the fact that there are a lot of research papers aiming at the study of the phenomenon of metaphor, certain aspects of its functioning have not been fully investigated. In particular, issues related to revealing the writer's individual worldview as a linguistic personality using metaphors are not fully developed, which constitutes the relevance of the paper. Therefore, 183 metaphors out of 278 examples of the analyzed metaphorical expressions have been found original or author's ones. According to the results of the study, the most common types of metaphorical constructions in the novel by W.S. Maugham "Theater" are cognitive (80 metaphors) and figurative (65 examples) metaphors, which account for 47.8 percent and 35.3 percent out of the total number of metaphors found in the novel.

INTRODUCTION

Literature, especially fiction, is a figurative reflection of reality, and writers try to reflect the world around them in their own unique manner, which helps the readers realize the writers' inner world, their perception of reality, and their attitude towards their characters described in the light of their own life experience and world landscape. In addition, choosing keywords, syntactic constructions, and stylistic techniques that play a significant role in the creation process of the imagery of the work, express the author's individuality and originality (Karasik et al. 2016). Moreover, original figurative metaphors are a basis for the creation of the author's inner world (Camp 2007; Pomortseva and Golikova 2014).

A metaphor, as a kind of trope, is a word, phrase or expression used not in the original meaning, but in a figurative one. A metaphor is a phrase that is endowed with features originally inherent in other phenomena or objects. Metaphors are diverse, multifaceted, and have great creative potential (Kravtsova 2018).

Modern linguistics contains several scientific concepts regarding the nature of metaphors. According to G. Lakoff and M. Johnson, a metaphorical transformation is based on a complex mental operation aimed at abstracting any sign of one object and the ability to find it in another. With regard to the scientists' theory of "conceptual

metaphors", metaphors are considered as a way of cognition and interpretation of reality. Based on this perspective, metaphors are not just a way to express thoughts but are a way to create a person's own world (Lakoff and Johnson 2008).

Ortega y Gasset, a Spanish philosopher, states that metaphors are a technique for re-naming objects and concepts belonging to different spheres of human activity. In his opinion, people distinguish various objects of reality, give them names, and focus their attention on its similarity with familiar phenomena (Ortega y Gasset 1990).

As stated in some studies, metaphors acquire their importance and become more essential when it comes to the process of transition of thoughts from concrete objects of the surrounding world to the abstract concepts. Therefore, their similarity to specific objects is often used for characterizing particularly complex abstract concepts. Thus, metaphorical reinterpretation is a major category of abstract concepts and the creation of the terminology of any scientific discipline (Neset 2018; Massarenti 2016).

Some researchers believe that metaphors, as a special form of speech, are characterized by expressiveness, an ability to attract attention with their external structure and figurativeness, and specificity, and ability to promote the individualization of images (Lepore and Stone 2010).

Wheelwright a scientist who also devoted his works to studying metaphors, distinguishes two types of metaphors:

1. Epiphora or erased metaphor that comes from the ordinary meaning of a word. In fact, epiphora relates the word to some other objects by comparing this word with a more familiar object in order to point out to that comparison.
2. An adiphoron is created by repeating the words used earlier but with a different meaning. This kind of metaphor is most often found in fiction and characterizes the writer's own style.

According to Arutyunovam (1999), there are four types of metaphors, including nominative, figurative, cognitive, and generalized.

Some foreign and Russian scientists distinguish the following types of metaphors:

1. Erased metaphors translated by erased equivalents (possible mismatch of the image),
2. Metaphor-cliché (replacement bright image-standard),
3. Common metaphors (comparison with saving the image and changing the expression),
4. Adapted metaphors (interpretation of the meaning with probable loss of expression),
5. Recent metaphors, which were translated by describing or transliteration technique, and
6. Original metaphors (Newmark 1988).

An author's original metaphor is new and is closely related to the context. In addition, it carries the image of the author himself, especially his individual style. In fact, every language context perceives and categorizes the world in its own way. That is why all language components, including the author's metaphors, inevitably carry national, cultural, and social specifics (Kittay and Lehrer 1981).

According to P. Newmark, authors' original metaphors are based on their own perception of the world, their emotions, and feelings; and therefore, this type of metaphors cannot be found in everyday speech. The scientist emphasizes that original metaphors should be translated literally and convey the meaning, which is as close to the original language as possible. He also stresses two reasons for this:

1. The individual author's style and his personality are reflected in the original metaphors.
2. Original metaphors involve the enrichment of the vocabulary of the target language and distribute it (Newmark 1988).

In addition, linguists identified the following functions of metaphorical constructions:

1. Aesthetic – filling of speech with expressiveness, the awakening of such feelings as novelty and surprise, the speaker reflects his emotional attitude to a particular situation, plunging into the atmosphere of expression. This function implies the ability of the metaphor to have an aesthetic impact on the reader and the ability to attract his attention and surprise (Semin 2009; Newmark 1988).
2. Cognitive – a reflection of the clarity and sublimity of the statement, which is built on a clear and logical organization of thought, contributing to its concise expression (Arutyunova 1999; Semin 2009; Lepore and Stone 2010).
3. Evaluative – disclosure of the meaning of statements in a broad context, in particular, in the interaction of metaphors with each other. In each metaphor, a holistic image is created that expresses the positive or negative characteristics of the words (Semin 2009; Mohammad et al. 2016; Lamarque 2009).
4. The psychological metaphor implies the immersion of a person in the perception process of the world from the perspective of the “mental structure of the personality”. In this case, there is a reliance on their own individual psychological state (Arutyunova 1999; Camp 2013).
5. The connotative function consists of the ability of metaphor to describe abstract and concrete concepts in more detail to express thought more clearly and characterize the qualities of the described object (Macherey 2015; Newmark 1988).
6. Emotional, conveying the author's attitude to the described, creates an emotional background of the work (Arutyunova 1999; Lamarque 2009).
7. Expressive, enhancing the transmitted information and its expressiveness (Lamarque 2009).

Research Objectives

The primary purpose of this study is to study the types and classification of the author's meta-

phor based on the novel by W.S. Maugham Theater.

METHODOLOGY

According to the research design, the researchers analyzed review of the scientific literature and the Internet resources and also studied the collection of published work on the research topic and how knowledge in this area is changing.

In the study, the researchers used the linguistic method, descriptive method, and statistical analysis method. In addition, they also analyzed metaphorical structures used by W.S. Maugham in his novel "Theatre" using the above-mentioned methods of linguistic research and how they are put together and how they function? (Musayeva 2018).

In order to analyze metaphors in master students' written discourse, the researchers, first of all, need a reliable method to identify them. Currently, one of the most reliable methods for the identification of metaphors in discourse is the Metaphor Identification Procedure (MIP) devised by the Pragglejaz Group (2007). This group describes the steps of the MIP as follows:

1. Read the entire text—discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text—discourse.
3. (a) For each lexical unit in the text, establish its meaning in context [...].
(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts [...].
- (c) [...] decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.
4. If yes, mark the lexical unit as metaphorical (Group 2007; Short 2018).

This means that first an understanding of the text in general was required, then it's contextual meaning, and next research for its more basic meaning. If the word has a contextual meaning that contrasts with the basic meaning but can be understood in comparison with it, it is metaphorical.

RESULTS AND DISCUSSION

According to the Introduction Section, there are presently numerous classifications that sys-

tematize metaphors based on different principles. Of course, the classification by Arutyunova (1999) has been considered to categorize the author's metaphors.

In terms of the functional classification by Arutyunova (1999) the metaphors found in the novel Theatre by Maugham (1985) have been classified into nominative, figurative, cognitive, and generalizing ones (Arutyunova 1999; Simecek 2019). Nominative metaphors are used to give a completely new name to a class of objects; for example, needle (sewing needle) and needle (pine needles).

In fact, nominative metaphors can be created if the language norm has a plurality, usually this linguistic phenomenon is a distinctive feature of the jargons, dialects, and terminology. In this case, the expression 'the bottom of the heart' is associated with the seat of emotions, which people tend to feel in their chests. At the bottom of her heart, she had a profound contempt for the great ladies and the noble lords she met there because she was a working woman and an artist, but she knew the connection was useful (Maugham 1987; Romanyshyn 2009; Short 2018).

In addition, figurative metaphors are seemingly the source of images, ways of individualization or evaluation of the subject, as well as differences occurring in the context. To create these types of metaphors, a specific name is actually transferred into a predicate-slot of another object or class of objects. Their purpose is not to name, but to characterize the object using the individualization of the object. Finally, figurative metaphors are ambiguous and require creative interpretation.

According to Arutyunova, 'Only those features that are compatible with denotation can be extracted from a metaphorical name. Therefore, if a person is called a fox, it does not mean that he has a tail. In fact, micro-context is considered to be a key concept to understand the meaning of the metaphor' (Arutyunova 1999). Then, with the air of an ambassador presenting an attaché to the sovereign of the court to which he is accredited. This is the gentleman who is good enough to put some order into the mess we make of our accounts (Maugham 1987; Romanyshyn 2009).

Cognitive metaphors are created by assigning to an object features, properties, and states related to another class of objects.

As stated by Maugham, cognitive metaphor aims to form meanings lacking in language. This type of metaphor contributes to the formation of new words and expressions. The inner world of the main heroine, as well as her acting nature, is vividly revealed using cognitive metaphors: Julia gave the young man a delightful, but slightly deprecating smile (Maugham 1987). She gave him another sort of smile, just a trifle roguish; she lowered her eyelids for a second and then raising them gazed at him for a little with that soft expression that people described as her velvet look. Thus, it is clear that Julia is an actress not only on stage during the performance, but she also prefers to play various roles in real life. For instance, during her first dinner with Tom, she skillfully managed to emphasize the image of a rich, successful, and confident woman, who managed to get a little fed up with everyone's attention, but nevertheless knows the value of her talent.

Furthermore, a lot of cognitive metaphors are also used to describe external distinctive features of the main characters: Her nose was slightly thick, but he had managed by his lighting to make it look very delicate, not a wrinkle marred the smoothness of her skin, and there was a melting look in her fine eyes. Now, his chestnut hair was very grey, and he wore it much shorter; his face had broadened and was a good deal lined; his skin no longer had the soft bloom of peach and his color was.

Revealing details of Julia's acting career and her artistic talent, the author again resorts to the frequent use of cognitive metaphors: You've got a wonderful voice, the voice that can wring an audience's heart, I don't know about your comedy, I'm prepared to risk that. Do you think I'm going to work my guts out to make you give a few decent performances and then have you go away to play some twopenny-halfpenny part in a commercial play in London? (Maugham 1987).

In fact, by describing the excited state of the heroine, the author uses cognitive metaphors to convey the emotional state of the heroine: The scene, which was devised to be extremely amusing, took on a sardonic color, and the character Avice played acquired a certain odiousness; The episode lasted no more than a minute, but in that minute, by those tears and by the anguish of her look, Julia laid bare the sordid misery of the woman's life. That was the end of Avice.

However, generalizing metaphors are used to destroy boundaries between lexical meanings of the words and usually lead to polysemy. Actually, by removing restrictions on compatibility, metaphor leads to the creation of the generalized and 'discolored' predicates. Then, by describing the relationship of young people after the engagement, the author uses a large number of generalizing metaphors: It was heavenly, when she told him how exquisite his nose was and how lovely his russet, curly hair, to feel his hold on her tighten a little and to see the tenderness in his eyes. In addition, she exercised all her tact and all her self-control. She knew she could not afford to bore him. She knew she must never let him feel that she was a burden or a responsibility (Maugham 1987).

In this way, the cases when two or three metaphors of different types are used in one sentence were found: You've got to take an audience by the throat and say, now, your dogs, you pay attention to me. This example illustrates the use of two types of metaphorical constructions in one sentence: 'to take an audience by the throat', which is a simple, generalizing metaphor, while 'now, your dogs' is of the figurative type due to a hidden comparison of the viewers with the image of an obedient dog.

In general, it could be observed that the relation of the above-mentioned metaphors is various. It is clear from the chart that cognitive metaphors are presented the most (47.8%). Therefore, a significant percentage (35.3%) is presented by figurative metaphors while generalizing metaphors account for 15.1 percent. Finally, nominative metaphors constitute only a small minority and 1.8 percent left for this.

CONCLUSION

A metaphor has always had an extremely important role, reflecting objective reality. Therefore, it is impossible to overestimate the place of metaphorical formations in the artistic speech. In fact, it is the metaphor that prevents a superficial approach to the artistic text, showing the shades of meaning and feelings and helps to avoid clichés in interpretation. Accordingly, there is a process of creating a high culture of reading a work of art.

When analyzing the works on the problem of the researchers' study, it was noted that the issue

of metaphors used in literature and their functional significance in fiction is of special importance for the linguists at all times. In other words, original metaphors have always attracted scientists' attention. W.S. Maugham's novels are an obvious example of how original metaphors can be utilized in the text to capture the reader's imagination by their emotional and expressive background. In fact, W.S. Maugham's original metaphors are extremely diverse by their types and functions. According to the classification of metaphors, presented by Arutyunova, Maugham's metaphorical constructions can be divided into four different types of the nominative, cognitive, figurative, and generalizing metaphors. According to the analyses, it was found that the author uses different types of metaphors to describe his characters' appearance and their thoughts and emotions to make the narration more realistic, more emotional and to try and help the reader to be inspired by the feelings his characters would experience.

RECOMMENDATIONS

Future researchers can study other literary arrays and their functions in the novel theatre by W.S. Maugham.

ACKNOWLEDGMENT

This study was conducted according to the Russian Government Program of Competitive Growth of Kazan Federal University.

REFERENCES

- Arutyunova ND 1999. *Language and the World of Man*. Moscow: "Yazyki Russkoy Kultury".
- Camp E 2007. Showing, telling and seeing. Metaphor and poetic language. *The Baltic International Yearbook of Cognition, Logic and Communication*, 3(1): 7.
- Camp E 2013. Metaphor and varieties of meaning. In: E Lepore, K Ludwig (Eds.): *A Companion to Davidson*. Oxford: Blackwell, pp. 361-378.
- Group P 2007. MIP: A method for identifying metaphorically used words in discourse. *Metaphor and Symbol*, 22(1): 1-39.
- Karasik O, Pomortseva N, Bobyreva N 2016. Exploring English and American Literature in Linguistic Academic Courses. In: *Proceedings of 10th Annual International Technology, Education and Development Conference*, 7-9 March, Valencia, Spain, pp. 7444-7450.
- Kittay E, Lehrer A 1981. Semantic fields and the structure of metaphor. *Studies in Language. International Journal Sponsored by the Foundation "Foundations of Language"*, 5(1): 31-63.
- Kravtsova YV 2018. Metaphoric modelling in modern linguistics. *Scientific Journal of National Pedagogical Dragomanov University. Series 9. Current Trends in Language Development*, (18): 95-106.
- Lakoff G, Johnson M 2008. *Metaphores we live by*. Illinois, USA: University of Chicago Press.
- Lamarque P 2009. Poetry and abstract thought. *Midwest Studies in Philosophy*, 33(1): 37-52.
- Lepore E, Stone M 2010. Against metaphorical meaning. *Topoi*, 29(2): 165-180.
- Macherey P 2015. *A Theory of Literary Production*. London: Routledge.
- Massarenti F 2016. *The Creative Impulse: Narrator as Device in William Somerset Maugham's Short Fiction*. Bachelor's Thesis. Italy: Università Ca'Foscari Venezia.
- Maugham WS 1985. *Theatre*. Moscow (In Russian). Moscow: Vysshaja Shloka.
- Mohammad S, Shutova E, Turney P 2016. Metaphor as a Medium for Emotion: An Empirical Study. In: *Proceedings of the Fifth Joint Conference on Lexical and Computational Semantics*, 11-12 August, Berlin, Germany, pp. 23-33.
- Musayeva E 2018. *Phraseological Units in the English Language and Their Structural and Semantic Analysis in S. Maugham's Novel "Theatre"*. Doctoral Dissertation. Azerbaijan: Khazar University.
- Neset T 2018. How to translate compounds into Russian? *Scando-Slavica*, 64(2): 243-262.
- Newmark P 1988. *A Textbook of Translation*. Volume 66. New York: Prentice-Hall.
- Ortega y Gasset J 1990. Two great metaphors. In: ND Arutyunova (Ed.): *Theory of Metaphors*. Moscow: Progress Publishers, pp. 68-81.
- Pomortseva N, Golikova G 2014. The phenomenon of extension/contraction of the text: Images of nature in Ch. Brontë's novel *Jane Eyre* and its screen adaptations. *Journal of Language and Literature*, 5(3): 153-157.
- Romanyshyn N 2009. Paralinguistic Maintenance of Verbal Communicative Interaction in Literary Discourse (On the Material of WS Maugham's Novel "Theatre"). In: *Proceedings of the 10th International Conference -The Experience of Designing and Application of CAD Systems in Microelectronics*, 24-28 February, Lviv-Polyana, Ukraine, IEEE, pp. 550-552.
- Semin GR 2009. Language, culture, cognition: How do they intersect? In: RS Wyer, C-Y Chiu, Y-Y Hong (Eds.): *Understanding Culture: Theory, Research and Application*. New York: Psychology Press, pp. 259-270.
- Short M 2018. *Exploring the Language of Poems, Plays, and Prose*. London: Routledge.
- Simecek K 2019. New directions for the philosophy of poetry. *Philosophy Compass*, 14: e12593.

Paper received for publication in October, 2019
 Paper accepted for publication in December, 2019