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The article presents a comparative research of the phraseological representation of the concept "Space" by native speakers of the Belarusian and English languages. Attention is focused on the archetypal oppositions "near – far" and "top – bottom". Special cultural significance of somatic lexemes as names of human body parts is emphasized. The analysis of phraseological verbalization of the concept "Space" helps to recreate the ethno-cultural image and peculiarities of the mentality of the Belarusian and English speakers.

A. R. Mikayilova

THE ROLE OF METAPHORS IN TEXT FORMATION

В статье освещается один из актуальных вопросов современной лингвистики о роли метафоры в организации художественных текстов. Рассматриваются разные функции метафоры в литературных произведениях: наименование объектов, изобразительное выражение, связующий характер и т.д., которые имеют важное значение в создании текста.

A text, which consists of completed thoughts, possesses different features and qualities. There is a unity of relations of all structures of the language in a text.

A text should not be considered as a line of words, but a purposeful sequence of words with definite pragmatic aims combined with lexical, grammatical, stylistic and logical associations.

Among lexical units, antonyms, synonyms, hyponyms-hyperonyms and homonyms have a special text-forming power. The importance of context for understanding a text can be illustrated by a set of lexical items whose semantic meanings are related and similar. These items, for example, are classified as contextual synonyms and help foreground particular clues in the text so that the readers can relate the messages encoded in the text to their own socio-cultural backgrounds, knowledge and experiences. In other words, an attentive reader is capable of inferring specific signals and can reconstruct the coherence of the text. On the one hand, those lexical items, which are semantically related, function as powerful means of lexical cohesion. On the other hand, they provide direct clues for restoration of the coherence of the passage, e.g.

*...Julia **gave them a wistful look** before she shook her head in refusal. Michael **stared at them** gravely for a moment as though he could not quite tell what they were* [10, p. 15].

"To give a wistful look" in this context is synonymously used with the verb "to stare at".

*He **caught sight of her in the mirror**, turned round and without a word, twitched the sheet over her. ...When she got home she again took all her clothes off and **examined herself in the looking-glass**. She **looked at** her neck, there was no sign of age there...* [10, p. 116].

53

In this part, "to catch sight", "examine", "to look at" are contextual, "mirror" and "looking-glass" are lexical synonyms. As it is seen in the examples, the author chooses words according to their capacity of expressiveness and power of influence.

Besides lexical devices, stylistic devices, such as hyperbole, litotes, metonymy, metaphor, etc. also play an important role in text formation. The significance of any linguistic expression, including metaphor, depends upon the context in which it is embedded. We consider not only the symbolizer, the audience, and the setting, but also the purpose or function of communication among the aspects of context.

There has been a growth of scientific interest in the pragmatic approach to stylistic problems: a stylistic use of language units for communicative purposes in a pragmatic aspect, involvement of a broader range of contextual factors in stylistic analyses, research of definite word groups in different contexts, etc. According to A. Abdullayev, everything with a stylistic effect in the analysis of a text has the opportunity of pragmatic usage in the language [1, p. 67].

A reader becomes part of a discourse; his task and desire is to decode the message conveyed by the text, and also to decipher those meanings which are encoded between the lines. As Willie Van Peer mentions, reading and understanding texts can be viewed as a process of tracing text relations which are necessarily incomplete, and the reader has to look for the 'clues' both in the text and in his mind to bridge various gaps in the text [2, p. 279].

One of the notions which need decoding throughout a text is metaphor. The term of metaphor which plays an important role in text formation means transformation of definite qualities from one object to another. In contemporary linguistics, metaphor is considered to have an additional meaning. For instance, the verbs "grasp, get, and see" gain the meaning of "understand" in a definite situation. In this case the additional meaning is expressed in the semantic structure of these words [3, p. 98]. Such changes often take place when an author identifies similar or common features between two different objects.

According to I. V. Arnold, metaphor should be presented from the point of pragmalinguistics, and she explains that it shows the intention and attitudes of the speaker towards the addressee and the communication act. The addressee is the main factor in stylistics and everything is viewed from his/her position [4, p. 168], e.g.

The thick darkness of blood alone. It should be one great lapse into the thick darkness of blood in agony. ...Better the terrible work should go forward, the dissolving into the black sea of death, in the extremity of dissolution, than that there should be any reaching back towards life [12].

The metaphor "the black sea of death" has been precisely used by the author in the description of the situation.

As the term suggests, pragmalinguistics is stylistics, but with a pragmatic component added to it. In studying the stylistic potential of a language or of a particular construction, or in analysing a specific text, pragmalinguistics pays

special attention to those features which a speaker may choose or has chosen, from a range of acceptable forms in the same language that would be semantically equivalent, but might perform or achieve different objectives or do so in different ways. In other words, the choices are seen as determined by the desired effects (expressive, effective, attitudinal, etc.), by the communicative qualities aimed at clarity, effectiveness etc., and by the context or situation itself (what is already known and what is new, relationships between the speaker and the hearer, the physical distance, etc.). In brief, it is now clear that utterances with the same, or virtually the same meaning may differ in their linguistic form and situational appropriateness, and these differences may have either stylistic or pragmatic explanations.

E. MacCormac studies metaphor not only as a linguistic concept of syntax and semantics, but also as a cognitive process. The semantics of metaphor is an interactive mechanism relating to the language with the cognitive sphere. Metaphor is usually the result of the cognitive process involving two or more unrelated referents which can cause semantic conceptual irregularity. E. MacCormac presents metaphor in the cultural context, and explains that the metaphorical process affects people not only internally (their consciousness and brains), but also externally (their outer world). On the one hand, metaphor depends on the language fund which has been stored in the long-term memory of a member of a society, on the other hand, it influences the same fund [5, p. 81].

Cognitive metaphors are related to the ability of people to catch definite concepts. For G. Lakoff and M. Johnson, metaphor is in essence "understanding and experiencing one kind of thing in terms of another" [6, p. 5]; it is a matter of thought rather than language. Traditionally, figurative language, especially in literary contexts, is regarded as something used for effect or for ornament and contrasts with "literal" language; cognitive metaphor challenges the very basis of that notion. G. Lakoff and M. Johnson note that people have had information about metaphors since there was not even an idea of linguistic sense in their brains. According to the above scholars, people's conceptual system is metaphoric: a number of metaphors are unconsciously used in people's daily speech; metaphorization is one of the features to understand the world, the basis of which is categorization and division of the world into definite characters and parts [6, p. 256].

Metaphor is everywhere in literature, from the interrelations among its smallest (words, images, figures of speech) to its largest (characters, plot, narrative) elements. Beyond the most basic assumptions about metaphor – that it has a primarily decorative purpose, to make writing more "exciting" or "beautiful", or that it helps the reader "visualize" images; or that it serves to highlight and heighten important themes – lie great areas of thinking about metaphor that can help deepen and clarify our understanding of literature, art and life:

*She felt a childish rush of tears, which she blinked back. **Anger, sadness were the all-too-familiar horsemen** preceding any encounter with her family. They'd come early. And she had a feeling they were here to stay. She didn't say anything* [9, p. 29].

Besides nominating the objects, situations and events, a word with a figurative meaning has a descriptive function. The aesthetic role of a word in a text is realized by figurative devices. Metaphorization plays an important role in different concepts, it also makes them emphatic, and helps differentiate their special features. Metaphorization in the poetic speech is dedicated to the search of the image, the strengthening of expressive background, and to the content of the described object. This kind of approach reveals that metaphors are closely related to the language units in the text. The following extract from the poem by L. Kimberly is full of metaphors from its title ("An Ocean of Memories") till the end of it [11]:

My family is *the ocean around us.*

My father is the hurricane, knocking anything and everybody out of his path.

My mother is *the sunshine after the storm (my father),* clearing and calming everything else.

In this example, the author clearly describes the family, and the characters of its members by means of the words meaning natural phenomena. The poem is formed on the basis of metaphors.

"Metaphor can be used, consciously or subliminally, to structure the development of a text, as the organizing principle which gives the text a lexical cohesion" [7, p. 163]. A reader can feel the changes of meaning through the text and finds it easy to understand the author's sudden use of certain words in the description of the events with the intention of making it emphatic. Thus, metaphor as a basic system of expressiveness in the text is one of the means of poetic narration of objects and events. It is the specifics of metaphor to show certain hidden aspects of a word which are not expressed by its semantic meaning. For example, any feeling of the main hero of a text in any situation can be vividly shown by metaphoric use of words:

*Time had robbed her of the lushness of her body; her **creamy skin**, and the **shine in her hair**. And even though she didn't feel any difference than she had when she was twenty, she was unrecognizable as she was then. This was true for everyone, she knew. No one at her age recognized **the person she saw in the mirror**. Most of her friends and acquaintances were engaged in a full-scale battle against the onset of old age, rallying teams of personal trainers, plastic surgeons, beauticians, aestheticians to hold back the clock* [9, p. 3].

In this part of the text the expression "the person she saw in the mirror" indicates the hero of the text, who is Bridie Burke. She looks at herself in the mirror and finds traces of aging. By using metaphoric expressions "creamy skin, shine in her hair" the author explains the feelings of her heroine about aging and her longing for her youth.

Metaphor can fulfil different functions in the text: it nominates the word differently, greatly affects the reader's impression, creatively describes the world, vividly shows the image, gives the author's individual thought about the world, creates certain ideas about the importance of the object. Metaphor plays an important role in the composition of the text. Sometimes it immediately attracts the

reader's attention and opens the text and forms aesthetic emotions. A metaphoric expression attracts the reader's attention with its novelty, and a sudden, unusual use of a language unit for the description of certain ideas, objects and events:

*...Emily wanted to put her head in Carol's lap and **cry her a river*** [9, p. 11].

If we change the metaphor "cry somebody a river" with a synonym of "cry" like "sob, weep", we will see that it does not describe Emily's situation as clearly as the metaphor does. In this example, the metaphor expresses the writer's intention of showing her heroine's feelings, and successfully draws the reader's attention.

Through the study of metaphor, we may suggest that expressing the objects, situations, or hidden meanings in different ways (using synonyms, metaphors, hyperboles etc.) activates the problems of understanding and interpretation of the text. According to I. A. Sternin, in the interpretation of the information given clearly or metaphorically, readers compare language signs with the images in their thoughts by means of their sense perceptions, and analyze the syntactical and contextual meanings of a certain expression. The realization of hidden meaning demands that the recipients have a certain mental scheme in their cognition. I. A. Sternin calls it "receptive schema" of people's consciousness which is used in the comprehension of a text. The understanding and interpretation of metaphoric expression is realized by the application of the receptive schemas [8]. This thought of I. A. Sternin coincides with E. MacCormac's above-mentioned thought about metaphors having relations with the context of culture. The reader should feel and pay attention to the hidden meaning to use the receptive schema. This process is, first of all, related to the reflexive activity which raises some questions in the reader about its understanding: What have I understood? Why have I understood so? How should I have understood? Thus, in understanding the metaphoric expression, the first step is to reveal its function in the text, and to understand that the word in the metaphoric expression has been used in a sense broader than its semantic meaning. As in the above mentioned example (*cry her a river*), the word "river" does not mean the natural phenomenon, but helps the reader to understand the writer's intention to describe the process of crying as sobbing or weeping. The following should be taken into account to comprehend metaphors in the text: 1) to have knowledge about features and functions of metaphors in a text 2) to have the ability to find metaphoric expressions used in the text; 3) to be sensitive to potential richness of the context that provides varieties and transformations of meaning.

*Dean thought again of that bus pulling away. He tried to keep **the wave of emotion off his face.** Brad was not the guy to whom you wanted **to bare your soul.** He was a **junkyard dog;** you didn't dare let him teeth into you, you'd have to break his jaw to get free. Brad gave Dean a look that he couldn't read* [9, p. 39].

In the following extract we come across three metaphoric expressions, and the use of these shows the ability of the writer to draw the readers' attention and hold it through the text.

As a stylistic device, metaphor shows the authors' power to use language units, expressing the same meaning in different ways. The wider the language competence of writers, the more frequently they use different metaphoric expressions for impressing their readers or showing their attitudes to the described situation, but also for transforming, changing the meaning and making logical links. The object or concept can be named variously for increasing the expressiveness of a text, making an impression on the recipients and developing their language knowledge and skills. It is more frequent to find the use of a set of similar or contextually similar words or phrases to modify the same meaning.

*...If her mother was so sure Dean was going to ruin her life, why did she want to take away Emily's chance for an **education**, which her mother always said was **the key to success**?* [9, p. 18].

In this context, "the key to success" is synonymously used with the word "education". By using this metaphor, which functions as anaphoric cohesion, the writer refers back to the word "education" that has been previously identified, and avoids repetition.

*...He was just **a beefy guy** who liked to eat. He probably had high cholesterol; that's why his wife had that of angry-worried look on her face when Emily placed the plate in front of him* [9, p. 12].

"High cholesterol" cohesively refers to the metaphoric expression "a beefy guy" which clearly describes Emily's husband who is overweight.

So, metaphors as lexical stylistic devices keep the reader's attention focused on the theme, serve for the enrichment and enlargement of the thoughts, and play an important part in creating logical connections in a text.

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In the article, metaphors are considered from the point of view of pragmalinguistics, and are analyzed in the cognitive and contextual process. It is proved that metaphors play numerous roles in the organization of a text. The main purpose of using this stylistic device is to provide coherence of a text, to increase its expressiveness, and to impress the recipients of the information.

С. В. Перова

НОМИНАЦИИ, ИСПОЛЬЗУЕМЫЕ ДЛЯ ОБОЗНАЧЕНИЯ
КОФЕЙНЫХ НАПИТКОВ, В ДИАХРОНИЧЕСКОЙ ПЕРСПЕКТИВЕ
(на примере русского и английского языков)

В статье предпринята попытка описать номинации кофейных напитков английского и русского языков в диахроническом аспекте. Определен состав лексики в пределах тематической группы «Кофейные напитки» данных языков в период VI–XXI вв. Рассмотрено функционирование этих номинаций в современном языке. Выполнено исследование их лингвистической и экстралингвистической сущности, установлено влияние национально-культурных, прагматических, исторических, эстетических и других факторов на их возникновение.

Кофе – это удивительный напиток, известный человеку с древних времен и имеющий очень давнюю историю возникновения, что подтверждается существованием огромного количества легенд и сказаний. В одном из преданий речь идет об эфиопском пастухе Кадди, который заметил, что его козы становились возбужденными, когда ели красные плоды с дикорастущего куста. Попробовав вяжущие ягоды, Кадди сразу почувствовал прилив сил и энергии [1, с. 125]. Эфиопы не культивировали кофе, но являлись его распространителями, поэтому подлинную историю кофе как напитка ученые связывают с историческим событием 575 г., когда Аксумское царство (древнеэфиопское государство) завоевало Йемен, и эфиопы стали выращивать там кофейные деревья [2, с. 8]. Ибн-Сина, известный в Европе как