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**THE PHENOMENON OF METAPHOR AS A VIVID ILLUSTRATION
OF ALLUSION IN MODERN ENGLISH
(based on serialized television shows)**

Modern English in the beginning of the XXIst century has been gradually developing into brand new sophisticated complexity. As an international language, which is widely spread all over the world, includes a great deal of different linguistic changes, variety of which is increasing day by day. Plain speaking is being substituted by new level of thinking and communicating. Thanks to the popularity of media production, many young people are taught most recent patterns of getting the message across. New tendencies of wittiness appeared among young generation. Speech which contains different stylistic phenomena can impress any addressee with its expressiveness and emphasis.

The poverty of the speakers' language deprives the pleasure of personal communication on high level. The improving of language skills facilitates understanding the various miscellaneous aspects so studying different stylistic devices and expressive means should be enlightened as a vital part of students' preparation in the course of their language activity. Having analysed a number of linguistic works concerning this issue, we came to conclusion that metaphor is the most frequently used trope in the process of discourse. The increasing interest to this stylistic device is based on the quantity and quality in everyday conversation. The utterance with this phrase reflects the degree of language culture. Taking into account that movie is one of the most productive and rapid ways of culture interchange, it can be stated that the majority of film success depends on the virtuosity of language combinations. Modern intellectual movies contain as much metaphors as it bears semantically. Unlike other expressive means is not prone to spoil the utterance despite its number. Metaphor fulfils several contextual functions but the brightest of which is an allusive moment. Allusion on TV reflects the deep hidden meaning of metaphor in definite context of the film. Just as a movie projector sends light through the filter of the film to the screen, the very act of "seeing" sends light (consciousness) through the filter of our attitudes, beliefs and expectations which are then reflected back to us. With the projection mechanism out of awareness, it seems very much like our perception is of something external and objective. But there really is no objective world out there, it is only our subjective experience of «perceiving» it [1].

The primary aim of this study is to trace the process of usage and functioning of metaphor in Modern English through American popular movies which are the object of this research. Allusion in this kind of investigation occupies the second main link in indirect way of sense transference. Thus, the secondary aim is perception of the meaning, knowing the socio-cultural tendencies. It helps to understand «psycholinguistic triangle» where the meaning is grasped by the addressee, by the viewer and in what way the

meaning is approached by the addressee in the viewer's eyes. Psychoanalytic film theory is an approach that focuses on unmasking the ways in which the phenomenon of cinema in general, and the elements of specific films in particular, are both shaped by the unconscious that is where things get a little tricky. The unconscious studied by psychoanalytic film theory has been attributed to four different agencies: the filmmaker, the characters of a film, the film's audience, and the discourse of a given film. Despite the fact that so many films so overtly incorporated psychoanalytic concepts, film studies did not really begin to examine this incorporation until the 1960's and 70's. There are two reasons for this: first, because film studies did not really exist as a recognized academic discipline until roughly this period; and second, because the emergence of film studies as a discipline happened to coincide with a rekindling of interest in psychoanalysis. Thus, while the birth and development of early cinema coincided with that of psychoanalysis, the birth of cinema studies as a discipline similarly coincided with a renaissance in psychoanalytic theory. Historically speaking, film and psychoanalysis have always been close siblings [2].

This problem wasn't touched much by many linguists which makes the given topic urgent. The following advanced film theorists such as Trevor Whittock, Sergei Eisenstein, Louis D. Giannetti, N. Roy Clifton, and Christian Metz discovered that metaphor helps to reproduce the effective hidden meaning by the participant of communication and alludes to some specific features of the person. The importance of this item is defined by the leading interests of contemporary linguistics.

Language is a conceptual, photography is perceptual. In other words, the word «rose» is a mental «image» of something in nature, whereas a photograph of a rose is a literal copy of the object. In literature, then, language is a necessary intermediary between the reader and the object described. The word «rose» could just as easily be «x», but without some kind of symbolic medium, a writer could not conjure the absent object. The term «imagery» in literature is itself a metaphor: the pictures are seen only by the «mind's eye». The movie image, however, is more direct. It presumably eliminates the intermediary stage of a symbolic medium between the perceiver and the object perceived, since the rose and the picture of the rose are virtually identical [3, p. 49].

Having watched a great deal of popular movies it can be definitely noticed that the metaphor is widely mentioned in everyday conversations because it is easily recognizable and understandable. Nowadays young people prefer to express their mind and ideas through specific patterns to illustrate their wittiness and intelligence. To speak beautifully became fashionable at the beginning of the XXIst century. All popular films are stuffed with many stylistic devices. To our mind, metaphor occupies the primary place. It entered the dialogues and became a casual phenomenon. Its main function is to impress the listener without telling the direct sense so the allusive «shadow» takes place almost in every phrase. Sometimes it makes the utterance comic or, on the contrary, tragic. Metaphoric allusion requires the addressee to

realize the target meaning through comparison the dictionary meaning and contextual one, improving good command of the language.

Jennifer Van Sijll distinguishes two kinds of metaphors that are used most screenplays: *static* and *dynamic*. A *static metaphor* is a metaphor whose meaning is obvious and constant like using red to signify sexuality. It usually reflects one characteristic and one character. It doesn't get tangled in other elements of the story. When static, its dramatic value is limited. A *dynamic metaphor* is one that is mapped out much like a plotline. It has a beginning, middle and end. Its meaning is clearly established in its first use and provides new information as the movie continues. It is often entangled with other characters and/or found in new situations or locations. In fact, its messaging potential is precisely because multiple characters interact with it, it's juxtaposed against different ideas, and appears throughout the movie [4].

The example of dynamic metaphor can be found in the famous American series of «The Mentalist» which consists of more than 100 episodes there are several ones in title of which there mentioned word «red», for instance, «Red Tide», «Red-Handed», «Red Herring», «Red Moon», «Fugue in Red», «Red Sails in the Sunset». This kind of stylistically semiotic reminding of the protagonist's main opponent, also known as the villain named Red John, who according to the plot killed the hero's family and left a red smile on the wall written with blood. Interesting fact is that Red John himself is being mentioned not in every single episode but the majority of series contains hints or tips to get closer to him.

As for static metaphors, they are more obvious and frequently occurring. A great number of them are presented in another serialized television programme as «House M.D.». There even appeared special word which is referred to some of the Dr. Gregory House quotes – *houseism*. The protagonist almost never gives strict answers to his team when solving the case of somebody's disease – he talks metaphorically in order to someone of his colleagues guessed what House means. In one of the episodes he asks the following tricky question: «What's red and smells like blue paint?» The answer turns to be simple – «... red paint». «We've been looking for *something red that smells like blue paint*, when the so-simple-it-should-have-been-obvious answer was *red paint* all along!» Here under the «red paint» lupus is meant. The problem for average viewer is that in this series metaphors are connected with medicine. It means that from the beginning it is difficult to see the hidden meaning but sometimes even not having medical education the audience is able to understand or at least can observe how the other characters come to the correct object of allusion.

In «Perception» the professor Pearce hallucinates all the time what helps him to solve the cases that are investigated by the FBI. Most part of the tips he gets from his «episodes» are metaphorical allusions to the crucial details he missed. For example, while investigating the case of murder a woman, Pearce has visions about a «mole», who is secret agent connected with the mob, in the FBI. But later it appears to be a hint on the fact that the

woman's husband, who had prosopagnosia, which is an inability to recognize faces, was a real killer.

Richard Castle from «Castle» is a writer who helps the New York police department. He uses stylistic devices, metaphor in particular, to express some of his sometimes ideas which are far not always right but nevertheless it does not make them less interesting from the point of view of stylistics. In one of the episodes Richard Castle referring to a movie «It's a wonderful life», where the main hero jumped from a bridge and saved by an angel started a new life, makes a suggestion that another character might have decided to start a new life: «... what if Edmund was trying *to jump off a metaphoric bridge*». Some of his expressions are not understandable for non-American because of audience because they contain some specific aspects: «Can't you just let me have this moment, this one small, «Treasure Island», «Indiana Jones moment?». Without knowing that Indiana Jones is tomb raider, hunter for treasures, in this case the viewer cannot get the idea. Here he meant the moment of having pleasure when one is about to find a precious thing he/she has been looking for.

Summarizing all said above, it should be remarked that all the creators of movies who produced «cinematic metaphor» developed new functions of this stylistic device. According to the given examples we clearly recognize that the main role of it is to drive at some specific moments which couldn't be announced directly in the particular context or if they would have been told directly the situation had lost its colours. The value of using this trope shows the high intellectual level of both communicating sides. It is elevated language to which every learner should tend to. An inexperienced knower of English rarely uses this linguistic form and often gets confused in what he hears and watches, not going deep into hidden meaning of the metaphor. It makes the episode more expressive colourful character, stimulating the development of thinking, being the fundament of the majority of quotations and sayings.

So, a good command of stylistic devices among which metaphor and allusion takes not the last place helps to understand the psychological phenomena in film discourse. Owing to them the illustration becomes more vivid and smart.

The further investigation is planning to enlighten the usage of such stylistic device as metaphor in comedies. Any process of comization would be attractive with a metaphoric phrase. It is also improves the proficiency in a language.

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Коржов С. Ю., Окунькова Л. О. Феномен метафори як яскрава ілюстрація алюзії в сучасній англійській мові (на матеріалах багатосерійних фільмів)

У статті йдеться мова про процес використання та функціонування метафори в сучасній англійській мові через американські популярні фільми. Робота базується на дослідженні «психолінгвістичного трикутника», котрий розкриває специфіку розуміння значення метафори. Прикладами використання метафоричної алюзії різних видів можуть бути такі відомі серіали як «Менталіст», «Доктор Хаус», «Сприйняття» та «Касл». Стаття допоможе розширити світогляд, покращити лексичний запас та зрозуміти культуру.

Ключові слова: метафора, алюзія, «психолінгвістичний трикутник», фільм, глядачі, метафорична алюзія.

Коржов С. Ю., Окунькова Л. А. Феномен метафоры как яркая иллюстрация аллюзии в современном английском языке (на материалах многосерийных фильмов)

В данной статье идет речь о процессе использования и функционирования метафоры в современном английском языке через американские популярные фильмы. Работа базируется на исследовании «психолингвистического треугольника», который раскрывает специфику понимания значения метафоры. Примерами использования метафорической аллюзии разных видов могут послужить такие известные сериалы как «Менталист», «Доктор Хаус», «Восприятие» и «Касл». Статья поможет расширить кругозор, улучшить лексический запас и понять культуру.

Ключевые слова: метафора, аллюзия, «психолингвистический треугольник», фильм, зрители, метафорическая аллюзия.

Korzhov S. Yu., Okunkova L. O. The Phenomenon of Metaphor as a Vivid Illustration of Allusion in Modern English (Based on Serialized Television Shows)

The article deals with the process of usage and functioning of metaphor in Modern English through American popular movies. It helps to understand «psycholinguistic triangle» by the viewer and by the addressee in the viewer's eyes. Allusion on TV reflects the deep hidden meaning of metaphor in definite context of the film. Taking into account that movie is one of the most productive and rapid ways of culture interchange, it can be stated that the majority of film success depends on the virtuosity of language combinations.

Nowadays young people prefer to express their mind and ideas through specific patterns to illustrate their wittiness and intelligence. The poverty of the speakers' language deprives the pleasure of personal communication on high level. The increasing interest to this stylistic device is based on the quantity and quality in everyday conversation. The examples of static and dynamic metaphors can be found in the famous American series of «The Mentalist», «House M.D.», «Perception» and «Castle». The article helps to enlarge the English learners' scope, improve active vocabulary and to feel the foreign culture.

Key words: metaphor, allusion, «psycholinguistic triangle», movie, audience, metaphorical allusion.

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ЗООНОМЕНИ ТА ФІТОНОМЕНИ НА ПОЗНАЧЕННЯ КОЛЬОРУ ЯК ОСНОВА ДЛЯ НАЙМЕНУВАНЬ ЛЮДЕЙ

Провідним напрямком мовознавства, що досліджує взаємозв'язок мови і ментальності людини є «антропологічна лінгвістика» [1]. Вивчення мови і мислення, свідомості та духовно-практичної діяльності індивідуума є основним питанням цього напрямку. Образ людини є важливим фрагментом мовної картини світу, яка відображає реальність мовними засобами, але не прямо, а крізь культурну картину світу. Для того, щоб створити образну характеристику людини, рідше – предметів чи понять, використовують зооморфізми та фітоморфізми, тобто ті мовні лексичні одиниці, якими зазвичай позначають тварин та рослин. До зооморфізмів ми, погоджуючись з Л. Пуцилевою [2], відносимо сталі сполучення, які містять у собі зоонімний компонент та мають якісно-оцінювальну характеристику людини. Фітоморфізми, у свою чергу, походять від фітонімів і мають антропоцентричну конотацію.

Зоономени досліджувались такими лінгвістами, як О. Кунін, В. Виноградов, Є. Гутман, О. Смирницький, Ф. Літвін, М. Черемисина, Д. Тішкіна, М. Сюсько [3] та ін. Усі ці мовознавці вивчали зоономени, приділяючи увагу особливостям їх функціонування у системі мови. Фітономени розглядали Ян Жуй, З. Гаджієва, Гао Миньцянь, Ся Вэйин, Ли Шичжэнь. Назвам рослин та тварин приділяли увагу Л. Пуцилева, Ю. Завалішина та інші лінгвісти.