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**CONCEPTUAL METAPHOR «PERSON'S APPEARANCE IS OBJECT OF  
NATURE» IN THE NOVEL «EMILY OF NEW MOON»  
BY L.MONTGOMERY**

***Abstract:** The article studies the role of the conceptual metaphor «person's appearance is object of nature» presented in L. Montgomery's discourse. The novel «Emily of New Moon» was chosen as the data base. The metaphor is being looked upon from the point of view of cognitive science. Thus, the analysis of fiction based on the cognitive approach provides us with the meaning of concepts which creates an extra layer to the narration. The main subject of our study is the source domain «a water object». For our research we use the descriptive method of analysis.*

***Keywords:** conceptual metaphor, concept, discourse, L. Montgomery, «Emily of New Moon».*

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**КОНЦЕПТУАЛЬНАЯ МЕТАФОРА «ВНЕШНОСТЬ ЧЕЛОВЕКА – ЭТО  
ПРИРОДНЫЙ ОБЪЕКТ» В РОМАНЕ Л.МОНТГОМЕРИ «EMILY OF  
NEW MOON»**

***Аннотация:** В статье представлено исследование концептуальной метафоры «внешность человека – это природный объект» в авторском дискурсе Л. Монтгомери. В качестве материала исследования был выбран*

роман «Emily of New Moon». Метафора рассматривается нами с точки зрения когнитивной науки, что подразумевает выявление потенциальных значений, заложенных автором для создания дополнительного пласта повествования. Основное внимание уделено описанию метафорических моделей, содержащих сферу-источник «водный объект». В качестве основного в работе используется описательный метод.

**Ключевые слова:** концептуальная метафора, концепт, дискурс, Л. Монтгомери, «Emily of New Moon».

Throughout its history the phenomenon of metaphor has been the subject of numerous studies. The first mentioning of this term dates back to the works of Greek philosopher Aristotle who designated the phenomenon as follows. Metaphor, according to Aristotle, consists in giving the thing a name that belongs to something else, that is transferring the meaning of some notion from one object to the other [8].

Today the term «metaphor» has become a common currency in a variety of disciplines: lexicology and lexicography, stylistics, cognitive linguistics, philosophy and many others. However, all of them determine the phenomenon somewhat differently. Stylistics defines metaphor only as means of creating a special elevating effect. Whereas lexicology and lexicography discern it as a way of extending the meaning of the word, which leads to the enlargement of the vocabulary of a language [1].

At the same time the development of cognitive science has led to the formation of another approach towards the phenomenon of metaphor, establishing the term «conceptual metaphor». First definition of «conceptual metaphor» was initially introduced at the end of the 20th century by the famous American cognitive scholar George Lakoff, who demonstrated the results of his research in various articles and reports [10; 11]. G. Lakoff treats metaphor as an essential part of human conceptual system and therefore as the product of every person's experience and thinking process. Later on together with Mark Johnson they presented their findings in the book «Metaphors we live by» [9]. The innovative ideas introduced to the world gave a boost to a score of thorough studies connected with conceptual metaphor by a number of

Russian linguists: A. P. Chudinov [7], A. N. Baranov [2], N. D. Arutyunova [1], V. A. Maslova [6] and many others. Furthermore, metaphor becomes a vital tool for narrating the essential understanding of the «concept». The overall notion of concept may be described as an abstract idea of a cultural subject which doesn't have any visual assistance. Albeit the phenomenon stays abstract, it is able to create visual associations which are connected to the objects of the real life [4].

Our study serves to demonstrate a great stylistic and semantic value of conceptual metaphor being of extreme merit for the whole narration of the novel. It enables the author to build up and maintain the narrative, indicate the main problems as well as create a specific atmosphere. Consequently in this article we refer to conceptual metaphor as means of revealing the basic ideas and messages of the novel «Emily of new Moon» characteristic of the English culture of the 20th century.

Throughout the book L. Montgomery mostly uses conceptual metaphor as means of describing the environment of the main characters as well as their appearance, to be more exact their countenance. The conceptual metaphor «person's appearance is object of nature» is portrayed through the frame «person's eyes are water object». The narrative introduces us to the metaphor in the following context.

**«The colour faded out of her little face and her pupils dilated until they swallowed up the irises and turned her eyes into pools of blackness»** [13, p. 10].

This is the way Emily Starr, the protagonist of the novel, is described. The general atmosphere of the story can be captured as a gloomy and sorrowful experience. The conceptual metaphor (pools of blackness) implies an additional effect of doom, for the description is given when Emily learns that her father is dying. By means of the stepwise identification method through dealing with vocabulary definitions of the lexeme «pool» we have distinguished its main semes which are: liquid; area/body; small, rather deep; still fresh water without colour, taste or smell; formed naturally; life; purification; destruction; change and passage of time [12].

The symbolism of «pools» is evidently linked to the one of its essential source: the «water». This connection serves as a display of those characteristics which are comprehensively presented in myths and legends. Water being the origin of all life at

the same time is the force which is able to take that life away, shatter it to pieces [3]. Everything evidently demonstrates how life is going out of the girl. With the color fading out of her little face, and her pupils dilating to the state when they completely *swallow up* the irises, Emily seems to have been «drowned» in her sorrow.

The other element of the above given construction is the word «blackness». Subsequently we have detected what kind of meaning this lexeme adds to the metaphorical model. With the help of component analysis we have established the succeeding semes: colour; achromatic; black; absence of light; despair; gloom; death; sinister/evil [12]. The colour adds the missing significance which helps to make the image more vivid. The two components of the conceptual metaphor serve as an implement which the author uses to create a special atmosphere and let us conjecture about the outcome of the scene by implying several meanings to the model. The first (pool) insinuates the idea of life and hope and the latter (blackness) indicates the image of death and despair [5]. Without knowing the plot, we can consider two meanings that are presented in the conceptual metaphor «pools of blackness». First, something bad will happen to the main character. Second, the protagonist will be presented with the opportunity for a better life. These two ideas are created by the antithesis which the author turns to in order to increase the semantic contrast between the ideas of hope and despair. This way the reader is able to go through the same emotional experience as the main character, understand her and maybe even sympathize with her.

As we go further into the story our attention is drawn by another example of the same model: «pools of fire».

**«When Ilse had to pause for breath in her diatribes, Emily, sitting on a big stone with her knees crossed, her eyes black and her cheeks crimson, interjected little sarcastic retorts that infuriated Ilse still further. Ilse was crimson, too, and her eyes were *pools of scintillating, tawny fire*» [13, p. 105].**

This extract is the description of Ilse Burnley, Emily's best friend. Prior to this construction we have procured the meaning of the first word. Therefore, we have taken a closer look to the lexeme «fire». According to the definitions of Oxford dictionary of

English we have determined the basic semes of the word: process; phenomenon of combustion; light; flame; heat; smoke; luminosity; life and vigour; inspiration [14].

L. Montgomery intentionally chooses the image of fire to describe the child. Ilse is a very active, persuasive, passionate, quick-tempered character. The extract given above describes the girl in the middle of a quarrel. And quarreling is typical for her behavior as she always flies into temper quickly. The symbol of inspiration also plays its role, for when the main character with Ilse, she (Emily) loses the temper as well. But the «inspiration» goes farther than that. Ilse affects Emily's personality, she is being admired by her for being brave and dauntless. She invigorates the passion in Emily. Along these lines we think of the overall meaning of the conceptual metaphor (pools of fire). Earlier we have pointed out that the first element (pools) is connected with the passage of time and changes in a life of a character. The second one, as we have discovered, proclaims inspiration and vigour, moreover, resembling water, fire serves as creator and provider of changes as well. The combination of the components demonstrates the changes in Emily's life which are bound to happen due to the inspiration in Ilse's face. At the same time since the lexeme «pools» is used regarding Ilse's appearance we can probably expect that some changes are going to happen to the girl as well. The description of eyes as pools is used for both characters. Therefore, the change can be mutual, although we are not certain yet of the sort of alteration that is going to happen to Ilse.

Later on in the story Ilse's countenance is presented in a slightly different way.

**«The stinging kiss of the wind had crimsoned her cheeks and *her eyes were glowing like amber pools with fire in their hearts*»** [13, p. 193].

The core elements of the conceptual metaphor have not changed considerably. Although a certain modification must be noticed. Instead of «fire» the author uses the combination of words, namely «fire in their hearts». The intention of the author may be explained as follows. Due to the change of seasons the fire in Ilse subsides, leaving a small glittering light instead. During wintertime the girl's «scintillating» flame serves not as an indication of fury but as an image of friendly environment.

Throughout the story Emily too experiences certain changes. She acquires herself the bravery and passion which she admires in Ilse.

**«For the moment they faced each other, not as aunt and niece, not as child and adult, but as two human beings each with hatred for the other in her heart—Elizabeth Murray, tall and austere and thin-lipped; Emily Starr, white of face, her eyes pools of black flame, her trembling arms hugging her letters»** [13, p. 271].

That is the result of the expected change in the character of Emily Starr. She is not as timid anymore. Inspired by her true friend, she is not as easily subdued as she used to be when we see her for the first time. It is only natural that she should change under the influence of those she admires. And L. Montgomery provides us with the necessary «preface» that determines possible vectors of the conversion.

Conceptual metaphor «person's appearance is object of nature» on the whole having an affirmative semantic message determines the core ways of character development. The story itself slowly but surely building up the data of conceptual metaphors presents us with a chance to assemble a stronger connection with its characters.

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