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## Conceptual Metaphor as a Model Generating Literary Discourse

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### Abstract

Literary discourse is motivated by figurative schemes of thought structuring our understanding of experience. This paper puts an insight into the way the conceptual metaphor “A Man is an Animal/Beast” generates literary discourse. Proliferation of the conceptual metaphor “A Man is an Animal/Beast” in Bulgakov’s stories reveals lexical repetition of key metaphorical words and semantically complex links of conceptual metaphors and key textual metaphors. The role of translations of Bulgakov’s masterpieces is particularly crucial for reconstruction and verification of “A Man is an Animal/Beast” conceptual metaphor realization in the literary discourse.

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### 1. Introduction

There has been considerable interest in the part played by metaphor which is seen as the main mechanism through which we comprehend abstract concepts and perform abstract thinking. Recent research on metaphor done in the frames of cognitive linguistics has emphasized the modeling function of conceptual metaphors, which are capable of generating related metaphorical expressions across whole areas of discourse. Conceptual metaphors as the property of the language can become one of the ways of modeling and interpreting literary discourse. The same metaphors may perform both functions: motivate people’s use of and understanding of both ordinary and literary language. Conceptual metaphors are always culturally and socially determined. In literary discourse conceptual metaphors demonstrate their pervasive nature through generating interconnected key textual metaphors and

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metaphorical expressions that are perceived as artistic and original. Conceptual metaphors, on the one hand, indicate the conventional role they play in the language, on the other hand, they convey the author's message in the literary discourse.

## 2. Methodology

The basic assumption of much work done within the frames of literary linguistics has been that metaphors are ornamental devices of the texts. However, ongoing studies of figurative language by cognitive linguists Lakoff and Johnson (1980) and Lakoff and Turner (1989) demonstrate that figurative schemes are not only the property of our everyday speech, but structure literary discourse as well. Lakoff and Turner (1989) claim that a conceptual metaphor in literary texts is able to extend its influence by presenting more profound knowledge.

Gibbs (1994) and Sweetser (1990) raise fundamental questions for our understanding of the nature of literary language. The scientists offer an alternative mapping of creative metaphoric processes by illustrating the extent to which poetry can depend on basic underlying metaphors which structure our everyday experiences. Gibbs (1994) aims to show that literary discourse is constituted by fundamental processes of figuration and summarizes the basic cognitive principles of poetics:

- The mind is not inherently literal.
- Language is not independent of the mind but reflects our perceptual and conceptual understanding of experience.
- Figuration is not merely a matter of language but provides much of the foundation for thought, reason and imagination.
- Figurative language is ubiquitous in everyday speech.
- Figurative ways of thinking motivate meanings of many linguistic expressions and their interpretation.
- Metaphorical meanings stem from nonmetaphorical aspects of our everyday experiences (Gibbs, 1994, p. 16-17).

Lukeš distinguishes between cognitive, social, and textual metaphors in his discourse analysis. Metaphors can be considered to be organizing models of the conceptual system and an innovative mechanism in conventional literary contexts contributing to the cohesion and coherence of the text. Lukeš assumes that metaphors form the so-called “*texture*, i.e. the sum total of internal ties holding a text together, but while cohesion can be observed on the surface of discourse, coherence is a matter of signaled conceptual ties” (Lukeš, 2005).

Alluding to discourse semantics we support the claim that discourse has a hierarchical structure (Russell S. Tomlin, Linda Forrest, Ming Ming Pu, Myung Hee Kim). Figurative language in the literary discourse forms its nucleus, all the other elements become periphrastic. The periphrastic part together with the center is able to foster the literary text modeling process.

In this paper analysis has been done on the literary texts, written by Michael Bulgakov. Until 1961, Bulgakov's prose was not published at all, his major works lay in manuscript form (Yermolinsky, & Sakharov 1988). He had a stable reputation of a ‘forgotten writer’. Cognitive approach to Bulgakov's heritage is vital, because this writer could brilliantly play with metaphor, when creating his masterpieces. Platonov who was one of the contemporaries of Bulgakov once accurately described that “by playing metaphor game, Bulgakov wins only metaphor” (Sacharov, 1991).

The conceptual metaphor, which is plunged into the literary discourse of Bulgakov is “A Man is an Animal/Beast”. This metaphor is significant for individual author's mind and determines formation of other cultural conceptual metaphors in the literary contexts. All these metaphors get further semantic realization in the literary discourse by modeling key textual metaphors and artistic metaphorical expressions, through which the behavior of the main characters in the discourse can be perceived.

Besides the conceptual metaphor “A Man is an Animal/Beast” is a regular phenomenon in many cultures. The choice of the source concept in the model is wide due to differences in languages and cultures. The focus here is on the concept *dog* as it is important for further research. Our study of literary discourse covers a significant amount of phraseological units in which one of the constituent elements of the phrase is the word *dog*. Some idioms contain a semantically national component, while others, on the contrary, are common to English and Russian. The phrases

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