

STRUCTURAL SPECIFICITIES OF METAPHOR IN WORKS OF C.DICKENS AND CH.AITMATOV

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In modern linguistics there are a variety of approaches relating to the problems of classifying metaphors. In this research, the structural classification was used as the basis, which is aimed at examining the external structure of metaphor as a lexico-grammatical structure [1:64].

The interest of our research is the comparison of the structural analysis of metaphors in the works of C.Dickens "Great Expectations", "Hard Times", Ch. Aitmatov "Ғасырдан да ұзақ күн", "Теңіз жағалай жүгірген тарғыл төбет". During the study we have analysed 326 units of metaphors from English, and 460 units of metaphors from the Kazakh language.

In the writing style of C.Dickens and Ch.Aitmatov, metaphors have a special role in portraying the spiritual world of the characters, the depth and acuteness of their feelings and experiences, mental portraits.

Ch.Dickens' focus on these rhetorical techniques is reflected in his so precise or subtle observations of the distinctive features of characters or objects, so that his linguistic style is constantly elaborated or rich in humor and vividness.

To convey the strength of spirit of Aitmatov's characters, to reflect the sincerity of feelings, allows expressiveness, the harmony of metaphors, the function of creating an emotional background. Metaphor, as a way of expressing the philosophical meaning, vividly demonstrates the author's individual picture of the world. The writer can describe the world from the point of view of people, sometimes even animals.

According to the number of units of a metaphorical figure V.P. Moskvina distinguishes metaphors on simple and extended [2:136].

In the works of fiction we have analyzed, simple metaphor is represented in variable degrees. The number of simple metaphors in the works of C.Dickens is 195 units, which is 60% of the total sample in the two works. The number of simple metaphors in the works of Ch. Aitmatov is 177 units and 38% of the total sample in the two works. Here are examples from works of fiction:

«Taking the table to represent the path of virtue, I am justified in stating that during the whole time of the Aged's reading, Wemmick's arm was straying from the path of virtue and being recalled to it by Miss Skiffins.» [3:294].

«A big-loudman, with a stare, and metallic laugh» [4:19].

«Уақыт дөңгелегі зырылдап, зымырай түседі» [5:128].

«Соғыста жүрген адамда онсыз да қайғы қалың» [5:51].

C.Dickens specifically uses extended metaphors to create unique figurative expressions, which provide a profound realization of the metaphorical image in a broad context. In the analyzed works of the writer we identified 131 units, which is 40% of the total sample in two works.

The analysis made it possible to establish that the extended metaphors, like no other, emphasize the apage of feelings in the emotional conflict of Aitmatov's characters. These qualitative points are widely presented in the works, namely 283 units, which is 62% of the total sample in the two works. For example:

«Before pale morning showed the monstrous serpents of trailing themselves over Coketown» [4:61].

«Miss Havisham's intentions towards me, all a mere dream; Estella not designed for me; I only suffered in Satis House as a convenience, a sting for the greedy relations, a model with a mechanical heart to practice on when no other practice was at hand» [3:361].

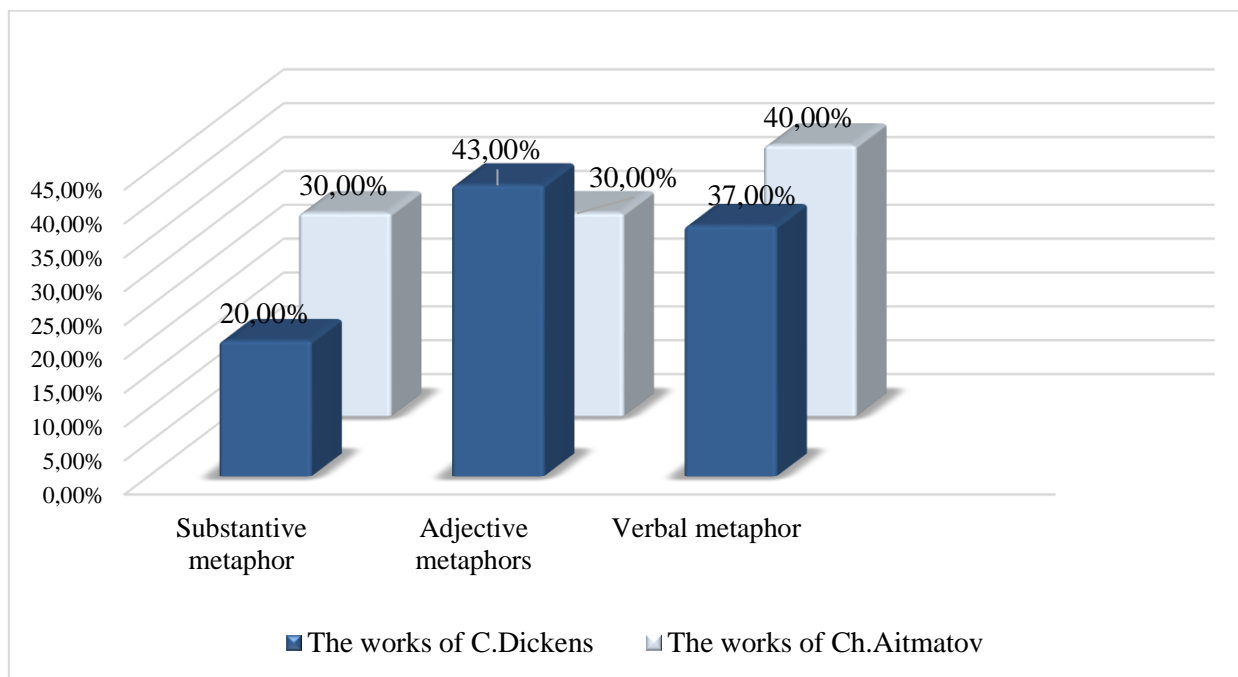
«Ақ көрпе жамылған Сарыөзектің даласы, көз көріп, құлақ естір жерге дейін, әлемге жаңа жаратылғандай аппақ болып, кербез көсіліп жатыр» [5:140].

«Соғыстың алғашқы қысы да түнеріп, мұнар тартып азынаған аязымен қоса мезгілсіз ерте келіп есік қақты» [5:61].

According to which part of speech the metaphorical expression is formed, the following types of metaphors have been identified. The statistical indicators of the total sample are presented in Diagram 1.

Diagram 1.

The statistical indicators of the total sample



Substantive metaphor, whose structural features are due to the noun in the nominative case, emphasizing the concise manner and profound semantic load of descriptions. This type of metaphor is 68 units, which is 20% of the total sample in the works of C.Dickens. 137 units, which is equal to 30% of the total sample in the works of C. Aitmatov. For example:

«They seemed to think the opportunity lost, if they failed to point the conversation at me, every now and then, and stick the point into me. I might have been an unfortunate little bull in a Spanish arena, I got so smartingly touched up by these moral goads» [3:25].

«...and the hands, men and woman, boy and girl, were clattering at home» [4:234].

«Кәне, ешқандай күмән болмас үшін,- деп ителгі көз кителінің төс қалтасынан қоңыр мұқабалы маңдатын ашып кеп қалды да, әлде «Таңсықбаев», әлде «Тысықбаев» деп мыңқ етіп, докуменітін лезде тартып алды» [5:142].

«Олар Борандыға жақындағанда күн де ұясына қонып еді» [5:63].

The works of fiction we have analyzed contain adjective metaphors, which are evaluative and have an expressive meaning. The image in such a metaphor is created by an adjective, but the noun can also be evaluative. The individualism and the author's representation of the picture of the world of the writers, brightly displayed by metaphorical expressions, namely adjectival metaphors. These are various combinations describing the power and strength of nature, as well as allegorical, pictorial designations of objects and phenomena. Their number amounted to 139 units, which represents 43% of the total sample of metaphors in the works of C.Dickens. 140 units, which is 30% of the total sample in the works of C. Aitmatov. For instance:

«And all the melancholy-mad elephants polished and oiled up for the day's» [4:61].

«Drummler was rallied for coming up behind of a night in that slow amphibious way of his» [3:211].

«Әлемді желсіз, ың-жыңсыз, ұлы тұнжыр тыныштық құшағына баурап алды» [5:28].

«Көктем шығып, Сарыөзектің сай-саласы, ойы мен қыры аз гана күн жасыл зүмірет жамылғанда, бала-шаға бір жасап қалатын» [4:92].

In the course of the research, we observed a quantitative predominance of verbal metaphors, which is due to the effect of the transition of inanimate objects into the category of animate, and the proximity with the personification.

Verbal metaphors in the novels of C. Dickens make up 119 units, which is 37% of the total sample of metaphors. Their total number in the works of Aitmatov is 183 units, which is 40% of the total sample of metaphors in both works of Aitmatov. For instance:

«Where the clouds were sailing fast and widely» [4:59].

«Indeed, that is the very question I want to ask you,» said I. «For he has been hovering about you all night. «Moths, and all sorts of ugly creatures,» replied Estella, with a glance towards him, «hover about a lighted candle» [3:306].

«Ал Үкібала өкініштен өртені берді» [5:51].

«Пойыз болса Сарыөзектің аппақ көрпе қымтанып, тым-тырыс ұйықтап жатқан даласын оятып, арындай алып жөнелді» [5:62].

In conclusion, having analyzed the structural component of metaphorical expressions in the works of the authors, we can state that in the selected works of Ch. Aitmatov in the quantitative ratio extended metaphors prevail over simple ones, while in the works of C. Dickens the dominance of simple metaphors over extended ones was noticed. An extended metaphor is a complex semantic formation - an extended sentence, phrase or a larger unit of speech. The differences in structure determine the differences in semantics and stylistics - extended metaphors are mostly individual-authored, so they have a great image-expressive power. Aitmatov and Dickens also widely use verbal metaphors, which contribute to the creation of a realistic artistic world.

Literature

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