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METAPHOR IN SHAKESPEARE'S TEXTS

Shakespeare's texts are rich with metaphors presenting the heroes his plays. This paper looks at the using of linguistic metaphors in Shakespeare's texts: cognitive metaphor, conceptual metaphor, root metaphor, visual metaphor. The authors show some metaphor types and give some examples from Shakespeare's plays. The role of metaphors is considered, as possibility of expansion of the conceptual field of the artistic text, where the symbol is a field of meaning. A metaphor is the active mechanism of existence poetics.
Key words: English language, metaphor, poetics, character, Shakespeare's plays, cognitive metaphor.

МЕТАФОРА В ТЕКСТАХ В. ШЕКСПІРА
Твори В.Шекспіра багаті на вживання метафор, завдяки яким презентуються герої його п'єс. Стаття присвячена опису використання метафор в текстах Шекспіра: когнітівна метафора, генералізуюча метафора, номінативна метафора, образна метафора. На прикладах з творів автори статті демонструють вживання Шекспіром різних видів метафор, роль метафори, як можливість розширювати концептуальне поле художнього тексту, де полем значень є символ, а метафора виступає активним «механізмом» екзистенції поетики.
Ключові слова: англійська мова, метафора, поезія, характер, п'єси Шекспіра, когнітивна метафора.

МЕТАФОРА В ТЕКСТАХ В. ШЕКСПИРА
Произведения Шекспира богаты употреблением метафор, благодаря которым характеризуются герои его пьес. Статья посвящена описанию использования метафор в текстах Шекспира: когнитивна метафора, генерализующая метафора, номинативная метафора, образная метафора. На примерах из произведений авторы статьи демонстрируют употребление Шекспиром различных видов метафор, роль метафоры, как возможность расширить концептуальное поле художественного текста, где полем значений выступает символ, а метафора – активным «механизмом» экзистенции поэтики.
Ключевые слова: английский язык, метафора, поэзия, характер, пъесы Шекспира, когнитивная метафора.

Introduction. In modern society learning foreign language means that the future specialists are some steps higher than others. Because a personality can survive in another counry and also when the students are studing the foreign languages, they can develop their future professional competences, study parallel another culture, education and develop themselves. Reading and understanding British poetry by students are one of the ways of enhancing their intercultural foreign communication. **The aim of this paper** is to study the using of metaphoras in Shakespeare's texts.

Results. A metaphor is a figure of speech that identifies something as being the same as some unrelated thing, for rhetorical effect, thus highlighting the similarities between the two. It is therefore considered more rhetorically powerful than a simile. While a simile compares two items, a metaphor directly equates them, and so does not apply any distancing words of comparison, such as «like» or «as». Metaphor is a type of analogy and is closely related to other rhetorical figures of speech that achieve their effects via association, comparison or resemblance including allegory, hyperbole, and simile [13].

A simile (sImǝli) is a figure of speech that directly compares two things through the explicit use of connecting words (such as *like, as, so, than,* or various verbs such as *resemble*). Although similes and metaphors are sometimes considered as interchangeable, similes acknowledge the imperfections and limitations of the comparative relationship to a greater extent than metaphors. Metaphors are subtler and therefore rhetorically stronger in that metaphors equate two things rather than simply compare them. Similes also hedge/protect the author against outrageous, incomplete, or unfair comparison[20]. You can see the English similes category of words in Wiktionary, the free dictionary [15].

The Simile may be regarded as an expanded Metaphor, or the Metaphor as a condensed Simile. The metaphor proceeds by ascribing to a given object certain actions or qualities which are not literally true of that object, and which have in reference to it only the truth of analogy. To illustrate this: When Romeo says of Juliet:

«O, she doth teach the torches to burn bright!
Her beauty hangs upon the cheek of night,
Like a rich jewel in an Ethiop's ear»…

here we have two metaphors, and also one simile. Juliet cannot be said literally to *teach the torches* any thing; but her brightness may be said to make them, or rather the owner of them ashamed of their dimness; or she may be said to be so radiant, that the torches, or the owner of them may learn from her how torches ought to shine. Neither can it be said literally that her beauty hangs upon the cheek of night, for the night has no cheek; but it may be said to bear the same relation to the night as a diamond pendant

does to the dark cheek that sets it off. Then the last metaphor is made one of the parts in a simile; what is there in expressed being likened to a rich jewel hanging in *an Ethiop's ear*. So, too, when *Wordsworth* apostrophizes John Milton:

«*Thy soul was like a Star, and dwelt apart;*
Thou hadst a voice whose sound was like the sea»;

here we have two similes [5].

Generally, metaphor is the stronger and more encompassing of the two forms of rhetorical analogies.

The results of theoretical analysis testify that different aspects of the use of metaphora in Shakespeare's texts were described by modern scholars: Koivisto-Alanko, Burnley, Coleman, Coulson, Grady, Johnson, Hardin, Harvey, Hines, Hutton, Karnein, Kövecses, Lakoff, Nikonova, Nevitt, Oakle, Partridge, Taylor, Tissari, Shestakov, Spurgeon, Wayne.

The term metaphor is also used to describe more basic or general aspects of experience and cognition: 1) *a cognitive metaphor* is the association of object to an experience outside the object's environment; 2) *a conceptual metaphor* is an underlying association that is systematic in both language and thought; 3) a root metaphor is the underlying worldview that shapes an individual's understanding of a situation; 4) a nonlinguistic metaphor is an association between two nonlinguistic realms of experience; 5) a visual metaphor uses an image to create the link between different ideas. Metaphors can also be implied and extended throughout pieces of literature [13].

Lakoff and Johnson [9] and Lakoff [10] have done the first treatments of the cognitive metaphor theory (CMT), they were their first publications on cognitive metaphor and only takes Kovecses's [6] first book on the metaphors of emotion into account Kövecses [7; 8]. Metaphor is essentially a cognitive mechanism, a pivotal distinction is made between conceptual and linguistic metaphors. The former belong to the level of thought and constitute a small group of mental schemas where by the human mind understands abstract concepts in terms of more concrete bodily experiences by establishing ontological correspondences across conceptual domains; the latter, on the other hand, are the surface manifestation in language of conceptual metaphors [14, p. 17-18]

Cognitive metaphor is understood as a (mental) correspondence relationship between two different conceptual domains such as love and fire (Lakoff [10, p. 386-388]), in which love receives some characteristics of fire through a direct verbal equation. For example, Romeo claims that (both the word *love* and the words suggesting fire are highlighted):

Love is a *smoke* made with the *fume* of sighs,
Being *purged*, a *fire sparkling* in lover's eyes …
Being *vexed*, a *sea* nourished with *loving* tears.
What is it else? a *madness* most discreet,
A *choking gall*, and a *preserving sweet*.
(*Romeo and Juliet* 1.181–182) [17, p. 143].

H:Tissari offers examples of metaphor types found specifically in *Romeo and Juliet:* 1) metaphors of containment (since linguists seem especially to disagree about the likelihood that the following usage of prepositions):

BENVOLIO. What sadness lengthens Romeo's hours?
ROMEO. Not having that, which, having, makes them short.
BENVOLIO. In love?
ROMEO. Out –
BENVOLIO. Of love?
ROMEO. Out of her favour where I am in love.

2) Metaphor «Love is a valuable commodity»: a different example of this metaphor occurs in Act five, where Romeo looks back to the time when he enjoyed the company of Juliet:

ROMEO. Ah me, how sweet is *love* itself possessed,
When but *love's* shadows are so *rich* in joy!
(5.1.10–11)

You should note that Romeo does not really think about love and marriage in termsof an economic exchange – he is not a beggar who has found a rich man's

daughter and dreams of wealth, gold lighting up in his eyes. In this sense the

metaphor is genuinely metaphorical, while money and marriage can also go hand in hand, the metaphor thus having a possible metonymic basis. 3) *Cupid*, personification and violence: many metaphors of LOVE meet in the person of Cupid: he is love personified (Love is a human being), he employs FORCES, he can use MAGIC and, being mischievous, he likes to make A GAME or even WAR of love. BLINDNESS is also associated with Cupid, because good eyesight is necessary for aiming his arrows at the right people. The following quote hovers between a reference to Cupid and a sexual innuendo:

If *love* be *blind*, *love cannot hit the mark*.
(2.01.33) [17, p. 139-142]

The author stresses that the notes include love as A FORCE (including BURDEN) and as A CONTAINER (*to sink in it*), plus a reference to the personification of love (Cupid, Love as a human being) [17, p. 144]:

MERCUTIO. You are a *lover*, borrow Cupid's *wings*,
And *soar* with them *above a common bound*.
ROMEO. I am too *sore enpierced* with *his shaft*
To soar with his *light* feathers, and so *bound*
I cannot bound a pitch above dull woe:
Under *love's heavy burden* do I *sink*.
MERCUTIO. And *to sink in it* should you *burden love*,
Too great oppression for a *tender* thing.
ROMEO. Is *love* a *tender* thing? it is too *rough*,
Too *rude*, too *boist'rous*, and it *pricks like thorn*.
MERCUTIO. If *love* be *rough* with you, be *rough* with *love*:
Prick love for pricking, and you *beat love down*.
(1.4.17–28)

4) Metaphor «Love is a plant»: an emotion which grows like a flower, *love* in example eight can also be understood as Juliet's body, still budding in virginity:

JULIET. Sweet, good night:

This *bud of love*, by summer's ripening breath,
May prove a *beauteous flower* when next we meet.
Good night, good night! as sweet repose and rest
Come *to thy heart* as that *within my breast*.
(2.2.120–124)

Flower and plant imagery doescontinue in metaphors for (beloved) women and their parts (Caitlin Hines [3, p. 297, 303; 4, 151, 158], Coleman [1, p. 54-64]). Flowers and gardens could also be associated with innocence, the paradise and the pastoral (as in Hardin [2, p. 61-62]).

The Prologue from Henry V is replete with metaphors. Before reading the Prologue the students should study glossary: *Harry*: King Henry V of England, *port*: bearing, *Mars:* the god of war, *wooden O*: round, wooden theater, like Shakespeare's Globe Theater, *Agincourt*: famous battle near the French castle of Agincourt, where the inferior numbered British troops led by Henry V, defeated the French; *casques*: helmets; *crooked figure*: zero, which is not straight, when added to «1» can make a million *ciphers:* zeros/nothings; *puissance:* power, potency.

For better understanding this monologue students at first listen to the Prologue from Shakespeare's drama, *Henry V* [19], where a single actor, Chorus, speaks directly to the audience, harking back to the effect of the chorus in ancient Greece, and then look for metaphors and characterised theim:

O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword and fire
Crouch for employment. But pardon, and gentles all,
The flat unraised spirits that have dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high upreared and abutting fronts
The perilous narrow ocean parts asunder:
Piece out our imperfections with your thoughts;
Into a thousand parts divide on man,
And make imaginary puissance;
Think when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;
For 'tis your thoughts that now must deck our kings,
Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who prologue-like your humble patience pray,
Gently to hear, kindly to judge, our play.

Michelle Rasmussen asks: «What is the main idea here? and answers. – The creative Shakespeare is speaking directly to you, to awaken your creativity, your imagination, your fantasy. In truth, that is the purpose of the play. To raise the level of the audience, so that they may become better to see into the future, or to create visions of the future, in order to change the present». She has written that metaphor is the language of human creativity. It unleashes a playful, surprising thinking process, which provokes you to think in a non-deductive way, «out of the box». It is just this quality of thought needed to discover the new physical principles which will get us to Mars. The quest in science is not to discover what, but why. Metaphor trains us to search behind the shadows of sense certainty, to find the principles that cause physical phenomenon [16].

One of the most prominent examples of a metaphor in English literature is the «All the world's a stage» monologue from «As You Like It» by William Shakespeare:

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;

(As You Like It, 2/7 [18]).

This quotation contains a metaphor because the world is not literally a stage. By figuratively asserting that the world is a stage, Shakespeare uses the points of comparison between the world and a stage to convey an understanding about the mechanics of the world and the lives of the people within it.

LaRouche has stressed that metaphorical thinking is not only the key to art, but, also, of science: «a metaphor is of the same nature, as to form, as the ontological paradox which obliges the thinker to discover a validatable new universal physical principle [11]». Metaphor, through paradox and irony, overturns old assumptions, forces your mind to reconsider, and think about things in a new way [12].

Here is a series of metaphors from Shakespeare's creative mind, as found in his plays:
But, look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
<div style="text-align:center">(Hamlet, i. 1).</div>
<div style="text-align:center">(Russet: reddish-brown; mantle: a large coat, cloak).</div>

Look, love, what envious streaks
Do lace the severing clouds in yonder East:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
<div style="text-align:center">(Romeo and Juliet, iii. 5).</div>
(lace: mark with colored streaks; jocund: high spirits and lively mirthfulness)

The charm dissolves apace;
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason....

Their understanding
Begins to swell; and the approaching tide
Will shortly fill the reasonable shore
That now lies foul and muddy.
<div style="text-align:center">(The Tempest, V, i)</div>

The gaudy, blabbing and remorseful day
Is crept into the bosom of the sea;
And now loud-howling wolves arouse the jades
That drag the tragic melancholy night;
Who, with their drowsy, slow and flagging wings,
Clip dead men's graves and from their misty jaws
Breathe foul contagious darkness in the air.
<div style="text-align:center">(Henry VI, Part 2, IV, I)</div>

To be, or not to be; that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them.
<div style="text-align:center">(Hamlet, 3.1.58)</div>

To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action.
<div style="text-align:center">(Hamlet, 3.1.58)</div>

[Banquo to the wierd sisters:]
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me…
(Macbeth 1.3.58)

[Duncan to Macbeth:]
Welcome hither.
I have begun to plant thee, and will labor
To make thee full of growing.
(Macbeth 1.4.27)

[Lady Macbeth:]
«Come, thick night,
And pall thee in the dunnest smoke of Hell,
That my keen knife see not the wound it makes,
Nor Heaven peep through the blanket of the dark,
To cry Hold, hold!»
(dun: brown-grey)

[Macbeth:]
«Heaven's cherubin, hors'd
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind».
«The flame o' the taper
Bows toward her; and would under-peep her lids,
To see th' enclosèd lights, now canopied
Under these windows, white and azure, lac'd
With blue of heaven's own tinct».
(Cymbaline)

«My conscience, thou art fetter'd
More than my shanks and wrists: you good gods give me
The penitent instrument to pick that bolt,
Then free for ever!»
(Cymbaline)
Some joy too fine,
Too subtle-potent, tun'd too sharp in sweetness,
For the capacity of my ruder powers.
(Troilus and Cressida, Act III, Scene 2)
Time travels in divers paces with
divers persons… I'll tell you who Time
ambles withal, who Time trots withal, who
Time gallops withal, and who he stands tall
withal.
(As You Like It 3.2.310)

Conclusion. To sum up, the success of these metaphors is well attested not only in their widespread usage and acceptance but also in the metaphorical networks created by such metaphors.The effective understanding Shakespeare's texts by students is achieved by the following ways: 1) write out the definition for each term; 2) when reading the assigned piece of a text at home, be sure that you (student) understand it, be ready to discuss it in class; 3) make a presentation, a report, an essay about
one of the metaphor.

The picture of the world as it appears in Shakespeare's texts can be viewed from two major perspectives: poetic and cognitive. The former proceeds from some general assumptions as to Shakespearean poetics to the analysis of the language of his plays while the latter focuses first on linguistic units that give access to respective mental structures typical of Shakespeare's worldview, thus making the aesthetic value of his works more transparent.

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THE FUNCTIONAL PECULIARITIES OF ANTHROPONYMS OF THE ENGLISH LANGUAGE (ON THE MATERIAL OF ENGLISH FICTION LITERATURE)

The aricle deals with the problem of functioning of anthroponyms in the English language. The author has pointed the influence of social and cultural aspects on the anthroponym system of the English language. English anthroponyms are conditioned by semantic and phonetic features of the language. In the fiction text they may have different functions, the author has given the examples of allusion, comparison, metaphor and cataphoric functions that have anthroponyms. The researcher has determined that anthroponyms include social and national components. They have also the function of determining of person's cultural identity and at the same time they have the connectional function in the question of intercultural communication.

Key words: *anthroponym, function, intercultural communication, social component.*

ФУНКЦІОНАЛЬНІ ОСОБЛИВОСТІ АНТРОПОНІМІВ АНГЛІЙСЬКОЇ МОВИ (НА МАТЕРІАЛІ АНГЛІЙ-СЬКОЇ ХУДОЖНЬОЇ ЛІТЕРАТУРИ)

У статті розглянуто проблему функціональності антропонімів англійської мови. Автором відзначено вплив соціальних та культурних аспектів на антропонімічну систему англійської мови. Англійські антропоніми не є виключенням в цьому аспекті, але водночас, вони зумовлюються семантичними та фонетичними особливостями англійської мови. У художньому тексті вони можуть виконувати різноманітні функції, автором наведено приклади антропонімів, які виконують функції алюзії, порівняння, метафори та катафоричну функції.Дослідницею визначено, що антропоніми несуть в собі соціальний та національний компоненти. Вони, також, виконують функції позначення особистої культурної ідентичності людини та водночас виконують об'єднувальну функцію у питанні міжкультурної комунікації.

Ключові слова: *антропонім, функція, міжкультурна комунікація, соціальний компонент.*

ФУНКЦИОНАЛЬНЫЕ ОСОБЕННОСТИ АНТРОПОНИМОВ АНГЛИЙСКОГО ЯЗЫКА (НА МАТЕРИАЛЕ АНГЛИЙСКОЙ ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЫ)

В *статье рассмотрена проблема функциональности антропонимов английского языка. Автором отмечено влияние социальных и культурных аспектов на антропонимическую систему английского языка. Английские антропонимы не являются исключением в этом аспекте, но в то же время, они обусловлены семантическими и фонетическими особенностями английского языка. В художественном тексте они могут выполнять различные функции, автором наведены примеры антропонимов, выполняющие функции аллюзии, сравнения, метафоры и катафорическую функции. Исследовательницей определено, что антропонимы несут в себе социальный и национальный компоненты. Они, также, выполняют функции определения личной культурной идентичности человека и в то же время выполняют объединяющую функцию в вопросе межкультурной коммуникацию.*

Ключевые слова: *антропоним, функция, межкультурная коммуникация, социальный компонент.*

Language is an indicator of human's culture because it discloses not only the imagination about the world, surrounding reality, conditions of life but also the people's consciousness, mentality, character, traditions, morality and system of values. The language peculiarity of fiction literature lies in the fact that it expresses the culture an individual world outlook of people by whom it has been created. These aspects have caused lots of difficulties and problems during the analysis of fiction pieces of literature and during the comparison of the original text and its translation.

One of the most important problems is the functioning of anthroponyms as one of the basic components in the structure of a fiction text. Anthroponym on the one hand is the component of person's cultural identity and on the other hand it has a connectional function in the question of multicultural communication.

The problem of anthroponyms has been analyzed by the number of scientists like H. Joseph, D. Stewart, O. Espersen, T. Gobbs, B. Rassel and others.

T. Gobbs has studied the peculiarities of semantics of anthroponyms. B. Rassel has determined the similar elements between proper names and demonstrative pronouns. Lexical meaning of anthroponyms has been the most problematic question of this problem. The scientists D. Stewart and B. Rassel have pointed that anthroponyms have no lexical meaning at all.