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**The Notion of Movement in English and Russian
Metaphors**

Kustības jēdziens angļu un krievu metaforās

Master Thesis

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Declaration of Academic Integrity

I hereby declare that this study is my own and does not contain any unacknowledged material from any source.

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22.05.2008.

ANOTĀCIJA

Darba tēma ir “Kustības jēdziens angļu un krievu metaforās”. Darba mērķis ir analizēt angļu valodas metaforas ar darbības vārdiem, kas izsaka kustību, salīdzināt tās ar krievu valodu un analizēt kustības metaforas metaforisku konceptu ietvaros. Tika analizēti trīs angļu valodas kustību izsakoši darbības vārdi un to krievu analogi metaforisko konceptu ietvarā. Tika izveidoti semantiskie tīkli un diagrammas, kuras demonstrē metaforas, kuras ietver izvēlētos darbības vārdus, lai parādītu šo metaforu izmantošanas proporciju gan angļu, gan krievu kā arī abās valodās vienlaicīgi. Turklāt, metaforas ar kustības darbības vārdiem tika analizētas metaforisku konceptu ietvaros. Angļu un krievu vārdnīcas, kā arī Lakofa un Džonsona grāmata “Metaphors We Live By” tika izmantotas kā informācijas avots par darbības vārdu nozīmi, metaforām un metaforiskiem konceptiem. Pētījuma rezultātā tika noskaidrots, ka, kaut gan atsevišķas metaforiskās nozīmes var atšķirties starp valodām, bieži metaforisku transformāciju ideja ir vienāda. Tātad, kaut gan angļu un krievu kultūras ir diezgan atšķirīgas, cilvēkiem tomēr ir līdzīga domāšana un uztvere. Lielākā metaforisko konceptu ietvaros analizēto metaforu daļa izrādījās paralēla abas valodās, pierādot faktu, ka šie koncepti ir būtiski abām kulturām.

Atslēgas vārdi: kognitīvā pieeja, metaforas, metaforiskie koncepti, metaforiskās transformācijas

ABSTRACT

The theme of the paper is “Notion of Movement in English and Russian metaphors”; its goal is to outline peculiarities of English metaphors containing motion verbs, compare them to Russian analogies and analyze metaphors of movement in the frames of metaphorical concepts. Metaphorical usage of three English motion verbs and their Russian analogies are analyzed tracing metaphorical mappings. Semantic networks and charts illustrating proportion of metaphors with the chosen motion verbs in English and Russian are built. Metaphors containing fictive motion verbs are analyzed in the frames of metaphorical concepts. English and Russian dictionaries and the book “Metaphors We Live By” by Lakoff & Johnson served as the key sources of verbs' meanings, metaphors and metaphorical concepts. As a result of the research it is concluded that though non-distinct metaphorical meanings can vary from language to language, the idea of metaphorical transformation is very often the same in both languages. Consequently, though English and Russian cultures are quite different, the way people think and conceptualize their experience is quite similar. The majority of metaphors being parts of the concepts analyzed are parallel in both languages proving the fact that these concepts are relevant both for English and Russian cultures.

Key words: cognitive approach, metaphors, metaphorical concepts, metaphorical mappings.

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INTRODUCTION

The theme of the paper is "The Notion of Movement in English and Russian Metaphors". The notion of metaphor has been popular among linguists for many years, but till recent times, most of scholars considered metaphor as a stylistic means or as device of nomination basically used in texts of literature. However, starting with the second half of the 20th century with growing popularity of cognitive linguistics approach towards the notion of metaphor has changed, becoming cognitive. Metaphor was not considered any more as just a figure of speech, but rather as a figure of thought. Today most of linguists see metaphor as an instrument of reflecting the picture of the world with the help of language. This picture appears as a result of cognitive manipulating with existing meanings of words in language in order to create new concepts. It has been clarified that metaphor is the way of thinking about the world, which uses humans' existing knowledge: a new concept is formed on the basis of literal meaning of an old concept as a result of cognitive processing of new knowledge. As Lakoff and Johnson (2003:3) put it in their book "Metaphors We Live By", humans' ordinary conceptual system, in terms of which we think and act, is fundamentally metaphorical in nature. This book was first published in 1980 later becoming one of the most influential books in cognitive linguistics. It has been thoroughly analyzed by the author of the present paper. The concepts controlling our thought also control our everyday life. In addition they arrange our behaviour and our contacts with other people. In other words, our concept system plays the main role in defining our reality. Thus, if our concept system is metaphorical, then our thought, everyday experience and behaviour are also governed by metaphors.

However, it is quite difficult to study the concept system itself. It is much easier to study the language, which reflects it. Actually, language is an important source of evidence for what our concept system is like. Consequently, when studying language, in particular, metaphors, it is possible to make conclusions about the way we conceptualize the world. As Lakoff and Johnson (ibid:54) stress, each of metaphorical expressions like "the time will come" or "attack an idea" (ibid:54) is used within a whole system of metaphorical concepts, which we constantly use in living and thinking. These expressions are fixed by conventions. In addition to these cases being parts of conceptual system, there are idiosyncratic metaphorical expressions, which are not used systematically in our speech and our thought. These are expressions like "the foot of the mountain", "the leg of the table", which are isolated instances of metaphorical concepts. In other words, they represent only one instance of a used part. Thus, there is an expression "the foot of the mountain" being a part of the metaphorical concept "MOUNTAIN IS A PERSON", however, normally people do not speak about "the

shoulder of the mountain" or "the head of the mountain", though theoretically these temporal, casual metaphors are possible. Examples like "the foot of the mountain" and "the leg of the table" represent the so-called dead metaphors and they are not of big interest (at least for this research), because they do not play an interesting role in humans' conceptual system. The focus of the work is on systematic metaphorical expressions being reflection of humans' systematic metaphorical concepts structuring our actions and thoughts. Consequently, by metaphorical meanings the author understands all fictive meanings of verbs of movement, which are not connected with the spatial sphere but with some other sphere, in other words, which represent mapping of the source domain (space) onto other, more abstract target domains.

Metaphors containing motion verbs are met quite often in our everyday language. They are parts of a number of metaphorical concepts and they have some special features, which are discussed and analysed in the paper. Though the paper is focused on notion of movement in English metaphors, it was chosen to compare English metaphors containing motion verbs with Russian metaphors with motion verbs, outlining common and different features of their usage. Thus, the goal of the paper is **to outline peculiarities of English metaphors containing motion verbs, compare them to Russian analogies and analyze metaphors of movement in the frames of metaphorical concepts**. The following hypothesis has been put forward: **although English and Russian belong to different groups both according to the classical and areal typology of languages, metaphorical concepts used by speakers of both languages are very similar**.

In order to prove the hypothesis and to reach the goal of the paper the author is going to reach the following objectives:

- To outline peculiarities of cognitive approach towards metaphor
- To analyze various methods of metaphor classification
- To describe peculiarities of semantics and syntax of motion
- To outline peculiarities of lexical typology and typology of metaphorical transformations
- To analyze metaphorical transformations for the selection of motion verbs outlining common and different features for English and Russian
- To exemplify metaphorical concepts containing metaphorical expressions with motion verbs in English and/or Russian

In the theoretical chapters of the paper the author analyses works of such scholars as Lakoff, Tyler and Evans, Bickerton, Wheelwright, Steen, Gak, Talmy, Rakhilina and others. The theoretical part contains three chapters. In Chapter 1 cognitive approach towards meaning focusing on meanings of polysemantic words is described, peculiarities of cognitive approach

towards metaphors are outlined and the theory of specific attributes by Bickerton is described. In addition, different approaches towards classification of metaphors are analyzed. Chapter 2 is devoted to peculiarities of semantics and syntax of motion and is principally based on works by Leonard Talmy. In Chapter 3 some peculiarities of lexical typology and typology of metaphorical transformations are described mentioning basic difficulties and problems, which are usually faced when comparing metaphoric expressions in different languages. Finally, Chapter 4 represents the empirical analysis of the paper. In this chapter the author analyses metaphorical meanings of the selection of motion verbs observing connections between various metaphoric expressions, tracing mapping of the source domain onto the target domains and composing semantic networks reflecting these connections. Verbs for analysis are selected with the help of Roget's Thesaurus (2003:263-267). They all appear in it in the section "Motion" under the class "Space". Senses of verbs are taken from Oxford Advanced Learners Dictionary (2005) and WordNet [online] for English and from Dal's "Толковый словарь живого великорусского языка" (2001) and Ozhegov's "Словарь русского языка" (1989) for Russian. Examples of metaphoric expressions are also taken from these dictionaries and Russian examples are partially composed by the author. Sometimes it seems that a metaphoric expression exists only in English or Russian and is absent in the other language, but it is actually substituted by a metaphor with the motion verbs belonging to close semantic fields (e.g. verbs of flying or swimming). These cases are explained and analyzed. Besides, in the empirical analysis various metaphoric concepts are outlined, and they are supplied by the examples of metaphors of movement in English and/or Russian so that parallels between metaphoric concepts in the two languages could be seen.

CHAPTER 1. METAPHOR IN LINGUISTICS

The problem of metaphor in linguistics has been examined under various angles. Till recent times, most of scholars considered metaphor as a stylistic means or as device of nomination. As Steen writes, metaphors were perceived as a kind of linguistic oddity used basically "by poets, politicians or people otherwise mentally unbalanced" (Steen, 1994:3). However, at the end of 1970-s approach towards metaphor changed dramatically becoming cognitive. Today most of linguists consider metaphor as an instrument of making the picture of the world with the language. This picture appears as a result of cognitive manipulating with existing meanings of words in language in order to create new concepts. Teliya (1988:3-10) outlines that starting with the beginning of 1960-s the problem of metaphor has become actual for specialists of various fields such as semantics, logical semantics, etc. It has been clarified that metaphor is the way of thinking about the world, which uses humans' existing knowledge: a new concept is formed on the basis of literary meaning of an old concept as a result of cognitive processing of new knowledge.

As cognitive approach towards metaphor is strongly connected with cognitive approach towards meaning, general issues of the latest will be described in the following subchapter.

1.1. Cognitive Approach towards Meaning

1.1.1. The Nature of Meaning

As Tyler and Evans (2003:1) outline, linguists often consider that the words constituting lexical forms are conventionally paired with meanings, and these form-meaning pairs are stored in a mental lexicon. At the same time, traditional approach towards the mental lexicon suggests that relationships between meaning and form are arbitrary. However, the linguist Bernd Heine (1997 via Tyler & Evans, 2003) mentions that finding a satisfactory solution to the problem of how representation of multiple meaning with a single linguistic form can be explained is a central and a controversial issue for linguistic theory.

There are the following basic assumptions for the research of the way how the various meanings are related to each other:

- The system of language underdetermines rich interpretations of natural utterances. As a result, lexical entries play the role of prompts for meaning construction. This

meaning construction is a conceptual process, involving composing and integration of linguistic and non-linguistic information;

- The representation of meaning is fundamentally conceptual in nature. Language does not refer directly to the real world but to what is represented by the human conceptual system, which in its turn reflects the world as mediated by human perception and experience;
- Conceptual structure is the product of humans' experiencing and interacting with the spatio-physical world they inhabit. The way how humans experience the world is determined by the nature of their bodies and their unique neuro-anatomical architecture;
- Language is an alive and changeable system. So, synchronic studies reveal only one point in a continuum of change, and it must be taken into consideration that in order to get the whole picture of semantic structure of even one single form it is necessary to analyze its development diachronically.

1.1.2. Approaches to the Representation of Distinct Meanings Associated with a Single Form

There are three basic approaches toward the representation of distinct meanings associated with a single form. They are homonymy, monosemy and polysemy.

The main idea of homonymy approach is that coinciding of the lexical forms representing different meanings is just an accident, and these forms do not relate to each other. There are some problems with homonymic approach. Firstly, it ignores any systematic relationship among different meanings associated with the same lexical form. Secondly, it represents language only synchronically, without taking into consideration diachronic changes, which often are motivated and quite logical. The homonymy approach does not answer the question why speakers choose to use an existing lexical form in a new way instead of coining a new phonological string. Communication is a very important function of language. Thus, it is clear that a speaker intending to communicate would not use a lexical unit with an established meaning in order to indicate something else, unless he/she intends the listener to interpret the message correctly, in other words, extension must be systematic and explicable. Consequently, the usage of a lexical unit having a fixed meaning to indicate something else must be very much constrained and motivated.

An alternated approach, monosemy, has been advocated by Charles Ruhl (1989 via Tyler & Evans, 2003). He claimed that actually a lexeme has just one meaning, and all its

meanings are various interpretations of the basic meaning. Monosemy like homonymy has many problems associated with it. The most serious of them is that while it could be that distinct meanings associated with a lexeme are somehow related to the primary meaning, some meanings are context independent and it is impossible to predict them knowing just the basic meaning. The second problem is that the primary meaning must be too abstract in order to be able to include the whole set of distinct meanings. Although the nature of meaning is a dynamic and highly creative process, still not all meanings are the result of contextual interpretation, and some of the lexeme's interpretations must be due to distinct meanings paired with the words themselves.

The third approach is polysemy. The idea of polysemy is that different meanings of the same lexeme are related in some way. Polysemy suggests that a linguistic form is paired at the contextual level not with a single meaning but with a network of related meanings. In other words, the meanings of the lexeme make a semantic network. However, it must be stressed that not all usages of the lexeme are included into the semantic network. Some of them are still situational and context-dependent.

1.1.3. Interpretation of Meaning and Semantic Networks

The cognitive approach of meaning construction holds that the interpretation of meaning is conceptual in nature and it is not simply the result of summing up linguistic items but it also suggests some non-linguistic experience of the listener. Thus, the meaning of the message consists of information coded by a lexical item and information recruited from the context, background knowledge and cognitive processing. As Langacker (1987 via Tyler & Evans, 2003:17) has put it, "linguistic expressions are not meaningful in and of themselves, but only through the access they afford to different stores of knowledge that allow us to make sense of them". This so called "encyclopedic view" towards the word meaning treats lexemes as points of access to our whole knowledge about an entity. Actually, a lexical unit should be thought as having a range of meanings (a semantic network), and its particular meaning is selected from this range by the way of conceptual integration in context. Moreover, not all meanings among the semantic network have equal status, because some of them are primary in relation to others. The methodology of outlining the primary and the distinct senses will be described further.

Thus, as Tyler and Evans stress (2003:18-20), the semantic representation coded by language reflects conceptual structure. Humans' experience gives rise to meaning or to the conceptual structure, consequently, the concepts expressed by language derive from our

perception of spatio-physical experience, in other words, our spatio-physical experience provides much of the fundamental semantic structure, from which other concepts are constructed. Actually, our experience of space and physical forces is among the most primitive (i.e. the earliest and the most foundational), consequently, our conceptual system is based on it.

In traditional linguistics lexical items have a strict categorical definition, and categories in their turns are defined by a limited set of necessary and sufficient conditions. These conditions specify meanings represented as discrete, listable features. Cognitive linguistics has another approach towards lexemes and their categories seeing the mental lexicon as a highly complex network of form-meaning associations, in which each form is paired with a semantic network or continuum. Consequently, cognitive linguistics' approach considers relations within the lexicon as much more motivated and less arbitrary than traditional linguistics' approach.

Cognitive semanticists claim that polysemous lexemes form semantic polysemy networks. They model the lexicon as a radiating lattice structure (so-called mental coordinate system). Within the semantic polysemy network, a lexical item is treated as a conceptual category having a variety of distinct but related senses. Each sense makes a node of the network. Typically one sense among the network is central and others derive from it in radial fashion. Actually, polysemy networks are the result of speakers' perception communicatively useful connections between non-primary and primary senses. Non-arbitrary, motivated connections exist between the primary sense and the distinct senses among the polysemy network. This makes our polysemy commitment.

1.1.4. Experiential Correlation and Perceptual Resemblance

Grady (1999 via Tyler & Evans, 2003:32) notes that as a result of interaction between humans and their environment certain kinds of experiences are frequently correlated. Thus, he mentions experiential correlation between the vertical elevation of a physical entity and an increase in the quantity of the entity (i.e. HIGHER is MORE), exemplifying such metaphorical expressions as "Prices have gone up recently" and "The stock market is rising" (ibid:33). In addition, he mentions experiential correlation between seeing and knowing (metaphorical expressions like "I see what you mean" and "Now I see!") and between importance and size ("Tomorrow is the big day"). Grady claims that these experiential correlations can be traced in many world languages of various groups.

The process of experiential correlation provides a powerful mechanism for the associations between concepts strongly linked in human experience to be conventionalized in conceptual system. But there is one more process, which is less reliant on the nature of experience. This is the process of perceptual resemblance. The basic difference between experiential correlation and perceptual resemblance is that the latter finds links between concepts based not on experience but as a result of conceptual organization and perception. In other words, two concepts perceived as resembling each other are associated in some way on the conceptual level. Tyler and Evans (2003:35) give such examples as "She's just a twig" and "The new boss is a real pussy cat" outlining that in both cases the perceived resemblance between two concepts causes the speaker to conceptualize one entity in terms of another.

Both processes of experiential correlation and perceptual resemblance play a very important role in establishing conceptual metaphors, which will be described in further subchapters.

1.1.5. Methodologies for Determining Distinct Senses and the Primary Sense

One of the basic problems when building semantic networks is to outline distinct senses and the primary sense among all existing senses of a lexeme. Tyler and Evans (2003:42-50) offer the following methodology for this important process.

Two criteria are suggested for determining whether a particular instance of a lexeme usage counts as a distinct sense. First of all, the sense, which is supposed to be distinct, must contain additional meaning not apparent in any other sense associated with a particular form. Secondly, there must be examples of the sense, which are context independent, in other words, in which the distinct sense could not be deduced from other senses and the context in which it occurs.

It is also very important to outline the primary sense of a polysemantic network. This problem has been discussed actively among many scholars, i.e. by Lakoff (1987) and Rakhilina (2006), because with some semantic networks, in particular, in networks of prepositions, the question which of the senses must be considered as primary is far from being obvious. Tyler and Evans (ibid:45-50) outline that the central notion, which must be taken into account when defining the primary sense is one of prototypicality. The theory of prototypicality comes from psychology and is concerned with the categorization of objects. According to this theory, a prototype is the best example of a category. E.g., speaking about the category of birds, for inhabitants of Europe a sparrow or a swallow could be considered as

prototypical birds, while penguins or flamingoes might be perceived as less prototypical birds. Lakoff (1987:48) claims that prototypicality is highly useful for underlining much of linguistic structure. In particular, Lakoff argues that polysemy and semantic networks should be structured with respect to prototypical meanings. Lakoff modeled his semantic networks as a radiating lattice structure with the prototypical sense positioned at the center and other senses depicted as more peripheral. However, the problem of outlining the prototype is not as simple as it seems to be. For some categories the question of the prototype is very tricky. The variants for outlining the prototype for the category are the following:

- To take the most frequent usage of the sense (this sense is often historically the earliest attested one);
- To take the usage perceived for the most native speakers as "the most basic";
- To take the usage providing the richest specification from which "peripheral" senses could be derived.

Each of these variants has its advantages and disadvantages, and all in all the analysis of the semantic network including what constitutes its primary sense, is relatively arbitrary. In the practical part of the paper, where metaphorical usage of some polysemantic motion verbs in English and Russian will be analyzed, the most frequent usage of the sense will be taken as prototypical or the primary.

The choice of the primary sense gives rise to testable grammatical predictions. If distinct senses are recognized to be derived from and related to an earlier sense and so they became a part of the semantic network through entrenchment of meaning, it could be predicted that a number of senses should be directly derivable from the primary sense. Thus, language is an evolving, usage-based system.

1.2. Cognitive Approach Towards Metaphor

As it was mentioned before, the problem of metaphor has been very popular among linguists and there is a plenty of literature about this topic. In particular, the book "Metaphors We Live By" by Lakoff and Johnson, which was firstly edited in 1980 and reedited many times after that having already become classics, "Women, Fire and Dangerous Things" by Lakoff, "Теория метафоры" edited by Arutyunova and Zhurinskaya, "Метафора в языке и тексте" and a lot of other books and articles. It is impossible to describe all this literature. The author of the work is particularly interested in cognitive approach towards metaphor, and some theoretical literature describing it will be reviewed in this subchapter.

Lakoff and Johnson in their book 'Metaphors We Live By' (2003) argue that metaphor is a figure of thought but not the figure of speech. As they stress (ibid:246-248), it is crucial to recognize that questions concerning the nature of meaning, conceptualization and reasoning as requiring empirical study. The nature of metaphor is also not a matter of definition, but the question of the nature of cognition. According to their approach, metaphor is phenomenon of understanding one thing in terms of another. The basis for this statement is the fact that we systematically use inference patterns from one conceptual domain to reason about another conceptual domain. Lakoff and Johnson claim that metaphors are grounded on our experience, but we conceptualize our experience in different ways. In addition to physical experience we have also emotional, mental and cultural experience, but we usually conceptualize the non-physical experience in terms of the physical, because the last one is more clearly delineated. For example, we use the spatial proposition „in” in all three sentences:

She is in the living room.

She is in the liberal party.

She is in love.

The first sentence reflects just her physical situation at the moment and it is not metaphorical. However, the second one and the third one are metaphorical. The second describes her political views, the third – her emotional statement. This phenomenon is called conceptual metaphor, and the systematic correspondances across different domains are called metaphorical mappings. These mappings are not purely abstract and arbitrary, but they are shaped and constrained by our physical experience in the world. According to this experience, two conceptual domains are correlated and so they establish mappings from one domain to another. Lakoff and Johnson invent the notion of experiential gestalts, which are "ways of organizing experiences into structured wholes" (Lakoff & Johnson, 2003:81). Thus, for example, if we take the metaphor "Argument is war", the gestalt for conversation is structured corresponding to the selected elements of the gestalt of war, so one activity is understood in terms of another. Actually, we structure our experience in terms of multidimensional gestalts and it makes it coherent. Dimensions of experiential gestalts (participants, parts, stages, etc.) are defined in terms of concepts, which are directly emergent from our experience. Some gestalts are relatively simple, some are more complicated. There are complex gestalts, the structure of which partially includes other gestalts. These complex gestalts Lakoff and Johnson (ibid: 85) call metaphorically structured concepts. They outline that some our concepts are structured almost entirely metaphorically, for example the concept of love ("Love is a journey", "Love is madness", "Love is war", etc.). It is quite typical for emotional

concepts, which are not directly defined in our experience and consequently must be understood indirectly via metaphors. Actually, a great deal of everyday language we use is metaphorical, and conceptual metaphorical mappings arising from our embodied experience give us the metaphorical meanings.

Metaphor is a natural phenomenon. Conceptual metaphor is a natural part of human thought and linguistic metaphor is a natural part of human language. The metaphors we use depend on our natural experience of interaction with physical and social environment. As Lakoff and Johnson stress (2003:247-249), there is evidence for the theory of conceptual metaphor from following areas of research:

- Systematic polysemy. Polysemantic words not only have literal meanings in a concrete domain, but also systematically related meanings in abstract domains. For example, *up, down, rise, fall, high, low, hit bottom*, etc. Mean not only verticality but also quantity. The conceptual metaphor MORE IS UP explains why we use, for example, the polysemous word *rise* to speak not only about the increase of height but also about the increase of number. The conceptual metaphor explains systematicity in polysemy. Consequently, systematic polysemy proves the existence of conceptual metaphor.
- Generalization over inference patterns. The fundamental idea here is that abstract domains in their reasoning use the logics of our sensory-motor experience. E.g., if something rises physically, it becomes higher than it was before; if something rises metaphorically it also becomes higher than it was before (for example, prices). The metaphor MORE IS UP maps the inference pattern about physical heights onto the inference pattern about quantity. If we hypothesize the metaphor, it can be seen that two different inference patterns are in fact the same. Moreover, by hypothesizing a single MORE IS UP metaphor, which maps verticality to quantity, we could account for both polysemous use of words and the generalization over inferences.

In addition, Lakoff and Johnson (ibid:156) claim that sometimes metaphors can even create realities for us, especially social realities. They make an example of the situation, when President Carter, faced with the energy crisis, declared "the moral equivalent of war". As a result, his metaphor of war generated the whole network of derivatives, e.g. "an enemy", "a threat to national security" and so on. Actually the war metaphor stressed certain realities and hid others. It also served as the guide for further political and economic actions. In general, our metaphorical thinking can determine many important questions. A military attack can be "a rape", "a threat to our security" or "the defense of a population against terrorism", in other words the same military attack can be conceptualized in different ways with very different

military consequences. Speaking about private life a marriage can be conceptualized "as a partnership, a journey through life together, a haven from the outside world, a means for growth or a union of two people into the third entity", and the choice of conceptualization determines what the marriage becomes (ibid:243-244).

As Steen mentions (Steen, 1994: 3-5), cognitive approach towards metaphor has three significant consequences. First of all, metaphor stopped being considered as something not normal, which should be avoided in language. As a result, as it was mentioned before, metaphor has become a subject of research by scholars of different fields studying relations between language, thought, social construction of reality and other related topics. The second consequence of the new situation with metaphor is less favorable. As the number of aspects of studying metaphor has increased, the notion of metaphor has lost its comfortable clarity and definiteness. Linguists and psychologists now are obliged to find new methods for studies of the problem of metaphor and to discover new criteria for evaluation. Some radical cognitive linguists even do not see metaphor as expression any more but only as a reflection of cognition. Finally, the third consequence is an appearance of question of relations between metaphor and literature. Steen (1994:6-10) raises the question whether literary metaphor exists at all, and if it exists whether it has cognitive function and what is the difference between literary metaphor and linguistic metaphor. Leaving literary metaphor outside the framework of the paper, let us clarify basic features of linguistic metaphor. Lakoff and Johnson (2003) invent the term of conceptual metaphor suggesting that metaphor is understanding of one concept in terms of another. Linguistic metaphor actually is verbalization of conceptual metaphor. However, these two terms cannot substitute each other in all cases. A conceptual metaphor can be represented with the help of several various linguistic metaphors having different grammatical and lexical structures. E.g. the conceptual metaphor "Life is a gambling game" can be realized by such linguistic metaphors as "He's bluffing" or "He's a real loser". All in all, the structure of conceptual metaphor kept in mind of a language user differs from the structure of linguistic metaphor, which appears in any kind of text. (Steen, 1994:7-8).

An approach towards metaphor as a "figure of thought" (Lakoff & Johnson, 2003) suggests that knowledge of language users is responsible for the idea of similarity, which is the basis of understanding one concept in terms of another. This understanding is guided by principles of analogy. Steen (1994:10-13) describes the principle of analogy in the following way: a mapping takes place of the structure of one cognitive domain (the source or the base domain) onto the structure of another (the target domain). The term "mapping" suggests a kind of projection of structure from A on to B. As a result, we organize our view of relevant

categories in the target domain in terms of the source domain. It must be said here that sometimes mapping itself creates or affects the structure of the target domain. This can be illustrated by scientific models. For example, many scholars see human mind as a computer, consequently, the analogy creates the notion of general knowledge store in the mind (McCormack, 1985 via Steen, 1994:11). However the question whether we really store our knowledge in some part of the mind is still open.

Similarity between categories can be both literal and non-literal or metaphorical. Comparison between categories is literal when they come from the same domain and non-literal when they come from different domains.

Steen invents the notion of dimensions of metaphors. He distinguishes linguistic, conceptual and communicative dimensions (Steen, 1994:172-182).

1. Linguistic dimension. Analyzing linguistic structure of metaphors, the property of comprehensibility must be taken into account. When the basis of comparison is explicit, the metaphor is comprehensible, when it is implicit - non-comprehensible. Besides, speaking about linguistic dimension of metaphor, such parameters as grammatical scope and degree of deviance from conventionalized language use must be mentioned. Finally, Katz et al. (1985 via Steen, 1993:168-170) invent such a factor as interpretability. In their research metaphors were always presented in formulaic form, which allowed measuring difference between variants of the linguistic expression of metaphors. The aesthetic appeal of metaphor can be also influenced by the linguistic variation. E.g. the tenor may be absent, the order of the tenor and the vehicle may be not canonical, a metaphor can be compressed into a compound or a phrase, etc. All these variations affect the interpretability of metaphors.

2. Conceptual dimension. This dimension is connected to the approach of analogical mapping. The domains can be analyzed as prepositional networks consisting of entities and relations between these entities. The most important properties of analogies are richness and clarity. Giving definitions to these two properties Steen quotes Genter with her conceptual theory of analogical mapping:

"The clarity of an analogy refers to the precision with which the object mappings are defined, that is, exactly how the base nodes are mapped on to the target nodes and which set of predicates gets carried across. Any case in which it is unclear which base nodes map on to which target nodes violates clarity... The richness of an analogy is its predicative density; for a given setoff nodes, the average number of predicates per node that can be plausibly mapped from base to target". (Genter, 1982 via Steen, 1994:172-173)

Richness and clarity come together not often. Even more, most of clear metaphors are not rich and visa versa. Usually, literary metaphors tend to be rich and scientific metaphors tend to be

(and must be) clear. In addition to clarity and richness, Steen invents the parameter of imageability connected with the relative concreteness or abstractness of the domains involved.

3. Communicative dimension. This dimension is especially important when metaphors are used in such particular types of discourse as explanation or charged expression (evocation). Explanation suggests clarity and enlightening property, and evocation - richness and suggestive property.

1.3. The Notion of Specific Attributes

Derek Bickerton (ed. Arutyunova & Zurinskaya, 1990:284 - 305) in his article "Prolegomena to a Linguistic Theory of Metaphor", explaining linguistic essence of metaphor, invents the notion of a specific attribute - the definite characteristics of an object. E.g. in English the word "iron" is associated with an attribute "hardness". Connection between an object and its attribute is far from being obvious. Speaking about iron and hardness, there are many other materials, which are much harder than iron (e.g. diamond or steel), but due to some reason they traditionally are not associated with this attribute. Actually connection between an object and its attribute is arbitrary and can be various in different languages. E.g. in Spanish the word "hierro" (iron) does not have an attribute of hardness and as a result the metaphorical meaning of hardness but the word "acero" (steel) has this attribute and meaning. Bickerton calls the lexemes having attributes marked signs and the lexemes without attributes - unmarked signs. At the same time, marked signs can have both marked and unmarked meanings. The sign with the marked meaning can be combined with other signs and even substitute for them. The sign with the unmarked meaning does not have this possibility. For example, the word "soup" has an attribute of thickness, which explains such metaphorical expressions as *pea-soup* (London's fog), *to be in the soup* (to be in the trouble). Further on Bickerton offers the binary scheme of the simplest classification of attributes:

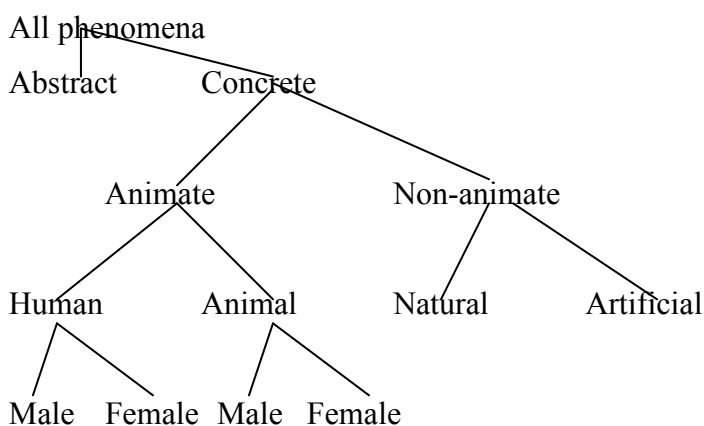


Figure 1.1. Classification of attributes (Ibid:296)

This tree can be continued further and further depending on the concrete phenomenon we are interested in (e.g. if it is necessary to characterize the word *soup* we need such branches as hard/liquid, edible/non-edible, the whole/a part, positive mark/negative mark, cold/hot, thick/fluid). It is clear that in different expressions various combinations of branches are possible. At the same time two branches coming from the same knot cannot be combined. Expressions like "drink that cardboard" or "refreshing poison" sound quite absurd. However, the structure of tree cannot illustrate all possible metaphorical combinations of words because it suggests that every following knot of the tree depends on the preceding knot. As a result the tree cannot explain examples like *This woman is poison*, because preceding categories of the word *poison* must be the following: concrete, non-animate, artificial, liquid, edible, the whole, negative mark and may be some others. But the first six categories are non-relevant to our example, because a woman cannot be edible, liquid, etc. That is why Bickerton considers that the best illustration of all possible combinations can be the following (ibid:298): let A,B,C, D are categories of two binary oppositions A/B and C/D and a,b,c,d are the signs, which are parts of A,B,C and D. A/B and C/D are crossing in the way that a and b belong to different categories by the opposition C/D; c and d belong to different categories by the opposition A/B. Respectively, in relation to A/B a and c belong to the same category, in relation to C/D - to different categories. In this case we have two possible variants:

1. Oppositions A/B and C/D are crossing mutually giving four discrete categories AC, AD, BC and BD;
2. a and c can be combined by the opposition C/D but cannot be combined by the opposition A/B.

In language both variants exist. Most of language signs behave according to variant 1, which includes so-called literary expressions. But when any element of an impression stops having the literary meaning only, variant 2 starts working. In order to illustrate this Bickerton (ibid:298) gives the following example. Let oppositions A/B and C/D be the oppositions *married/single* and *male/female* and a, b, c and d - respectively the signs *husband*, *spinster*, *bachelor* and *wife*. As a result we have four possible mutually exclusive categories:

Married - Male, Single - Male, Married - Female, Single - Female. Practically this is variant 1. However, *bachelor* is a marked word, and variant 2 allows to cross the boarding line between C and D and to get the combination *bachelor girl*, which is an existing metaphorical expression. Although it must be said that, firstly, three other combinations with unmarked words **spinster boy*, **unmarried wife* and **husband girl* do not exist and secondly, the metaphorical combination *bachelor girl* is possible, but not stable.

So, as can be seen, attributes can be given in the frame of binary oppositions. The choice of marked signs can be arbitrary but the choice of the attributes connected with them is not arbitrary because any language has the finite number of oppositions. The signs marked by these attributes can make complete categories (complete categories are those including all signs in the frames of an opposition unlike exclusive categories, which include the aggregate of signs composed by crossing of two or more oppositions). Full categories can be combined with other marked and non-marked signs. Besides, they can substitute for them. These collaborating pairs of signs must be the members of the same full category even if they belong to different exclusive categories. It is clear that in such a system one full category can be represented by different signs and one sign can represent more than one category. This system explains why the word *iron* but not the word *steel* can be combined with the words *will* and *discipline*. The theory of metaphor coming out of this system distinguishes four categories:

1. Literal expressions (e.g. *iron bar*, *black cat*, etc.);
2. Constant giving of attributes (e.g. *iron discipline*, *yellow rat*, etc.)
3. Temporary giving of attributes (e.g. *green thought*, *steel couch*, etc.)
4. Absurd expressions (e.g. *thick water*, etc).

A category can be represented by all its members; consequently, taking into consideration the fact that full categories cross, any member of a category can be a member of other categories. Temporary giving of attributes can be based on constant giving of attributes. For example, a temporary word combination *green thought* is based on the common known expression *green fingers*. The adjective *green* means young and fertile and it can be combined, in particular, with relevant members of the exclusive category Human - Physical - A part of the human body. We use fingers and thumbs in planting so it is logically that the words *fingers* and *thumbs* can be combined with the adjective *green* making an expression of category 2. At the same time if we combine green with some abstract notion as *ideas* or *thoughts* we get an expression of category 3. In other words, for some types of metaphors using of a marked sign (like *green*) a corresponding attribute can be substituted by an attribute, which is derivative from the first one. The word combination *green thought* is more likely connected with the category Natural than with the category Fertile. It must be noticed that the most wide spread are combinations of such categories as Abstract and Animate (e.g. *time passes*, *prosperity grows*), Human and Animal (e.g. *he is a real bear*), Human and Artifact (chairs have *legs*, clocks have *faces* and *hands*, etc.) Finally it must be said that all marked signs are governed by the same syntactic rules as unmarked signs. Bickerton (ibid:304) gives the example of the verb *to face* giving such phrases as *the car faced the bus* and *the bus faced the car* as possible but the phrase like **the sea faced the house* as impossible because a direct object of the verb

face can be mobile only in the case if its subject is mobile, and the subject cannot belong to the class Natural if its object belongs to the class Artifact.

1.4. Classification of Metaphors

As it could be seen from subchapters above, during the second part of the previous century approach towards the concept of metaphor changed dramatically. Metaphor is not considered as a poetical and rhetorical tool any more, but as an element of our every day speech. It is quite logical that approach towards the classification of metaphor has also changed. In this subchapter the dynamics of this change is going to be described.

1.4.1. Epiphoras and Diaphoras

Perhaps the first scholar who distinguished different types of metaphors was Aristotle. Although his model of classification appeared in the 4th century BC, some scholars, in particular Philip Wheelwright (ed.Arutyunova & Zurinskaya, 1990) use it by nowadays. According to the model, metaphors can be divided into two groups: epiphoras and diaphoras. Wheelwright (ibid:83), quoting Aristotle, gives the following definition of epiphoras: epiphora is transfer of the name of one object to another object. In other words, in this case semantic transfer (*phora* in Greek) goes into the direction from the meaning of a concrete concept (so called vehicle of metaphor) towards the meaning of an abstract concept (so called tenor of metaphor). For example, in the phrase *Our life is just a dream* the concept of dream is much more concrete than the concept of life. The same idea can be traced in expressions like *God the Father* (the concept of father is much more concrete than the concept of God), and *The taste of his love* (the concept of taste much more concrete than the concept of love) (ibid:84). The necessary condition for epiphora is existence of a basic concrete concept, which could serve as a source for transfer of meaning. It is obvious that two "participants" of epiphora should have some common features making it possible to compare the tenor and the vehicle to each other. At the same time, Wheelwright (ed.Arutyunova & Zurinskaya, 1990:85), supports Aristotle in his idea that the best epiphoras are those based on comparison of objects, the similarity of which is far from being obvious.

Unlike in epiphora, in diaphora there is no comparison of two concepts. Diaphora consists of independent sentences or utterances, which have metaphorical meaning only in their combination. Wheelwright gives an example from the poem "America" by S.F.Smith:

"My country 'tis of thee

Sweet land of liberty

Higgledy-piggledy my black hen" (ed.Arutyunova & Zurinskaya, 1990:88)

The first two lines taken separately have no metaphoric meaning. The same can be said about the third line taken separately. However, if we take all three lines together we can easily understand the author's idea to show his ironic attitude towards the idea that America is a country of freedom.

1.4.2. Nominative, Predicative and Sentence Metaphors

George A.Miller (ed.Arutyunova & Zurinskaya, 1990) distinguishes three types of metaphors: nominative metaphors, predicative metaphors and sentence metaphors. Nominative metaphor can be represented in the following way: $Be(x,y) \rightarrow (\exists F) (\exists G) \{SIM [F(x), G(y)]\}$, where SIM means the relation of similarity. The examples of nominative metaphors are *John is a gorilla*; *George Washington was the father of his country*; *This is a leg of the table*. As it can be seen, two concepts expressed by nouns, which seem to be similar, are simply joined with any form of the verb "to be". In other words, there are two notions (F and G in the formula), and the metaphor outlines a sort of similarity between them.

In predicative metaphors predicative concept G is expressed by a predicative group (by a verb, a verbal group or a predicative adjective) bearing metaphorical meaning: $G(x) - (\exists F) (\exists y) \{SIM [F(x), G(y)]\}$. For example, *John is married to his work*; *My body was leaded by dance*. Most of metaphors of movement are predicative metaphors, e.g. *She runs the hotel*. *Pairs are floating a dance*. Speaking about peculiarities of predicative metaphors Rakhilina (ed.Rakhilina, Maysak, 2007:76-77) mentions that if in literal meanings a verb usually applies some restrictions to its arguments (e.g. the verb *пилить* (to saw) in Russian demands a non-animate argument) limiting their taxonomic class, structure, geometric properties, etc., in metaphors taxonomic restrictions of a lexeme are being destroyed. The idea of metaphorical shift of the meaning of a predicate is that the predicate is used for objects with the properties, which are different from this predicate's usual objects. For example, the Russian verb *пилить* is used metaphorically with animate objects. The meaning of this usage is to abuse someone (*Хватит меня пилить!*).

Finally, sentence metaphors are those, which cannot be classified as belonging to the previous two types. Sentence metaphors appear when a non-metaphorical sentence is placed or uttered in an unexpected context. $G(y) \rightarrow F(x) \{SIM [F(x), G(y)]\}$. For instance, if a sentence *Many hungry dogs are standing all around* appears in a text, which is not about dogs at all, we could speak about a sentence metaphor.

1.4.3. Two-sided and One-sided Metaphors

According to Gak (Gak et al., 1988:11-23), the form of metaphor has two components: morphological and syntactical. From morphological point of view, different languages use various types of word-formation for making metaphors. For example, in Russian the most wide-spread type of word formation used for making metaphors is affixation (e.g. грушевидный, человекообразный). Besides, in some metaphors Instrument case forms are used: виться змеей, лететь стрелой. In French usually in order to make metaphors analytical constructions with prepositions are used (e.g. tube en U, pull-over en V). Transformation from one part of speech to another is also quite typical for metaphors (e.g. *каменное сердце* in Russian, *iron nerves* in English).

From the point of view of relations between the form and the meaning, two types of metaphor can be distinguished: full metaphor, in which formation of indirect meaning does not change the structure of the word (e.g. *Он ест мясо. - Дым ест глаза; Сердце бьется. - В сердце Африки*) and partial metaphor, when a new meaning of a word is connected with morphological changes of it (e.g. *сердцевина фрукта, ножка стола*). As analysis shows, partial metaphors are typical for Russian and full metaphors are typical for English (e.g. *the leg of the chair* versus *ножка стула, the arm of the armchair* versus *ручка кресла*).

The content of metaphor includes at least two aspects: the degree of metaphoricity and the types of metaphorical transfer. By the types of metaphorical transfer two types of metaphor can be distinguished: two-sided metaphor and one-sided metaphor. The structure of two-sided metaphor can be represented in the following diagram:

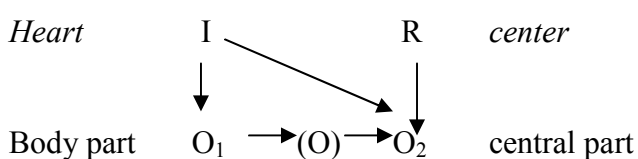


Figure 1.2. Two-sided metaphors (ibid:15)

O_1 and O_2 are objects correlating by their direct meanings I and R . They can be united by the meaning O . As a result the name for I is transferred to O_2 . Here double asymmetry appears: polysemanticism of I with both O_1 and O_2 meanings and synonymy of I and R , which mean O_2 . This double asymmetry supports metaphorical transfer and gives the feeling of metaphoricity. Both meanings of I and R correlate with their direct meanings. This type of metaphor is called two-sided. One-sided metaphors can be of two types: one-sided

semasyological metaphor and one-sided onomasyological metaphor. In the case of one-sided semasyological metaphor an object O_2 does not have its own meaning in the language:

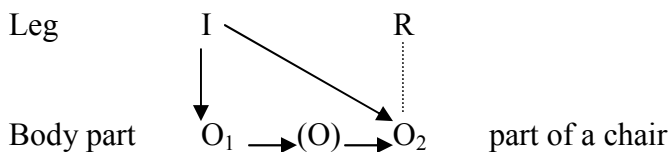


Figure 1.3. One-sided semasyological metaphors (ibid:16)

Indirect meaning I is the only one for the object O_2 . Metaphoricity is supported by polysemanticism of I but it is not supported by opposition of direct and indirect meanings of O_2 because I is the only word for O_2 . Semasyological metaphor often becomes a "dead" metaphor. In the case of one-sided onomasyological metaphor it has lost its direct meaning in the process of historical development of language.

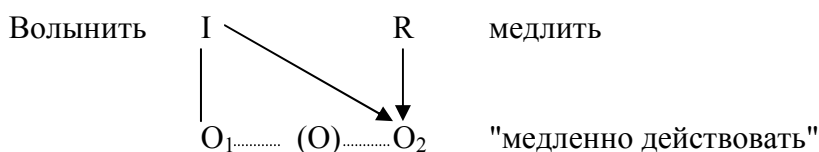


Figure 1.4. One-sided onomasyological or "dead" metaphor (ibid:16)

Finally, metaphor may be not opposed to direct nominations:

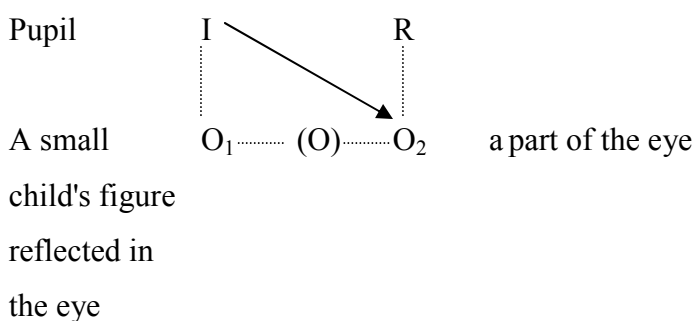


Figure 1.5. Etymological metaphor (ibid:16)

There is a hypothesis that the word "pupil" for a part of the eye originally meant a small child's figure reflected in the eye (the same *pupille* in French, *nina* in Spanish). It is an example of so-called etymological metaphor, the idea of which can be traced only in history of language.

It must be mentioned that the same nomination can be represented in different languages by different types of metaphors. For example, in English the metaphor "the leg of the table" is full, but in Russian the metaphor "ножка стола" is partial; in English the metaphor "the head of the state" is two-sided, in Russian "глава государства" - one-sided.

1.4.4. Structural, Orientational and Ontological Metaphors

Finally, Lakoff and Johnson (2003) offer the following classification of metaphors: structural metaphors, orientational (spatial) metaphors and ontological metaphors. As it was mentioned before, they claim that our life is full of metaphors, the motivation of most of metaphors lies in our culture and is strictly pragmatic. In fact, our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. The concepts controlling our thought also control our everyday life arranging it. In addition they arrange our behaviour and our contacts with other people. In other words, our concept system plays the main role in defining our reality. Thus, if our concept system is metaphorical, then our thought, everyday experience and behaviour is also governed by metaphors.

However, it is quite difficult to study the concept system itself. It is much easier to study the language, which reflects it. One of examples used by Lakoff and Johnson in order to illustrate how metaphors can structure humans' everyday life is the metaphor "argument is war", which is very typical for Western culture. This metaphor is represented in many expressions of everyday language. It is interesting that although according to standard classification of languages English and Russian belong to different language groups, many English expressions have direct Russian analogies:

He attacked every weak point in my argument. Он напал на каждое слабое место в моей аргументации.

His criticisms were right on target. Его критические замечания были точно в цель.

I demolished his argument. Я разбил его аргументацию.

I won an argument. Я победил в споре. (Lakoff&Johnson, 2003:4)

It is very important that we do not only speak about argument as war, we really win or lose an argument and we perceive our opponent as an enemy. We attack him and defend ourselves; we use some kind of strategy and so on. Actually argument in our culture is verbal war. Theoretically it is possible to imagine another culture, in which argument can be perceived, for example, as dance. In this culture people would make arguments and speak about arguments in a different way.

The other example demonstrating how metaphorical expressions of everyday language clarify the metaphorical nature of concepts is the metaphor "time is money". Here are some expressions from English with their analogies in Russian:

Don't waste my time. Не тратьте мое время.

This gadget will save you hours. Это приспособление сэкономит вам много времени.

That flat tire cost me an hour. Эта спустившаяся шина стоила мне часа работы.

You're running out of time. Вы истощаете ваш запас времени.

You need to budget your time. Вам нужно рассчитывать свое время. (ibid:7-8)

In Western culture time is very precious and limited. We measure time precisely. Work is normally rewarded according to the time spent for it; we pay for seconds and minutes of telephone conversation, for months or weeks of living in the apartment, etc. It must be said that not in all cultures time is associated with money. This concept is typical for industrial cultures only.

Examples with the concepts of argument and time demonstrate the entity of the so-called structural metaphors, the essence of which is understanding and experiencing one kind of thing in terms of another. There is another type of metaphors, which demonstrate not understanding and experiencing one kind of thing in terms of another but organization of the whole system of notions in terms of another system. This type of metaphors is called orientational metaphors because most of them deal with spatial orientation: up-down, front-back, in-out, on-off, etc. The nature of orientational metaphors is in the fact that we have bodies of the sort we have and they function as they do in the physical environment. The reasons explaining orientational metaphors are strictly pragmatic and have a clear physical explication. Here are some examples of metaphorical concepts and corresponding expressions. Not all English expressions have analogies in Russian. Those having the analogies are given together with them:

1. HAPPY IS UP; SAD IS DOWN.

My spirits rose. Мое настроение поднялось.

You're in high spirits. Ты в приподнятом настроении.

I'm feeling down. Как в воду опущенный.

I fell into depression. Я впал в депрессию.

Physical explication: drooping posture is associated with sadness and depression; erect posture - with a positive emotional state.

2. CONSCIOUS IS UP; UNCONSCIOUS IS DOWN.

Get up. Вставай.

He rises early in the morning. Он рано встает по утрам.

He fell asleep.

He dropped off to sleep. Он провалился в сон.

He is under hypnosis. Он под гипнозом.

He sank into coma. Он впал в кому.

Physical explication: humans like many other mammals sleep in the horizontal position and stand up when they awaken.

3. HEALTH AND LIFE ARE UP; SICKNESS AND DEATH ARE DOWN.

He's at the peak of health.

Lazarus rose from the dead. Лазарь восстал из мертвых.

He's on top shape. Он на пике формы.

He fell ill.

He came down with the flue. Он свалился с гриппом.

He dropped dead.

Physical explication: serious physical illness or death forces people to take the horizontal position.

4. HAVING CONTROL OR FORCE IS UP; BEING SUBJECT TO CONTROL OR FORCE IS DOWN.

I have control over her. Иметь контроль над кем-то/чем-то.

I am on top of the situation.

He's in a superior position.

He's at the height of his power. Он на вершине славы.

He's in the upper echelon. Он в высшем эшелоне власти.

His power rose. Его власть возросла.

The situation is under my control. Ситуация находится под контролем.

He fell from power.

His power is on the decline.

Physical explication: in nature physical size is often associated with physical strength, and the victor in a fight is typically on top.

5. FORESEEABLE FUTURE EVENTS ARE UP (AND AHEAD).

All up coming events are listed in the paper.

What's coming up this week?

What's up? (ibid:15-17)

Что у нас впереди?

Перед нами будущее.

In connection with the last example, it must be said that although, as it was illustrated above, orientational metaphors are physical in nature, they can vary from culture to culture. For example, in Western culture future is in front of us, whereas in some other cultures future is back. As Lakoff and Johnson are stressing, „the most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture” (Lakoff & Johnson, 2003:22). For example, the following up-down spatialization metaphors are coherent with some basic values of our society:

„More is better”- with „More is up”and „Better is up”

„Bigger is better”- with ‘More is up”and „Good is up”

„The future will be better”- with „The future is up”, „Good is up”

„There will be more in the future” – with „More is up”, „The future is up”

„Your status should be higher in the future” – with ‘High status is up”, „The future is up”

All these statements are very typical for Western culture. „The future will be better” is the core statement of the concept of progress. „There will be more in the future” reflects the idea of accumulation of goods and general inflation. „Your status should be higher in the future” is a statement of careerism.

It must be said that not all cultures give the priority to the up-down spatial orientation. Lakoff and Johnson (ibid: 24) mention that, for example, in some cultures balance or centrality are much more important than in Western culture. In addition, there are cultures, in which passivity is valued more than activity, though in Western culture „Active is up” and „Passive is down”. In general, major spatial orientations up-down, in-out, central-peripheral, active-passive, etc. are universal for all cultures and subcultures, but which concepts are oriented which way and which orientations are most important can vary from culture to culture.

Summarizing the notion of orientational metaphors it must be said that the majority of our fundamental concepts is organized in terms of one or several orientational metaphors and every orientational metaphor has a sort of inside system. At the same time, variable orientational metaphors are parts of a system, which accords them with each other. E.g. the metaphor "good is up" makes the notion of "up" positive. This orientation is accorded with separate cases like "happiness is up", "health is up", "control is up", etc.

One more type of metaphors distinguished by Lakoff and Johnson is ontological metaphors. In general, ontological metaphors are based on our experience connected with physical objects. We perceive abstract notions in terms of concrete notions making indiscrete entities by discrete ones. All this allows us to operate with abstract and indiscrete entities easier. For example, we use quantitative characteristics for indiscrete notions:

We will take a lot of patience to finish this book. Нам потребуется много терпения, чтобы закончить эту книгу.

DuPont has a lot of political power in Delaware.

You've got too much hostility in you. В вас слишком много враждебности. (ibid:26)

We distinguish the aspects of indiscrete notions:

The ugly side of his personality comes out under pressure. Неприглядная сторона его личности выявляется в экстремальной ситуации.

His emotional health has deteriorated recently. Его эмоциональное здоровье недавно ухудшилось. (ibid:28)

We define concrete reasons for abstract entities:

He did it out of anger. Он сделал это из раздражения.

Internal dissension cost them the pennant. Внутренние разногласия стоили им вымпела. (ibid:27)

Finally we use abstract notions to establish our goals and to motivate our actions:

He went to New York to seek fortune and fame. Он приехал в Нью Йорк за богатством славой.

The FBI will act quickly in the face of a threat to national security. ФБР будет действовать быстро перед лицом угрозы национальной безопасности. (ibid:27)

Some ontological metaphors are more complicated. For example, the metaphor "The mind is an entity" is deepened by the metaphors "Mind is a machine" (e.g. *My mind isn't operating today. - У меня сегодня голова не работает.*) and "Mind is fragile" (e.g. *She is easily crushed. - Ее легко сломать. He broke under cross-examination. - Перекрестный допрос сломил его*) (ibid:28).

Another type of ontological metaphors is metaphors connected with limitation of space. We are limited with our bodies and senses and we perceive the world through these borders. For example, we perceive our visual field as a limited place. As a result, for example, the following ontological metaphors appear:

I have him in sight. Он у меня в поле зрения.

I can't see him - the tree is in the way (ibid:30)

Ontological metaphors are also used for describing events, actions, activities and states. Events and actions are perceived as objects, activities - as substances and states as places.

Are you in the race on Sunday? (The race is perceived as a place)

Are you going to the race? (The race is perceived as an object)

There was a lot of good running in the race. (Running is perceived as a substance)

In washing the window, I splashed water all over the floor. (Washing the windows is perceived as a substance).

He's in love. (Love is perceived as a place)

We are in trouble. Мы в беде. (Trouble is perceived as a state) (ibid:31)

Very obvious examples of ontological metaphors are personifications, i.e. sentences in which a non-physical object is considered as being physical, e.g. *life has cheated me* (ibid:33). Actually personification is a general category covering a very wide range of metaphors, in each case selecting some aspect of a person or of an object. But all personifications are an extension of ontological metaphors and they all help us to understand a phenomenon of the world on the basis of human terms.

Summarizing this chapter, it can be said that notion of metaphor was a subject for studies in various times and under various angles. For many centuries metaphor was considered as a matter of language, especially as a matter of literature, poetic or rhetoric language. Starting with the end of 20th century the approach towards metaphor has changed becoming cognitive, and metaphor has been considered as a matter of thought. It has been proved that we actually think metaphorically and thus metaphor can be constantly met in our everyday language. Each of metaphorical expressions like "the time will come" or "attack an idea" (ibid:54) is used within a whole system of metaphorical concepts, which we constantly use in living and thinking. These expressions are fixed by conventions. In addition to these cases being the parts of conceptual system, there are idiosyncratic metaphorical expressions, which are not used systematically in our speech and our thought. These are expressions like "the foot of the mountain", "the leg of the table", which are isolated instances of metaphorical concepts. In other words, they represent only one instance of a used part. Thus, there is an expression "the foot of the mountain" being a part of the metaphorical concept "MOUNTAIN IS A PERSON", however, normally people do not speak about "the shoulder of the mountain" or "the head of the mountain", though theoretically these temporal, casual metaphors are possible. Examples like "the foot of the mountain" and "the leg of the table" represent the so-called dead metaphors and they are not of big interest (at least for this research), because they do not play an interesting role in humans' conceptual system. The focus of the work is on systematic metaphorical expressions being reflection of humans' systematic metaphorical concepts structuring our actions and thoughts.

However, it cannot be said that all approach towards metaphor as a figure of speech cannot be applied to approach towards metaphor as a figure of thought. Thus, being figures of thought, metaphors are still associated with specific attributes of concepts, can be classified depending on the parts of speech, types of transformation and relations between form and

meaning. In the empirical research some polysemantic motion verbs will be analyzed focusing on their metaphorical meanings. The primary meaning and distinct meanings will be outlined using methodology described in this chapter. Mappings of source domains to the target domains will be traced and in order to illustrate these mappings polysemantic radiant networks will be constructed. Metaphors will be also classified by relations between form and meaning. Besides, conceptual metaphors, which are built with the help of metaphors with motion verbs will be exemplified and metaphoric expressions being their parts will be given making parallels between English and Russian. As the focus of the paper is on metaphors of motion, it seems logically to describe peculiarities of semantics and syntax of motion, which will be done in the next chapter.

CHAPTER 2. SEMANTICS AND SYNTAX OF MOTION

As the practical analysis is going to focus on metaphors with motion verbs, some basic peculiarities of motion in English will be described in this chapter. The theoretical basis for it is the works by Leonard Talmy who stands for cognitive approach towards semantics, grammar and syntax.

2.1. The Motion Situation

According to the definition given by Leonard Talmy (1975:181-238) the motion situation (S_m) is a situation, which consists of one object moving or located with respect to another object. The moving object functions as the figure (F) of the motion situation, and the object with respect to which the figure is moving is considered as the ground (G) of the motion situation. The respect in which one object is considered as moving or located to another object functions as a path (P) of the motion situation. Finally, the moving or located state of the figure with respect to the ground is called the motion (M) of the motion situation. Thus, the semantic structure of motion can be presented as the following:

Motion situation: figure + motion + path + ground

or $S_m: F + M + P + G$

A motion situation in any language can be specified with a particular syntactic structure, each constituent of which belongs to the particular grammar category, namely:

- The figure specifying constituent is a nominal (N);
- The ground-specifying constituent is a nominal (N);
- The path-specifying constituent is a prepositional (Pl);
- The motion-specifying constituent is a verb (V).

It must be noted that the symbol V can be used both for simple verbs and verbal complexes, the symbol N - for simple nouns and noun phrases and the symbol Pl - for proposition, postposition, prefix or suffix, in other words, it designates a grammatical category neutral to distinction of position or boundedness.

In general, the syntactic structure of any motion situation can be represented as the following:

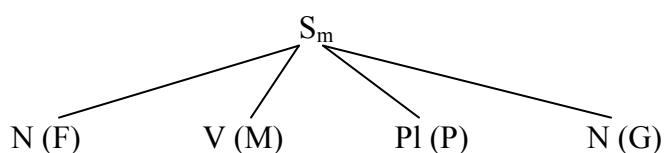


Figure 2.1 (Talmy, 1975:183)

As a verb in a motion situation can be of two types only- MOVE-type or BE_l (be-located)-type, the partly particularized motion structure can be represented as the following:

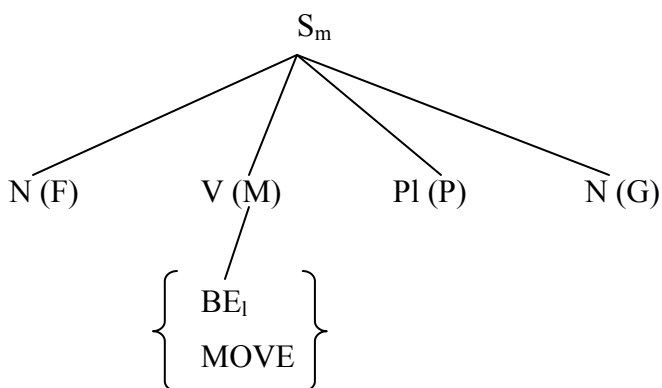
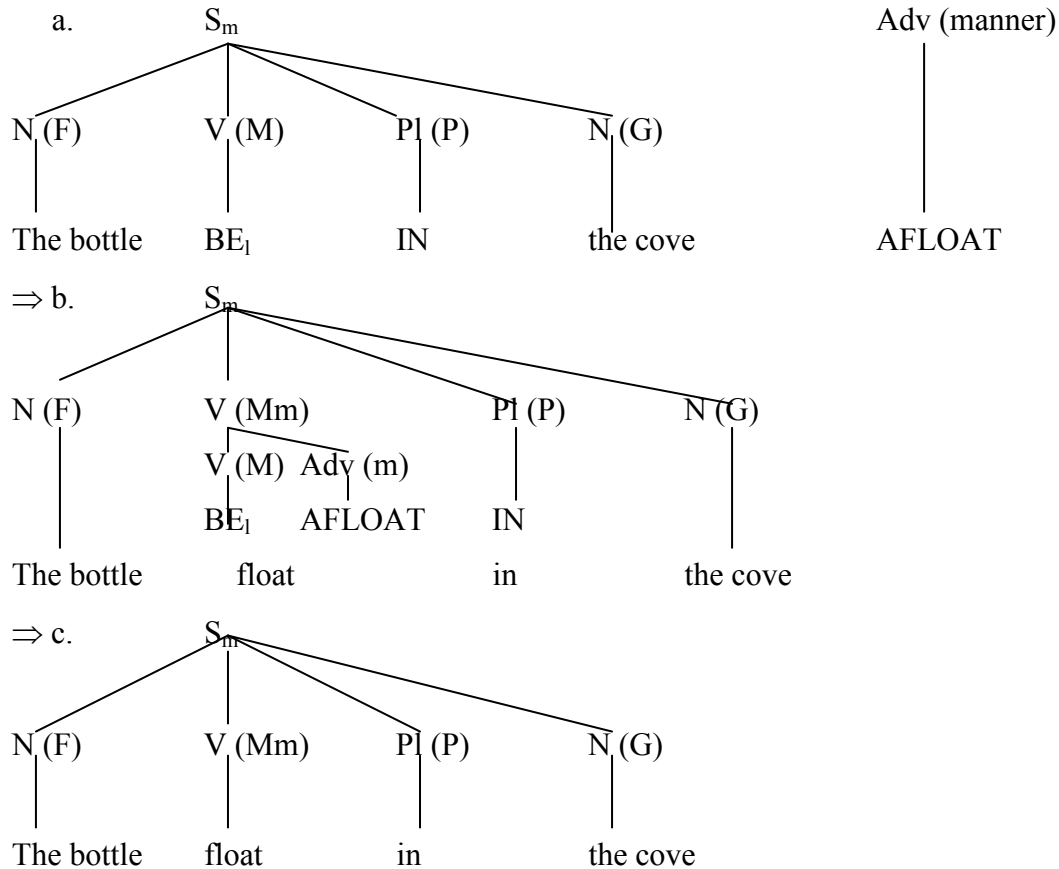


Figure 2.2. (ibid:183)

In the analysis below a constituent that has moved into adjunction with the verb will be called a satellite to the verb; the verb together with all satellites will be called the verb complex. In English a typical verb complex normally consists of the verb alone or the verb with one satellite, which could be affixal (like *mis-* in *misfire*) or independent (like *over* in *start over*).

Before going into detail the typical motion situation in English, consisting of the motion + manner-specifying verb is to be described. As Talmy (ibid:185) outlines, typically, the expression attached to the first N node of S_m and specifying the figure of the S_m through the course of derivation is a noun phrase remaining at its original location in its original form. The expression attached to the second N node of the S_m is a figure-specifying expression. It is a noun phrase, which also remains in its original form through the course of derivation. The expression attached to Pl node of the S_m specifies the path of the S_m and undergoes an elaborate derivation but remains at its original location. Finally, the expression attached to the V node of the S_m and specifying the motion of the S_m belongs to the BE_l or MOVE type. While the attached motion-specifying verb stays in place, an expression arising from an underlying source external to the S_m moves into adjunction. To illustrate this, Talmy shows the following example:



i.e., with tense and aspect, *The bottle was floating in the cove.*

Figure 2.3. (ibid:186)

As we can see from Figure 2.3., in a. tree the adverb AFLOAT is shown outside the S_m . Then in b. tree it is moving into Chomsky's adjunction with the motion-specifying verb BE_1 . Finally, in c. the insertion and the derivation indicated in b. is taking place.

2.2. Motion/Location and Spatial Structures

The definition of the motion situation given in the beginning of the chapter gives just a general idea of it. Actually motion situations are very different. Roughly they can be divided into the six types of motion/location structures (ibid:199-206):

1. a $POINT_s$ BE_1 AT A $POINT_s$,

where $POINT_s$ specifies an unextended point of space

E.g. The ball is in the box.

2. a $POINT_s$ MOVE TO a $POINT_s$ (at a $POINT_t$),

In general, the pattern of fictivity is shown in the case if the speaker or hearer has in his/her mind the real referent of the sentence, but the sentence contains the literal reference of the linguistic form, which is considered as less veridical. Respectively, the literal reference is fictive and the representation based on belief is factive. Actually, the term "factive" can be applied to the more palpable visual representation of the object and the term "fictive" - to the less palpable representation of the object. It could be said that an individual "sees" the factive representation but only "senses" the fictive one. Fictive motion is generally associated with factive stationariness, in other words, motion is ascribed to a referent, which normally is believed to be stationary. E.g. in the sentence "This road goes to San Francisco" our general belief says that a road is factively a stationary object, while the literal meaning of the sentence suggests it to be a moving object. In general, the fictive motion can be manifested by the named entity (e.g. "That mountain range goes from Canada to Mexico" (ibid:104)); by some unnamed object moving with respect to the named entity, in the mental imagery of the speaker/hearer, when they move the imagistic or conceptual equivalent of the focus of their attention to the named entity; by some abstracted conceptual essence of motion moving relative to the named entity; or by a sense of abstract directedness suggesting motion related to the named entity. All these categories differ from each other by following conceptual features (ibid:105):

- Factive motion of some elements need not/must be present for the fictive effect;
- The fictively moving entity is itself factive/fictive;
- The fictive effect is observer neutral/observer based and in the latest case, respectively, the observer is factive/fictive and he/she moves/scans;
- What is conceived as fictively moving is an entity/the observation of entity.

As it was mentioned before, metaphor theory accords with general fictivity. The representation of an entity within the target domain could be considered as factive and more veridical. On the contrary, when the source domain is mapped onto the entity in the target domain, its representation is understood as fictive and less veridical. For example, in sentences like "Summer is coming" space is a source domain mapped onto time as a target domain, and the static spatial relation of "frontality" is mapped onto the temporal relation of "subsequence", while the dynamic spatial relation of "approach" is mapped onto temporal "succession". In other words, factive temporality is expressed in terms of fictive spatiality.

Talmy (ibid:168) claims that actually any of the Lakoff's and Johnson's three-term formulas like "love is a journey", "argument is war" or "seeing is touching" can serve as an umbrella term for a pair of complimentary formulas, one of which is factive and the second is fictive:

Fictive: X is Y

Factive: X is not Y

Thus, for example, factively love is not a journey while fictively it is a journey. So, a very important fact making an expression metaphorical is the one that the speaker or the hearer has in his cognition a belief that the target domain is contrary to its cognitive representation of what is being stated about it and understands the discrepancy between these two representations.

2.4. Semantic Conflict and Resolution: Shifts and Blends

It happens quite regularly that a portion of discourse taken by an addressee provides two or more specifications (multiple specification) for the referent. These specifications can accord to each other, but they also can be in conflict. If they are in conflict, the addressee can choose a cognitive operation for resolution of the conflict. There are several types of these operations. Talmy (2001:323-336) describes five of them: a shift, a blend, juxtapositions, juggling and blocking. We will focus on a blend, because it can be applied to the notion of metaphor.

When the specifications of two forms in a sentence are in conflict, one specification can be altered so it comes into accord with the other. But alternatively an addressee can come up with an amplified cognitive representation accommodating both specifications. This cognitive process is called a blend. In a blend both the original specifications are retained in some form. One of the types of blends is superimposition, which can be described using the following example (ibid:329):

My sister wafted through the party.

Here there is a conflict between two sets of specifications. On the one hand, the verb *waft* suggests a leaflike object moving in an irregular way through the air. On the other hand, the remaining forms of a sentence specify a person moving through the crowd of other people. There is no obvious context in which a woman could be a leaf or a leaf could be a woman, or in which a party could be a wind or a wind could be a party. However, in the normal situation a sentence in the example is perceived by an addressee without obvious problems. It can be interpreted as describing someone's sister wandering aimlessly through the party without any interest to what is happening around her. Thus, the essential referent of the verb *waft* is my sister, while something light and leaflike wafting through the air is functioning just as a kind of coloration getting blended to the referent. Actually, the above mentioned example could be

divided into two sets of specifications (suggested (implicit) elements are in CAPITALS; the elements, which are actually in the sentence (explicit), are lowercase):

a. THE LEAF wafted through THE AIR

b. My sister WALKED through the party

The fact that the tinge-imbuing elements of a. sentence can be joined to the essential elements suggest the term superimposition for this type of blend, and the superimposed blend is the prototype circumstance to which the notion of metaphor can definitely be applied.

Thus, a typical motion situation consists of the figure, motion, path, and ground. All motion situations can be divided into six basic types. In addition, motion situation can be factive and fictive, and metaphors represent the fictive motion situation. In any motion situation a constituent from any place of the structure can move into adjunction as a "satellite" of the verb, making "the verb complex", and English can have up to five ordered satellites in a verb complex. Nowadays one of the most characteristic processes in Indo-European languages is that a part of the path expression in motion structure becomes a satellite to the motion verb, making so-called path satellite or p-satellite. The examples of p-satellites are "verb-particles" in English and verb prefixes in Russian, e.g. *The ball flew **by** over my head* vs *Мяч **пролетел** мимо моей головы*. It happens very often in Russian that when path prepositionals appear in a path expression, their copy conflates with the MOVE verb making its special form. In the empirical research it will be discussed that this peculiarity is one of the reason why many Russian analogies of English metaphors with motion verbs are partial.

CHAPTER 3. TYPOLOGY OF METAPHORS

In previous chapters cognitive approach towards meaning and metaphors was described and peculiarities of motion situation were outlined. But as the goal of the paper is not only to analyze notion of movement in English metaphors but also to compare them to Russian, it is necessary to describe some aspects of language typologies (studies of common features among different languages), in particular, lexical typologies and peculiarities of typologies of metaphor transformations.

3.1. Lexical Typology

At present, studies of language typologies are basically understood as studies of grammar typologies. Lexical typologies are studied much less due to several reasons. First of all it is much easier to compare grammar systems because they can be characterized by definite categories. Lexical systems do not have criteria for comparison, that is why it is much more difficult to find out their common features. Only some lexical groups in different languages are studied from the point of view of outlining some system. Traditionally these groups are words naming family members, pronouns and some other groups of "concrete lexics", which are examples of regular oppositions of the same type. The question whether in other lexical groups some system exists is still open and very popular among linguists. In particular, there are works by Maysak (2005 in Rakhilina, 2007:14) on the theory of grammaticalization, in which lexical systems of various languages, in particular some basic verbs of motion, are examined through the prism of grammar. However, lexical units themselves and systematic, typological relations between them are not described in the works on the theory of grammaticalization. Nevertheless studies of lexical typology are being made by various modern linguists like Wiezbicka, Goddard, Apresjan and Fillmore.

As Rakhilina (ibid:15-16) mentions, the opinion of Wiezbicka and Goddard about lexical typologies is very important and interesting because they are practically the only scholars in the world who are dealing with general problems of the theory of lexis-semantic typologies. They consider relations between words and their meanings as one of the most important general problems of this theory. Their general idea is the following: any meaning in any language can be described by means of this language; more semantically complex language units can be always paraphrased by simpler words of the language keeping the same meaning. These simple units can be in their turn paraphrased by even simpler ones and so on (Goddard, Wiezbicka, 2002 via Rakhilina, 2007:15-16). According to their theory, any natural

language has the lexical kernel, which contains so-called semantic primitives (words with the simplest meanings), and by the help of these primitives any meaning can be expressed. This lexical kernel is called NSM - natural semantic metalanguage - and includes about 60 words. Wiezbicka and Goddard claim that there is a very significant commonness between NSMs of different languages, in other words that all or almost all semantic primitives are universal. The theory of Wiezbicka and Goddard has many followers. However, it also has many adversaries, who concern possibility of exact paraphrasing as the weakest and the most doubtful point of the theory.

Y. Apresjan, one of the most active adversaries of Wiesbicka's theory, in his arguments uses his own lexicographic experience. He is the author of dictionaries of synonyms of Russian (1974) and English (1979). During his work he made a conclusion that absolute synonyms do not exist even in the frames of one language. Apresjan claims that not the meanings of lexemes are universal but non-verbalized parts of these meanings, which are repeated through languages. He calls these elementary senses quarks (taking the term from physics). Apresjan claims that lexical units, which are included into NSM can be semantically divided into more elementary parts, which cannot be expressed verbally. Unfortunately there are just a few existing parameters of quarks, which cannot be the basis for further research. Actually, the outlining of quarks was not Apresjan's goal but just a side result of his lexicographic work on dictionaries of synonyms mentioned above.

Speaking about the basis of lexical typologies Rakhilina (2007:18-19) offers to use Fillmore's idea about simple frames structuring language awareness. In these frames roles and functions of participants of the situation are distributed in some typical manner. Fillmore calls these frames constructions and builds the theory of constructions' grammar, which is oriented not only to the description of lexics of the particular language but also to typological research.

Specialists in lexical typology can use such tools as questionnaires and semantic maps. Besides electronic corpora are also very helpful. As a result, lexics of various languages can be observed more easily.

3.2. Typology of Metaphorical Transformations

According to Gak (Gak et al., 1988), metaphor is an example of so-called dynamic aspect of language, because it is the result of relation between two meanings of a word, in which one meaning of a word serves as a source and the other meaning - as a derivative. Metaphor is universal for all human languages and for all times. It is a characteristic feature of human thought and as a result of human language. Studies of metaphor in comparatively-

typological aspect gives a huge linguistic material. It allows penetrating some universal laws of human thought, outlining typical associations and at the same time defining the specific features of the concrete language.

Gak (ibid) mentions, that it would be very valuable for linguistics and psychology to clarify the laws by which transfer of concepts from one field to another is regulated. This transfer is reflected in changes of words' meaning. For example, transfer of names for animals to people usually means people's appearance or peculiarities of character: *Jack is a gorilla* (meaning Jack is very strong physically and rude), *Он - настоящий медведь* (meaning he is big and clumsy). Transferring names of animals into the sphere of non-animated objects, we usually get names for mechanisms and devices: *кошки* (a device for climbing). Transfers can be made to any direction but they are made to some directions more often than to others. For example taking five basic senses (eyesight, ear, smell, taste, touch), it can be noticed that transfers are usually made to the direction from the last two towards the first three. The explication can be that the first three senses are more complicated and they can "work" distantly. The last two senses demand direct contact with an object. There is one more law: as a result of transfer the meaning of words usually becomes more abstract. For example, in a pair *cold weather - cold meeting* the adjective *cold* in the first case means very concrete temperature concept, but in the second case - non-pleasant feeling. The same can be said about verbs of movement *go, run, jump* which during transfer lose the characteristics of the way of movement and keep just the characteristics of the speed of movement (E.g. *Don't jump to conclusions*).

It is very important for linguistics to outline some kind of laws, which are universal for all languages. Although very often it is quite difficult to speak about strict universal laws, so-called frequentials (cases common for several languages, but not for all languages) can be observed and statistically fixed. In addition to frequentials of phonetic and grammar transformations, there are frequentials in lexis, in particular, in metaphorical transfers. It has been noticed that in many languages belonging to various groups common metaphorical concepts are developing. For example, the same little bird is called "a small king" in different European languages: *королек* (Russian), *kinglet* (English), *roilet* (French), *realtino* (Italian), *basolicos* (Greek). It is suggested that etymologically the Russian word *мышца* goes back to *мышь* exactly like Latin *musculus* goes back to *mus*. The situation with the meaning of the pupil of the eye was described above. This parallelism in words' semantics confirms about the common way of thought of different peoples. It concerns not only the languages belonging to the same group but also the languages belonging to different groups. For example, in many

languages from English to Chinese the adjective *hot* has a meaning of "passionate", "active", "intensive" and the adjective *cold* - "senseless", "sluggish".

Indo-European word stem *ois- (*ous-t) gave Russian *уста, устье*, Latin *os* (the mouth), *ostium* (entrance, the mouth of the river), Lithuanian *uostas* (the mouth of the river). The fact that the English word *mouth* means both the part of the human body and the entering part of the river can be explained by this transformation although it has not inherited the form of Latin *os*.

Similarity of images and parallelism in metaphoric transformations can be observed both in spatial and time aspects. We can observe it in spatial aspect because different languages make the same metaphoric transformations independently of each other. We can observe it in time aspect because inside one group of languages or even one language the same transformations are taking place on different stages of development. The above mentioned example with the word meaning *mouth* could illustrate this. Combination of spatial and time parallelism can be followed in languages of the same origin. For example, Indo-European **aulos* (tube) gave the transformed meanings in Greek *aulos* (flute), Prussian *aulis* (cannon-bone), Lithuanian *aulas* (bootleg) (Delamarre, 1984:117 via Gak ed al, 1988:22). Latin *tibia* meant firstly *the cannon-bone*, then *a flute*. The French word *tige* originated from it firstly meant *a stem*, then in XVII century got the meaning of the *bootleg*. So it can be concluded that in different epochs in different Indo-European languages the same metaphorical transformations happened: a tube > the cannon-bone > a flute > the bootleg (Gak ed al:1988, 22).

However, it must be said that speaking about typology of metaphors, it is even more difficult to outline typology here than with "normal" (having the literal sense) lexical units due to several reasons. First of all, it is impossible to make a questionnaire in order to check the usage of metaphoric expressions because unlike with non-metaphoric expressions language speakers not always are able to say exactly weather the metaphoric construction is possible in their language. At the same time is possible to analyze metaphors represented in dictionaries and to pick up the examples of common metaphorical transformations. The second obstacle for studies of typology of metaphors is the fact that it is impossible to build a semantic map, which reflects the system of connections among metaphorical meanings. At the same time it is possible to follow connections between various metaphoric expressions and to compose semantic networks reflecting these connections both within one language and in different languages, and to outline the parameters, which are the most typologically stable in language being analyzed. Finally the third difficulty in outlining typology of metaphors is the problem that they are semantically heterogeneous. However, it often appears that for example,

the types of metaphoric expressions with the verbs of swimming, which exist in one language and seem to be absent in another are actually substituted by metaphoric expressions with the verbs belonging to close semantic fields, for examples by metaphoric expressions with the verbs like "drown", "sink" or "flow". So one more task of typological research of metaphors could be to outline in different languages such cases of substitutions of metaphoric expressions by metaphoric expressions containing the verbs of a close semantic field.

In the empirical part metaphorical usage of some motion verbs in English and Russian will be analyzed using material of dictionaries. Typology of metaphorical transformations will be outlined and semantic networks of some motion verbs in English and Russian will be composed so common and different features of their metaphorical usage could be seen. Charts illustrating proportion of common and different metaphors with the same verb in two languages will be built. In addition, metaphorical concepts, which are formed with the help of metaphors containing motion verbs will be exemplified, and English and Russian metaphors, which form these concepts will be given.

CHAPTER 4. METAPHORS OF MOVEMENT IN ENGLISH AND RUSSIAN

It is very usual that one word has several meanings. These meanings are connected to each other making the so-called semantic polysemy networks. The idea of polysemantic approach was described in Chapter 1. As it was mentioned by Lakoff in his book "Woman, Fire and Dangerous Things" (2004:539), meanings of words can be related to each other in various ways, one of which is conceptual metaphor. Lakoff (ibid:562) outlines that many metaphoric models use the spatial sphere as a source domain. The most widespread source domains for metaphorical models are containers, places, directions, journeys, etc. Target domains cannot always be predicted from source domains, however, their meaning is not just arbitrary, but they tend to have some basis or motivation.

In three following subchapters metaphorical meanings of motion verbs *to go*, *to run* and *to walk* will be analyzed. These verbs are polysemantic, and their direct or prototypical meaning refer to the spatial sphere. Roget in his Thesaurus (2003: 263-266) places them into the section "Motion" under the class "Space". As it was mentioned in Chapter 1, there are different approaches for choosing the primary meaning out of direct meanings, and none of them could be considered as absolutely reliable. In this paper the most frequently used direct meaning will be considered as primary. As the focus of the paper is on metaphorical meanings of verbs, these meanings will be analyzed in detail. It must be stressed once again that although among the concrete examples of metaphors taken from dictionaries dead metaphors (i.e. metaphors in which the original transformation already cannot be traced, e.g. *the hand of the clock* (Rozenal, Telenkova, 2003:200)) will also be mentioned, the main interest of the research is towards metaphorical concepts, which reflect humans' thought. Consequently, by metaphorical meanings the author understands all fictive meanings of verbs of movement, which are not connected with the spatial sphere but with some other sphere, in other words, which represent mapping of the source domain (space) onto other, more abstract target domains. Verbs for analysis will be selected with the help of Roget's Thesaurus (2003:263-267). They all are placed in it in the section "Motion" under the class "Space". Meanings of verbs will be taken from Oxford Advanced Learner's Dictionary (2005), and WordNet [online] for English and from Dal's "Толковый словарь живого великорусского языка" (2001) and Ozhegov's "Словарь русского языка" (1989) for Russian. Non-distinct meanings will be united under the relative distinct meaning outlined according to the method described in Chapter 1, subchapter 1.1.5. This method belongs to Tyler and Evans (2003:42-50) and its main idea is that the distinct meaning must contain additional meaning not apparent in any

other sense associated with a particular form and there must be examples of the sense, which are context independent, in other words, in which the distinct sense could not be deduced from other senses and the context in which it occurs. Due to the reason that it is very difficult to classify every separate metaphor according to all variants of classification mentioned in Chapter 1, and the author does not have this as a goal, metaphors will be classified basically according to relation between form and meaning. As it was mentioned in Chapter 2, it happens very often in Russian that when path prepositionals appear in a path expression, their copy conflates with the MOVE verb making its special form, that is why and this peculiarity is one of the reasons why many Russian analogies of English metaphors of movement are partial. It will be checked whether this rule concerns metaphors with the selected verbs. Where it is possible, the metaphorical concept in the frames of which the metaphorical meaning could be considered will be outlined. Every distinct and non-distinct metaphorical meaning will be provided with the example or examples of its usage.

As the goal of the paper is not only to analyze metaphors of movement in English but also to compare them with those in Russian outlining the typology of metaphorical transformation, usage of metaphors with the same verbs in Russian will be analyzed and compared to English. Some examples of usage of metaphors are taken from dictionaries mentioned above, some of them, especially in Russian, are composed by the author. As it was mentioned in Chapter 3, speaking about typology of metaphors, it is even more difficult to outline typology here than with lexical units used in literal sense due to various reasons. However, it is still possible to analyze metaphors represented in dictionaries and to pick up the examples of common metaphorical transformations. In addition it is possible to follow connections between various metaphoric expressions, to trace mapping of the source domain onto the target domains and to compose semantic networks reflecting these connections. These networks will be radiant with the primary meaning and direct meanings at the center. Each meaning will be represented as a node of the semantic network; mappings of source domains onto the target domains and connections between distinct metaphorical meanings will be shown as arrows. Sometimes it seems that the type of metaphoric expressions with a verb exists in one language and is absent in the other but it is substituted by metaphoric expressions with the verbs belonging to close semantic fields. So one more task of the research will be to outline such cases of substitutions of metaphoric expressions by metaphoric expressions containing the verbs of a close semantic field. Finally, charts illustrating the proportion of common and different usage of metaphors with the verb in English and Russian will be constructed.

In the last subchapter various metaphoric concepts will be outlined, and they will be supplied by the examples of metaphors of movement in English and/or Russian. Some of these metaphors will be mentioned while analyzing metaphoric usage of three selected motion verbs, namely *to go*, *to run* and *to walk*, some will contain the verbs belonging to close semantic fields. As it was mentioned before, metaphorical concepts have a strong experiential basis, they are motivated, and conceptual metaphors are one of the ways meanings are related in polysemantic networks.

4.1. Metaphors with the verb *go* (*уѡму*, *exамь*)

The verb *go* has a very wide meaning in English. According to the definition by Wordnet [online], its direct, the most frequently used meaning is "move, travel, or proceed". This meaning could be considered as primary. Two more direct senses of the verb are "to change location" and "to depart". In other words, direct senses of the verb *to go* are associated with physical movement. Some metaphorical (those, which are not associated with physical movement) meanings of this verb can be considered as transformations of direct meanings; some cannot be explained so easily. Though, many of them still have some motivation and are connected with other meanings. This connection will be traced on the polysemantic network. In Russian the primary meaning of the verb *уѡму* is quite close to the meaning of the English *go*, however, the Russian verb has a narrower meaning basically limiting by going on foot (though it also can be used when speaking about ships). The following analysis will compare metaphorical usage of English and Russian verb tracing typology of transformations and outlining differences. For the sake of convenience Russian analogies of English metaphors will be given where it is possible.

Thus, metaphorical usage of the verb *go* (*уѡму*) can be divided into the following distinct metaphorical meanings.

1. The first distinct metaphorical meaning is connected with the idea of **progressing, proceeding**. This metaphorical meaning could be considered as mapping of the primary meaning "to move, travel or proceed" from the source domain of space onto various more abstract source domains. This meaning could be considered as a part of the structural metaphorical concepts *ACTIVITY IS A JOURNEY* (Lakoff, 2004:561), *TIME IS A MOVING OBJECT* (Lakoff, 2003:42) and the orientational metaphorical concept *FORESEEABLE FUTURE EVENTS ARE AHEAD* (Lakoff, 2003:15). The idea of proceeding can be traced in such non-distinct metaphorical meanings as:

- To follow a procedure or take a course. E.g. *We should go farther in this matter. She went through a lot of trouble.* (WordNet [online]) *He goes about the world in quite an ironic manner.* In Russian this metaphor is partial, because the verb is used only with the prefix *про-*: *Она прошла через множество лишений.*
- Talking about what tune or words a song or a poem has or what happens in a story. E.g. *I forget how the next line goes* (Oxford Advanced Learner's Dictionary, 2005:661). In Russian this metaphor is full: *Я забыл, что там идет дальше. О чем у вас идет речь?*
- To stretch out over a distance, space, time, or scope; run or extend between two points or beyond a certain point. E.g. *His knowledge doesn't go very far* (WordNet [online]). *Where does this road go?* (Oxford Advanced Learner's Dictionary, 2005:661). Full metaphor in Russian: *Куда идет эта дорога?*
- To follow a certain course. E.g. *The inauguration went well. How did your interview go?* (WordNet [online]). In Russian this metaphor is partial, because it is used only with the prefix *про-*: *Как прошло интервью?*
- When telling a story, used instead of the verb *to say*. E.g. *I asked "How much?" and he goes "Fifty"* (Oxford Advanced Learner's Dictionary, 2005:661). In Russian the verb *идти* is not used in this metaphorical sense.
- Continue to live, endure or last. E.g. *We went without water and food for 3 days.* (WordNet [online]). No analogy in Russian with the verb *идти*.
- To pass, fare, or elapse; of a certain state of affairs or action. *How is it going? The day went well until I got your call.* (WordNet [online]) In Russian: *Годы идут, а ничего не меняется. Как у вас идут дела?* (full metaphor)
- To lead, extend, or afford access. *This door goes to the basement. The road goes south.* (WordNet [online]). No analogy in Russian with the verb *идти*.
- To be performed (only in Russian). E.g. *Сегодня вечером идет "Лебединое озеро". Что сегодня идет в кино?*
- To give a birth to children regularly (only in Russian). E.g. *У нас детки идут за детками.*
- To be paid (only in Russian). E.g. *За акции ему идут дивиденды* (full metaphor).

2. The second distinct meaning is **to be spent or finished**. This metaphorical meaning is the mapping of direct meaning "to depart" from physical experience (physical departure of a human or a transport) to "departure" of entities like money or time, which cannot depart physically in the direct sense. At the same time all these meanings could be explained in the

following way: when something stops existing, it disappears, goes away from our view and other senses. Thus they could be considered as forming the metaphorical concept VISUAL FIELDS ARE CONTAINERS and could be classified as ontological metaphors. This distinct meaning includes such non-distinct meanings as:

- To be spent or finished. E.g. *The money had gone after a few days. Gas is going low at the gas stations in the Midwest* (WordNet [online]). In Russian this metaphor is partial: *Стипендия ушла за неделю.*
- To be abolished or discarded. E.g. *These ugly billboards have to go. These luxuries all had to go under the Khmer Rouge.* In Russian (partial metaphor): *Этот цвет уже вышел из моды.*
- To be sold. E.g. *We won't let the house go for less than \$200000.* In Russian: *Надеюсь, эта квартира уйдет за 80 тысяч. Этот товар сейчас не идет* (full metaphor).
- To pass from physical life and lose all bodily attributes and functions necessary to sustain life. E.g. *The patient went peacefully. The old guy went at the age of 102.* (WordNet [online]). This metaphor could be considered as a part of the conceptual metaphor DEATH IS A JOURNEY or just as an example of euphemism because of tabooing the theme of death. In Russian this metaphor is only with the verb containing the prefix *у-*, thus, it is partial: *Он ушел тихо и незаметно.*
- To stop operating or functioning. E.g. *The engine finally went. Her eyesight went after the accident.* In Russian this metaphor is not used about machines, but only about humans' mind, health, etc. The verb is used basically with prefix *у-*, so it is a partial metaphor: *Больно было смотреть, как его разум уходил от него.*
- To disappear. E.g. *Has your headache gone yet?* In Russian: *Головная боль прошла?* These metaphors are partial in both languages because in English it is used only in Past or Perfect tenses, but in Russian – only in the Past with the prefix *про-*.

3. The next distinct metaphorical meaning is **to change state**. This is a mapping of the direct meaning of the verb “to move”. But unlike the objects of the verb used in the direct meaning, the objects of the verb used metaphorically do not change their location physically, but rather change their state. In the frames of this distinct meaning the following non-distinct meanings can be outlined:

- To be or continue to be in a certain condition. E.g. *The children went hungry that day. Where do these books go?* (WordNet [online]). *She went to sleep* (Oxford Advanced Learner's Dictionary, 2005:661). In Russian: *Этот шкаф у нас идет в гостинную* (full metaphor). *Она отошла ко сну* (partial metaphor).
- Progress by being changed. E.g. *The speech has to go through several more drafts. Go through your presentation before the meeting* (WordNet [online]). In Russian this is a partial metaphor because the verb in this meaning can be used only with the prefix *про-*: *Пройдись еще по тексту перед тем, как печатать*.
- To enter or assume a certain state or condition. E.g. *He went annoyed when he heard the bad news. Her face went red with anger. She went into ecstasy*. In Russian this metaphor concerns only emotional state and it is partial: *Он часто выходит из себя*.

4. The next distinct meaning is **to operate**. Again, in this case we can observe the transformation of the direct meaning “to move” about animate objects onto non-animate objects, in particular, machines. Consequently, this meaning could be also considered as a part of the conceptual metaphor ACTIVITY IS A JOURNEY. E.g. *The washing machine won't go unless it's plugged in*. It is interesting that in Russian the verb *идти* in this metaphor is full, but it can be used only about software and clocks. E.g. *Часы идут. Word на этом компьютере не идет*.

5. The next distinct meaning is **to fit, to harmonize**. It includes the following non-distinct meanings:

- To blend or harmonize. E.g. *This sofa won't go with these chairs*. In Russian the metaphor is partial: *Этот диван к креслам не подойдет*.
- To be the right size or shape, fit correctly as is desired. E.g. *This piece won't go into the puzzle*. In Russian: *Эти туфли мне не идут, слишком тесные. Ей не идет голубой цвет* (full metaphor)
- To play a part in doing something, to help. E.g. *This all goes to prove my theory*. In Russian: *Эти разговоры к делу не идут* (full metaphor).
- To fit and be available. E.g. *There just aren't any jobs going in this area*. In Russian this metaphor is partial, because only the adverbial of the verb *идти* is used in this metaphor: *В нашем районе нельзя найти подходящей работы*.

6. One more distinct meaning is **to start**, which includes three non-distinct meanings:

- To begin or to set in motion. E.g. *Ready, set, go!* In Russian it is a partial metaphor usually used in sport or military activities: *Готов? Пошел!*
- To have a turn; make one's move in a game. E.g. *Can I go now?* In Russian - partial metaphor: *Пойти конем. Зайти с бубей.*
- To start an activity. E.g. *When he is here, we are ready to go.* In Russian this metaphor is full, but it is used speaking about starting a new professional life. E.g.: *Он идет в монахи.*

There are some other distinct meanings of the verb *to go*:

7. To agree on something. It is interesting that in English this metaphor is used only concerning agreement upon money, but in Russian – concerning agreement upon more abstract concepts and even about marriage. All of these metaphors are full:

- To be ready to pay the certain amount of money for something. E.g. *I'll go to \$1000, but that's my limit.*
- To be ready for something, to agree (only 3-rd person singular, so it is partial). E.g. *Закусим? - Идем!*
- To get married. E.g. *Оксана идет за Гришу.*
- To follow someone in something. E.g. *Идти за своим учителем.*
- To act in some way or to be ready for some actions. E.g. *Он идет против воли родителей. Он идет на измену.*

In addition, there are some distinct meanings of the verb *to go*, which do not fit any groups mentioned above, though they still are distinct because they answer criteria for distinct meanings outlined in Chapter 1.

- To use a toilet. The verb *to go* in this sense is used only in English. E.g. *Do you need to go, Billy?* In Russian in the same sense the verb *ходить* is used. This metaphor is a classical example of a euphemism.
- To be contained in. E.g. *How many times does 18 go into 54?* In Russian: *В эту бутылку входит два литра* (partial).
- E.g. *Who went through my desk drawers?* In Russian: *Кто это прошелся вчера по моим ящикам?* (partial)

Four other meanings are used in Russian only:

- To fall (only about atmospheric precipitates and only in 3-rd person singular, so it is a partial metaphor). E.g. *Сегодня весь день идет дождь*.
- To be paid. E.g. *За акции ему идут дивиденды* (full metaphor).
- To concentrate on sth. E.g. *Картофель идет в ботву* (full metaphor).
- To speak about something in an ironic manner. E.g. *Он слегка прошелся по международной политике и переключился на погоду* (partial metaphor).

Due to the reason that in English the verb *to go* means directly moving not only on foot but using any transport, in the latest case it can be translated into Russian as *ехать*. The verb *ехать* has only one indirect meaning: to be unstable, shaky, to slipper, e.g. *Шанка едет в бок* (Ozhegov, 1990:191). This metaphor is full.

As it can be seen, the majority of English metaphors with the verb *to go* are full in English and partial in Russian due to the reason that path-prepositionals often conflate with the MOVE verb making its special form, which confirms the hypothesis made in the beginning of the subchapter.

Using analysis above the semantic network of metaphoric usage of the verb *to go* in English and Russian could be constructed. In this network the primary meaning is at the center of the radiant network and it is in bold, other direct meanings are placed in the same row. Arrows show directions of metaphorical mappings, lines - connections between meanings.

It can be seen that distinct metaphorical meanings *to change state*, *to progress*, *proceed* and *to be spent*, *finished* are mappings of direct senses of the verb *to go* in both languages. In their turn, distinct metaphorical meanings *to start an activity* and *to operate* could be considered as mappings of metaphorical meanings *to change state* and *to progress*, *proceed* respectively, and distinct metaphorical meanings *to agree on something* and *to be contained in* could be considered as mapping of the metaphorical sense *to fit*, *to harmonize*.

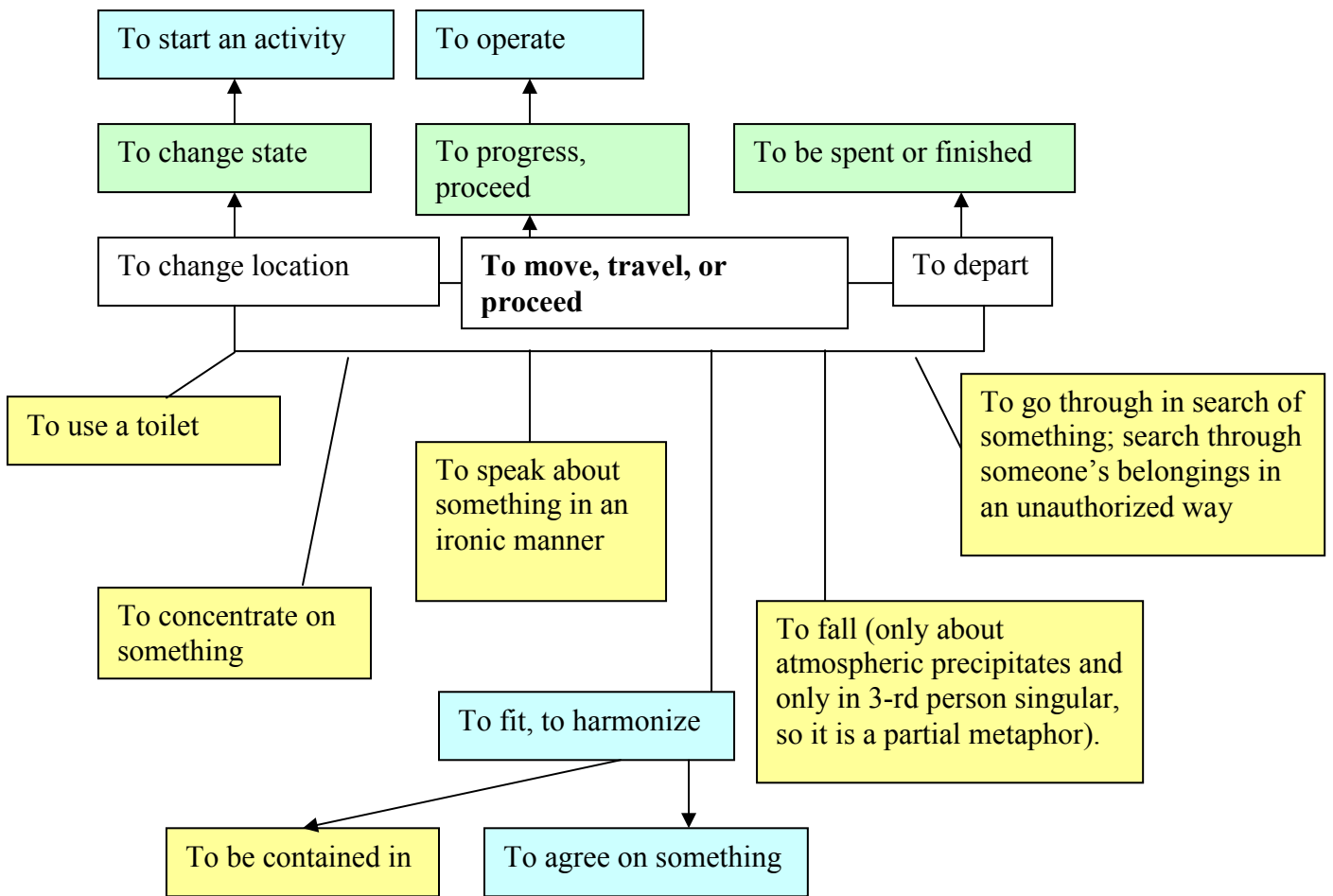


Figure 4.1. Metaphorical meanings of the verb *to go* in Russian

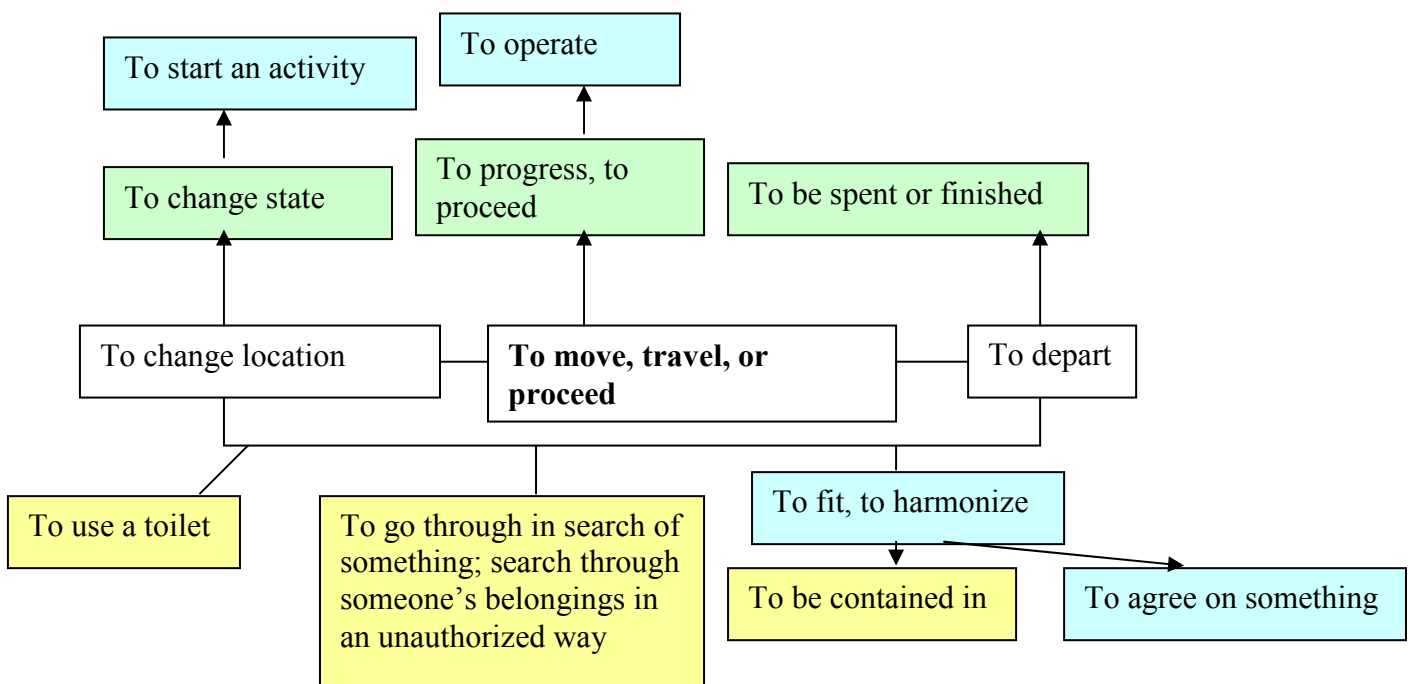


Figure 4.2. Metaphorical meanings of the verb *to go* in English

As both figures show, metaphoric transformations are very similar in both languages. The majority of English metaphors with the verb *to go* have their analogies in Russian. There are only some separate distinct metaphorical meanings, which are unique either for English or for Russian. This could be illustrated by the following diagram:

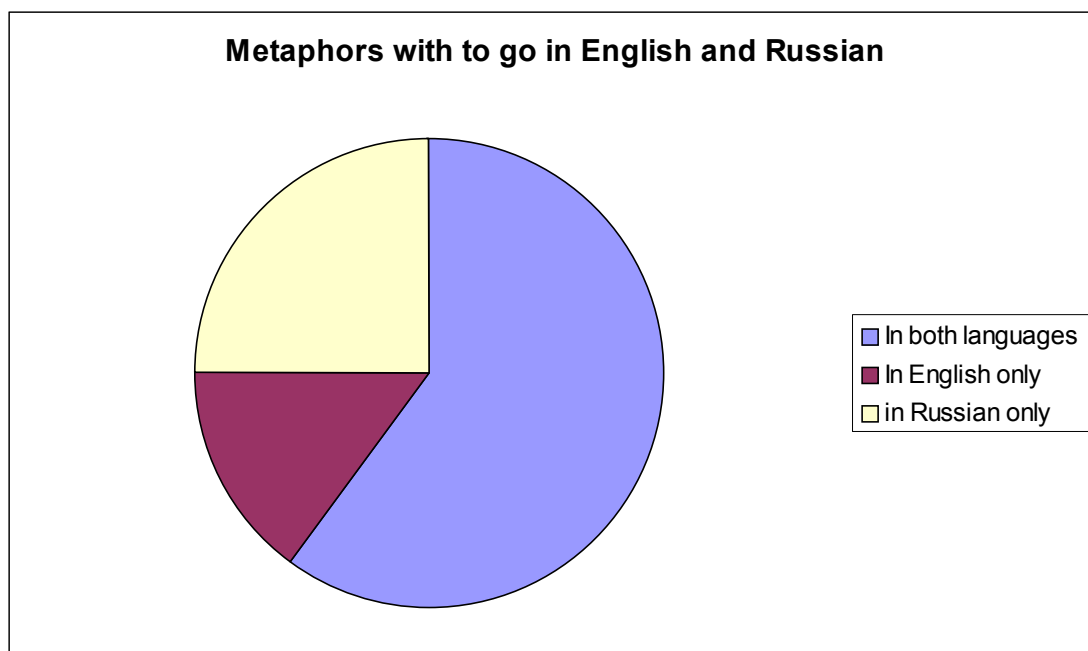


Figure 4.3. Usage of metaphors with *to go* in English and Russian

4.2. Metaphors with the verb *to run* (*бежать/бегать*)

The verb *to run* in English and Russian is also polysemantic. WordNet [online] gives the direct meanings "to move fast by using one's feet, with one foot off the ground at any given time; to cover by running; run a certain distance; to cause someone to move fast; to leave quickly". The first of these direct meanings, namely "to move fast by using one's feet, with one foot off the ground at any given time" could be considered as primary or prototypical. Like with the verb *to go*, some metaphorical meanings could be considered as mappings of direct meanings, but some cannot be explained and predicted in such an easy way. However, motivation for using the verb in these meanings could be found. It is also quite logical that some metaphorical meanings of the verb *to run* coincide with those of the verb *to go*. Direct meaning of these two verbs is very close. As it was mentioned before, in Roget's Thesaurus both verbs are placed in the same section under the same class. Actually they both mean "to move, to be in motion" and differentiate basically in speed of movement.

In the analysis below distinct metaphorical (those not associated with movement using one's feet) meanings of the verb *to run* in English are outlined. As we are interested in

defining typology of transformations, usage of the same meanings in Russian are also analyzed and Russian analogies are placed after English examples when it is possible. The cases when metaphorical meanings are used only in English or in Russian are also stressed.

1. The first distinct metaphorical meaning is **to progress, proceed, extend**. This meaning could be considered as mapping of the direct meaning "to cover by running". But if in the source domain the verb concerns animate objects, in the target domain it concerns non-animate objects. Like in the case of analogical meaning of the verb "to go" this meaning could be also considered as being in the frames of the structural metaphors ACTIVITY IS A JOURNEY and TIME IS A MOVING OBJECT. The following non-distinct meanings could be included into the distinct meaning:

- To stretch out over a distance, space, time, or scope; run or extend between two points or beyond a certain point. E.g. *Service runs all the way to Cranbury. His knowledge doesn't run very far.* WordNet [online]. This meaning is analogical to the same meaning of the verb *to go*. In Russian: *Тропинка бежала до самой опушки леса* (full metaphor)
- To change or be different within limits. E.g. *Estimates for the losses in the earthquake run as high as \$2 billion. Interest rates run from 5 to 10 percent.* WordNet [online]. No analogy in Russian with the verb *to run*.
- To move along, of liquids. E.g. *Water ran into the cave. The Missouri runs into the Mississippi.* WordNet [online] In Russian: *Речка бежит в море. Слезы бегут по щекам* (full metaphor).
- To guide or pass over something. E.g. *He ran his eyes over her body. She ran her fingers along the carved figurine. He ran her hair through his fingers.* WordNet [online]. In Russian: *Она пробежала глазами по странице. Его глаза бегали по комнате. Его пальцы пробежали по клавиатуре* (full metaphor).
- To cause something to pass or lead somewhere. E.g. *Run the wire behind the cabinet.* WordNet [online]. No analogy in Russian.
- To continue to exist. E.g. *These stories run hard. The legend of Elvis runs.* WordNet [online]. No analogy in Russian with the verb *to run*.
- To occur persistently. E.g. *Musical talent runs in the family.* WordNet [online]. No analogy in Russian with the verb *to run*.
- Talking about what tune or words a song or a poem has or what happens in a story. E.g. *The story runs as follows.* This meaning is analogical to the same one of the verb *to go*. However, in Russian there is no analogy with the verb *to run*.

- To extend or continue for a certain period of time. E.g. *The film runs 5 hours.* WordNet [online]. In Russian the verb is used metaphorically speaking about continuation in a period of time only if this period passed very quickly. *В отпуске время бежит быстро. Пробежали последние два часа, и пора было расставаться (full metaphor).*

2. The next distinct meaning of the verb *to run* is **to function, to operate**. This meaning is also analogical with the same metaphorical meaning of the verb *to go* and it could also be considered as mapping of the direct meaning “to move fast” onto the world of non-animate objects. This meaning can be also considered as a part of the metaphorical concept ACTIVITY IS A JOURNEY. Though unlike with *to go*, there are more non-distinct meanings, which can be grouped under this distinct meaning:

- To perform as expected when applied. E.g. *Does this old car still run well?* WordNet [online]. In Russian the same metaphor is used only about cars and in a slightly ironic manner: *Как машинка-то? Еще бежит?*
- To be operating, running or functioning. E.g. *The car is still running--turn it off!* WordNet [online]. No analogy in Russian.

3. The third distinct meaning is **to make function/operate**. In English this meaning could be considered as mapping of the direct meaning "to cause someone to move fast" onto the non-animate world. In Russian the verb *бежать* does not have the direct meaning of causing someone to go fast. As a result, this metaphorical meaning has also no analogies in Russian except for one dead metaphor discussed below. Thus, the distinct meaning of the verb in English includes the following non-distinct meanings:

- To cause to emit recorded sounds. E.g. *They ran the tapes over and over again.* WordNet [online]
- To carry out a process or program, as on a computer or a machine. E.g. *Run the dishwasher. Run a new program on the Mac. The computer ran the instruction.* WordNet [online].
- To cause to perform, to direct or control. E.g. *Run a subject. Run a process. Run the business. She is running a relief operation in the Sudan.* WordNet [online]. It is interesting that the dead metaphor (as it was mentioned before, the dead metaphor is a metaphor, in which the original transformation already cannot be traced (Rozenal, Telenkova, 2003:200)) "бегать по делам" exists in Russian and its meaning coincides with English, though this metaphor in English is much broader.
- To carry out. E.g. *He must run an errand.* WordNet [online]
- To deal in illegally, such as arms or liquor. E.g. *He is running guns.*

- To give a lift. E.g. *Shall I run you home?*

4. The next distinct meaning is **to be diffused/destroyed**. This meaning could be considered as mapping of the direct meaning "to leave quickly". It accords with the metaphorical meaning of the verb *to go to be spent or finished*, also could be considered as being a part of the metaphorical concept VISUAL FIELDS ARE CONTAINERS. The following non-distinct meanings could be included here:

- To be diffused. E.g. *These dyes and colors are guaranteed not to run*. WordNet [online]. In Russian in this meaning and in the next meaning the verb "ПЛЫТЬ" is used
- To reduce or cause to be reduced from a solid to a liquid state, usually by heating. E.g. *The wax ran in the sun*. WordNet [online]

5. The fifth distinct meaning, which has also analogy with the verb *to go*, is **to change the state**. It also could be considered as referring to one of the direct meanings - as referring to the meaning "to move quickly". Again, if in the case of the direct meaning the quick movement suggests change in location, in metaphorical meaning change of state is meant. The distinct meaning includes the following non-distinct meanings:

- To have a tendency or disposition to do or be something; be inclined. E.g. *These dresses run small. She runs nervous before her lectures*. WordNet [online]. No analogy in Russian with the verb *to run*.
- To change from one state to another. E.g. *Her face ran red with anger*. WordNet [online]. No analogy in Russian with the verb *to run*.
- To progress by being changed. E.g. *Run through your presentation before the meeting*. In Russian the metaphor is partial: *Пробегись по тексту еще раз перед тем, как его печатать*.

6. The sixth distinct meaning is **to compete and reach a desired goal**. It could be associated with the direct meaning "to move fast", but this time movement has a goal. The verb can be used directly if a person or an animal is running physically after someone or something concrete. The same verb can be used indirectly if a person is aiming at something abstract, e.g. power, victory, position, etc. In Russian in this meaning the verb *гнаться* is used more often. However, sometimes the verb *бежать* could be used as well. In addition, a metaphor used about courting someone in Russian could be included into this distinct meaning.

- To run, stand, or compete for an office or a position. E.g. *Who's running for treasurer this year?* WordNet [online]. In Russian: *Он гонится/ бежит за успехом*.
- To make without a miss, attain success or reach a desired goal. E.g. *The enterprise has run*. WordNet [online]

- To be a candidate in an election for a political position, especially in the US. E.g. *Clinton ran the second time in 1996.*
- To court someone. E.g. *Вася за ней давно бегает.* No analogy in English with the verb *to run*.

There are also some distinct metaphorical meanings of the verb *to run*, which do not include any non-distinct meanings. They are different in Russian and in English:

- To be affected by, be subjected to. E.g. *She runs a temperature. He runs a risk.* No Russian analogy
- To include as the content, broadcast or publicize. E.g. *We ran the ad three times.* WordNet [online]. No Russian analogy
- To avoid. In this meaning the verb is used only with the prefix, so the metaphor is partial. E.g. *Он стал избегать встреч со знакомыми.* No analogy in English

As it can be seen, there are fewer metaphors with the verb *to run*, which are the same in English and in Russian. However, in the majority of distinct metaphorical meanings the verb is used in both languages, in other words, the idea of transformation is often the same though non-distinct meanings can vary. It is also interesting that unlike with *to go* the majority of metaphors with *to run* in Russian are full.

Using the results of the analysis above the following semantic network of metaphoric usage of the verb *to go* in English and Russian could be constructed. The primary meaning is in bold, other direct meanings are placed in the same row. Arrows show directions of metaphorical mappings, lines - connections between meanings. As it can be seen, in English distinct metaphorical meanings *to compete and reach a desired goal*, *to change the state and to function, operate* in both languages could be considered as mappings of the primary meaning of the verb. The metaphorical meaning *to progress, proceed, extend* is mapping of the direct meaning *to cover by running*. In English metaphorical meanings *to make function/operate* and *to include as the content, broadcast or publicize* could be considered as mappings of the direct meaning *to cause someone to move fast* and the metaphorical meaning *to be diffused/destroyed* - as mapping of the direct meaning *to leave quickly*. In Russian metaphorical meanings *to be diffused/destroyed* and *to avoid* could be considered as mapping of the direct meaning *to leave quickly*.

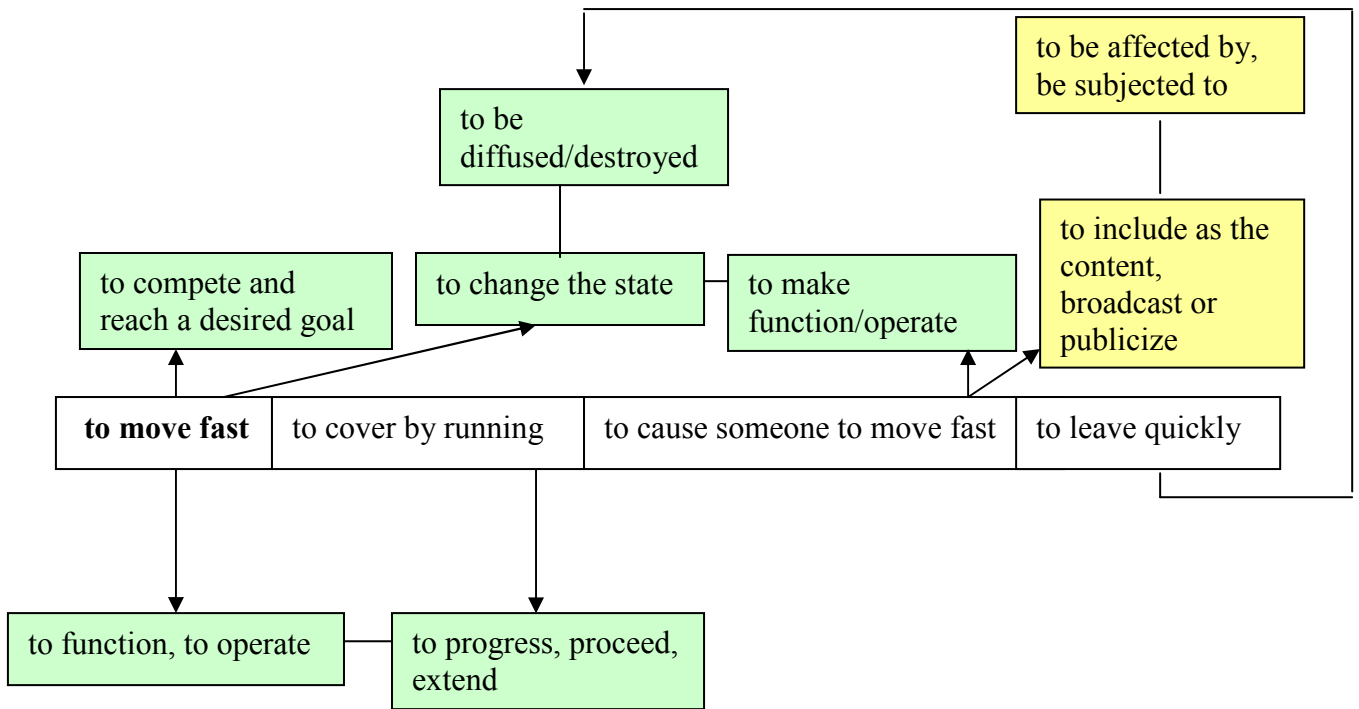


Figure 4.4. Metaphorical meanings of the verb *to run* in English

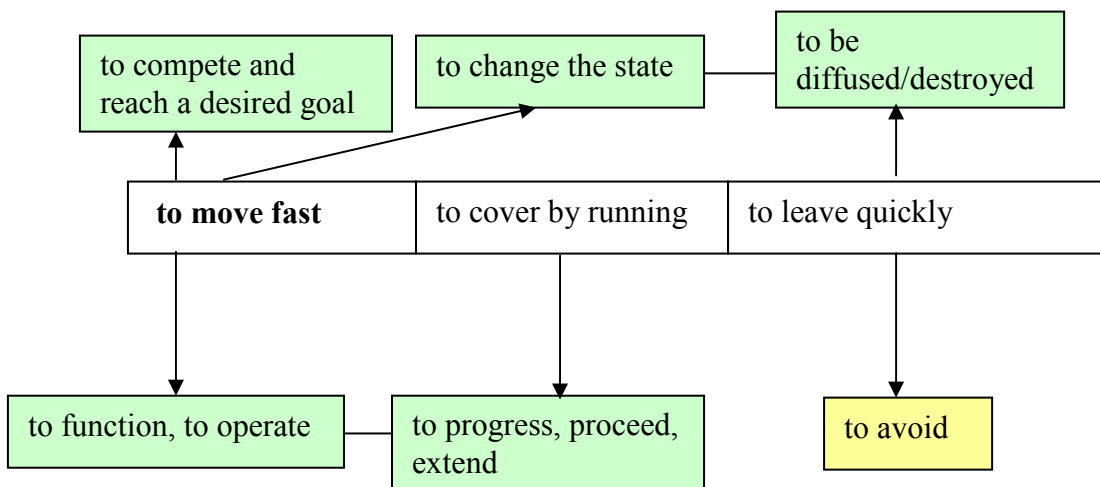


Figure 4.5. Metaphorical meanings of the verb *to run* in Russian

It can be seen from the analysis and the figures that although non-distinct metaphorical meanings of the verb *to run* are quite different in English and Russian and there are many meanings, which have no analogy either in English or in Russian, distinct metaphorical meanings and consequently metaphorical transformations are very similar. It is also very interesting that in both languages unlike with the verb *to go* the majority of metaphorical meanings of the verb *to run* are mappings of the direct meanings of this verb. The figure

below demonstrates proportion between metaphorical meanings, which are the same in both languages and those, which are different:

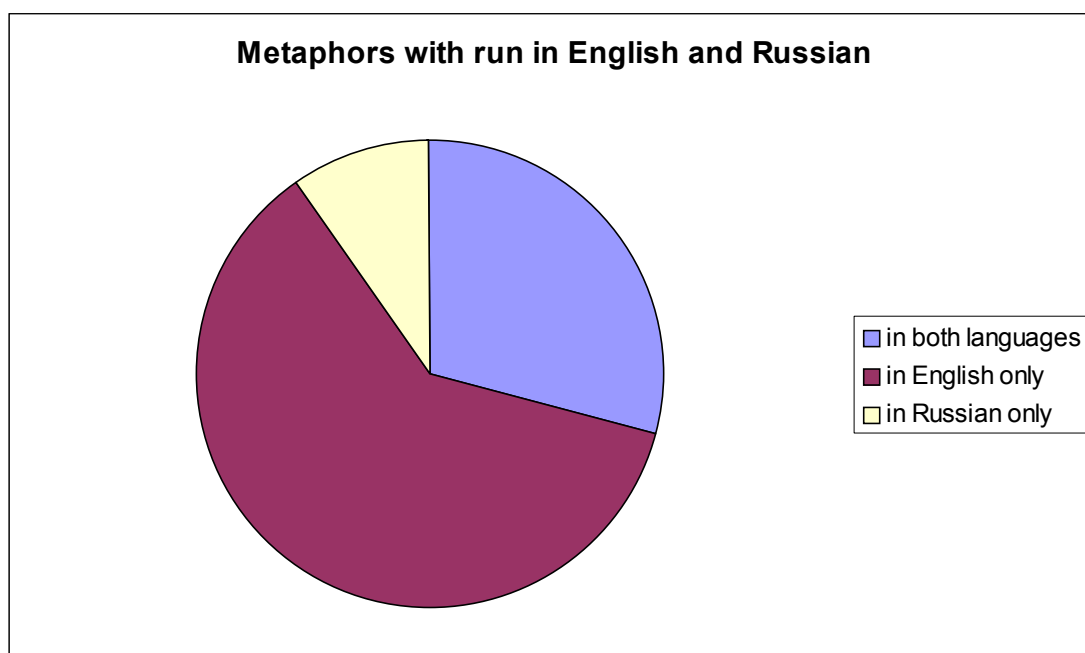


Figure 4.6. Usage of metaphors with *to run* in English and in Russian

As it can be seen, the majority of metaphors with *to run* are used in English only, a few of them are used in Russian only and approximately one third of all metaphors with *to run* is used in a parallel way in both languages.

4.3. Metaphors with the verb *to walk* (*ходить, гулять*) in English and Russian

The verb *to walk* in English and Russian does not have as many meanings as the previous two verbs. However, its metaphorical transformations are quite interesting. Its direct meanings in English are "to use one's feet to advance; to advance by steps; to cover by walking; to accompany or escort; to take a walk and make a walk" (WordNet [online]). The primary or prototypical meaning is the first one, which is "to use one's feet to advance". The direct meaning of the verb *ходить* in Russian is "то же, что идти, но обозначает движение, совершающееся не в одно время, не за один прием или не в одном направлении" (Ozhegov, 1990:862). The direct meaning of the verb *гулять* is "совершать прогулку; сопровождать кого-то на прогулке" (ibid:152). As it can be seen, again like in previous cases in both languages the direct meanings of the verb are associated with physical movement

using ones' feet. The following metaphorical (not associated with movement using one's feet to advance) distinct meanings could be distinguished:

1. The first metaphorical distinct meaning in English is associated with games. It is **to play and to get points in a game**. It includes the following non-distinct meanings:

- To obtain a base on balls. E.g. *The home team walked many times* (WordNet [online]). No analogy in Russian
- To participate in games or sport. E.g. *Pele walked for the Brazilian teams in many important matches*. In Russian this metaphor is used only with the prefix *вы-*, consequently, it is partial. E.g. *В этом сезоне команда уже в пятый раз выходит на поле. На лед выходит российская фигуристка*. In addition to sport and games, in Russian this metaphor is also used for the stage, e.g. *Каждый вечер он выходил к зрителям в одном из спектаклей театра*.

2. The next metaphorical meaning could be considered as mapping of the direct meaning "to use one's feet to advance", but if the direct meaning stresses the physical aspect of movement, the metaphorical meaning gives information about the emotional state or the appearance of a person. This metaphorical meaning is **to live or behave in a specified manner**. It can also be associated with the conceptual metaphor LIFE IS A JOURNEY in the sense that walking is humans' normal way of movement, and consequently the manner of movement can be associated with the style of life. E.g. *He walks in sadness*. In Russian: *Он теперь ходит в тоске*. In Russian the same metaphorical meaning of the verb is used speaking about appearance or clothes of a person. E.g. *В этом сезоне все ходят в коротких юбках. Он ходит неряхой*. There is one more interesting metaphor in Russian, associated with this sense. It is a dead metaphor meaning "to be pregnant with": *Она очень легко ходит* (meaning "her pregnancy is passing normally, without problems").

3. The next metaphorical sense is **to be or act in association with**. This is mapping of the direct meaning "to accompany or escort", but unlike the direct sense, the metaphorical sense does not mean to accompany physically, but to accompany mentally or emotionally. Again, LIFE IS A JOURNEY concept could be applied here. E.g. *We must walk with our dispossessed brothers and sisters. Walk with God*. (WordNet [online]). In Russian this metaphorical meaning

is used speaking about friendship or love relations, e.g. *Она с ним гуляет уже второй год. Он гуляет с какой-то странной компанией*.

There are some more metaphorical meanings with the verb *to walk*, which are distinct but do not include any non-distinct meanings:

- To disappear, to be taken away. E.g. *Lock up any valuables. Things tend to walk here* (Oxford Advanced Learner's Dictionary, 2005:1713). This is mapping of the direct meaning "to advance by steps" from the source domain of animate objects to the source domain of non-animate objects. In Russian: *Все, что здесь оставляешь, моментально куда-то уходит.*
- To take care of someone. This metaphorical meaning could be also considered as mapping of the direct meaning "to accompany or escort". E.g. *Ходить за больным. Ходить за ребенком.* No analogy in English.
- To move to different directions; to be unsteady, shake. E.g. *По комнате гуляет ветер. Мостки ходят под ногами.* This idea of non-stability can be also traced in the dead metaphor "*ходить по рукам*", which can be used about things and even about women in a very negative manner, e.g. *После того, как ее бросил Гена, она пошла по рукам* (meaning she does not have stable relations with anybody but just a casual sex). *Похоже, наш шкаф пошел по рукам* (meaning it does not have a constant owner, but moves from apartment to apartment). No analogy in English.
- To use a toilet. E.g. *Ребенок ходит на горшок.* As it was mentioned before, in English in this metaphoric meaning the verb *to go* is used. This metaphor is a classical example of euphemism.
- To be free, not to work; to have a good time (usually about parties). This meaning is mapping of the direct meaning "to take a walk". E.g. *На Пасху мы гуляли целых четыре дня. Гости гуляли на свадьбе.* No analogy in English.

On the basis of the analysis above the semantic network of the metaphorical usage of the verb *to walk* in English and Russian could be constructed. The primary meaning is in bold, other direct meanings are placed in the same row. Arrows show the directions of mappings, lines - connections between meanings.

The polysemantic networks below show that both in English and Russian the metaphorical meaning *to live or behave in a specified manner* could be considered as mapping of the primary meaning, the metaphorical meaning *to be or act in association with* - as mapping of the direct meaning *to accompany or escort* and the metaphorical meaning *to disappear, to be taken away* as mapping of the direct meaning *to advance by steps*. In addition in Russian the metaphorical meaning *to take care of somebody* could be considered as mapping of the direct meaning *to accompany or escort* and the metaphorical meaning *to be free, not to work, have a good time* - as mapping of the direct meaning *to take a walk or make a walk*.

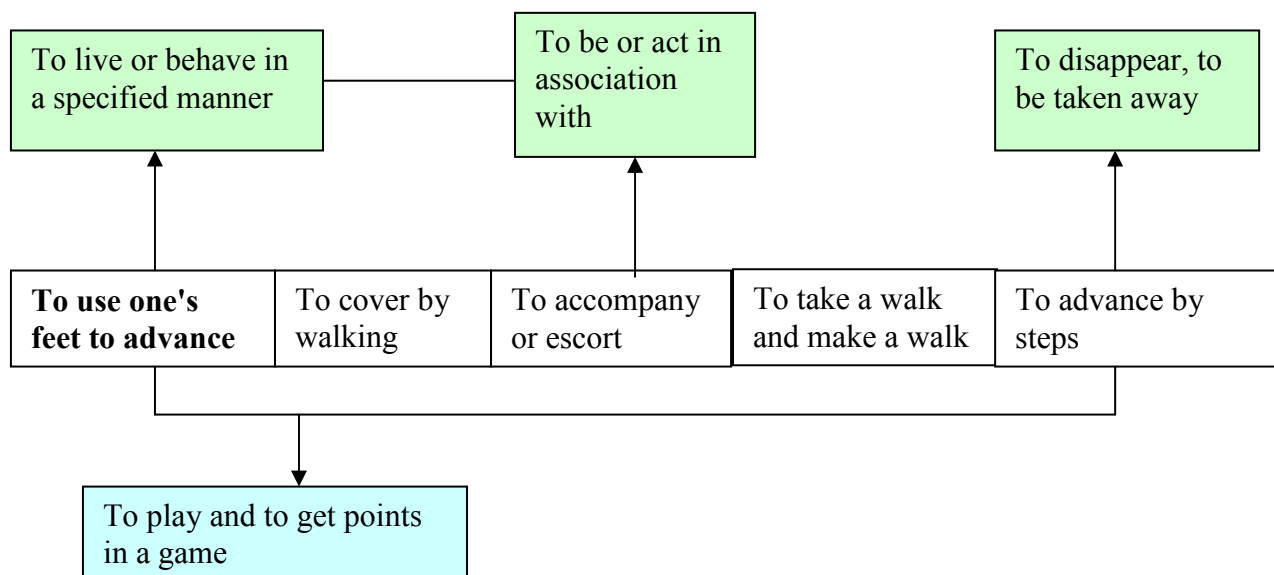


Figure 4.8. Metaphorical meanings of the verb *to walk* in English

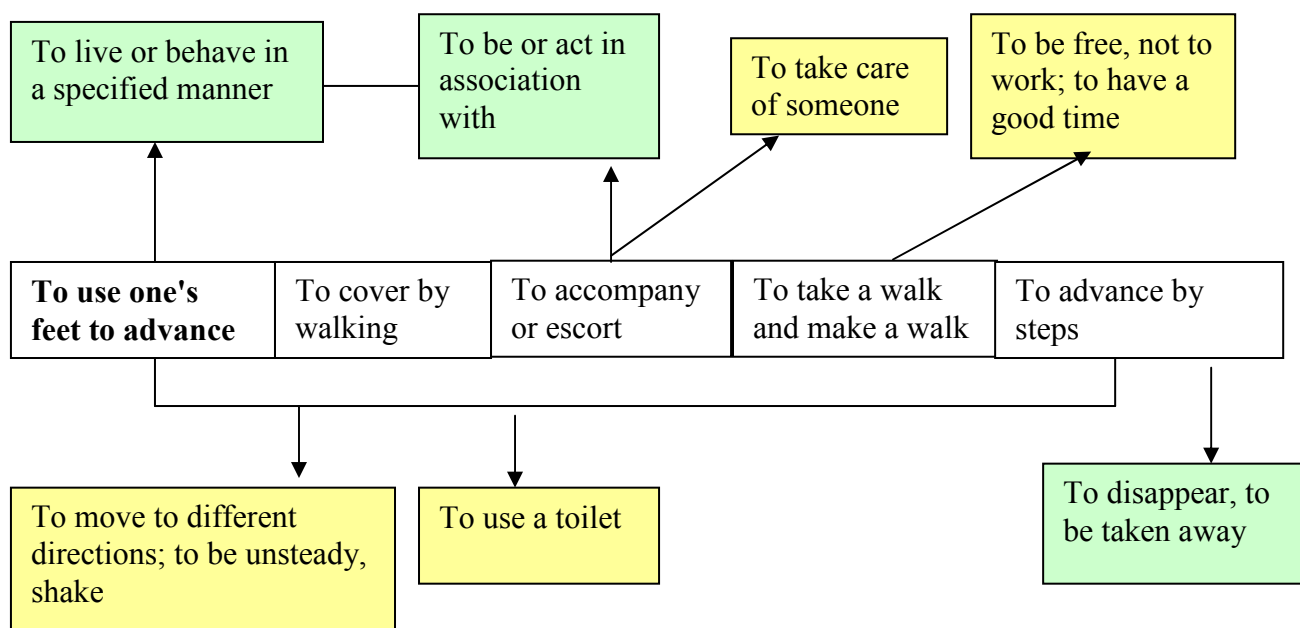


Figure 4.9. Metaphorical meanings of the verb *to walk* in Russian

Again, it can be seen that although non-distinct metaphorical meanings of the verb vary in English and Russian, distinct metaphorical meanings and transformations in both languages have quite much in common. It also must be mentioned that the majority of metaphors with *to walk* in Russian are full. It can be observed that like with the verb *to run* the majority of metaphorical meanings are mappings of direct meanings from the source domain to the target domains.

As it can be seen, on the contrary to the verb *to run* the verb *to walk* in Russian has more metaphorical meanings than in English, which could be explained by the fact that, as it was mentioned before, in Russian there are two verbs *ходить* and *гулять*, corresponding to the English verb *to walk*. Graphically it is reflected on Figure 4.7.

The figure demonstrates that a half of metaphors with *to walk* are used in both languages in a parallel way; about three quarters of the total number of analyzed metaphors are typical for the Russian language only and one quarter is used in the English language only.



Figure 4.7. Usage of metaphors with the verb *to walk* in English and Russian

So, in this chapter metaphorical usage of three English motion verbs *to go*, *to run* and *to walk* and their Russian analogies has been analyzed. Distinct metaphorical meanings were defined according to the methodology, which belongs to Tyler and Evans (2003:42-50) and is described in Chapter 1, subchapter 1.1.5 and non-distinct meanings being parts of the distinct meanings were outlined and exemplified. Mappings of the source domain onto the target domains were traced. With all three verbs the spatial sphere could be considered as the source domain. This source domain is being mapped onto such target domains as the physical or emotional state, work of machines and mechanisms and operating machines and mechanisms, life style and physical appearance, etc. Very often the concepts associated with the animate world are transformed onto the non-animate world. The majority of metaphors analyzed in this chapter are mappings of the direct meanings of the verbs. However, many metaphors, in particular, the majority of metaphors with *to go* cannot be explained in such an easy way. Though, their meaning is not just arbitrary, but they tend to have some basis or motivation being connected to the metaphorical meanings, which are mappings of the direct meanings.

This is reflected on the networks. The hypothesis that the majority of Russian metaphors are partial and the majority of English metaphors are full was confirmed by analyzing metaphors with the verb *to go* in English and Russian. However, analyzing metaphors with two other verbs the author has made a conclusion that the majority of metaphors with them are full in both languages. Speaking about proportion of usage metaphors with chosen motion verbs in English, Russian and in both languages, it can be said that this proportion varies from verb to verb. The biggest number of common metaphors is with the verb *to go*, which perhaps could be explained by the fact that this verb has the broadest direct sense in English because it can be used about practically all ways of horizontal movement. The verb *to run* has the biggest number of metaphorical meanings in English. At the same time this verb is quite narrow in Russian. The biggest number of metaphorical meanings in Russian has the verb *to walk* because actually it is associated with two Russian verbs *ходить* and *гулять*. Designing semantic networks of metaphorical meanings of the verbs in both languages, the author has concluded that though non-distinct metaphorical meanings can vary from language to language, the idea of metaphorical transformation is very often the same in both languages. Consequently, though English and Russian cultures are quite different, the way people think and conceptualize their experience is quite similar.

However, it must be said that though polysemantic analysis approach allows to trace metaphorical transformations in two languages outlining common and different transformations and calculating proportions of metaphors containing the selected verb in English, Russian and both languages, at the same time it sticks too much to the concrete words but not some metaphoric concepts which stand 'above' polysemy and can often be expressed in another language with the help of different words, in particular of other motion verbs. In the next subchapter usage of metaphors with motion verbs in English and Russian will be compared using a different approach, namely the metaphorical concepts approach. Many metaphors with the verbs selected could be defined as being the part of metaphorical concepts ACTIVITY IS A JOURNEY, DEATH IS THE JOURNEY and TIME IS A MOVING OBJECT. These and other metaphorical concepts will be outlined in the next subchapter and exemplified with metaphors of movement in English and/or Russian, some of which were already mentioned in the analysis above, some will contain other motion verbs. These metaphors will be partially taken from dictionaries mentioned above, partially composed by the author.

4.4. Metaphors of Movement as Parts of Metaphorical Concepts

As it was mentioned in Chapter 1, Lakoff and Johnson (2003) claim that our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. The concepts controlling our thought also control our everyday life arranging it. In addition they arrange our behaviour and our contacts with other people. In other words, our concept system plays the main role in defining our reality. Thus, if our concept system is metaphorical, then our thought, everyday experience and behaviour is also governed by metaphors. In this subchapter some systematic metaphorical expressions being reflection of humans' systematic metaphorical concepts structuring our actions and thoughts will be exemplified. All of them will contain fictive motion verbs. In addition to metaphoric expression with the verbs *to go*, *to walk* and *to run* they will contain such verbs as *to come*, *to leave*, *to move*, *to march*, *to enter* and *to drive*. All these verbs are placed in Roget Thesaurus (2003:263-267) in the section "Motion" under the class "Space". Metaphors in both languages will be analyzed. Where it is possible, the direct translation of the expression will be given. In some cases metaphors will be provided not with the direct translation but with the metaphoric expression in the other language containing the fictive motion verb in the same metaphoric sense. Finally, in some cases, when no analogies in the second language exist, this will be outlined.

The first concept being analyzed is a structural metaphor ACTIVITY IS A JOURNEY. In the frames of this concept the following metaphoric expressions could be outlined:

- *We should go/move farther in this matter.* (WordNet [online]) *Пойдем дальше по этой теме.* In this metaphor discussion is considered as a journey. In English this metaphoric expression can contain two variants of motion verbs, but in Russian - just one.
- *Think before you move!* Here by the verb *move* any activity is meant. In Russian there is an expression *Подумай перед тем, как что-то сделать*, but it contains neither motion verbs no other verbs used metaphorically.
- *The inauguration went well.* (WordNet [online]). *Инаугурация прошла хорошо.* *How did your interview go?* (WordNet [online]). *Как прошло интервью?* In these metaphoric expressions the verb *to go* refers to an event and is used in a parallel way in both languages.
- *О чем у вас идет речь?* Here the activity of speaking is perceived as a journey. There are no direct analogies in English for this expression, however the idea that speaking

is a journey is traced in the metaphor *The speech has to go through several more drafts.*

- *The story runs as follows.* Here telling of story is perceived as a journey.
- *How is it going?* (WordNet [online]) *Как у вас идут дела?* These expressions which are parallel in both languages directly reflect the concept.
- *Сегодня вечером идет "Лебединое озеро". Что сегодня идет в кино?* Performance as a journey. No analogies in English.
- *За акции ему идут дивиденды.* The process of getting dividends is perceived as a journey.
- *Go/run/move through your presentation before the meeting. Пройдись/ пробежись еще раз по тексту перед тем, как печатать.* The activity of reading as a journey.
- *The enterprise has run.* WordNet [online] Getting profit as a journey. No analogy in Russian.
- *Clinton ran the second time in 1996.* Political activity - being a candidate in an election for a political position- as a journey. No analogy in Russian.
- *She runs a temperature. He runs a risk.* The activity of experiencing something as a journey. No analogies in Russian.
- *We ran the ad three times.* The activity of publishing as a journey. No analogies in Russian.
- *The washing machine won't go unless it's plugged in.* Working of electric tools and other equipment as a journey. It is interesting that in Russian the verb *идти* in this metaphor is full, but it can be used only about software and clocks. E.g. *Часы идут. Word на этом компьютере не идет.*
- *Ready, set, go! Готов? Пошел!* A sport activity as a journey.
- *Can I go/move now? Сейчас мой ход. Пойти конем. Зайти с бубей.* Game as a journey.
- *When he is here, we are ready to go.* Here the verb *to go* is used in the sense *to start*, consequently this metaphoric expression demonstrates perception of any activity as a journey. No analogies in Russian.
- *Он идет в монахи. Он идет в плотники.* A job is as a journey. No analogies in English.
- *Идти за своим учителем. Он идет против воли родителей. Он идет на измену.* Following an idea as a journey. No analogies in English.

- *Service runs all the way to Cranbury.* Providing with service as a journey. No analogies in Russian.
- *Estimates for the losses in the earthquake run as high as \$2 billion.* *Потери от землетрясения подходят к 2 млн.* WordNet [online]. Reaching an amount as a journey.
- *Water ran into the cave.* WordNet [online] *Вода бежала в пещеру.* Flowing as a journey.
- *Run the wire behind the cabinet.* WordNet [online]. Stretching the wire as a journey. No analogies in Russian.
- *Does this old car still run well?* WordNet [online]. *Как машинка-то? Еще бегаем?* Working of a car as a journey.
- *The car is still running--turn it off!* WordNet [online]. Working of a car as a journey. No analogies in Russian.
- *They ran the tapes over and over again.* WordNet [online]. Playing the tapes as a journey. No analogies in Russian.
- *Run the dishwasher. Run a new program on the Mac. The computer ran the instruction.* WordNet [online]. Operating with equipment as a journey. No analogies in Russian.
- *Run a subject. Run a process. Run the business. She is running a relief operation in the Sudan. He must run an errand.* WordNet [online]. Management as a journey. This idea is expressed in Russian only with the dead metaphor *Бежать по делам.*
- *Move the idea.* Pioneering as a journey. In Russian the analogy for this metaphor is the expression *Продвинуть идею.*
- *He is running guns.* Smuggling as a journey. No analogy in Russian.
- *Shall I run you home?* Giving a lift as a journey. In Russian this expression is used with the verb *to throw*: *Подбросить тебя домой?*
- *The home team walked many times.* Winning a game as a journey. No analogy in Russian.
- *Pele walked for the Brazilian teams in many important matches.* *Пеле выходил на поле за бразильскую команду во многих важных матчах.* Playing a sport as a journey.
- *Каждый вечер он выходил к зрителям в одном из спектаклей театра.* Acting on the stage as a journey. No analogy in English.

- *Ходить за больным. Ходить за ребенком.* Taking care of smb. as a journey. No analogy in English.
- *На Пасху мы гуляли целых четыре дня. Гости гуляли на свадьбе.* Having fun as a journey. No analogy in English.

As it can be seen, the majority of fictive motion verbs used in the frames of this concept have parallel senses in English and Russian, which confirms the idea that this concept is relevant in both languages.

The next concept being analysed is another structural metaphor LIFE IS A JOURNEY. The following metaphoric expressions can be associated with it:

- *We went without water and food for 3 days.* Surviving as a journey. No analogy in Russian.
- *He goes about the world in quite an ironic manner. Она идет по жизни, смеясь.* (А.Макаревич) Life style as a journey.
- *У нас детки идут за детками.* Giving a birth to children as a journey. No analogies in English.
- *She went through a lot of trouble. Она прошла через множество лишений.* Negative experience as a journey.
- *These stories run hard. The legend of Elvis runs. Легенды о русалках до сих пор ходят среди рыбаков.* Keeping on existing as a journey.
- *Musical talent runs in the family.* Occurring persistently as a journey. No analogies in Russian.
- *He walks in sadness. Он ходит в тоске.* Behaving in a definite manner as a journey.
- *В этом сезоне все ходят в коротких юбках. Он ходит неряхой.* These expressions follow the same idea as the previous one. However, if the previous one is associated with the moral state and is used in both languages, these expressions are associated with appearance and are used in Russian only.
- *Она очень легко ходит* (meaning "her pregnancy is passing normally, without problems"). Pregnancy as a journey. No analogies in English.
- *We must walk with our dispossessed brothers and sisters. Walk with God.* Being in association with someone as a journey. In Russian this meaning can be traced in the expression *Он гуляет с какой-то странной компанией* and it is quite negative.
- *Она с ним гуляет уже второй год.* Being in love as a journey. No analogy in English.

- *She moves in certain circles only.* Contacting the definite circles of people as a journey. In Russian the fictive motion verb *вращаться* is used metaphorically in this sense: *Она вращается в высших кругах.*
- *Оксана идет за Гришу.* Marriage as a journey. No analogies in English.

In the frames of this concept less expressions are used in a parallel way in the two languages. However, in many cases the verbs are used metaphorically in a very close sense. Sometimes it happens that the meaning is the same in both languages, but it is narrower in one language than in the other. In addition there are cases when in the other language the other fictive motion verb is used in this metaphorical meaning.

The next concept is DEATH IS A JOURNEY. It could be considered as a consequence of Christian philosophy of death, according to which death is a journey of the soul into the other world. Christian religion is wide spread among both English and Russian speakers, that is why it is not strange that this concept is typical for both cultures and consequently for both languages. In the frames of this concept the following metaphors could be placed:

- *The patient went peacefully.* *Пациент ушел тихо.* *The old guy went at the age of 102.* *Старик ушел в возрасте 102 лет.*
- *After a long disease he left us.* *После долгой болезни он покинул нас.*
- *The engine finally went.* This metaphor is quite interesting because unlike in Russian, the verb *to go* is used here about "the death" of non-animate object, in other words transformation from the field of animate object onto the field of animate object could be observed.
- *Вздых вырвался из груди 2-жи де Буонасье.* *То отлетела на небо ее чистая и любящая душа.* Here the motion verb *лететь* is used, which definitely belongs to the closely related semantic field.

The next concept is the ontological concept VISUAL FIELDS ARE CONTAINERS. This concept is realized in the following metaphors:

- *The money had gone after a few days.* *Деньги ушли за несколько дней* (meaning we don't see and cannot spend it any more)
- *These ugly billboards have to go.* *These luxuries all had to go under the Khmer Rouge.* *После революции роскошные балы напрочь ушли из их жизни.* (go in the sense of disappear).
- *Этот цвет уже вышел из моды.* In this expression, which is typical only for Russian the verb *to go* is also used in the sense *to disappear*, but its meaning is much narrower and is associated with fashion only.

- *We won't let the house go/move for less than \$200000. Я не позволю, чтобы этот дом ушел меньше, чем за \$200000.* In this metaphor *to go* means *to be sold*, but it could be put into the frames of the ontological concept VISUAL FIELDS ARE CONTAINERS because if an object is sold it does not belong to a person any more, consequently a person cannot see it/use it.
- *The wax ran in the sun.* WordNet [online]. If the wax runs the candle disappears. In Russian in this meaning the verb *плыть* is used: *Свечка поплыла.*
- *Он стал избегать встреч со знакомыми.* In other words, he did not want to see his friends and escaped being seen by them going away from their visual fields. No analogy in English.
- *Lock up any valuables. Things tend to walk here* (Oxford Advanced Learner's Dictionary, 2005:1713). *Все, что здесь оставляешь, моментально куда-то уходит* (the verb *to walk* is used in the sense *to disappear*).
- *Her eyesight went after the accident.* WordNet [online] *После аварии ее зрение стало уходить* (the verb *to go* is used in the sense *to disappear*).
- *Dawn comes early in June.* WordNet [online]. *В июне восход приходит рано.* In other words, you can see dawn early in June.
- *These shoes come in three colors.* WordNet [online]. *Эта модель туфель обычно приходит к нам в трех цветах.* In other words, these shoes become seen and available in three colors.
- *The ship is coming into view* (Lakoff, 2003:30). *Корабль входит в поле зрения.*

In this concept the majority of metaphors are parallel in both languages. Only in a couple of cases metaphoric expressions do not have any parallels in the other language or use the verb belonging to a close semantic field (*The wax ran* versus *Свечка поплыла*).

The next concept is quite typical for Western philosophy. This concept is TIME IS A MOVING OBJECT, because we traditionally perceive time moving (unlike, for example, Ancient Greeks who perceived time stable while people are moving through it). As it can be seen, all expressions in the frames of this concept are parallel in both languages:

- *The film runs 5 hours.* WordNet [online]. *Фильм идет 5 часов.*
- *Time marches on.* WordNet [online]. *Время идет.*
- *Time runs quickly when you are on holiday.* *В отпуске время бежит быстро.*
- *The last two hours have run, and it was time to part with each other.* *Пробежали последние два часа, и пора было расставаться.*

- *The day went well until I got your call. До твоего звонка день проходил хорошо.*
- *Years run, but nothing changes. Годы бегут, а ничего не меняется.*

The next concept being analyzed is an ontological concept STATE IS A CONTAINER. It includes the following expressions:

- *He went annoyed when he heard the bad news. Он вышел из себя, услышав плохие новости.* State of calmness as a container.
- *She went into ecstasy. Она вошла в экстаз.* Ecstatic state as a container.
- *The children went hungry that day.* State of hunger as a container. No analogy in Russian.
- *He's coming out of coma. (Lakoff, 2003:32). Он выходит из комы.* The state of coma as a container.
- *I'm slowly coming into shape. Я медленно прихожу в форму.* State of being fit as a container.
- *He entered the state of euphoria. (ibid). Он вошел в состояние эйфории.* State of euphoria as a container.
- *Her fate moved us all.* State of balance as a container. In Russian this metaphor is more explicit: the word *balance* presents in it and it is used with the verb *to lead*: *Его судьба вывела всех нас из равновесия.*
- *The water came to a boil. Вода подошла к точке кипения.* State of boiling as a container.
- *You drive me mad. Ты сводишь меня с ума.* State of having a common sense as a container.
- *These dresses run small.* State of being of the appropriate size as a container. No analogy with a motion verb in Russian.
- *She runs nervous before her lectures.* State of being nervous as a container. No analogy with a motion verb in Russian.
- *He's running for success. Он гонится/ бежит за успехом.* State of success as a container.
- *She went to sleep. Она отошла ко сну.* State of sleeping as a container.

Under this concept also the majority of metaphors are parallel in both languages, which is not strange because both English and Russian speakers are humans with body and emotions.

Summing up it can be said that exemplifying metaphorical concepts expressed by metaphors of movement also has shown that the majority of metaphoric expressions are the

same in English and Russian, though these two languages belong to different groups both according to the classical and areal typology of languages. This could be explained in the way that though there are quite many cultural differences between English and Russian speaking countries, they all are inhabited by humans having practicing the Christian religion and belonging to the similar (“Western”) culture with quite similar historical and experiential background.

CONCLUSIONS

The goal of the paper was to outline peculiarities of English metaphors containing motion verbs, compare them to their Russian counterparts and analyze metaphors of movement in the frames of metaphorical concepts. The hypothesis stated by the author before starting work on the theme was that although English and Russian belong to different groups according both to the classical and areal typologies of languages, metaphorical concepts used by speakers of both languages are very similar. This hypothesis has been proved.

In order to prove the hypothesis theoretical and practical research was made. The theoretical research was mainly focused on cognitive approach towards metaphors, because the author of the paper finds it the most appropriate. As cognitive approach towards metaphor is strongly connected with cognitive approach towards meaning, first of all general issues of the last were described. Three basic approaches toward the representation of distinct meanings associated with a single form, which are homonymy, monosemy and polysemy, were analyzed giving arguments in support of polysemantic approach. The idea of semantic networks was described and methodologies for defining the primary and the distinct senses were discussed basing on theories by Lakoff, Tyler and Evans. As it was mentioned by Lakoff in his book "Woman, Fire and Dangerous Things" (2004:539), meanings of words can be related to each other in various ways, one of which is conceptual metaphor. Lakoff (ibid:562) outlines that many metaphoric models use the spatial sphere as a source domain. The most widespread source domains for metaphorical models are containers, places, directions, journeys, etc. Target domains cannot always be predicted from source domains, however, their meaning is not just arbitrary, but they tend to have some basis or motivation.

The approach of polysemantic networks was used in the empirical part, in which polysemantic networks of three English and Russian motion verbs, namely *to go*, *to run* and *to walk* were constructed in the form of radiating lattice structures with the primary meaning and direct meanings at the center. Mappings of the source domain (the spatial sphere) onto the target domains (physical or emotional state, work of machines and mechanisms and operating machines and mechanisms, life style and physical appearance, etc.) were traced. Very often the concepts associated with the animate world are transformed onto the non-animate world. As a result of the analysis many metaphorical meanings were considered as mappings of direct meanings. However, many metaphors, in particular, the majority of metaphors with *to go* could not be explained in such an easy way. Though, their meaning is not just arbitrary, but they tend to have some basis or motivation being connected to the metaphorical meanings, which are mappings of the direct meanings. All this was reflected in the networks.

Polysemantic analysis approach allowed comparing metaphorical usage of the above mentioned verbs in English and Russian. It was concluded that while practically all metaphors with the verb *to go* are full in English, the majority of them are partial in Russian. Explication for this can be found in Leonard Talmy's article 'Semantics and Syntax of Motion' (1975:206), where he claims that it happens very often in Russian that when path prepositionals appear in a path expression, their copy conflates with the MOVE verb making its special form. Though, with the verbs *to run* and *to walk* the majority of metaphors in both languages are full.

Speaking about proportion of metaphors with chosen motion verbs in English, Russian and in both languages, it can be said that this proportion varies from verb to verb. The biggest number of common metaphors is with the verb *to go*, which perhaps could be explained by the fact that this verb has the broadest direct sense in English because it can be used about practically all ways of horizontal movement. The verb *to run* has the most of metaphorical meanings in English. At the same time the meaning of this verb is quite narrow in Russian. The most of metaphorical meanings in Russian belongs to the verb *to walk* because actually it is associated with two Russian verbs *ходить* and *гулять*. Designing semantic networks of metaphorical meanings of the verbs in both languages, the author has concluded that though non-distinct metaphorical meanings can vary from language to language, the idea of metaphorical transformation is very often the same in both languages. Consequently, though English and Russian cultures are quite different, the way people think and conceptualize their experience is quite similar.

However, it must be said that though polysemantic analysis approach allows to trace metaphorical transformations in two languages outlining common and different transformations and calculating proportions of metaphors containing the selected verb in English, Russian and both languages, at the same time it sticks too much to the concrete words but not some metaphoric concepts, which can often be expressed in another language with the help of different words, in particular with other motion verbs. So for further analysis the author compared metaphors with motion verbs in English and Russian using a different approach, namely the metaphorical concepts approach. Many metaphors with the verbs selected could be defined as helping to form metaphorical concepts ACTIVITY IS A JOURNEY, DEATH IS A JOURNEY and TIME IS A MOVING OBJECT. These and some other metaphorical concepts, namely VISUAL FIELDS ARE CONTAINERS, STATE IS A CONTAINER were outlined and exemplified with metaphors of movement in English and/or Russian. In addition to metaphoric expressions with the verbs *to go*, *to walk* and *to run* they contained such verbs as *to come*, *to leave*, *to move*, *to march*, *to enter* and *to drive*. All these verbs are placed in Roget's Thesaurus (2003:263-267) in the section "Motion" under the class "Space" in the subchapter "Land

Travelling". Metaphors in both languages were analyzed. Where it was possible, the direct translation of the expression was given. In some cases metaphors were provided not with the direct translation but with the metaphoric expression in the other language containing the fictive motion verb in the same metaphoric sense. Finally, in some cases, when no analogies in the second language exist, this was outlined. As a result of analysis it was clarified that the majority of metaphors being parts of the concepts mentioned above are parallel in both languages proving the fact that these concepts are relevant both for English and Russian cultures. Even if the direct translation of a metaphor does not exist in the other language, in many cases the verbs are used metaphorically in a very close sense. Sometimes it happens that the meaning is the same in both languages, but it is narrower in one language than in the other. In addition there are cases when in the other language the other fictive motion verb is used in this metaphorical sense. This could be explained in the way that though there are quite many cultural differences between English and Russian speaking countries, they all are inhabited by humans belonging to the similar ("Western") culture with quite similar historical and experiential background.

Discussing problems and weaknesses of the research, it must be mentioned that the biggest problem was to distinguish metaphorical expressions and expressions containing just verbs in figurative senses. As Steen (1994: 3-5) mentioned, due to the fact that the number of aspects of studying metaphor has increased as a result of cognitive approach towards it, the notion of metaphor has lost its comfortable clarity and definiteness. The author of the paper has tried to escape vagueness defining her approach to what the metaphor is as explicitly as possible; however, some cases of metaphoric expressions are discussable and can be interpreted as just expressions containing verbs in figurative senses. One more weak point of the research is the limited number of verbs and concepts analyzed. It is known from statistics that the more quantity of sampling is, the more reliable results are received. So it would be easier to judge about similarities and differences between metaphors of movement in two languages if more verbs and concepts were analyzed. This could be done in further research on the topic. In addition, it could be also very interesting to compare more languages, taking in addition to English, being a representative of the Germanic group and Russian being a representative of the Slavic group, languages from other groups, e.g. French (Roman group) and Latvian (Baltic group) or even some non-Indo-European languages.

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The Notion of Movement in English and Russian Metaphors

THESES

1. The representation of meaning is fundamentally conceptual in nature. Language does not refer directly to the real world but to what is represented by the human conceptual system, which in its turn reflects the world as mediated by human perception and experience.
2. According to cognitive approach metaphor is a figure of thought; it is phenomenon of understanding one thing in terms of another grounded on humans' experience.
3. A great deal of everyday language we use is metaphorical, and conceptual metaphorical mappings arising from our embodied experience give us the metaphorical meanings.
4. The concepts controlling our thought also control our everyday life. In other words, our concept system plays the main role in defining our reality. Thus, if our concept system is metaphorical, then our thought, everyday experience and behaviour is also governed by metaphors.
5. Many metaphoric models use the spatial sphere as a source domain. Target domains cannot always be predicted from source domains, however, their meaning is not just arbitrary, but they tend to have some basis or motivation, which can be found in our conceptual system.
6. A typical motion situation consists of the figure, motion, path and ground. It can be factive and fictive. Metaphors represent the fictive motion situation.
7. Studies of typological aspect of metaphors are very important because they give a huge linguistic material allowing to penetrate some universal laws of human thought and outlining typical associations, which can be traced in common metaphorical transformations and metaphorical concepts.
8. Analysis of the sampling of metaphors with motion verbs in English and Russian using the polysemantic approach shows that though non-distinct metaphorical meanings can vary from

language to language, the idea of metaphorical transformation is very often the same. Consequently, though English and Russian cultures are quite different, the way people think and conceptualize their experience is quite similar.

9. The majority of metaphors with motion verbs which help to form the selected metaphorical concepts are parallel in both languages proving the fact that these concepts are relevant both for English and Russian cultures.

10. Even if the direct translation of a metaphor does not exist in the other language, in many cases the verbs are used metaphorically in a very close sense. Sometimes it happens that the meaning is the same in both languages, but it is narrower in one language than in the other. In addition there are cases when in the other language the other fictive motion verb is used in this metaphorical sense.