

CLASSIFICATION OF REGULAR METAPHORIC TRANSFER OF ENGLISH PHRASEOLOGICAL UNITS RELATED TO AREA OF MUSICAL INSTRUMENTS

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Abstract: The article deals with the analysis of a fragment of a conceptual worldview of the native speakers of English. It determines the conceptual areas of the designated group of functional units which have acquired the figurative meanings and names. The nature of linguistic view of the world is investigated, the correlation between metaphor and linguistic world image illustrated through the examples of the phraseological units that are considered among the phraseosemantic field "Musical Instruments" in the language under study. All the phenomena of the real world encompassing both material and ideal essences are involved into the process of metaphorization, by so doing metaphoric transfer is carried out in certain directions in a sufficiently consecutive sequence. Such transfers are called regular. In our article we differentiate seven types of regular metaphorical transfers that participate in formation of PhU with a component belonging to the topic "Musical Instruments" in the English language. The obtained distribution of the figurative meanings of PhU according to thematic groups is not final and the only possible, but it enables us to estimate the potential of this group of PhU in forming the linguistic world image of the speakers of English. The area of metaphorical meanings of this group of PhU does not fall for thorough division into basic and prototypical metaphors, there exist also individual metaphoric transfers into various conceptual spheres which are based on different features.

Keywords: regular metaphoric transfer, linguistic world image, phraseological unit, phraseosemantic field, musical instruments, the English language.

1 Introduction

The topicality of the problem under analysis is governed by the necessity of studying the phraseological units related to the semantic field of musical instruments in the English language within semantic and cognitive approach. Besides, there is a want for analysis of the phraseological locutions with the aim of defining their both common, universal characteristics and differentiating, peculiar features, typical for a language. "Phraseological semantics has always been the main way to transfer subjective information about the object category by bringing up the mechanisms of rational and sensory perception of the reality" (Bezuglova et al, 2016).

Every language has specific phraseological units which correlate with speakers' background knowledge, traditional forms of labor, peculiar way of life and ethnic features in general. It is the content plane of linguistic units that embrace basic stereotypes laying the foundation for ethnic culture and cognitive structures predetermining the adaptation to the extralinguistic reality.

2 Methodology

There exist numerous theories concerning the nature of metaphor. In our research we have chosen two of them: stylistic and cognitive. The first, *stylistic* approach, treats metaphor as a poetic phenomenon. The *semantic* approach, which identifies metaphor's structure as a connection of the two ideas into one shape. Finally, the *cognitive* approach deals with mental activities studies. In this paper, we provide a review of some of the seminal and ongoing literature discussing each of the three approaches in the context of metaphor study (Ryzhkova, 2001; Farkhoutdinov & Isavnin, 2017).

3 Results and Discussion

Almost every phraseological unit of the area under study reflects historical, cultural and ethnographic context. All phenomena of real world, comprising both materialistic and idealistic entities, are involved into the process of metaphorization, meanwhile metaphoric transfer is performed through particular directions in consecutive sequence. Such transfers are called regular ones.

We distinguish five regular metaphoric transfers, engaging in formation of phraseological locutions referring to the area of musical instruments.

The first marked type of metaphoric transfer is UNIT → UNIT transfer. Concept of a "unit" Sklyarevskaya G.N. equates to concept of an article, object of material world. A "unit" subdivision unites diversity of material objects, accessible by sensory perception. In that semantic sphere, items, created and used by people, can be distinguished (Cambridge International Dictionary of Idioms, 1998).

The second type of regular transfer is UNIT → HUMAN transfer. Musical instruments are being transferred to the HUMAN semantic area in order to characterize some peculiar human traits.

The third class of regular metaphoric transfer is ANIMAL → HUMAN transfer. It must be noticed that transfers from ANIMAL sphere are directed to HUMAN sphere only (in this case we can talk about animal species and gender-based animal names).

The fourth type of regular metaphoric transfer is HUMAN → HUMAN one. In this particular semantic area, metaphor is being formed by means of characteristics, derived from variegated human attributes, such as society status, occupation (for example, piper, trumpeter, violinist, drummer, etc.) and others.

The fifth class of metaphoric transfer is UNIT → PSYCHIC WORLD type. Semantic sphere of PSYCHIC WORLD comprises lexis, which is not perceived directly within real life sensations. In the specific case, the names of musical instruments are being carried into the sphere of psychic activity.

The sixth type of metaphoric transfer is UNIT → PHYSICAL WORLD one. Semantic area of PHYSICAL WORLD embraces vocabulary, which deals with naming acts, processes, phenomena, occurring in reality and perceived by sensory organs including the result of the procedures, events and phenomena (like music, refrain, song and others). The material under study proves musical instruments' titles having an effect on physical activity objects (Gairns & Redman, 2011; González & Villalobos Antunez, 2016).

The seventh type of regular metaphor transfer is PHYSICAL WORLD → PSYCHIC WORLD structure. The lexis belonging to the sphere of PHYSICAL WORLD, in the process of metaphorization is almost entirely being transferred into the sphere of psychic and social phenomena, introducing to the corresponding nominations sensual element and visibility, as the following elements of emotions, mental activity, spiritual life, social events, etc. are considered equivalent to physical and physiological processes and mechanical actions (Longman idioms dictionary, 2002).

E. McCormack, G. Lakoff, M. Johnson distinguish notion of basic or conceptual metaphor which is connected to metaphoric idea as an interaction between two conceptual spheres. In this regard, the terms which structure the ideas about area, already being developed by conscious, are being used for presenting new, not yet elaborated cognizable area of experience (Kajumova et al, 2017).

Conceptual information from initial area is being transferred into a new sphere. The example of basic metaphor is IDEA ← MUSICAL INSTRUMENT structure, which is found as mental objects representations within denominations of musical instruments (Fernando, 1996).

M.N. Lapshina and E.V. Ryzhkova introduce the idea of prototype metaphor during analysis of metaphoric entities' names (Khasanzyanova et al, 2017). Prototype metaphor serves a result of generalization of regular monotype associations, or, to

be exact, the actions of cognitive models, determined by a cultural context to a considerable degree (Lapshina, 1998).

Generating separate metaphoric ideas, prototype metaphor becomes an episteme, via which peculiarities of the worldview of the era and of the language community can be defined. An example of prototype metaphor there can serve metaphoric transfer of FIDDLE → FACE one, which is being implemented in the form of metaphoric transfer of the musical instrument's name – fiddle. Schematically, both metaphoric transfers under discussion are being presented as A → B pattern. To distinguish them, we should adhere to the following scheme of metaphoric transfer: OBJECT FIELD ← SOURCE FIELD, for example, HUMAN ← MUSICAL INSTRUMENT, according to denominations, proposed by G. Lakoff and M. Johnson [5]. As for prototype metaphors, the scheme is SOURCE FIELD HYPERONYME → OBJECT FIELD HYPERONYME, for example, MUSICAL INSTRUMENT → HUMAN.

The sphere of metaphoric connotations, of the analyzed phraseological units defies complete segmentation to basic and prototype metaphors, because along with them we can find single metaphoric transfers into different conceptual spheres, based on varied attributes. Consequently, analyzing some phraseological units with metaphorically reinterpreted component, related to the phraseological semantic field of musical instruments, a conclusion can be drawn that within the framework of anthropological sphere the following conceptual areas can be distinguished:

1. An area, where human is conceived as a biological and physiological being, with the references to his appearance, growth, health and physical senses.

Within this scheme, a basic metaphoric transfer of HUMAN ← MUSICAL INSTRUMENT is being identified. A human physiological degree in the English language is transferred through the images of bell and fiddle: sound as a bell, or as fit (fine) as a fiddle.

The studied group is also productive when characterizing human appearance. These phraseological units can help comprehend not only the structure of human body, but its separate parts as well. On naming a new object, an individual has associations with something most familiar, and primarily, a person starts comparing the surrounding objects with himself or herself, with his or her body parts. This proves the presence of prototype metaphor of MUSICAL INSTRUMENT → HUMAN BODY PART. The metaphor is being materialized via more peripheral prototype metaphoric transfers, for example, FIDDLE (of prolate shape) → FACE: a face as long as a fiddle.

2. An area, where an individual is appearing as an intellectual being. This area comprises characteristic of human's mental activity and ideas belonging to its objects. In this sphere, cognitive faculties undergo metaphoric perception. Here a metaphoric transfer of COGNITIVE FACULTIES ← MUSICAL INSTRUMENTS is distinguished, for example, some idea can be suggested by a bell ring image: to ring a bell.

3. An area of perceiving an individual as a subject of emotional experience, including emotions and feelings proper. For a long time, linguistics paid more attention to intellectual issues in language, but the fact that emotions are responsible for the processes of a man's behavior and his interpretation of the surrounding world should also be considered. The concepts of feelings and emotions are metaphoric by nature, because these sides of human nature are inaccessible for direct observation. Lakoff, G., Johnson, M. have also noted, that the language means for describing emotions are excessively metaphoric. Existence and functioning of emotions are different and unique for each people Emotion is never expressed explicitly, but always imitates something (Sibaeva, et al, 2017). (That is why a description through metaphors, in which emotions are conceptualized in the language, is considered to be the most adequate, according to the authors. In this very group there can be identified a basic metaphor of FEELING MUSICAL ←

INSTRUMENT. In obedience to the English metaphor, after joy, it is always melancholy: hang up one's fiddle when one comes home or hang up one's harp (or harps) on the willows.

Happiness is sometimes associated with a pipe, on which fortune bles: he dances well to whom fortune pipes.

Anxiety is conceived as a bell ringing: ring/sound the alarm bells.

4. An area, where there is representations about a person as an individual and his or her moral qualities (McCormack, 1990).

In the English language, human nature's vulnerable side can be presented through a chord (string): sensitive chord or to touch/strike a string/chord (touch smb. on a string or on a tender string). This conceptual sphere contains basic metaphor of INDIVIDUAL ← MUSICAL INSTRUMENT relations, which forms representations of the structural arrangement of a person's moral qualities. This metaphoric transfer can be presented in the English language through, for example, a boastful, vainglorious man, blaring a horn, blowing a trumpet or ringing a bell: to blow/toot one's horn; to blow one's own trumpet; to ring one's own bells. A loveable, but not so young lady is compared to an old violin, on which one can still play some good pieces of melody: there's many a good tune played on an old fiddle.

5. An area, in which representations of a man as a member of society, family and interpersonal relations are conceptualized. The analyzed material shows, that this conceptual sphere is characterized by a metaphoric transfer of INTERPERSONAL RELATIONS ← MUSICAL INSTRUMENTS, for example, a man, holding a leading position in the society or at work can be referred to as playing first fiddle, and, accordingly, a person holding less important position may be referred to as playing second fiddle, or playing third fiddle.

The role of conceptual base for understanding commodity monetary relations is presented by metaphoric transfer of INTERPERSONAL RELATIONS ← MATERIAL OBJECT (MONEY) scheme. The analysis of the language data testifies that commodity monetary relations serve in contemporary conditions as the core of human existence. In the English language monetary relations can be associated with a musician (a piper or a fiddler), who is given money for music: he who pays the piper calls the tune or if you dance you must pay the fiddler.

6. An area, where a man is presented as a subject to some physical, language or creative behavior.

In the conceptual sphere of BEHAVIOR as the basic elements the following three types of regular metaphoric transfer can be identified: UNIT → PHYSICAL WORLD, PHYSICAL WORLD → PSYCHOLOGICAL WORLD, and UNIT → PSYCHOLOGICAL WORLD. Thereby, we can speak of the conceptual metaphor of BEHAVIOR ← MUSICAL INSTRUMENT transfer. In the English language, a man achieving success in some activity, is compared to a little rang bell: to ring the bell.

Leaving one's position, retiring or resigning is associated with hanging of a fiddle on the wall: to hang up one's fiddle.

The conceptual sphere of BEHAVIOR also comprises phraseological units connected with LANGUAGE BEHAVIOR. In this group the following metaphoric transfer of LANGUAGE BEHAVIOR ← MUSICAL INSTRUMENT can be distinguished. For example, to declare something publicly, loudly, gossip or repeat something no end is perceived as "ringing all bells": set all the bells aringing or ring the changes (on).

A bustling publicity is associated with the sound of a big drum: bang/beat (or thumb) (the big) drum(s).

4 Summary

The analysis of phraseological units with metaphorically reinterpreted component, related to the phraseological semantic field of musical instruments is conducted on the basis of the following conceptual areas:

1. An area, where human is conceived as a biological and physiological being, with the references to his appearance, growth, health and physical senses.
2. An area, where an individual is appearing as an intellectual being.
3. An area of perceiving an individual as a subject of emotional experience
4. An area, where there is representations about a person as an individual and his or her moral qualities.
5. An area, in which representations of a man as a member of society, family and interpersonal relations are conceptualized.

5 Conclusions

Metaphor functions both in mind and language, appear to be wider than that of just of a trope. We distinguish five regular metaphoric transfers, engaging in formation of phraseological locutions referring to the area of musical instruments.

The acquired distribution of transferred meanings of the phraseological units with the component, related to the phraseological semantic field of musical instruments in the English language, is not complete and the only possible, but it allows to judge the potential of this group of phraseological units in establishing the linguistic world image of the English native speakers.

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