

THE ROLE OF COGNITIVE METAPHOR EXPRESSING THE CHARACTERISTIC OF PROFESSIONAL LINGUISTIC PERSONALITY OF AN ACTRESS. (THEATRE" BY S. MAUGHAM).

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Abstract: The possibilities and levels of cognitive metaphors for characterizing the linguistic professional personality of actress D. Lambert are considered, three levels of her vocabulary are noted as a reflection of the psychological and emotional state of the heroine. Julia's metaphorical thinking is constructed by the author, both in the form of an internal monologue and in the direct speech of the heroine. Metaphorical constructions define cognitive discourse in some situations even around comparison.

Keywords: creative linguistic personality, cognitive metaphor, metaphor functions, thinking and consciousness, translation.

РОЛЬ КОГНИТИВНОЙ МЕТАФОРЫ ВЫРАЖАЮЩЕЙ ХАРАКТЕРИСТИКУ ПРОФЕССИОНАЛЬНОЙ ЯЗЫКОВОЙ ЛИЧНОСТИ АКТРИСЫ. (ТЕАТР»С.МОЭМА)

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Аннотация: рассматриваются возможности и уровни когнитивных метафор для характеристики языковой профессиональной личности актрисы Д.Лэмберт, отмечаются три уровня ее лексики, как отражение психологического и эмоционального состояния героини. Метафорическое мышление Джулии конструируется автором, как в форме внутреннего монолога, так и в прямой речи героини. Метафорические конструкции определяют когнитивный дискурс в некоторых ситуациях даже вокруг сравнения.

Ключевые слова: творческая языковая личность, когнитивная метафора, функции метафор, мышление и сознание, перевод.

At present, close attention of scientists is directed to comprehending the connection between national language and thinking: "...the key to understanding the nature of human consciousness is thinking and speech". In a fiction text the writer constructs the image of the hero, endowing him (according to the conceived mould) with fictional consciousness, thinking and logically corresponding vocabulary. It can be assumed that real philological observations over linguistic consciousness are possible to create the parameters of the hero's consciousness



in a fiction text, which testifies to the writer's skill: "... the structure of individual consciousness can be considered as a certain universal..."[1,218].

In S. Maugham's story "Theatre" the main character is a professional successful actress Julia Lambert, whom the author has awarded with a sharp language, flexible mind, and instant reaction. In this article we will put two questions that can be solved in the plane of consideration of the specificity of professional communication of the actress, who belongs to "... so-called elitist linguistic personalities with a peculiar professional consciousness .

The actress's professional consciousness and "specific regulators of behaviour" represent a fixed ability to use her body and facial expressions, gestures, both on stage and in similar situations in life, in order to make a certain emotional impression on the audience: "With the experienced actress's instinct to fit the gesture to the word, by a moment of her head she indicated the room through which she had just passed. S. Maugham creates the image of a successful actress, for the characterisation of which two components are important: belonging to the middle class in childhood and youth, and to the upper class in adulthood. This affected the formation of the three levels of the lexicon of the language. It should be noted S. Maugham's style predilection for numerous metaphors in the speech of all characters, as well as in the narrative "from the author". Let us agree with the attitude of modern cognitive science that it is in metaphor that "we have come to see the key to understanding the foundations of thinking". S. Maugham creates Julia's vocabulary quite rude both in her "thoughts" and in her dialogue with the maid: "You shut your trap, you old cow". Julia is cunning and ruthless to her rival Avice Creighton : "... but she had a score to settle with Avice... Slut!".

The author creates other vocabulary of Julia in her conversations with aristocrats (Charles, Dolly). The third level is related to her professional activity, her reading, her cultural awareness (museums, books).

Since the issues of the peculiarities of professional linguistic personality are sufficiently covered (N.A. Rgina, Mishlanova, S.L. Aznacheeva, E.N.), we can summarise that professional personality manifests itself from different sides, as the concept of linguistic personality is a synthesis of psychological and linguistic knowledge.

It should be noted that S. Maugham in "Theatre" uses two types of narration: author's narration and creates a linguistic and linguistic self characteristic of Julia, often using comparisons and metaphors. For example, the author emphasises the unconscious instantaneous fact of Tom's seduction:

"She gave him another sort of smile, just a trifle roguish; she lowered her eyelids for a second and then raising them gazed at him for a little with that soft expression that people described as her velvet look".

Within the framework of this article, when describing the linguistic personality of the actress, we will limit ourselves to identifying some features of verbal-semantic, cognitive and pragmatic components of her linguistic consciousness, first of all, the manifestation of her emotional state in certain situations.

S. Maugham expresses Julia's emotional, extremely mobile state through frequently repeated metaphors: "You just wrung my heart" or "She could be so crazy". Note that by giving Julia an emotionally wide palette of feelings, the author emphasises her favourite metaphor, which the actress applies in different situations to all men: "Poor lamb." If this metaphor is logical in relation to Tom, it includes the difference in age and social status. This metaphor complements her contemptuous attitude towards the aristocrat Charles, making the ridiculous situation in the bedroom even more comical. S. Maugham only occasionally "allows" Julia to be frank with



herself, as the actress's professional deformity forces her to "keep her face". Repeating as a "mantra" - daily compliments to Michael, Julia admits only to herself: "I thought I'd married the handsomest man in England and I've married a Tailor's dummy". Modern philologists investigate the close connection between thinking and language, the mechanisms of its imagery: "Language ability is considered a manifestation of general cognitive mechanisms, therefore, through the medium of language it is possible to study a person - his thinking, memory, cognitive processes" It is necessary to agree with the statement of A.N.Chudinov about the cognitive approach, according to which: "...metaphor represents one of the forms of thinking, especially effective in the conditions of comprehension"[4,288]. S. Maugham creates a heroine who, by the nature of her activity, is not just an emotional barometer of the external, real world, but also an analyser of her psychological state, which is necessary to create a picture of the role, which can also be expressed by the metaphor "between heaven and earth". It seems that this "metaphorical" state of Julia is confirmed by the words of Lakoff, who considered metaphor to be not some "accidental phenomenon that violates the conditions of truth, but a cognitive tool that modernises conventions and opens up new perspectives" [3,17]. The linguo-cognitive level is determined by the specificity of the reflection of the professional linguistic personality of the actress of the phenomena of reality and represents the thesaurus of the personality, which captures her system of knowledge about the world, or "world picture", as well as Julia's numerous assessments of the characters around her. This level is characterised by the fact that its units are various concepts, ideas, metaphors, quotations from numerous plays. The writer as if classifies the metaphorical assessments that Julia gives to those around her into "positive and negative". The scene in which the actress explains herself to the director Langton shows how juicy and coarse her vocabulary can be: "You devil, you swine, you filthy low-down cad... You rotten old eunuch" ". From the professional point of view Jimmy has a flair for talent, he appreciates the play of a young and promising actress: "You just wrung my heart". In moments of despair S. Maugham allows his heroine to express her feelings from Tom's betrayal in self-defeat, expressed in negative metaphors: "I hate myself, I'm a beast, I'm a slut, I'm just a bloody bitch. The emotional contrast in this scene reflects Michael's good-naturedness and unkindness, who is able to appreciate Julia's talent despite her mistakes: "Duse couldn't hold a candle to you". As already noted, the levels of Julia's vocabulary are constantly in motion, S. Maugham in the form of "inner monologue" constructs the emotional state of the heroine in various situations. Platonic relationship with Charles on the one hand amuses Julia, on the other hand, love letters of the aristocrat arouse respect: "Her soul had been muddled, and in his distinction of spirit she had washed herself clean". S. Maugham emphasises that the intellectual "baggage" of an actress of Julia's level should be diverse[5,43]: quotations from the plays played, aphorisms of the greats (Seneca), situational analogy with objects of art, paintings. We emphasise that the author fixes the imaginative perception of the world and herself in it in comparisons. As already noted, the range of Julia's vocabulary is created by the author from the lowest to the loftiest registers: 'Julia's language varied greatly when she spoke to herself and to other people'. Within the framework of this article it is impossible to write about the problems of translation into Russian made by G. Ostrovskaya. However, let us emphasise the adequacy and identity of the translation of the metaphors without violating Julia's worldview, her "broken heart": "She gave free rein to her anguish". The translation of another metaphor is interpreted to the mentality of the Russian reader, but is close in semantics: "He says you eat of his hand" [5,68]. In the Russian translation the similar meaning is expressed by the following phrase: "He says you dance to his tune". The Russian translation gives Julia's

poignant discourse on the offence inflicted on her - the actress, by her young smug lover. Julia goes out on the "warpath", strikes Tom with his own tool, that is why the sentence sounds so appropriately: "Once you take off your head, you can't weep for your hair." This translation of the metaphorical construction does not fall out of the heroine's psychological crisis and does not violate the range of her thesaurus. Modern trends, based on the results of research in the field of cognitive linguistics, define metaphor as "... a means of thinking activity, according to which it is one of the forms of conceptualisation of the cognitive process, the result of which is the formation of new concepts" [4, 384]. Within the framework of Y.N. Karaulov's classification, we can distinguish several levels of Julia's use of metaphors. 1. The author has created a real Julia, who is able to react to what is happening with a striking sharpness. In the original mini scene or drawing a role in which the actress situationally immerses herself. For example, an unambiguous scene in Charles's bedroom, where Julia is forced to play several roles in turn. S. Maugham expresses her reaction with a comparison: "...a little like a Circassian slave introduced by the chief eunuch to the inspection of the Crand Vizier..." It seems that the performance of this role is not limited in the mind of the great actress only by external manifestation - associative pose; internal resources (facial expressions, plasticity, look, intonation) are involved. All of the above from a simple comparison turns into a cognitive metaphorical construction - the image of Cherkeshchenka. Especially since S. Maugham resorts to Julia's instant voicing of this role and the author's comments in brackets: "The bitterness of life is not death, the bitterness of life is that love dies. (She'd heard something like that said in a play)." The linguistic consciousness of the actress can be considered borderline, as Julia in life instantly creates *mise-en-scène* in which she creatively realises her experience and professionalism as an actress. Thus, cognitive metaphors and metaphorical constructions are in S. Maugham a beautiful and deep, logically justified characteristic of Julia's image of a woman and an actress.

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