METAPHORICAL MOTIVATION AND ITS MAIN TYPES
(ON THE MATERIAL OF RUSSIAN ARTISTIC METAPHORS)

Statement of the problem. Determination of the nature and character of motivational relations in the semantic (including metaphorical) derivation is one of the urgent problems of modern linguistics. Semantic motivation, reflecting the link of derived and producing meanings, underlies the secondary nomination and polysemy development. To date, however, there is no single view of the semantic motivation, as well as the common term for semantic elements linking motivating and motivated meanings. This indicates lack of solution of the problem and the need for its further development. The metaphorical motivation concept, still being considered, as a rule, in morphological derivatology, also requires substantial clarification and further study.

Analysis of the last researches and publications. Metaphorical motivation until recently had been considered as one of the types of motivational relations in morphological derivation, though views of its essence differed considerably. It was interpreted either as a formation of derivative words based on a metaphorical meaning of the producing word; or as an emergence of a figurative meaning of the motivated word on the basis of the direct meaning of the motivating word. In modern special literature there is also an inconsistency of interpretation of metaphorical motivation, when it is still being considered as a relationship between producing and derived words (not meanings!) in the morphological word formation, resulting in the emergence of the so-called word-formative metaphor.

In the semantic derivation motivational relationship between motivating and motivated meanings do not have a formal expression; this sharply distinguishes them from motivational relationship in morphological word formation. However, the essence of the semantic motivation remains unclarified. The concept is metaphorical motivation as a kind of semantic motivation virtually has not been considered, although it should be noted that motivational features of metaphorization has repeatedly drawn attention of the researchers.

The purpose of the article is to present the author’s concept of metaphorical motivation and describe its main types established as a result of the semantic and cognitive analysis of the metaphors of Russian poetry and prose of the first half of the XXth century.

The main material. In this paper, metaphor is considered as a mental and verbal construct, designed for characterization and nomination of any object and created on the basis of its analogy or associative similarity with another object that already has a name in the process
metaphorogenous human activity. Thereafter, metaphorization is a semantic and cognitive mechanism to find similarities in different objects of reality on the basis of analog-associative complexes existing in the minds of the representatives of a certain ethnic culture. We understand metaphorical motivation as a relationship between the initial conceptual sphere (initial meaning) and new conceptual sphere (derived meaning) based on common semantic and cognitive characteristic(s) that different objects of objective reality, similar in analog-associative aspect, have.

To designate the semantic component linking producing and derived meanings and expressing motivational relations between initial and new conceptual spheres, we introduce the term «semantic and cognitive formant». It is interpreted as a conceptual-semantic element integrating different entities, similar in some respect, and acts as a motivative feature of metaphorical projection from the initial conceptual sphere to the new one in the process of figurative mental and verbal human activity.

Most linguists believe that the most regular and universal in language is metaphorization by similarity of formative, metric, consistencial and chromatic characteristics. Some linguists also note that motivation may be in more than one aspect.

Our analysis of the artistic metaphors of Russian poets and prose writers of the first half of the XXth century – A. Akhmatova, A. Beliy, Z. Gippius, V. Inber, M. Kuzmin, B. Pasternak, I. Selvinsky, M. Tsvetaeva – indicates that formation of speech (occasional, author’s) metaphors is subordinated to the systemic regularities, and, although the establishment and description of these processes are more difficult than the usual metaphorization, it is not beyond the common language system.

As a result of the analysis of the factual material (the metaphors from artistic texts) collected by us, we established the most typical semantic and cognitive formants participating in metaphorization: 1) form (shape; structure); 2) color (hue; shade; colouring); 3) sound (pitch; power; tempo; rhythm; the sound quality); 4) dynamics (movement; action; development); 5) manifestations of the object (detection; intensity; activity; reaction; implementation); 6) number (great number; small number; set); 7) measure (size; extent); 8) correlation (order; location; relationship); 9) consistency (density, transparency, hardness); 10) state (type; nature); 11) evaluation (positive/negative valuation); 12) time (sequence; duration; continuity); 13) functionality (aim; destination). The results of our analysis largely coincide with those obtained by other linguists, indicating that the objective character of the research conducted. In the works of Russian poets and prose writers in metaphorization the most often used semantic and cognitive formants are «manifestations of the object» (23 %), «sound» (18 %), «dynamics»
(14 %), «shape» (12 %), «color» (11 %), i.e. visual and auditory metaphorical perception of the reality prevails.

Based on the semantic and cognitive formants (motivational features of metaphorization) identified we can distinguish the following types of metaphorical motivation: 1) formative («form»); 2) colorative («color»); 3) acoustic («sound»); 4) dynamic («dynamics»); 5) manifestative («manifestations of the object»); 6) quantitative («quantity»); 7) parametric («measure»); 8) correlational («correlation»); 9) consistancial («consistency»); 10) situational («state»); 11) evaluative («evaluation»); 12) temporal («time»); 13) functional («functionality»).

Conclusions and prospects of further research. The metaphorical motivation concept, that had been previously considered mainly in morphological word formation, requires considerable specification and serious study in semantic-derivatological and semantic-cognitive aspects. We understand metaphorical motivation as a relationship between the initial conceptual sphere (initial meaning) and new conceptual sphere (derived meaning) based on common semantic and cognitive characteristic(s) that different objects of objective reality, similar in analog-associative aspect, have. As a result of the semantic and cognitive analysis of a significant body of artistic metaphors more than ten basic types of metaphorical motivation are established. However, there are a lot of unsolved problems in this field requiring further study that should lead to the development of an overall typology of motivational features of metaphorization and establishing types of metaphorical motivation.