

**FEATURES OF METAPHORICAL CREATION OF TRADITIONAL AND
PSYCHOLOGICAL PORTRAIT OF HEROES IN S. MAUGHAM'S NOVEL "THE
MOON AND SIXPENCE"**

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Abstract:

The purpose of this article is to investigate the mechanisms of functioning of artistic imagery in creating a character portrait" in S. Maugham's novel "The Moon and Sixpence". It is noted that the writer's skill in creating a figurative associative portrait of a character which is based on the possibilities of epithets.

Key words: cognitive metaphor, metaphor functions, thinking and consciousness, portrait

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The study of metaphor today is characterized by a transition to a qualitatively new level. Rather than just the stylistic characteristics of metaphor, philologists focus on its cognitive and meaning-making functions and capabilities: "...our thoughts, everyday experiences and behaviours are largely conditioned by metaphor, so in studying metaphor we are studying human thinking". Analysing the author's metaphor thus becomes a study of the writer's creative consciousness, his mental operations. This trope is not considered as a "poetic invention or rhetorical embellishment", but only as a "way of thinking". The cognitive nature of metaphor is emphasized by many linguists, which "...appears as a basic mental operation, as a manifestation of the analogue possibilities of human thought, one of the tools of conceptualization of the world, and thus a way of penetrating into the process of the speech-thought activity"[3,23].

S. Maugham's novels demonstrate an unusually sharp and metaphorical view of the world. Numerous trips to the most exotic countries of the world enriched the "intellectual baggage" and creative consciousness of the writer, expanded the variety of artistic space and heroes of different nationalities in the works. S. Maugham was deeply interested in the problem of creativity, he professionally analysed the style features of 19th century writers and his contemporaries.

The irony of S. Maugham is based on the contrast of metaphors, the writer emphasises the desire for simplicity and transparency of style: «I had little gift of metaphor the original and striking simile seldom occurred to me»[2,44]. Paradoxically, the writer was being deceitful, the artistic space of the novel «The Moon and Sixpence» is saturated with many tropes through which character portraits are created. "The Moon and Sixpence" recreates, as it were, the biographical picture of the artist Gauguin (Strickland), his creative wanderings in search of "artistic truth" from Paris to Tahiti. Cognitive metaphor in this work

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is functional for creating figurative portrait characterization on its own, and as part of the "tropic block".

"Tropic block" S. Maugham creates with the help of metaphors, comparisons and reference to precedent names, "triggering" the work of associative their functions: "...all types of metaphorisation are based on the associative links of human experience". Let us dwell on the complex formation of a series of traditional and psychological portraits of Strickland. The first thing we can pay attention to when analysing the mechanism of "preparation" of the main metaphor "the way of the artist" in S. Maugham's text is the vivid oppositions. Even in the first chapter of the novel, Strickland's posthumous fame is emotionally created: "The incident of the legend has become the hero's surest passport to immortality": "The incident of the legend has become the hero's surest passport to immortality". Maugham prepares the reader's perception of Strickland with a chorus of negative remarks by heroines who belonged to "artistic circles": « he's a stockbroker. He's very dull». The first meeting in the social drawing room so distinguishes Strickland from the guests that S. Maugham uses visual associations to create his image as an "exterior" body among the bohemian society: «He gave you somewhat the idea of a coachman dressed up for the occasion». Strickland is dressed "civilly", but associatively emphasises his low social status and the apparent dissonance between his appearance, manner of behaviour and social setting. His image is created emotionally negatively by Ashenden according to the principle of gradation: «He was null... but there was no reason to waste one's time over him»

The author, in creating a series of portraits of Strickland through time, repeatedly emphasises his actual mediocre appearance in Europe, but metaphorically singles him out by his colouring in Tahiti- « Red man».

The intangible beginning in Strickland's portrait characterisation leads to the appearance of Ashenden's antique associations about Blanche's violent passion (maenads to satire), emphasises in Strickland's appearance something "bestial", wild and unchanging grin: «I could see his sardonic smile» [5,65].

We emphasise once again that the creative personality of the narrator is a writer who has already gained fame. Therefore, metaphorisation of such a cultural plan is natural, taking into account "author's intelligence, familiarity with literature and painting": "...any metaphor serves to be decoded by the recipient". Metaphor in S. Maugham's novel contributes to the creation of artistic images and their traditional and psychological portraits. It fulfils cognitive, nominative, artistic and meaning-forming functions.

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