

A CONCEPTUAL METAPHORIC ANALYSIS OF *POVERTY* IN MARIE CORELLI'S NOVEL *THE SORROWS OF SATAN*

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Contemporary research studies carried out within the framework of cognitive linguistic have supplemented the conventional scrutiny with a new understanding of such a phenomenon as metaphor. While exploring the way in which language reflects our perception of the world, cognitive linguists have attested that metaphor does not only provide insights into personal and cultural system of views, but also pervades everyday language, making sense of such abstract domains as emotions, experiences, social institution, etc. Subsequently, when dealing with concepts, metaphors benefit the whole procedure of understanding and analyzing certain salient concepts, which are typically considered to be broad and abstract [3, p. 203]. Among such concepts is the concept of *POVERTY*. It represents a fundamental social issue and belongs to the basic concepts of humanity. Therefore, it yields a great potential for a conceptual metaphoric analysis as it fixates individualistic perception of the reality of the linguistic society, connected with both the cultural and historical factors as well as its national peculiarities.

The specificity of *POVERTY* concept manifestation in a fiction novel is predetermined by the distinguishing features of a literary epoch. For this purpose, the 19th century novel by Marie Corelli *The Sorrows of Satan* as an influential fin de siècles text was chosen to depict widespread materialism and visualize Britain of the time as morally bankrupt. The novel is full of vivid images and evident references to a deprived lifestyle, which together with numerous metaphoric expressions manifest several prominent conceptual metaphors among which are *POVERTY IS AN ABYSS*, *POVERTY IS AN ILLNESS* and *POVERTY IS INJUSTICE*.

According to Lakoff and Johnson, in conceptual metaphor interpretation, one kind of experience is understood in terms of another one [1, p. 5]. To put it another way, the structure of a conceptual source domain ("the comparison point") is mapped onto the structure of the target domain ("the starting point") to the extent that it becomes possible to highlight similarities between them, thereby creating a new understanding of the latter one [2, p. 38-39]. Cross-domain mapping is affixed set of ontological correspondences between entities in a source domain and entities in a target domain [3, p. 203]. Therefore, the similarities between these domains become more salient.

One of the most dominant conceptual metaphors in *The Sorrows of Satan* is *POVERTY IS AN ABYSS* since the novel is saturated with metaphorical linguistic expressions bearing evidence that the properties in the target domain of poverty are perceived in terms of the source domain of an abyss. Such references as "deep hole of poverty" and "fall into poverty" presuppose the miserable state of a person who is forced to face impoverished existence. Here the lexeme "abyss" is used in its primary definition "*a deep empty hole in the ground*" and could be interpreted as reference to being below the poverty line where the state of being poor is seen as being in a pitfall

[4, p. 7]. For this reason, any references to the possible tries of getting out of this situation would be perceived as the one demanding tremendous efforts and will.

In the novel *The Sorrows of Satan*, the line “*poverty is the moral cancer that eats into the heart of an otherwise well-intentioned human creature*” serves as a reference to the conceptual metaphor POVERTY IS A DISEASE [5, p. 3]. Together with the linguistic metaphors “to cure poverty”, “to treat poverty”, “the symptoms of poverty”, it subtly conveys a wide variety of information to the reader. In order to mentally process this phrase, it should be first recognized that such words as “cure”, “treat”, “symptoms” and “cancer” (as a medical terms) are being used figuratively. This conceptual mapping enables a reader to transfer a variety of properties and associations between the two domains of knowledge, such as their association with a feeling of helplessness, the existence of sustained efforts to end them, the potential for them to spread, and their mutual relationship with ill-health and death. Therefore, by identifying the conceptual domains associated with this conceptual metaphor, it becomes possible to reason about the target domain (POVERTY) using concepts and terms associated with the source domain (DISEASE).

Special attention should be paid to the rhetorical question “*Why should this injustice be?*”, voiced numerously in the novel [5, p. 3]. In as much as this question refers to the notion of poverty, we may entail the conceptual metaphor POVERTY IS INJUSTICE. The source domain of injustice is intended to draw on the emotive experience of unfairness or undeserved outcome to the target domain of poverty, referring that some people are forced to be poor and, consequently, to suffer and others do not.

Overall, metaphors provide us with a deeper understanding of the writer’s intent. Employed in fiction, they uncover only a limited scope of associations envisioned by the author. Thus, the conceptual metaphors referring to POVERTY in the novel *The Sorrows of Satan* do not only carry negative connotation but evoke the assumption that poverty is a state that extremely deteriorates and complicates human existence, causes suffering and despair as well as might even result in death. Such images intend to underline the destructive essence of poverty, hopelessness and mischief of everyone who is forced to experience it.

LITERATURE

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