Metaphorical representation of anthropomorphic concepts in British and American fairy tales

Nadia Yesypenko [a] , Tetiana Pavlovych [b] , Olga Migorian [c] ,

Ihor Bloshchynskyi [d 1] , Olha Mysechko [e]

a,b,c Yuriy Fedkovych Chernivtsi National University, Chernivtsi, Ukraine
d,e Bohdan Khmelnytskyi National Academy of the State Border Guard Service of Ukraine, Khmelnytskyi, Ukraine

Abstract

The article reveals the results of the research of the metaphorical fragment of anthropomorphic concepts in the fairy tales of the USA and Great Britain from the perspective of conceptual modeling. The conducted research allows asserting that the models involved in the process of the anthropomorphic metaphorical conceptualization in the framework of the national worldview of the British and the Americans are similar. The comparative analysis of the metaphorical fragments of American and British fairy tales revealed a variety of image schemas, with MOTION in SPACE and EXISTENCE being dominant to assign qualities of CREATURE and HUMAN to inanimate entities. Metaphtonymies, which prevail in American fairy tales, elucidate the nomination PART of the BODY/FUNCTIONS of the BODY of the CREATURE that has a kinesthetic contact with the heroes of the fairy tales. In fairy tales, a non-living entity takes on characteristics that generally are ascribed to a human, which means ontological metaphors depend on beliefs that the British and the Americans may share about the nature and features of the entities that are anthropomorphized. The research proved that anthropomorphic metaphors in fairy tales are created by explicit metaphorical similes and personification. The frequent EMOTION metaphorical similes represent a conception of emotions as a phenomenon of nature like a 'blast of wind', 'hot salt water' or 'poisonous flower'. Emotions in American and British fairy tales are conceptualized metaphorically as objects or substances that are easy to comprehend. The same tendency to assign anthropomorphic features is observed in the instances of personification. In fairy tales personification extends ontological metaphors.

Keywords: anthropomorphic feature; ontological concept; source-domain; target-domain; conceptual metaphor; image schema; metaphorical modeling

1. Introduction

Investigations in the field of cognitive linguistics approach language as an integrated part of human cognition which operates based on the same principles as other cognitive faculties (memory, perception, logical intuition, induction, etc.). Cognitive linguistics is generally defined as a linguistic

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[1] Corresponding author.
 E-mail address: i.bloshch@gmail.com

theory that analyzes language in its relation to other cognitive domains and faculties such as bodily and mental experiences, image schemas, metaphors, concepts, frames, gestalts, perception, attention, memory, categorization, abstract thought, emotion, reasoning, etc. (Sternadori, 2008; Andersson, 2011; Gravengaard, 2012; Christian, 2013; Gunter, 2015; Gibbs, 2017). Lakoff and Johnson (1980) concluded that abstract categories and abstract thoughts are to a marked degree grounded on metaphorical and metonymic mappings of concrete categories, particularly the ones originating from spatial domains and transforming into abstract domains of experience such as event structures, causations, emotions, etc. The quintessential theory of conceptual metaphors (Johnson 1987; Lakoff 1987, 1993; Lakoff and Johnson 1980, 1999; Lakoff and Turner 1989) urges that fragments of concrete source domains are organized and linked to some abstract target domains in the mind of a human.

Image-schemas appear to be a core subject matter in cognitive linguistics. Gibbs and Colston (1995: p. 347) claim that image schemas are indeed psychologically real and function in many aspects of how people process linguistic and nonlinguistic information; much of our knowledge is not static, propositional, and sentential, but is grounded in and structured by various patterns of our perceptual interactions, bodily actions, and manipulations of objects. Image-schemas and their transformations lay the groundwork for people's thoughts, imagination, and reasoning.

The studies in metaphorical modeling reveal that the indigenous distinctness of a language worldview is echoed in the metaphorical constituents of a national worldview (Grishaeva & Popova, 2003; Nikitina, 2010; Mishankina, 2010, 2012; Prokhorova, 1996). This assumption enables us to urge that in the American and British fairy tales there is some linguistic and cognitive unity embodied in the metaphorical expressions.

The purpose of this paper is to carry out a comprehensive linguistic-cognitive analysis having its focusing on conceptual metaphors and the role of image-schemas in the metaphors of the construction; kinds of interaction taking place between metaphor and metonymy are under analysis as well. Two main functions performed by the image-schemas have been discovered in the given analysis: (1) image-schemas shape the relationship existing between the source and target domain of mapping and (2) they add the emotional evaluation to the expression.

2. Theoretical Framework

Conceptual metaphors serve as a link between thinking and culture in its national specifics; they correlate with the culture of the nation, adding some semantic and cultural background to the texts of fairy tales. Kövecses (2010: p. 204) believes, that there is a relationship between metaphor and culture in its complexity. Reflection of the surroundings through the conceptual metaphor has specific features typical of certain national consciousness. These culture-specific ideas are congruent with what Bruner (1990: p. 40) calls "folk psychology" which embodies the interpretive principles elaborated by a culture.

The cognitive functions performed by conceptual metaphors give a basis for their classification. Thus, conventionally we distinguish three common types of conceptual metaphors: *structural, ontological*, and *orientational*. *Structural metaphors* presuppose that the source domain offers a compatibly abundant knowledge structure for the target concept. These metaphors cognitively function to help speakers to understand target A using the structure of source B. In o*ntological metaphors,* an ontological status is given to general categories of abstract target concepts. In such a way we are enabled to perceive the personification as a form of ontological metaphor. Human characteristics and qualities are transferred to nonhuman entities in cases of personification. *Orientational metaphors,*

while making a cluster of target concepts consistent in our conceptual system, have to do with key spatial orientations (Kövečses 2002: p. 33–36).

Ontological metaphors, bearing anthropomorphic features, attribute man-related features or behavioral patterns to any inspirited entities and encompass phenomena as divergent as ascribing thoughts and feelings to animals and basic human emotions. Anthropomorphic interpretations of nonhuman entities are maintained by an array of cognitive mechanisms. In this article, we study ontological metaphors used in fairy tales where a non-human entity assumes a place that generally is ascribed to a human, which means ontological metaphors depend on views and ideas that people may share about nature and characteristics of the entities that undergo the anthropomorphic process.

Explicit metaphorical similes state the quality of being compared; comparison is directly stated, rather than making an implied connection between the subjects (Heritage 1990: p. 311–332). They can also raise the emotional coloring and links between the words printed and the reader, leading to a more plentiful and more rewarding experience.

In line with Conceptual Metaphor Theory, it is believed that comprehension and appreciation of conceptual metaphors largely rely on image schemas. Conceptual metaphors accede to source domains that consist of schemas fundamentally dependent on the ways the human body negotiates the world. This crucially implies that such image schemas are patterns of bodily engagement, feeling, experience, and action. Thus, image schemas are directly meaningful, are directly meaningful ("experiential"/ "embodied"), conceptual structures, which arise from, or are grounded in, human recurrent bodily movements through space, perceptual interactions, and ways of manipulating objects. (Hampe 2005a: 1). Conceptual structure is the cognitive system that represents and organises experience in a form that can serve as the input for processes like reasoning and expression in language. Conceptual structure derives from embodied experience. The theory of image schemas is based on the relationship between embodied experience and conceptual structure. Image schemas are relatively abstract representations that derive from our everyday interaction with and observation of the world around us (Evans and Green 2006: 211). A partial list of image schemas includes SPACE (CENTRE-PERIPHERY, UP-DOWN, NEAR-FAR, FRONT-BACK, LEFT-RIGHT, VERTICALITY, STRAIGHT, CONTACT), EXISTENCE (CYCLE, REMOVAL, OBJECT, BOUNDED SPACE, PROCESS), FORCE (BLOCKAGE, COMPULSION, COUNTERFORCE, REMOVAL OF RESTRAINT, DIVERSION, ENABLEMENT, RESISTANCE, ATTRACTION), LOCOMOTION (SOURCE-PATH-GOAL, MOMENTUM), CONTAINMENT (FULL-EMPTY, CONTAINER, IN-OUT, CONTENT, SURFACE), UNITY/MULTIPLICITY (COLLECTION, MERGING, ITERATION, SPLITTING, PARTWHOLE, AGE, COUNT-MASS), BALANCE (TWIN-PAN BALANCE, AXIS BALANCE, EQUILIBRIUM, POINT BALANCE), IDENTITY (SUPERIMPOSITION, MATCHING) (Evans and Green 2006: 190).

Summarising the main theoretical ideas underlying our research we put forward the hypotheses of the present study:

(i) Concepts are extensively veiled in such a form in which they can be expressed by language;

(ii) Ontological metaphors are the conventional associations of one domain with another.

3. Research Methodology

To investigate, we undertake three tasks that we call conceptual, descriptive and analytical inquiries. For the conceptual inquiry, we will explore the theory of conceptual metaphor (Lakoff, Johnson, 1980) to determine what conceptual associations bearing the anthropomorphic character underlie linguistic expressions that are metaphorical in fairy tales under study. For the descriptive inquiry, we will use the theory of image schemas (Hampe 2005b; Lakoff, Johnson 1980) which derive

from sensory and perceptual experience as we interact with and move about in the world. And for the analytical approach, we will discuss the implications of ontological metaphors in American and British fairy tales.

The methodology employed in the study is the theory of conceptual metaphor (Lakoff, Johnson, 1980), which presents a basic framework for the present linguistic analysis. Performing cognitive function, metaphors express and form new notions. Besides, they are the means of language change. As a result of the process of cognition, several referents are compared and it is characterized by emotional tension.

Lakoff and Johnson explain that the stimulus for the metaphor exists at the level of conceptual domains: the target (that is the one being described) and the source (the one in terms of which the target is described) domains. "Each such domain is a structured whole within our experience that is conceptualized as what we have called as an experiential gestalt. Gestalts present coherent organizations of our experiences in terms of natural dimensions" (Lakoff, Johnson 1980: p.117). A conceptual metaphor appears when one domain is conventionally associated with another one. It is worth mentioning, that we are unable to pick any conceptual domain randomly aiming to describe something. Metaphorical language turns to be linked with an underlying system of metaphors, a 'system of thought' (Lakoff, Johnson 1980). To illustrate this statement, let us consider several quotations concerning *appetite* and an example from the American fairy tale "The Ranch":

> (1) a. "*Bread* is a second cause; the LORD Himself is the first source of our sustenance (Charles H. Spurgeon);
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> b. "My heart is hardy, for I have suffered much on the seas and the battlefield: this will be only something more. But a *ravenous belly* cannot be hidden, damn the thing. It gives a world of trouble to men, makes them fit out fleets of ships and scour the barren sea, to bring misery on their enemies." (W.H.D. Rouse);
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> c. "Appetite has become an artificial and abnormal _thing_, having taken the place of true hunger, which alone is natural (Paul Brunton);
>
> d. The appetite _grows_ with eating (Proverb);
>
> e. "That his blood _flows_, or that his appetite (W. Shakespeare);
>
> f. In the evening their canine appetite _raced_ through them. (The Ranch).

A conventional link between the domain of APPETITE and the domain of ENTITY can be traced at the conceptual level. APPETITE, which is the target, is conventionally structured in terms of ENTITY, which is the source. The metaphor operates by mapping roles from the source onto the target: For example, ENTITIES include FOOD, a PART OF THE BODY, an OBJECT, ENTITY that enlarges, circulates, moves and so on. Similarly, the target domain APPETITE includes BREAD, BELLY and so on. The metaphor works by mapping roles from the source onto the target: FOOD becomes BREAD (*Bread is a second cause; the Lord Himself is the first source of our sustenance*), which is consumed and appears in our BELLY (*But a ravenous belly cannot be hidden, damn the thing*), enlarging our appetite (*The appetite grows with eating*), or letting it being felt (*That his blood flows, or that his appetite*). As these examples illustrate, a link between two domains based on the metaphor embraces some vivid correspondences or mappings (see Table 1.).

Table 1. Mappings for APPETITE IS AN ENTITY

Source: ENTITY	Mappings	Target: APPETITE
FOOD	→	BREAD
PART OF THE BODY	→	BELLY
OBJECT	→	THING
ENLARGING ENTITY	→	APPETITE GROWS
CIRCULATING ENTITY	→	APPETITE FLOWS
MOVING ENTITY	→	APPETITE RACES

Metaphors are not only figures of speech, but also basic imaginative cognitive mechanisms. They are mappings between conceptual domains. In the case of APPETITE, we recognize two different domains: the source domain of entities and the target domain that of appetite. The mapping between these two different conceptual domains is achieved using metaphor.

At first blush, the theory of conceptual metaphors represents a desirable conceptual framework for ontological concepts as it allows analogy transferred from one conceptual domain into another. However, the diversity of metaphorical linguistic representations in fairy tales would lead to difficulties in some environments. Therefore, at best, image schemas theory could complement more stable concept theories by incorporating contextual differences in concepts' realizations in texts. As our research shows, some concepts are more directly mapped and understood metaphorically based on image schemas. Image schemas are grounded on human's emotional interrelations, motor programs, and bodily experience which impact people's comprehension.

(2) a. Young America <u>skittered up</u> their spines, raced through their veins (Settlers of the USA. United States Folklore).

This sentence is based on our understanding of SPACE in terms of VERTICALITY schema. This metaphorical projection of movement in SPACE from UP/ to DOWN is in turn based on our everyday bodily experience.

b. Death began to grip Captain Kidd now. <u>Its icy fingers were tightening on his throat</u> when he heard a sound on the stairs (Dem Bones. American Fairy Tales).

This sentence illustrates the image schema for FORCE. This image schema is stipulated by our experience to act upon other entities, or being acted upon by other entities; the result is the transfer of motion energy.

Image schemas that are connected to and are formed by human's pre-conceptual embodied experience help to construct entities such as *fire*.

c. <u>Fire was leaping and dancing in delight, its hunger satisfied</u>; <u>Fire was angry</u> when it saw Bear (Fire. A tale from the Alabama Tribe. United States Folklore).

The image schema EXISTENCE through the image of LIVING BEING is a schematic representation that arises from embodied experience and generalises over what is common to living beings: physical attributes to move (leap, dance), to experience emotions (be angry). Noticeably that it is only by understanding 'fire' in terms of something with physical attributes that we can quantify it and talk about its effects.

The importance of image schemas is marked by their ability to serve as the factual basis for the metaphoric mappings.

4. Results

4.1. Ontological metaphors with anthropomorphic features in the collections of British fairy tales

Analyzing the fairy tales in the British collections we have made the conclusion that lexicalization of ontological concepts is presented with the help of explicit metaphorical similes. Conceptual correlates that map ontological concepts are the constituents of the following domains of NATURE:

(3) a. BLAST OF WIND: *The King cried all day and filled his soul with <u>a wave of sorrow that ripped through him like a blast of wind</u>* (The King of Cats. Folk Tales of the British Isles);

b. HOT SALTWATER: *With <u>sudden horror that engorged his throat like hot salt water</u> he saw it really was looking at him* (Rowland. English Fairy tales);

c. FOG: *The miserable Frog was sitting up on the undulating yellow floor, blinking stupidly, <u>and emotions still drifting about him like a fog</u>* (The Buried Moon. English Fairy tales);

d. WAVES OF HEAT: *Trying not to give up; <u>Liberty</u> could feel <u>the drops coming off her, like waves of heat</u>* (The Old Witch. Folk Tales of the British Isles);

e. GREY CLOUD: *But fear <u>had settled onto the Beast's face like a gray cloud</u>* (The Rose-Tree. English Fairy tales);

f. PLANT – POISON FLOWER: *The Crow could see <u>his death growing inside him like a poison flower</u>* (Fairy Ointment. English Fairy tales) (see Table 2.).

Table 2. Mappings for EMOTION IS A NATURAL PHENOMENON

Source: NATURE	Mappings	Target: EMOTION
BLAST OF WIND	→	SORROW
HOT SALTWATER	→	HORROR
FOG	→	EMOTIONS
WAVES OF HEAT	→	LIBERTY
GREY CLOUD	→	FEAR
POISON FLOWER	→	DEATH

Such metaphorical similes allow the author/narrator of fairy tales to express emotions through concepts in more vividly defined lexical patterns and also to identify their relations to other concepts which embody nature and nature-related entities (e.g., WIND, WATER, CLOUD, etc.).

The fairy tales of Great Britain reveal metaphoric mappings that involve personification. Thus, the image schemas MOTION in SPACE and EXISTENCE provide a concrete basis for ontological metaphors.

We distinguish the ontological metaphor INANIMATE ENTITY IS HUMAN through image schema moving in MOTION in SPACE:

(4) a. *The fact that <u>Happiness has come this far</u> tells us something – where the stranger would build the wonderful palace* (The Necklace of Princess. The Green Fairy Book);

b. *Since then, <u>his Happiness has risen even further</u>. But you can't have true happiness – the sort which endures – without talent like this* (Luck of Edenhall. A fairy legend from Cumberland, England).

The concept HAPPINESS is compared with HUMAN that HAS COME and HAS RISEN with the help of the predicates *to come – to move toward something* (Oxford Advanced Learner's Dictionary, 2005) and to rise – *to assume an upright position especially from lying, kneeling, or sitting* (Oxford Advanced Learner's Dictionary, 2005). In examples (4a) and (4b) we see how human spatial concepts are applied to inanimate entities. The priority of MOTION in SPACE mapping in fairy tales is relevant to people's continual everyday bodily functioning that is projected to non-physical things in the imaginary world of fairy tales.

Let us consider the ontological metaphor INANIMATE ENTITY IS HUMAN through the image schema EXISTENCE:

(5) *In olden times a giant wrestled with this <u>terrible enemy Malice</u>. As the grim foe lay helpless by the wayside he began to grumble. "What will be the consequence of my downfall to the world? But the giant vanquished it and a <u>gigantic black fellow, tall as a tree</u>, came thundering down and died…* (Lost Treasures. Folk Tales of the British Isles).

The metaphorical description presented with the verb *to die* characterizes the physical state of Malice and it means – *to <u>stop being alive</u>, either <u>suddenly</u> or <u>slowly</u>* (Oxford Advanced Learner's Dictionary, 2005), so MALICE is compared with HUMAN. The adjective *gigantic* and a comparison '*tall as a tree'* qualify MALICE.

British fairy tales are abounding in metaphorical mapping involving the domain of FLORA. The prevailing ontological metaphors reveal INANIMATE ENTITY IS PLANT through the image schema EXISTENCE:

(6) a. *The eldest, who was quick and lively, with a vivid imagination, she made Lord of Fire, which was in her opinion the noblest of all the elements. His power chimes with his <u>withering fire</u> and makes him prophetic* (The Invisible. The Yellow Fairy Book).

Metaphorical description is presented with the help of the predicate *to wither – to lose vitality, force, or freshness*. So, FIRE is compared with PLANT.

b. *How does little Cupid cope with your <u>ever-growing fire</u>?* (The Invisible. The Yellow Fairy Book).

The metaphorical description is presented with the adjective-attribute *ever-growing* characterizes the state of fire and it means – *that grows continually; constantly increasing* (Oxford Advanced Learner's Dictionary, 2005) it helps to intensify the description of fire, the ability of growth, so FIRE has got PLANT-like qualities.

c. *Ferko recognized the queen bee, and said, 'Alas! how could you help me? The queen bee answered: You can be immensely happy and full of achievement but you should <u>cultivate</u> your strength* (The Beasts. Folk Tales of the British Isles).

The following fragment represents the concept STRENGTH that is also compared with PLANT with the help of the predicate *to cultivate – give attention to (a plant) to promote growth, improve fertility* (Oxford Advanced Learner's Dictionary, 2005).

The ontological metaphors reveal INANIMATE ENTITY IS WATER through the image schema MOTION in SPACE:

(7) *The Princess was in despair. Has the <u>peace tide started to ebb?</u>* (Fiorimonde. English Fairy tales).

Metaphorical description is presented with the help of expression – *peace tide* – *tide* means *the alternate rising and falling of the sea due to the attraction of the moon; the alternate inflow and outflow produced by this on coast* and the predicate *to ebb* – *to move away from the land; recede, decease* (Oxford Advanced Learner's Dictionary, 2005).

The elements of water and fire are uncontrolled by a man who can only resort to certain measures to reduce predictable damage or flee to escape danger. Thus, the ontological metaphors connected with nature are frequently employed to accentuate the uncontrollability and insubordination of nature to man's will.

The ontological metaphors in British fairy tales are based on the explicit image schemas of MOTION in SPACE and EXISTENCE that assign qualities of PLANT, WATER, and HUMAN to inanimate entities; metaphorical similes represent the whole array of EMOTIONS relating them to NATURAL PHENOMENON.

4.2. Ontological metaphors with anthropomorphic features in the collections of American fairy tales

Analyzing fairy tales in the American collections we have arrived at a conclusion that ontological concepts of EMOTIONS are expressed in a wider range of domains when compared to British ontological concepts. The commonality of revealing emotions in British and American fairy tales is in the fact of their presentation through explicit metaphorical similes. Conceptual correlates mapping ontological concepts are the constituents of the domains of NATURAL PHENOMENON, MATERIAL OBJECT, SUPERNATURAL BEING (see Table 3, 4 and 5):

(8) a. FIRE: *He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina. Humans saw him, stories circulated, <u>their joy spread like fire in dry brush</u>…* (Rip Wan Winkle. American Fairy Tales);

b. SEA: *By degrees Rip's <u>awe and apprehension rose and subsided like the sea around him</u>* (Rip Wan Winkle. American Fairy Tales);

c. BLIZZARD: *A long, long time ago, in the beginning, before time was even called time, there existed Father Light and Mother Love. Their <u>affection circled inside like a captivating blizzard</u>* (Father Light and Mother Love. Their Gift. American Fairy Tales).

Table 3. Mappings for EMOTION IS A NATURAL PHENOMENON

Source: NATURE	Mappings	Target: EMOTION
FIRE	→	JOY
SEA	→	AWE and APPREHENSION
BLIZZARD	→	AFFECTION

(9) a. LID: *The sun went down and Brother Beaver could feel it, <u>that alarm, snapping down like a lid on everything</u>* (Am. Indian F. Tales);

b. BLANKET: *<u>Patience dropped over the enemy like a suffocating blanket</u>. 'Help! he called* (The Hidden One. American Fairy Tales).

Table 4. Mappings for EMOTION IS A MATERIAL OBJECT

Source: OBJECT	Mappings	Target: EMOTION
LID	→	ALARM
BLANKET	→	PATIENCE

(10) a. GHOST: *He had her in his arms, and* <u>*all their vain terrors shrivelling up like ghosts at sunrise*</u> (A Tale of the Amazon Rainforest. United States Folklore);

b. FAIR: *Here are some magic bonbons. If you eat this one with the lavender color* <u>*your Joy can dance thereafter as lightly and gracefully as a fair*</u> (The Tar Baby. United States Folklore).

Table 5. Mappings for EMOTION IS A SUPERNATURAL BEING

Source: SUPERNATURAL BEING	Mappings	Target: EMOTION
GHOST	→	TERROR
FAIR	→	JOY

The image schemas MOTION in SPACE (VERTICALITY), CONTAINMENT (CONTAINER), EXISTENCE (OBJECT), IDENTITY (SUPERIMPOSOTION) prevail in metaphoric mappings that involve personification. In this research, we see that personification as a conventional category is characterised by covering a wide selection of metaphors. Each metaphor focuses on various features and sides of a person while ascribing them to non-human entities.

We distinguish the ontological metaphor INANIMATE ENTITY IS CREATURE through image schema moving MOTION in SPACE:

(11) *Cowboys often moved cattle to another place to sell them. Ten or twelve cowboys moved about 3.000 cattle! This was difficult work. In the evening their* <u>*canine appetite raced through them*</u> (The Ranch. United States Folklore).

The concept APPETITE is compared with the CREATURE that RACED with the help of the predicate *to race through – to move or go as fast as possible* (Oxford Advanced Learner's Dictionary, 2005). The adjective-attribute *canine* characterizes the emotional state of the main heroes and it means – *like or typical of a dog* (Oxford Advanced Learner's Dictionary, 2005) it helps to intensify the description of appetite.

The following context presents the metaphor INANIMATE ENTITY IS CREATURE through the image schema CONTAINMENT:

(12) *Johnny Appleseed was a hermit and a wanderer who was welcomed wherever he went in the Ohio territory ... Even the Indians respected Johnny Appleseed.* <u>*His sheer courage always suffused him*</u>. (Johnny Appleseed. American Fairy Tales).

The means of actualization is the verb *to suffuse – to spread or flood through or over (smth/smb)* (Oxford Advanced Learner's Dictionary, 2005). The adjective *sheer* qualifies COURAGE. The image schema CONTAINMENT has been frequently applied in fairy tales to inanimate notions, as traditionally people experience many things as having distinct boundaries because they can see and touch them. When abstractions have no clear-cut edges, humans frequently put boundaries upon them arranging/conceptualizing them as entities.

The prevailing ontological metaphors reveal INANIMATE ENTITY IS HUMAN through the image schema EXISTENCE:

(13) Man picked up a third stick and laid it on the south side of Fire and laid the fourth stick on the East. By this time, <u>Fire was leaping and dancing in delight, its hunger satisfied</u>; <u>Fire was angry</u> when it saw Bear (Fire. A tale from the Alabama Tribe. United States Folklore).

Metaphorical descriptions are presented with the help of expressions – *was leaping and dancing* and *was angry*. So, FIRE exists like HUMAN being able to move and feel.

While searching for ontological metaphors in American fairy tales we came across metaphtonymy. This term is suggested by Goossens (1995) to explain the implicit connections between metaphor and metonymy. In the array of these connections and relations, he differentiates two main patterns: (1) the experiential basis for metaphor is a metonymy („metaphor from metonymy") and (2) a metonymy functioning in the target domain is embedded within a metaphor („metonymy within metaphor"). Radden (2000: p. 15) states that many metaphors are experientially based on metonymies, and he relates to the notion termed by him as „metonymy-based metaphors".

The given fragment reflects metaphtonymy which represents INANIMATE ENTITY IS HUMAN through the image schema IDENTITY with the help of SUPERIMPOSOTION:

(14) *The <u>Wraith</u> was an evil creature that desired nothing more than <u>to wrap its long arms around humans or animals and pull them down into the water to drown</u>* (The Fighters. The True Story Book);

This ontological concept is realized with the help of the noun *arms* and the verbs *to wrap and pull down*. Thus, the WRAITH is HUMAN provided with the parts of the body, namely, arms.

(15) *<u>Death began to grip Captain Kidd now</u>. <u>Its icy fingers were tightening on his throat</u> when he heard a sound on the stairs* (Dem Bones. American Fairy Tales).

The metaphtonymy in example (15) is highlighted with the help of the noun *fingers* and the verbs – *to grip* meaning *to take hold of firmly or tightly*), *to tighten* meaning *to make or become tight or tighter* (Oxford Advanced Learner's Dictionary, 2005). The point in this example is not simply to employ a part (finger) to denote a whole (death) but also to select a defining feature of the human that can be applied to the non-physical notion, namely, cold and merciless fingers, which are associated with death.

The ontological metaphors in American fairy tales are based on the explicit image schemas: MOTION in SPACE, CONTAINMENT, EXISTENCE, IDENTITY that assign qualities of CREATURE and HUMAN to inanimate entities. Metaphtonymies elucidate the nomination PART of the BODY / FUNCTIONS of the BODY of the CREATURE that has a kinesthetic contact with the heroes. Perhaps the most obvious ontological metaphors are those where the non-physical objects are specified as being a person. This provides a possibility to understand and apply an array of experiences with non-alive entities in terms of human-like characteristics and attributes.

5. Data of the Research and Statistical Demonstration

Following the "cultural-cognition" approach to the metaphorical embodiment of non-physical entities we recognize language and cognition as part of the triad 'body–mind–culture' and view metaphors in socio-culturally determined contexts – British and American fairy tales. The data of the research comprises 1047 metaphors chosen by a corpus analysis of 9 fairy tales collections (British and American), out of which 892 anthropomorphic metaphors have been selected. Among them, there are 571 anthropomorphic metaphors singled out from American fairy tale collections, making up 64% of the selected body of anthropomorphic metaphors, and 321 anthropomorphic metaphors found in

British fairy tale collections, constituting 36% of the total number of anthropomorphic metaphors. The corpus of metaphtonymies includes 643 units, out of which 547 metaphtonymies bear anthropomorphic features. The metaphtonymies in British collections of fairy tales account for 28 percent of the total number of anthropomorphically featured metaphonymies (153 units), while the percentage of these units' amounts to 78 percent in American fairy tale collections (394 units). Anthropomorphic metaphors and metaphonymies with anthropomorphic features serve as a basis for the research and the source of examples.

The second statistical set of the research represents the metaphoric dimension of anthropomorphically marked concepts selected from fairy tales in British collections: 144 ontological metaphors and 177 explicit metaphorical similes. The dominant conceptual correlates in the analyzed ontological metaphors are the following: HUMAN, PLANT, WATER. One of the most numerous is the group of conceptual correlate HUMAN. The second numerous group of conceptual correlates is entitled PLANT. The third frequent group includes correlates under the common title WATER (see Figure 1).
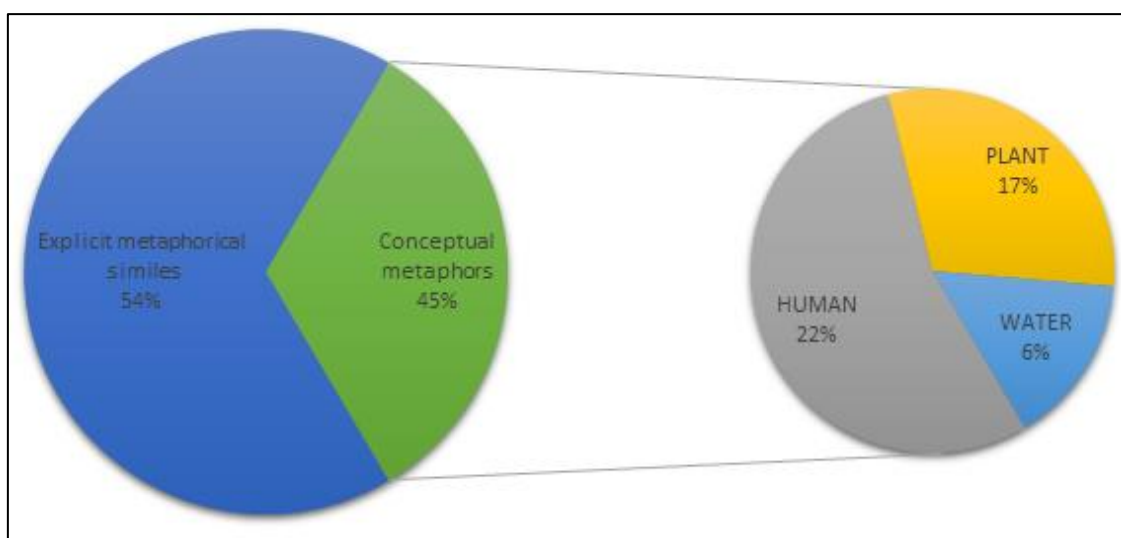
Figure 1. Metaphoric dimension of anthropomorphic concepts in the British collections of fairy tales

The third set of the research represents the metaphoric dimension of anthropomorphic concepts in fairy tales of the American collections (246 ontological metaphors and 325 explicit metaphorical similes). The conceptual correlates in the ontological metaphors are the following: CREATURE and HUMAN (see Figure 2).
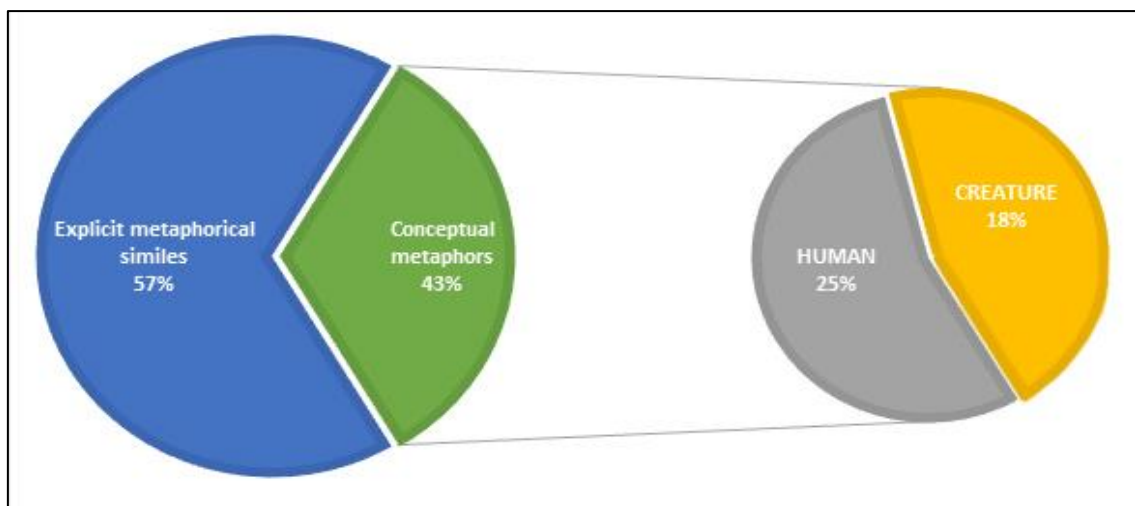
Figure 2. Metaphoric dimension of anthropomorphic concepts in the American collections of fairy tales

Figure 1 and 2 demonstrate a common tendency in British and American fairy tales to assign anthropomorphic features to non-human entities with the help of explicit metaphorical similes (55 and 57 percent relatively) to a greater extent than through ontological metaphors. A distinctive character of the anthropomorphic metaphorization is revealed in British fairy tales in which conceptual correlates in the ontological metaphors belong to three areas: HUMAN, PLANT, WATER. A common correlate in British and American ontological metaphors is HUMAN. This fact proves a universal conception for British and American cultures to depict lifeless phenomena through human-related actions, attitudes, descriptions.

Anthropomorphic metaphors represent concepts of the world view peculiar to the British and American culture bearers, constructed on their knowledge of phenomena and emotional attitudes towards them. Anthropomorphic metaphorization represents biological, physical, emotional, psychological features of humans and their sociocultural characteristics; they also reflect abstract notions.

6. Conclusions

Representatives of British and American culture vary in their priorities; they define differently what is good or preferable to them. Their values are interwoven in fairy tales which are a part of their culture and worldview. In this sense, the ontological metaphors used in fairy tales reflect their value systems that correspond to their mainstream culture. Viewing non-physical things in fairy tales as humans allow people to refer to them, identify their particular aspects, and qualify them. Such ontological metaphors are necessary for imposing human-like attributes on inanimate entities that make them discrete and comprehensible.

The research proved that ontological metaphors in fairy tales are based on similes and personification. The data show that they provide different metaphorical models of what nonhuman notions are, for example, EMOTION metaphorical similes create a conception of emotions as a phenomenon of nature like a 'blast of wind', 'hot salt water' or 'poisonous flower'. Emotions in American and British fairy tales are conceptualized metaphorically as objects or substances that are easy to comprehend. The same is true about instances of personification. They are extensions of ontological metaphors. On the textual level metaphors allow us to comprehend phenomena in the surrounding (the world) pictured in fairy tales in human terms. While reading fairy tales readers can understand non-physical things relying on their own activities and features. For example, perceiving

something as abstract as 'happiness' in relation to humans has a descriptive and explanative potential in the way that takes meaning to readers.

Metaphtonymy is a distinctive feature of metaphorical conceptualizations in American fairy tales. Metaphtonymic concepts allow conceptualization of one entity or abstraction by relating it to some other entity or thing. Humans' familiarity with and practical application of physical objects presents grounds for metaphtonymic concepts. Such concepts appear as results of associations in our mind between two physically existing objects (PART FOR WHOLE, OBJECT FOR USER) or between a physically existing object and something metaphorically embodied as a physically existing entity. For example, in the case of the metaphtonymic concept DEATH is CREATURE through metonymy ICY FINGERS (THE PART FOR THE WHOLE) 'icy fingers' stand for the whole (death). The part picked out for the metaphtonymic concept distinguishes the very feature of the whole that is emphasized in a fairy tale.

In the framework of the research contextual instantiations of image schemas in British and American fairy tales, have been constantly focused on. Similar strategies employed in British and American fairy tales to indicate the image-schematic scope of experience and their examples for the acquisition of ontological concepts have been distinguished. The image schemas include MOTION in SPACE, CONTAINMENT, EXISTENCE, IDENTITY that indicate "universalistic" for the British and the Americans conception of the mind and cultural dimensions of their cognition.

In the research of ontological concepts in British and American fairy tales some core of metaphorical representations of non-physical things has been found, namely, INANIMATE ENTITY can be "interpreted" in terms of HUMAN, PLANT, WATER (British fairy tales) and HUMAN, CREATURE (American fairy tales). Cultural values and attitudes to non-physical phenomena in fairy tales are a conceptual overlay based on how the British and the Americans experience the "world" they live in.

Acknowledgment/Declaration of conflicting interest

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AUTHOR BIODATA

Nadia Yesypenko, is currently working as the Full Professor in the Department of English at Yuriy Fedkovych Chernivtsi National University, 58000, Chernivtsi, Ukraine. She completed Doctor of Philological Sciences. Her research interests include anthropomorphic metaphorical conceptualization, teaching English as a second language, problem-based learning and teaching, comparative grammar.

Tetiana Pavlovych, is currently working as the Associate Professor in the Department of English at Yuriy Fedkovych Chernivtsi National University, 58000, Chernivtsi, Ukraine. She completed Ph.D in Philology. Her research interests relate to digital learning, anthropomorphic metaphors, English for professional purposes and terminology.

Olga Migorian, is currently working as the Associate Professor in the Department of English at Yuriy Fedkovych Chernivtsi National University, 58000, Chernivtsi, Ukraine. She completed Ph.D in Philology. Her main professional interests are task-based learning, metaphorical modeling, interactive learning, and translation teaching methodologies.

Ihor Bloshchynskyi, is currently working as the Full Professor in the Foreign Languages Department at Bohdan Khmelnytskyi National Academy of the State Border Guard Service of Ukraine, Khmelnytskyi, Ukraine. He

completed Doctor of pedagogical sciences. His research interests concern English for special purposes, distance learning, military translation, theory of communication and information technologies.

Olha Mysechko, is the Candidate of pedagogical sciences. She is currently working as the Associate Professor in the Foreign Languages Department at the Bohdan Khmelnytskyi National Academy of the State Border Guard Service of Ukraine, Khmelnytskyi, Ukraine. Her research interests concern English for special purposes, special translation teaching and theory of communication, translation and interpretation.