

Обыгрывание «устойчивых метафор» в английской художественной литературе

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Многочисленные исследования в области английской фразеологии показывают, что в регистре художественной литературы весьма обычно явление обыгрывания, деформации¹ «устойчивых метафор»², которое следует рассматривать как широко используемый универсальный прием, характерный как для речи автора, так и для речи персонажей.

Авторы различных эпох и направлений обращаются к явлению преобразования «устойчивых метафор»; при этом наблюдается огромное разнообразие лингвистических приемов деформации той или иной идиомы.

Цель данной статьи — описать наиболее узуальные приемы обыгрывания английских «устойчивых метафор» в произведениях художественной литературы и показать, какие стилистические эффекты достигаются при этом писателем.

Сложность проблематики требует от нас поэтапного расположения материала, поэтому примеры будут представлены по мере усложнения приемов деформации.

Начнем с приема *вклинивания*, когда идиома деформируется структурно и семантически путем внесения в ее состав дополнительного элемента, ср.:

<...> I bent down over the skulls, and set myself up, and pulled.

I pulled splendidly. I got well into a steady rhythmical swing. *I put my arms, and my legs, and my back into it.* I set myself a good, quick, dashing stroke, and worked in really grand style. My two friends said it was a pleasure to watch me. At the end of five minutes, I thought we ought to be pretty near the weir, and I looked up. We were under the bridge, in exactly the same spot that we were when I began, and there were those two idiots, injuring themselves by violent laughing. I had been grinding away like mad to keep that boat stuck still under that bridge. I let other people pull up backwards against strong streams now. (Jerome K. Jerome. *Three Men in a Boat*)

В приведенном примере обыгрывается идиоматическое выражение *put one's back into something* 'вкладывать всю душу во что-либо'. В состав

¹ «Деформация идиомы — фигура речи, состоящая в разрушении семантической монолитности фразеологического сращения, в оживлении составляющих идиому слов и использовании их как самостоятельных семантических единиц» [Ахманова 1966: 166].

² «Устойчивая метафора» — термин, введенный для обозначения собственно идиомы, см. [Изотова 1994].

идиомы вводятся дополнительные элементы *arms* ‘руки’ и *legs* ‘ноги’, тематически близкие слову *back* ‘спина’. Преобразованная идиома приобретает значение ‘неимоверные усилия, приложенные говорящим при гребле’, что в сопоставлении с нулевым результатом — лодка осталась на месте — создает комический эффект.

Приведем еще несколько примеров такого рода.

Neither her daughter's aura of self-pity nor her own preoccupation with feeding in any way inhibited Mrs Corfe's continuous flow of talk. After a day of housework and sick nursing, she looked forward to her daughter's return with a greed that was almost physical. To scatter the weariness and frustration of life's daily round in an evening's censorious gossip, to indulge herself in little disapproving jokes about less thrifty, less respectable neighbours seemed the least that so many years of godly living and duty and deadening physical labour might be expected to give to a tired old woman. *It was perhaps her only real grudge against Elsie that the girl refused to apply to her jaded nerves the sharp restorative of a little vinegary talk about her neighbours.* (A. Wilson. Higher Standards)

В данном случае деформируется идиома *to have a grudge against someone* ‘иметь зуб против кого-либо’ за счет вклинивания элементов *her own real*, определяющих существительное *grudge*, которое в данном контексте используется как самостоятельная лексическая единица. Выясняется, что единственной претензией матери к ее взрослой дочери было нежелание девушки сплетничать о соседях, чего ожидала уставшая от работы и жизни пожилая женщина.

They never talked of him. They would not even pass through the street in which he had lived. Too kind to make his wife and children suffer for his misdeeds, they had supported them for years, but on the understanding that they should live in Europe. They did everything they could to blot out all recollection of Arnold Jackson and yet were conscious that the story was as fresh in the public mind as when first the scandal burst upon a gaping world. Arnold Jackson was *as black a sheep as any family could suffer from*. A wealthy banker, prominent in his church, a philanthropist, a man respected by all, not only for his connections (in his veins ran the blue blood of Chicago), but also for his upright character, he was arrested one day on a charge of fraud; <...> (S. Maugham. The Fall of Edward Barnard)

В данном случае деформируется устойчивая метафора *the black sheep of the family* ‘паршивая овца, позор в семье’ за счет введения конструкции *as... as* ‘так же ..., как’ и добавления составного глагольного сказуемого *could suffer* ‘мог бы пострадать’. Читатель видит, что хотя любая семья может страдать от «паршивой овцы», это не облегчало боль семьи Джексон, пытающейся вычеркнуть из памяти имя своего злополучного сородича.

“We don’t want to be harsh with you, Foreman,” said the vicar. “But the churchwardens and I have quite made up our minds. We’ll give you three months and if at the end of that time you cannot read and write I’m afraid you’ll have to go.”

<...>

“I’m very sorry, sir, I’m afraid it’s no good. *I’m too old a dog to learn new tricks*. I’ve lived a good many years without knowin’ ’ow to read and write, and without wishin’ to praise myself, self-praise is no recommendation, I don’t mind sayin’ I’ve done my duty in that state of life in which it ’as pleased a merciful providence to place me, and if I *could* learn now I don’t know as I’d want to.”

“In that case, Foreman, I’m afraid you must go. (S. Maugham. The Verger)

В приведенном примере преобразуется поговорка *you can’t teach an old dog new tricks / an old dog will learn no new tricks* ‘в старости поздно переучиваться’. Говорящий, церковный служитель, которого собираются уволить с работы за неумение читать и писать, деформирует идиому, вводя элемент *too* ‘слишком’ для усиления значения прилагательного *old* ‘старый’ и инфинитив *to learn* (вместо предиката с отрицанием).

Следующий пример иллюстрирует сразу два приема: *вклинивание* и *усечение (эллипсис)*, когда идиома деформируется путем опущения одного или нескольких компонентов:

‘I don’t know anything about Inge. I don’t want to hear about her. Neither your complaints nor your praises. How do I know what’s gone on between you? The rights and the wrongs of it. I don’t want to know.’

<...> ‘One thing — there’s to be no more present-giving. I’m not going to choose all those damned presents for your family. Oh! I know you’re not to blame. I should never have accepted the situation. With Inge ringing me up, “I knew it must be your choice, Dollie, Gerald would never have thought of anything so charming,” and “the children looking forward to Auntie Dollie’s gifts”. It’s disgusting, Gerrie, that’s what it is.’

‘*Aren’t you making rather a moral mountain of it all of a sudden?*’ he asked. (A. Wilson. Anglo-Saxon Attitudes)

Как мы видим, используется только часть устойчивой метафоры *make a mountain out of a molehill* ‘делать из мухи слона’.

Говорящий употребляет наречие *rather* ‘довольно’ и прилагательное *moral* (определение к существительному *mountain*), успокаивая свою собеседницу.

Нередко используется прием замены одного или нескольких компонентов идиомы, который, впрочем, может сочетаться и с другими приемами деформации, ср.:

She might go to the police. Would they believe her? Again she thought not.

She might go to Mr. Pyne's office. That idea undoubtedly pleased her best. For one thing, she would like to tell that oily scoundrel what she thought of him. She was debarred from putting this plan into operation by a vital obstacle. She was at present in Cornwall (so she had learned), and she had no money for the journey to London. Two and four-pence in a worn purse seemed to represent her financial position.

And so, after four days, Mrs. Rymer made a sporting decision. For the present she would accept things! She was Hannah Moorhouse. Very well, she would be Hannah Moorhouse. For the present she would accept that role, and later, when she had saved sufficient money, she would go to London and *beard the swindler in his den*. (A. Christie. The Case of the Rich Woman)

В данном случае компонент *lion*, принадлежащий устойчивой метафоре *beard the lion in his den* 'напасть на опасного врага в его собственном жилище; смело бросить вызов опасному противнику' заменяется на существительное *swindler* 'мошенник, жулик'. Намерения говорящей разоблачить мошенника в его же «логове» (офисе) создают комический эффект.

'I beg your pardon,' said the Rat slowly, as he chewed a straw, 'but did I overhear you say something about "we", and "start" and "this afternoon"?''

'Now, you dear good old Ratty,' said Toad, imploringly, 'don't begin talking in that stiff and snifty sort of way, because you know you've got to come. I can't possibly manage without you, so please consider it settled, and don't argue — it's the only thing I can't stand. You surely don't mean to stick to your dull fusty old river all your life, and just live in a hole in a bank, and boat? I want to show you the world! *I'm going to make an animal of you, my boy!*'

'I don't care,' said the Rat, doggedly. 'I'm not coming, and that's flat. And I am going to stick to my old river, and live in a hole, and boat, as I've always done. And what's more, Mole's going to stick to me and do as I do, aren't you, Mole?' (K. Grahame. The Wind in the Willows)

В данном контексте обыгрывается идиома *make a man of someone* 'сделать из кого-либо настоящего мужчину', что происходит в диалоге между персонажами повести К. Грэхема «Ветер в ивах» Крысой и Жабой. Компонент идиомы *man* заменяется на существительное *animal*, и значение обыгранной фразы можно сформулировать как: 'Я сделаю из тебя (настоящего) зверя, мой мальчик'.

We found ourselves short of water at Hambleton lock; we took our jar and went up to the lock-keeper's house to beg for some.

George was our spokesman. He put on a winning smile and said:

'Oh, please could you spare us a little water?'

‘Certainly,’ replied the old gentleman; ‘take as much as you want, and leave the rest.’

<...>

‘I don’t see it,’ said George, turning round.

‘Why, bless us, where’s your eyes?’ was the man’s comment, as he twisted George round and pointed up and down the stream. There’s enough of it to see, ain’t there?’

‘Oh!’ exclaimed George, grasping the idea; ‘but we can’t drink the river, you know!’

‘No; but you can drink *some* of it,’ replied the old fellow. ‘It’s what I’ve drunk for the last fifteen years.’

George told him that his appearance, after the course, did not seem a sufficiently good advertisement for the brand; and that he would prefer it out of a pump.

We got some from a cottage a little higher up. I daresay *that* was only river water, if we had known. But we did not know, so it’ was all right. *What the eye does not see, the stomach does not get upset over.* (Jerome K. Jerome. Three Men in a Boat)

В данном отрывке деформируется поговорка *What the eye does not see, the heart does not grieve* ‘что глаз не видит, о том сердце не тужит’. Вторая часть идиоматической фразы *the heart does not grieve* заменяется на свободное сочетание слов *the stomach does not get upset over* ‘то, что не нарушает пищеварение’, что создает яркий комический эффект.

‘I would fain try my hand at it, for, by the black rood! I think that it might be amended.’

‘What, then, would you do, John?’ asked several.

‘There are many things which might be done,’ said the forester thoughtfully. ‘Methinks that I would begin by breaking my spear.’

‘So they all strive to do.’

‘Nay, but not upon another man’s shield. I would break it over my own knee.’

‘And what the better for that, *old beef and bones?*’ asked Black Simon.

‘So I would turn what is but a lady’s bodkin of a weapon into a very handsome club.’ (A. Conan Doyle. The White Company)

В данном случае говорящий обращается к собеседнику *beef and bones*, обыгрывая идиому *skin and bones* ‘кожа да кости’, заменяя компонент идиомы *skin* ‘кожа’ на *beef* ‘разг. туша’.

I am an amateur of humour and I sought to discover in what lay her peculiar gift. It was impossible to repeat anything she said, for the fun, like certain wines, would not travel. She had no gift for epigram. She never made a brilliant repartee. There was no malice in her remarks not sting in her rejoinders. There are those who think that *impropriety, rather than brevity, is the soul of*

wit; but she never said a thing that could have brought a blush to a Victorian cheek. I think her humour was unconscious and I am sure it was unpremeditated. It flew like a butterfly from flower to flower, obedient only to its own caprice and pursuivant of neither method nor intention. It depended on the way she spoke and on the way she looked. Its subtlety gained by the flaunting and extravagant appearance that Gilbert had achieved for her; but her appearance was only an element in it. Now of course she was the fashion and people laughed if she but opened her mouth. They no longer wondered that Gilbert had married a wife so much older than himself. They saw that Jane was a woman with whom age did not count. (S. Maugham. Jane)

Данный отрывок посвящен остроумию главной героини рассказа С. Моэма «Джейн», благодаря которому на протяжении повествования она из «гадкого утенка» превращается в звезду общества и законодательницу мод.

Деформируется идиома brevity is the soul of wit ‘краткость — сестра таланта’. Компонент идиомы brevity заменяется существительным impropriety ‘нарушение обычаев, этикета, приличия’. Кроме того, перед словом impropriety вводится сравнительная конструкция rather than ‘скорее, чем’. Однако дальнейший текст поясняет, что Джейн своими шутками никогда не оскорбляла слух викторианского общества.

I sat down by her and began to talk. When she heard me speak she jumped, and her eyes got as big as alligator pears. She couldn't strike a balance between the tones of my voice and the face I carried. But I kept on talking in the key of C, which is the ladies' key, and presently she sat still in her chair and a dreamy look came into her eyes. She was coming my way. <...> And then I took the Spanish language, which is better than English for certain purposes, and played on it like a harp of a thousand strings. I ranged from the second G below the staff up to F sharp above it. I set my voice to poetry, art, romance, flowers and moonlight. I repeated some of the verses that I had murmured to her in the dark at her window; and I knew from a sudden soft sparkle in her eye that she recognized in my voice the tones of her midnight mysterious wooer.

Anyhow, I had Fergus McMahan going. Oh, the vocal is the true art — no doubt about that. *Handsome is as handsome palavers. That's the renovated proverb* (O'Henry. Next to Reading Matter)

В данном случае комический эффект создается обыгрыванием поговорки handsome is as / that handsome does ‘достоинство человека должно оцениваться по его поступкам’. Компонент does заменен на глагол palaver ‘льстить, заговаривать зубы’, т. е. достоинства человека, оказываются, измеряются тем, как он умеет льстить. Интересно, что в следующем предложении используется фраза that's the renovated proverb ‘это обновленная поговорка’, что показывает нам, что деформация происходит намеренно и сам говорящий прекрасно осознает этот факт.

В следующем примере также создается новая фраза со словом proverb:

‘Oh, I’m so frightened. I know something is going to happen, something terrible, and I can do nothing to stop it.’

‘What sort of thing?’ I asked.

‘Oh, I don’t know,’ he moaned, seizing his head with his hands. ‘I foresee some terrible catastrophe.’

Stroeve had always been excitable, but now he was beside himself; there was no reasoning with him. I thought it probable enough that Blanche Stroeve would not continue to find life with Strickland tolerable, but *one of the falsest of proverbs is that you must lie on the bed that you have made*. The experience of life shows that people are constantly doing things which must lead to disaster, and yet by some chance manage to evade the result of their folly. When Blanche quarrelled with Strickland she had only to leave him, and her husband was waiting humbly to forgive and forget. (S. Maugham. The Moon and Sixpence)

В данном случае говорящим создается фраза *one of the falsest of proverbs* ‘одна из пословиц, которые лгут’, что свидетельствует о наличии у данного высказывания эмоционально-оценочных коннотаций. Рассуждения говорящего затрагивают линию поведения героини, и он употребляет идиому *have made one’s bed and have to lie in / on it* (< as a man makes his bed so must he lie ‘что посеешь, то и пожнешь’). Отметим также, что порядок слов в составе упомянутой идиомы изменен.

В некоторых случаях можно наблюдать оформление идиом вопросительной конструкцией, что нередко приводит к эмфатическому эффекту, ср.:

It was difficult to dislike a man who plainly thought that no woman was better than she should be, but very sweet for all that, and who had such delightful manners. <...> But the more Eleanor heard about him, the more she realised how right Robert was. He was an unprincipled rascal. They mentioned the names of women who had sacrificed everything for his sake and whom he had thrown aside without ceremony the moment he was tired of them. He seemed to have settled down now, and to be devoted to his wife and children; but *can the leopard change his spots?* It was only too probable that Lady Hardy had more to put up with than anyone suspected. (S. Maugham. The Lion’s Skin)

В данном примере в вопросительной форме употребляется поговорка *a leopard never changes its spots / a leopard cannot change its spots* ‘горбатого могила исправит’. Автор хочет подчеркнуть, что человек, испортивший себе репутацию, вряд ли способен измениться, даже если изменился его социальный статус.

Обратимся к более сложным случаям. Явление деформации представляет собой особую фигуру речи, *метаметафору*, основанную на

вторичном метафорическом смещении значения «устойчивой метафоры»³.

Как показывают исследования, «метаметафора» всегда индивидуальна, однако в ее основе отчетливо выделяются два главных процесса, которые приводят к разрушению структурно-семантической стабильности материального состава «устойчивой метафоры», в результате чего и возникают разнообразные метаметафоры. Метаметафора создается в результате отдельного воспроизведения компонентов «устойчивой метафоры», т. е. слов «потенциальных» как самостоятельных лексических единиц со значением тождественным глобальному идиоматическому значению исходной единицы⁴, ср.:

‘Your bloody fool of a husband has undone all my work over the last two years. He’s alienated the shop stewards, upset the directors, and effectually prevented my offering a job to Pelican.’ He was shouting now.

Gerald came over.

‘A little quieter, my dear boy,’ he said. ‘Whatever it is, we don’t want all the guests involved. What’s Donald been up to?’

<...> ‘Parading my confidences made to the family before the whole factory!’

‘My dear boy, what dark family secrets could possibly interest the employees of Middleton’s?’ Gerald tried to give the quarrel a lighter tone without annoying Robin by facetiousness.

Robin noticed nothing of this. ‘I told John about the Grimston liquidation in confidence.’

Gerald raised his eyebrows, he had not cared for that story at the time. ‘*You choose your dirty linen with care,*’ he said to Donald, and tried once more by his smile to relieve the tension. (A. Wilson. Anglo-Saxon Attitudes)

В данном примере из состава устойчивой метафоры *wash one’s dirty linen in public* ‘выносить сор из избы’ вычленяется словосочетание *dirty linen*. Как мы видим, это словосочетание в данном контексте используется как самостоятельная лексическая единица со значением ‘скрытые недостатки, ошибки, о которых говорится публично’. Кроме того, происходит развитие образа, лежащего в основе данной устойчивой метафоры, т. к. говорящий добавляет фразу *you choose with care* ‘выбирай осторожно’, советуя своему собеседнику прекратить ссору.

‘You’ve been a bit of a duffer this time, Ratty! Toad, too, of all animals!’

‘He did it awfully well,’ said the crestfallen Rat.

‘He did *you* awfully well!’ rejoined the Badger hotly. ‘However, talking won’t mend matters. He’s got clear away for the time, that’s certain; and the

³ Об этом см. [Тер-Минасова 1981], [Тер-Минасова 1986], [Чиненова 1986].

⁴ Об этом см. [Чиненова 1983], [Чиненова 1986], [Чиненова 1988], [Изотова 1994], [Izotova 1998].

worst of it is, he'll be so conceited with what he'll think is his cleverness that he may commit any folly. One comfort is, we're free now, and needn't waste any more of our precious time doing sentry-go. But we'd better continue to sleep at Toad Hall for a while longer. Toad may be brought back at any moment — on a stretcher, or between two policemen.'

So spoke the Badger, not knowing what the future held in store, or *how much water, and of how turbid a character, was to run under bridges* before Toad should sit at ease again in his ancestral Hall. (K. Grahame. *The Wind in the Willows*)

В данном случае деформируется идиома *a lot of water has flowed / passed / gone under / beneath the bridge* 'много воды утекло с тех пор'. Хотя сама идиома с введением модальности используется в тексте полностью, существительное *water* может рассматриваться здесь как «потенциальное слово», т. к. оно определяется словами *how much* 'как много', а образ воды получает свое дальнейшее развитие во фразе *of how turbid a character* 'какого мутного свойства'. Автор стремится показать, как много времени должно пройти и сколько неприятных вещей должно случиться, прежде чем все станет на свои места.

Обратимся ко второму процессу, приводящему к созданию «мета-метафоры». Может произойти оживление внутренней формы устойчивой метафоры за счет сопоставления ее с омонимичным ей свободным сочетанием слов, а также словами, тематически близкими словам, послужившим основой исходной единицы.

Приведем ряд примеров:

The officer hurried off, and Tipton gazed after him, awed.

'What malarkey people talk about the New York police being brutal,' he said. 'Brutal, my left eyeball. I never met a sweeter guy, did you?'

'Never.'

'*You can hear the milk of human kindness sloshing about inside him.*'

'Distinctly.'

'It wouldn't surprise me to find he'd started life as a Boy Scout.'

'Nor me.'

'It shows how silly it is to go by people's looks. It's not his fault that he's no oil painting.' (P. G. Wodehouse. *Galahad at Blandings*)

В данном отрывке обыгрывается устойчивая метафора *the milk of human kindness* 'сострадание, доброта, сердечность, бальзам прекраснодушия'. Как мы видим, оживляется номинативное значение существительного *milk* путем добавления предикативной конструкции *you can hear* 'можно услышать' и причастия *sloshing* 'плещущий' во фразе *milk... sloshing about inside him* 'молоко, плещущее в нем', что создает комический эффект и метафорически означает, что человек, о котором идет речь, чрезвычайно добр.

Aunt Dahlia registered deep concern.

‘Then send for him at once! What earthly use do you suppose you are without Jeeves, you poor ditherer?’

I drew myself up a trifle — in fact, to my full height. Nobody has a greater respect for Jeeves than I have, but the Wooster pride was stung.

‘Jeeves isn't the only one with brains,’ I said coldly. ‘Leave this thing to me, Aunt Dahlia. By dinner-time to-night I shall hope to have a fully matured scheme to submit for your approval. If I can't thoroughly encompass this Thos, *I'll eat my hat.*’

‘*About all you'll get to eat if Anatole leaves,*’ said Aunt Dahlia in a pessimistic manner which I did not like to see. (P. G. Wodehouse. *Very Good, Jeeves*)

В данном отрывке обыгрывается идиома *I'll eat my hat* ‘даю голову на отсечение’.

Эта фраза регистрируется словарями как усиительное восклицание (например, *If they don't tell their parents before tonight I'll eat my hat = I am sure they will tell their parents*⁵). Компонент *eat*, принадлежащий данной идиоме, интерпретируется собеседницей говорящего буквально, и в ответ на предложение племянника представить план действий тетушка предлагает ему подумать о том, чем он будет питаться, когда уволится их повар Анатолий.

‘You know, I've always wanted to go on the stage, you know’ he said. ‘But my jolly old *guv'nor* wouldn't stick it at any price. <...>’

I tried to reason with the poor chump.

‘But your *guv'nor* will have to know some time.’

‘That'll be all right. I shall be the jolly old star by then, and *he won't have a leg to stand on.*’

‘It seems to me he'll have one leg to stand on while he kicks me with the other.’

‘Why, where do you come in? What have you got to do with it?’

‘I introduced you to George Caffin.’ (P. G. Wodehouse. *The Inimitable Jeeves*)

В компоненте *leg* устойчивой метафоры *not have a leg to stand on* ‘не быть обоснованным, подтвержденным фактами; не иметь оправдания, извинения; не привести ни одного веского довода’ оживляется буквальное значение в предложении, следующим за тем, где встречается идиома: *It seems to me he'll have one leg to stand on while he kicks me with the other* ‘мне кажется, что он будет стоять на одной ноге, а другой будет меня пинать’.

⁵ См. Longman Dictionary of English Idioms. The Pitman Press, Bath, 1979. P. 150.

Dixon felt like a man who knows he won't be able to jump on to the moving train if he stops to think about it. 'Are we going to that?' he said.

Ten minutes later, it having been established that they were going to that, Margaret was on her way out, all smiles, to lock up her exam scripts, to powder her nose, and to phone Mrs Welch with the news that she wouldn't, after all, be attending the luncheon-party, which had turned out to be of much less importance than had at first appeared; Margaret would, instead, be lurching off beer and cheese rolls in a pub with Dixon. He was glad that *his trump card had had such a spectacular effect, but, as is the way with trump cards, it had seemed valuable enough to deserve to win ten tricks, not just the one, and had looked better in his hand than it did on the table.* (K. Amis. Lucky Jim).

В этом контексте обыгрывается идиома *one's best / trump card* 'самый убедительный, веский довод; верное средство'. Данная идиома противопоставляется омонимичному ей свободному сочетанию слов, которое используется в соответствующем ему лексическом окружении: *to win ten tricks, not just one* 'взять десять взяток, а не одну', *in his hand* 'в руке', *on the table* 'на столе'.

Frodo felt a fool. Not knowing what else to do, he crawled away under the tables to the dark corner by Strider, who sat unmoved, giving no sign of his thoughts. Frodo leaned back against the wall and took off the Ring. How it came to be on his finger he could not tell. He could only suppose that he had been handling it in his pocket while he sang, and that somehow it had slipped on when he stuck out his hand with a jerk to save his fall. For a moment he wondered if the Ring itself had not played him a trick; perhaps it had tried to reveal itself in response to some wish or command that was felt in the room. He did not like the looks of the men that had gone out.

'Well?' said Strider, when he reappeared. 'Why did you do that? Worse than anything your friends could have said! *You have put your foot in it! Or should I say your finger?*'

'I don't know what you mean,' said Frodo, annoyed and alarmed.

'Oh yes, you do,' answered Strider; 'but we had better wait until the uproar has died down. Then, if you please, Mr. Baggins, I should like a quiet word with you.' (J. R. R. Tolkien. The Lord of the Rings).

В данном случае говорящий преобразует устойчивую метафору *put one's foot in it* 'сделать оплошность; попасть впросак; сесть в лужу'. В начале идиома употребляется в своей словарной форме, а затем в ее компоненте *foot* 'нога' оживляется буквальное значение и он заменяется на тематически близкое слово *finger* 'палец'. Подобное псевдоуточнение создает яркий комический эффект.

В некоторых случаях употребление идиом в их неизменном виде или в вопросительной форме, где не выражается функция усиления, ока-

зывается не понятым в контексте художественного произведения, на чем и основывается деформация, ср.:

‘Oh, hallo, Bertie! So there you are!’

‘Yes, here I am. What are you doing in my bed?’

<...>

‘Dash it all, Bertie,’ said young Bingo querulously, ‘don't keep harping on your beastly bed. There's another made up in spare room. I saw Jeeves make it with my own eyes. I believe he meant it for me, but I knew what a perfect host you were, so I just turned in here. I say, Bertie, old man,’ said Bingo, apparently fed up with the discussion about sleeping-quarters, ‘*I see daylight.*’

‘*Well, it's getting on for three in the morning.*’

‘I was speaking figuratively, you ass. I meant that hope has begun to dawn. About Mary Burgess, you know. Sit down and I'll tell you all about it.’ (P. G. Wodehouse. *The Inimitable Jeeves*)

‘But I don't think you need go alone. Not if you know of anyone you can trust and who would be willing to go by your side and that you willing to take into unknown perils. But if you look for a companion, be careful in choosing! And be careful of what you say, even to your closest friends! The enemy has many spies and many ways of hearing.’

Suddenly he stopped as if listening. Frodo became aware that all was very quite, inside and outside. Gandalf crept to one side of the window. Then with a dart he sprang to the sill, and thrust a long arm out and downwards. There was a squawk, and up came Sam Gamgee's curly head hauled by one ear.

‘Well, well, bless my beard!’ said Gandalf. ‘Sam Gamgee is it? Now what may you be doing?’

‘Lor bless you, Mr. Gandalf, sir!’ said Sam. ‘Nothing! Leastways I was just trimming the grass-border under the window, if you follow me.’

He picked up his shears and exhibited them as evidence.

‘I don't,’ said Gandalf grimly. ‘It is some time since I last heard the sound of your shears. *How long have you been eavesdropping?*’

‘*Eavesdropping, sir? I don't follow you, begging your pardon. There ain't no eaves at Bag End, and that's a fact.*’

‘Don't be a fool! What have you heard, and why did you listen?’ Gandalf's eyes flashed and his brows stuck out like bristles. (J. R. R. Tolkien. *The Lord of the Rings*)

В первом случае говорящий употребляет идиому *see daylight* ‘найти выход из положения’, которая понимается его собеседником как свободное сочетание слов со значением ‘видеть рассвет’, что иллюстрируется фразой *It's getting on for three in the morning* ‘Уже почти три часа’.

Во втором примере употребляется идиома *to be eavesdropping* ‘подслушивать’ (глагол *eavesdrop* регистрируется многими словарями как самостоятельная лексическая единица). Однако собеседник говорящего притворяется, что не понимает фразу *How long have you been eavesdropping?* ‘Как давно ты подслушиваешь?’, поясняя *There ain't no eaves at Bag End*, где слово *eaves* используется в значении ‘карниз, свес крыши’.

В ряде случаев два данных семантических процесса, лежащих в основе «метаметафоры», сливаются в единое целое, и их нелегко разграничить. Например:

‘Oswald definitely accuses you of having pushed him into the water. That has disturbed Sir Roderick, and unfortunately it has caused him to make inquiries, and he has heard about your poor Uncle Henry.’

She eyed me with a good deal of solemnity, and I took a grave sip of coffee. We were peeping into the family cupboard and having a look at a good old skeleton. My late Uncle Henry, you see, was by way of being the blot on the Wooster escutcheon. An extremely decent chappie personally, and one who had always endeared himself to me by tipping me with considerable lavishness when I was at school; but there's no doubt he did at times do rather rummy things, notably keeping eleven pet rabbits in his bedroom; and I suppose a purist might have considered him more or less off his onion (P. G. Wodehouse. The Inimitable Jeeves)

В данном отрывке, в котором описываются странности дядюшки Генри, деформируется наиболее часто подвергаемая преобразованию идиома *a / the skeleton in the cupboard* ‘семейная тайна; неприятность, скрываемая от посторонних’. С одной стороны, компоненты идиомы *cupboard* и *skeleton* сохраняют свое метафорическое значение; с другой же, когда они употребляются с определениями и глагольными конструкциями, уже воспринимаются как слова с номинативным значением: *We were peeping into the family cupboard and having a look at a good old skeleton* ‘мы заглядывали в семейный шкаф и рассматривали старый добрый скелет’.

So Henry was rather shy in suggesting that we should let the top floor to Rodney Galt. He only felt able to introduce the subject by way of the brilliant first chapter of Rodney's new book. Henry, it seemed, was bowled over by this chapter when Rodney had submitted it and even Mr Brodrick, who had his feet pretty firmly planted on the ground, rocked a little. If it had been a feather in Henry's cap getting Rodney Galt before, it became a whole plumage now. (A. Wilson. More Friend than Lodger)

В данном примере, в котором преобразуется устойчивая метафора *a feather in one's cap* ‘то, чем можно гордиться; предмет гордости; достижение’, переплетаются как метафорические, так и первоначальные значения составляющих ее частей. Компонент *feather* ‘перо’ наполняется номина-

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тивным содержанием во фразе *it became a whole plumage now* ‘теперь это превратилось в целое оперение’. Автор стремится показать, что герой очень хочет заполучить себе жильца, написавшего книгу, что он считает большой честью для себя.

Таким образом, в отличие от «узуальных», «устойчивых» метафор, которые представляют собой собственно идиомы, «метаметафоры» всегда являются оригинальными и зависят от творческих языковых способностей говорящего.

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