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METAPHOR IN SEMIOTICS: FOUNDATIONS, EMBODIMENTS, ANALYSIS

SUMMARY: A metaphor within the framework of semiotics can be embodied in various semiotic systems, which is a prerequisite for a multilateral, in-depth analysis of its generation and interpretation. The purpose of the article is the conceptualisation of metaphor in the framework of semiotics and analysis using methods of analogy and transference. One of the main problems of metaphor theory is to provide means to represent the process of metaphor generation for understanding the nature of the phenomenon. The use of the offered methods in metaphor generation and interpretation opens up a multifaceted understanding of the object under study.

KEYWORDS: metaphor, analogy, metaphorical transfer, metonymic series, coding.

1. Some Basic Characteristics of the Analysis of Metaphor as a Semiotic Sign

There are various approaches to the definition and analysis of metaphors. Most studies in the field of metaphors have focused on analysis in literary texts. This paper proposes to use the semiotic approach, with the help of which a comprehensive and more detailed analysis of the phenomenon under study is possible. Semiotics is the science of signs and sign systems involved in the communication process, which allows the analysis of a metaphor from the side of the one who generates it and the one who "consumes" it. One of the first people to define

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metaphor as a semiotic sign was Charles Sanders Peirce. According to the second trichotomy of signs proposed by Peirce, there are three types of signs concerning the object: an Icon, an Index, and a Symbol. An iconic sign represents an object mainly through similarity. A sign should be called hypoiconic if some additional substantive or interpreter is needed to represent an object. Hypoicons may be divided into three types: images which represent the relations, mainly dyadic; diagrams which are related to didactic relationships between parts of one object through similar relationships between their parts; and metaphors which represent the representative character of the sign by representing parallelism in something else (Peirce, 2000, pp. 200–202). According to the definition provided by Peirce, a metaphor is a hypoiconic sign rather than an iconic one because it is not based on the actual (literal) similarity of the significant and the signified, which implies the presence of certain interpreters for its understanding. The classification of hypoiconic signs indicates that the metaphor is not an image since it does not represent a direct (denotative) description of the primary qualities of an object. This is certainly true in the case of the metaphor "visual noise" (Rosengren, 2019, p. 88). The primary simple qualities of noise associated with hearing are defined in the metaphor through visual organs unusual for the perception of the object, and vice versa, vision is comprehended through the noise that does not directly represent it. Such comprehension of various things within one metaphorical formation is possible, since the metaphor is related to the universe of discourse, and by the provision of discursive registers and code parameters, it can be interpreted and understood (Sørensen, 2011, pp. 151–152). The metaphorical relationship between the various terms can be understood, since discourse and its inherent discursive registers allow one term to be embodied in another. The analysis is based on codes that establish some correspondence between the significant and the signified. The metaphor is not the second type of hypoiconic sign— a diagram—because it includes parts of various things based on the specific parallelism that it creates between them. The parallelism that is created by the metaphor can be described as the possibility of attributing some significant to a secondary signified, associated with the primary signified by similarity (Morris, 2001, pp. 121–122). This can be seen in the metaphor "visual noise" because the eyes register some photons of light reflected from objects, but we do not understand what they represent, it turns out that we look, but do not see, as in the case of noise, when we hear a set of chaotic sounds from which it is difficult to isolate something for perception. The metaphor, proceeding from the classification of Pierce, is a hypoiconic sign, which is similar to its object in some aspects based on the specific parallelism that exists between the signified and the significant.

A significant contribution to the study of the metaphorical sign was made by the philosopher Umberto Eco, who was engaged in the study of the functioning of metaphor and tools for its creation. He paid attention to the concept of metaphorical similarity as one of the possible grounds for creating a metaphor. Similarity, according to Eco, is characterised as replacing one term with another based on the relationship of semantic-positional similarity within the semantic

system (Eco, 2005, pp. 137–138). Examples of such similarities can be found in the field of advertising as a semiotic system, in which metaphors of different purposes are often used. A group of Taiwanese scientists involved in the issue of visual metaphors in advertising proposed a classification of metaphors based on whether or not the product's likeness is incorporated into the metaphoric picture. According to this classification, there are two types of visual metaphors: explicit and implicit. An explicit metaphor will include the product itself in a metaphorical illustration. On the contrary, an implicit metaphor will not include a product that may be displayed in a less visible place or be veiled (Chang, Wu, Lee, Chu, 2018). A Shell petrol advertisement from the 1930s is a good illustration of an implicit metaphor. The advertising tagline is "For the utmost horsepower". The cover depicts a stylised iron horse metaphorically characterising a vehicle, on the sides of which there is a harness in the form of canisters on which is written "Shell". Such fuel gives the "horse" incredible strength, and it soars from this power. The canister used in the form of a harness is a visual similarity to the usual attributes of a horse and, at the same time, a vehicle. An explicit metaphor is often used in advertising practice, in which the interpreter does not need to spend time searching for deeper meaning. For example, this kind of metaphor can be represented by an advertisement in which there is a group of people, most often a family in a friendly and happy atmosphere. Such advertisements ultimately suggest that happiness lies in the advertised product or necessarily includes it as a component through the use of visual codes, provoking familiar associations for consumers. It follows the fairly obvious conclusion that if such a product has already brought happiness to people on an advertising poster, then, accordingly, everyone has the opportunity to find it in the same way as they do. Using similarities in the analysis of metaphor, common semantic attributes of the significant and the signified can be found. Aside from that, commercial similarity attributes can serve as an incentive motivation to purchase for the customer.

Metonymy is a rhetorical figure of speech that plays an important role in the analysis of metaphor. Metonymy is a figure of speech in which one word is replaced by another selective or adjacent. Eco emphasises the close association between metaphor and metonymy. The author claims that any metaphor can be reduced to a chain of metonymic connections that make up the framework of the code, with the help of which the signified is correlated with the significant and serves as a support for any semantic field, as a field of possible meanings of a metaphor (Eco, 2005, p. 118). Consider an example of the analysis of the metaphor "visual noise", using one of the possible metonymic chains in which there is movement from one part of the metaphor "visual" to the other part "noise", on the assumption of Table 1.

Table 1

Explanation of the Metaphor "Visual Noise" Using Metonymic Series

Visual	Aural
Visible	Audible
Eye	Ear
Colour	Sound
Set of photons	Set of sounds
Chaotic photons	Chaotic sounds
Noise	

The table contains two metonymic series. Each column is a metonymic series of related notions related to different sensory organs. The first column is a series of related notions that reflect a semantic field, the differentiating feature or seme of which is the concept of "vision". The last row of both columns is common, but only the second column, according to the literal expression, can contain a "noise" cell. The combination of columns, in this case, is possible using an analogy that allows us to establish a relationship between the "chaotic state" of the penultimate rows of both columns. As a result, we get the metaphor "visual noise" at the intersection of two semantic fields. The decomposition of a metaphor into this kind of series can indeed constitute an efficient tool for interpretation, but this is not the basis for its creation since only the first column without analysing the second column does not allow us to track the possibility and validity of finding the term "noise" in the semantic field "vision". The metaphor creates a new semantic combination that can be analysed and explained using metonymic chains, which therefore can have a large number of variations due to the individual preferences of the interpreter.

2. Analogy as a Method of Generating and Analysing Metaphors

Analogy is one of the possible ways to create a metaphor which can be seen in the analysis conducted by Eco using the theory of interpretants. The author constructs Model Q (Model of Quillian), which is a set of nodes interconnected by various associative connections. Within the framework of this model, each sign is determined through interconnections with other signs that play the role of interpretants, each of which inversely can be a sign by itself. Eco puts to use the model to build a paradigmatic relationship system based on some code, which has the following form:

A   vs.   B   vs.   C   vs.   D
↓   ↓   ↓   ↓
k   y   z   k

The horizontal lines form the paradigm of the sememe, and the verticals form the relationship between the sememe and the seme, or the semantic feature k (k is the semantic feature of A). If we denote A by k, then we can deal with a synecdoche or metonymy, since A and k are related concepts within the same semantic field. The seme k is inherent in the two sememes A and D. Therefore, by k we can, instead of A, put D, which will be a metaphor (Eco, 2005, pp. 136–137). This conclusion is nothing more than an example of the analogy of Aristotle, which finds application in the context of: "When the second word refers to the first in the same way as the fourth to the third, instead of the second you can put the fourth, and instead of the fourth, the second" (Aristotle, 1983, p. 669). Reformulating Aristotle's analogy into the model that Eco uses, we find two possible results of obtaining a metaphor, and not one, as Eco claims in his example.

1. A fundamental example of an analogy is the case of the existence of different semantic features in two different sememes, the re-setting of which allows us to find a metaphor.

A   vs.   B
↓   ↓
k   y

Metaphor as a semiotic sign is not only inherent in the literary text, it can also be found in various semiotic texts. Consider the metaphor revealed in the architectural text, with its inherent codes to identify the principle of analogy. Reflecting on the anatomy of architecture, Sergey Kavtaradze observes that the use of metaphors, especially marine ones, is quite popular. In the church of the Holy Wisdom built at Constantinople (Istanbul) in the 6th century CE (532–537), the basilica consists of naves—ships, there are Anker—anchors that fix (anchor) metal rods, and these triangles were called sails. The dome on the sails is one of the most important elements of the alphabet of overlaps. If we consider the murals of the Christian church, these elements will surely include images of the evangelists—Matthew, Luke, Mark, and John. There are four of them and they support the church as well as the sails—the dome (Kavtaradze, 2015, p. 74). As may be inferred from examples, the analysis of the architectural text includes a set of different metaphors. To consider the principle of analogy, let us appeal to an example that takes an absolute form when the Anker refers to the nave, like an anchor to a ship. We represent such an analogy relation as a proportion in which: "Anker"/ "nave" = "anchor"/ "ship". In general terms, according to the formali-

sation of Eco, this will correspond to the expression "k" refers to "A", as well as "y" to "B", k / A = y / B, the outcome of this proportion will be the equality of the relations k / y = A / B, which leads to the conclusion: "Anker"/"anchor"= "nave"/ "ship". The final equality based on the proportion of analogy can indeed be the foundation for creating the metaphors presented above and translating them into architectural forms.

2. The second type of analogy is its special case, in which we have one seman-tic feature in two different sememes, the re-setting of which allows us to find a metaphor.

$$A \quad vs. \quad D$$
$$\downarrow \qquad \downarrow$$
$$k \qquad k$$

Such a connection between semes and sememes is a special case of explain-ing the metaphor by analogy because in proportion will be the same element in a strictly established place. This type of connection will occur when "k" refers to "A" and also "k" to "D", which ultimately leads to the expression A = D. Let us analyse the example of Eco, where the seme is a long white neck, sememes: a beautiful woman and a white swan, which accordingly gives the right to assert that a beautiful woman = a swan. The proportion of the analogy for analysing the metaphor will look like this: "long white neck" / "swan" = "long white neck" / "beautiful woman". If we translate this statement into a proportion of analogy, we have arrived at the following: k/A = k/D $\Rightarrow$ k×D = k×A $\Rightarrow$ A=D. As a result, analysing only the final expression A = D, it is necessary to understand that the addressee can find another seme for the interpretation that formed the equality (for example, a woman is called a swan because of grace and beauty), or else completely refute this kind of equality, saying that the long neck does not give beauty and resemblance to a swan. A special case of analogy can be applied only in the established order when semes and sememes are at the same level in pro-portion. If the order is not followed, as, for example, in the case a / b = c / a, where the element "a" is also in both parts of the proportion, this leads to the expression a × a = c × b, which in the analysis of the metaphor is devoid of truth, since two identical elements (a, a) do not create metaphors.

The aforecited model is a method of analysing metaphors using the propor-tion of analogy. Such a model can also be used to analyse non-metaphorical rhetorical figures of speech, which will be revealed on the basis of equality of the seme, including the same seme, or inequality, including different semes. This is evident in an example with the help of which it is possible to establish this kind of equality and inequality on the basis of the analysis of a musical work as a semiotic text proposed by Raymond Monelle in the article "Music and Seman-tics". This is illustrated in the work undertaken by the outline of the analysis of
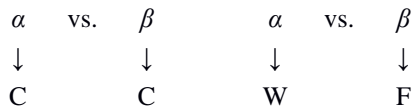
Wagner's musical piece "Tristan-Prelude", which the author proposes using Table 2 (Monelle, 1995, pp. 105–107).

Table 2

Semantic Analysis of a Musical Piece

Motives and meanings		
Sememes	Semes	Leitmotiv
α	W + C	Confession of love; grief, sorrow
β	C + F	Desire
δ	D + T + W + F	The glance
ε	D + C+ T + W + F	The love-philtre
ζ	D + T + F	The magic casket
η	W (+ E)	Death

Note. The content of the table comes from the work of Monelle (1995, p. 100).

A musical text has a complex structure and many different elements that can be semes, such as a single note or rhythm. Sememes are larger phrases or sentences in musical formations. In the presented scheme, we analyse two sememes α and β. Raymond Monelle, being a music expert, comparing two sememes that are heterogeneous in nature, finds in them a common element C, which is a chromatic scale—a way to organise a series of musical notes in height. The difference leading to a musical debate is that the sememe α begins with the chord W, and the sememe β ends with the chord C, which allows for the distinguishing of confession of love from desire. In a similar manner, the constituent parts of sememes can be analysed, however, the fact of the existence of different and similar semes in one sememe is the basis of a two-sided analysis using the Model Q. To apply the model, we rewrite the part of the circuit of Figure 1 containing the sememes α and β in the following form:

$$\alpha \quad \text{vs.} \quad \beta \qquad \alpha \quad \text{vs.} \quad \beta$$
$$\downarrow \qquad\quad \downarrow \qquad\quad \downarrow \qquad\quad \downarrow$$
$$C \qquad\quad C \qquad\quad W \qquad\quad F$$

The application of the model for the analysis of the sememes α and β reveals both of the previously considered possible cases when there is one similar seme C and two different semes W and F. Initially, the sememes have the following form: α=C+ W and β=C+ F, this suggests that α and β have semes, with the help of which one can conclude both equality and inequality between them. Equality, which will be concluded by analysing the proportion of analogy, can reflect not

only the metaphorical relationship between the sememes but also represent other figures of speech such as metonymy, comparison, similarity, conformation, etc. In this case, we can conclude that the sememes α and are equal, based on the <u>comparison</u> with the help of the seme C, or the sememe α is more emotionally calm and gentle than β based on the comparison of the chords W and F. However, both schemes, with one common seme or with different ones, can be a prerequisite for creating a metaphor. As a result, the interpreter decides himself on account of which seme he concludes the analogy between the sememes and whether this analogy is generally a source of metaphor formation. The cases reported here illustrate that we can really deal with a metaphor using an analysis of analogies, however, this kind of attitude, after all, does not always form a metaphor. As well as the fact that the principle of analogy, full or special, can be one of the methods for generating metaphors, it can also be a tool for its analysis, when applied in the reverse order.

We can return to the example of the "visual noise" metaphor to show how the metonymic series can be part of the analysis of analogy. The initial link of the metonymic chain will be at the same time an integral part of the metaphor and one of the semes. Each metonymy in the chain will be nothing more than a possible seme of the sememe. The first column is a chain of k-metonyms of the "Visual" sememe, the second column is the y-metonymy of the "Aural" sememe. It should be noted that the same metonymy can be part of different sememes. I present this statement in the form of Table 3.

Table 3

Metonymic Series

	A		B
	Visual		Aural
k_1	Visible	y_1	Audible
k_2	Eye	y_2	Ear
k_3	Colour	y_3	Sound
k_4	Set of photons	y_4	Set of sounds
k_5	Chaotic photons	y_5	Chaotic sounds
		y_6	Noise

The decomposition of the sememes into this kind of metonymic series, which is a set of semes, is an important point in the analysis of metaphor, which can be identified based on what seme (links of the metonymic chain) the following analogy is drawn. Considering the sememes A and B, it should be noted that the following prerequisites for constructing the analogy proportion are the most preferred semes: k5 are chaotic photons and the last cells y5 and y6 of the sem-

eme B, which can be combined into one, since a set of chaotic sounds is equal to noise. Given this, an analogy will be constructed based on the A-visual, B-aural sememes, semes k—chaotic photons—and y—noise.

$$A \quad \text{vs.} \quad B$$
$$\downarrow \qquad\qquad \downarrow$$
$$k \qquad\qquad y$$

This case has shown that, based on the analysis of metonymic series, the most significant predicates (semes) of the metaphor parts (sememes) are revealed, which can be used to construct the analogy proportion for subsequent analysis.

Thus, three cases of analogy can be distinguished as a method of metaphor generation. The analogy can be represented as proportions:

1. $a/k=b/m$—the case when the equality of relations of objects "a" and "b" with the semantic attributes of their semantic fields "k" and "m" is established;
2. $a/a_1=b/b_1$—case when the equality of relations of objects "a" and "b" with other objects of their semantic fields "a_1" "b_1" is established;
3. $a/x=b/x$ or $x/a=x/b$—the case when the equality of relations of objects "a" and "b" with the same parameter characteristic (x) of both objects is established.

3. Metaphorical Transfer as a Method of Generating and Analysing Metaphors

Fundamental in the process of metaphorisation is the concept of metaphorical transfer, which in the framework of semiotics is a deeper and more complex process than in the traditional theory of metaphor. One of the earliest examples of the mention of such a process is associated with the name of Aristotle and his work "Poetics": "A metaphor is an unusual name transferred from genus to species, or from species to genus, or from species to species, or by analogy" (Aristotle, 1983, p. 669). Glazunova, studying the logic of metaphorical transformations, emphasises that "metaphorical transfer is a transfer of meaning from one object to another" (Glazunova, 2000, pp. 177–178). The reason why this kind of transfer creates metaphorical relations between different objects could be found in the cognitive view on the phenomenon of metaphor. Lakoff and Johnson define metaphor as a way of thinking and understanding one thing as and in terms of another thing (Lakoff, Johnson, 2008, p. 62) Metaphorical transfer is carried out to comprehend the object of one semantic field with the help of another object of another semantic field. As noted earlier, the process of signifying occurs mutually, each object influences the meaning of the other. When considering this process within semiotic studies, it is necessary to note its contiguity with the concept of Pierce's parallelism. Parallelism and metaphorical transfer allow two different objects to be in the same semantic field and participate in the pro-

cess of mutual denotation. The parallelism is an important vehicle for semantic innovation as it creates new possibilities, new combinations, and new semantic couplings (Sørensen, Thellefsen, 2006, pp. 207–210). For example, through the metaphorical transfer in the established metaphor "time flows", "time" as an object takes some meanings of "fluidity", and the term "flow" takes over some connotations of "time", which ultimately makes it possible to intersect the metonymic series of both terms. In addition to the fact that transfer occurs between the meanings of various objects, in semiotics it can also occur between different semiotic systems, since a metaphor, as a semiotic sign, is not only inherent in literary texts and the field of rhetoric, here it acquires a place in other semiotic systems. The rhetoric within the framework of semiotics represents the transfer into one semiotic scope of the structural principles of another (Lotman, 2002, p. 201). From these considerations in semiotic texts we can be concerned with metaphorical transference within one semiotic system and between different ones. Many semiotic metaphors retain their verbal nature, so the transfer can take place either at the border "verbal text / another semiotic text" or vice versa. Examples of transference of "verbal text / another semiotic text" can be found at the junction of the arts, which the surrealistic work of Salvador Dali demonstrates. One such example of a metaphorical transfer of the "word / sculpture" type is his well-known work "Venus of Milos with Drawers". The master's sculpture reveals several metaphorical associative expressions such as an eternal search for something important, to rummage, to intrude on someone's feelings, to dig into someone's soul, to search for meaning, self-chastise, being in one's head. According to this example, we shall analyse the metaphorical transfer within the "get inside someone's soul" metaphor as a verbal metaphor and as a metaphor for Dali's sculpture. For this purpose, we shall construct Table 4, which will characterise the interpreter's metonymic series concerning the "to get inside" and "soul" objects and will be filled in according to the degree of correlation between the rows and columns in each cell on a probability scale of [0, 1]. The probability scale is a subjective numerical value that the interpreter ascribes to each cell as the most comprehensible and theoretically possible merger of two different terms and their semantic fields.

Table 4

Metonymic Series of Interpretation of the Metaphor "Get Inside Someone's Soul"

	Soul	Heart	Inner world
To get inside	1	0,5	0,6
Interfere	0,6	0,4	0,7
Break in	0,8	0,6	0,7

The table shows that the metaphor "get inside someone's soul" out of context gives the interpreter several associations that are embodied in the presented met-

onymic series. Such causes can include an infinite number of rows and columns, depending on the preferences of the interpreter. The horizontal and vertical axes of the table show the degree of influence of the term "to get inside" and the term "soul" between themselves as parts of a metaphor. The first numerical column is a reflection of the relationship of the "soul" with the metonymic series of the term "to get inside", the first row, respectively, is the other way around. Based on the numerical data, it is possible to analyse in what relation the parts of the metaphor influence each other on the basis of the arithmetic average of the first columns and the row, which will be an indicator of how much this or that part of the metaphor at the transfer can belong to another metonymic series. In this example, such an indicator of the first row is 0.7, which means that the term "to get inside" with a high probability may belong to the metonymic series of the term "soul". The indicator for the first column is 0.8, which indicates that the term "soul", although not by much, is still more acceptable for being in the metonymic series in which the term "to get inside" is placed. However, both terms have a rather high influence on each other in the process of signification formed by metaphorical transfer, which allows the terms to be reflected in each other's metonymic series based on the intersection of their semantic fields.

In the following, we turn to the analysis of the second example of the "get inside someone's soul" metaphor based on the analysis of Dali's sculpture "Venus of Milos with drawers", as shown in Table 5, constructed on the same principle as Table 4.

Table 5

A Metonymic Interpretation Series of the Metaphor "Get Inside Someone's Soul" With the Example of a Sculpture by Dali "Venus of Milos With Drawers"

|	Soul	Drawer	Emptiness
To get inside	1	1	0,7
Look for	0,9	0,6	0,7
Open	1	1	0,7

In this example, it is necessary to notice the difference in the metonymic series of the metaphor compared to the previous one, due to the specific context that the sculpture creates. Here, the index of the first line is 0.9, which indicates that the term "to get inside" with a high probability may belong to the metonymic series of the term "soul". The indicator for the first column is close to unity and amounts to 0.97, which indicates that the term "soul" is not just more acceptable in the metonymic row in which the term "to get inside" is placed, but that these terms are with high probability parts of the same metonymic chain. Compared with the previous example, in the context created by the sculpture, the metaphor finds a deeper understanding based on numerical indicators. Having used visual codes and context, the terms that make up the metaphor find the possibility of

a high degree of belonging to each other. An analysis of the metaphorical transfer between two different semiotic systems clearly shows how the same metaphor, according to its peculiarity of openness and ambiguity, can have an infinite number of interpretations in different cultures and among different interpreters.

A different kind of metaphorical transfer can be the reverse of the previous process, when the verbal text is not the previous one, for example, it can be embodied in the "taste/word" scheme. Taste codes open up a wide range of connotations and synesthesia, forming such metaphorical transfers, such as "sweet life", "the bitter truth", etc. (Eco, 2004, p. 500). Aside from that, the result of such a transfer can be a metaphor already presented in the framework of another semiotic system. So, the metaphor "the bitter truth", for example, is embodied in the works of the modern Polish artist Krzysztof Grzondziel. The author depicts various realities of the "truth" of the modern world such as terrorism, insensibility, deception, the devastation of people, the destruction of the environment, and much more, which he, in turn, exposes in his artistic metaphors. One example of a metaphor that reflects the "the bitter truth" of modernity is contained in the artist's self-portrait, shown in Figure 1. The painting depicts a man, inside of whom there are only shreds, scraps, rotten garbage, the remains of some things, packaging of well-known brands, and pills. Could it be all that a person managed to accumulate in his life and fill himself with? The "bitterness" of this work lies in the fact that of the whole set of these things there is really nothing to carry away, and there is no free space to fill with something else valuable.

Figure 1

Self-Portrait by Krzysztof Grzondziel
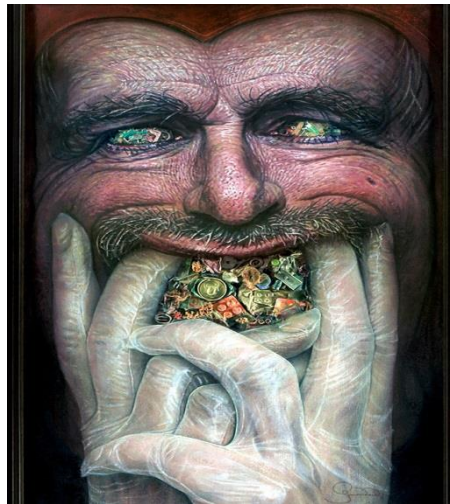
The metaphor "the bitter truth" in the final instance can have completely different connotations and interpretations from the original verbal form, representing a whole series of works, semiotic texts that will characterise it based on a chain of "taste / word / image" transferences. Thus, with the help of transference, the metaphor stands to gain "life" in various semiotic texts, which makes it possible for the terms that it includes to acquire a place in various metonymic series, expanding the boundaries of possible meanings both individually and within the metaphor.

The rarest type of metaphorical transfer should be called one that does not include a verbal text. An example would be the "wordless" metaphor of architectural texts, as in the analysis of analogy discussed earlier. In addition, it should be emphasised that the metaphor in architecture not only forms an image, but also affects the technology and idea of the invention. Such a metaphor is devoid of verbalisation; it gives it an unusual form, an individual perception and interpretation. Thus, metaphorical transfer or parallelism between two different terms and their metonymic series enables the formation of metaphors. The same metaphor can be generated by transferring between different metonymic series, depending on the semiotic text in which it is embodied, which makes it unique in interpretation.

4. Metaphor as a Message in the Communication Process. Encoding and Decoding

The next important aspect of the analysis of metaphor as a semiotic sign is the consideration of the features of its embodiment in the communication process. The standard communication model includes: a sender, an addressee (recipient), a message. The message, in turn, is interpreted using certain codes. When operated on a metaphor, it is clear that it is a message in itself, the sender can be any kind of semiotic text in which this message will be encrypted and the addressee is any interpreter that encounters the text of the sender. Eco emphasises that various codes and subcodes may participate in such a process, depending on sociocultural circumstances. Such codes may differ between the addressee and the sender, since the addressee may put forward their initial presuppositions and explanatory hypotheses of abduction (Eco, 2005, p. 14). Some types of metaphors oblige the addressee to have a certain arsenal of subcodes that will be shared with the sender. This condition is necessary to realise the understanding of metaphor on both sides. This can be most clearly shown by the example of philosophical metaphors of the form: "Russell's teapot", "Occam's razor", "Diogenes barrel", etc. Expressions such as Kant's "thing in itself" or Nietzsche's "superman" are not artificial "exotic" words, but are terms that give rise to a new discourse and reasoning (Tulchinskii, 2019, p. 66). I shall try to show that these are metaphors of a special kind, which at first glance represent some "exotic constructions" that are explained by their creators, which is more like the name of ideas, a certain "exotic" slogan. The names used in the metaphors above

are the most difficult part because they constrain the addressee to be familiar with the text and explanations of the author. The rest of the words—like "teapot", "razor" "barrel"—are exactly metaphorical. Do they need names, their authors, to understand the meaning attributed to them? In these exclusively philosophical metaphors, the name implies a link to an explanation and acquaintance with the author. The "teapot" acquired a new meaning with the help of "Russell," and "Russell," as a philosopher, acquired a new meaning for his name through the "teapot". However, knowledge of the name does not provide a basis for understanding the metaphor, it is important to note the need for full knowledge of the author's description of the meanings. The interpreter may use just such an explanation, or may have his own, but still based on the text of the owner of the Name. This suggests that some types of metaphors require that the message-expression, as a source of information, and message-content, as interpreted text, have at least one common subcode for understanding.

In interpreting the metaphor as a message, a significant role is played by various codes that are used by the sender and the addressee. The difference in codes is not only a feature of the perception of each individual, it is also formed per the form of the content of a particular metaphor. Thus, the foundations of parallelism can be found in such a property of the code as rule-governed creativity. Eco observes that the code, using the well-known elements of culture, allows one to generate assessments about facts, manipulating the significant to correlate them with the new signified (Eco, 2005, p. 118). Consider the example of the metaphor "drown in the eyes" in two different forms that represent it. Table 6 shows one of the options for analysing the metaphor by the addressee based on the "Eye to Eye" drawing by Edward Munch. The first column is a metonymic series that expresses the peculiarity of understanding the element "drown", as one of the parts of the analysed metaphor. The first line is a mapping of a series of interpretations that describe another part of the metaphor, the element "eyes".

Table 6

Analysis of the Metaphor "Drown in the Eyes" With the Example of the Work of Munch "Eye to Eye"

	Eyes	Whirlpool	Darkness
Drown	The gaze of both characters	Touch covered in darkness	Dark gloomy background
Wreck	Blurred image of a girl's face	Sad, saddened look of a couple	Shadow filling the girl's face
Fear	The expression of the dark eyes of the girl	Dividing tree in the middle	The pale face of the many in the dark

The first row and column are the formed verbal interpretation of codes presented in the form of metonymic series. The codes themselves are the contents of the

table. The filling of the table can vary, for instance, "a dark gloomy background" for some can be a connotation of "fear of the darkness," and not a characteristic of the expression "drown in the darkness" as in the example. Codes and their interpretations by another addressee may differ from the one presented. What is important to us is the course of analysis, which consists in understanding the peculiarities of the metaphor within a certain form, using the codes of the semiotic text and building the appropriate metonymic series.

In the following, we consider Table 7, built on the same principle as the previous one, which presents an analysis of the "drown in the eyes" metaphor based on the poem by Rozhdestvensky "May I sink in your eyes?". A fragment of which is presented below.

May I sink in your eyes?

Because sinking in your eyes is happiness.

I will come to you and say: "Hello,

I love you". It is complicated…

No, it is not complicated, it is hard

It is very hard to love, do you believe it?

If I come to the edge of the cliff

And fall down, will you come in time to catch me?

And if I am away, will you write to me?

I want to be with you for a long

For a very long time…

Table 7

Analysis of the Metaphor "Drown in the Eyes" With the Example of the Poem by Rozhdestvensky "May I Sink in Your Eyes?"

	Eyes	Happiness	Love
Drown	If I come to the edge of the cliff	Sinking in your eyes is happiness	I want to be with you for a long
Speak	Tell me with your eyes, do you love me?	I am afraid to get your answer, you know… Tell me, but tell me silently	I will come to you and say: "Hello, I love you"
Fear	Not to blame me with your look	Not to take me to the deep waters	May I love you? Even if I must not, I will!

When comparing the data of two tables revealing the same metaphor, first of all, it is necessary to emphasise the general background, as the context prevailing at the addressee. In the first case, this is the gloomy appearance of two people who are not indifferent to each other, who, however, are in the darkness of their own eyes and the world around them. Codes and their interpretation encounter sadness and regret, they do not reveal the hope of the possibility of salvation in the eyes of the opposite. The second example, although contained in verbal form, gives a sense of light tones. The poem asks many questions for which there are no answers, but still, it feels that the messenger is shrouded in warm feelings, and perhaps does not need any answers, since the eyes of a loved one have already given him joy for which he is able to approach a steep cliff, sacrifice everything in order to "drown" again, in order to be saved.

The analysis of codes and their interpretations in various forms opens up innumerable options for understanding meaningful metaphors. Decoding, with which the metonymic series is built, allows the addressee to further analyse using a probability scale to calculate the most significant codes depending on the embodiment of the metaphor and the cultural environment of the interpreters.

5. Conclusion

The metaphor, combining two or more objects together, makes it possible to comprehend one in the other, eventually forming the ambiguity of the possible outcomes of the analysis. Such a plurality of interpretations should be called openness. Considering the metaphor as a sign that we use when referring to our natural or cultural environment, it is necessary to emphasise its dependence on how language or other sign systems define things. Metaphors are produced solely on the basis of a rich cultural framework, on the basis, that is, of a universe of content that is already organised into networks of interpretants (Eco, 1984, p. 127). The metaphor, as part of various semiotic systems, allows for multiple analysis of the foundations of its creation and subsequent interpretations. One of the more significant findings to emerge from this study is that methods of analogy and transfer as the main forms of metaphor generation and as methods of its analysis open up new facets of understanding and studying this phenomenon. This study has shown that the mechanism of generating the same metaphor within the framework of semiotics can vary and have numerous forms for embodiment, which complicates and deepens the process of its analysis. To search for the foundations of a metaphor, which can be different for both the interpreter and the creator of the text in which the metaphor is used, and among interpreters in general, it is necessary to focus on an important part of any type of analysis—the detection of metonymic series. Metonymic series reflect a list of associations connected with terms included in metaphorical relationships based on an analysis of codes, context, or other cultural or subjective considerations. Further, from the perspective of the possible methods of creating a metaphor, the interpreter can apply analysis based on finding the principles of similarity, analogy, or transfer.

The proposed methods are aimed at achieving a comprehensive analysis of the possible meanings and foundations of the metaphor for a multifaceted understanding of the object under study. The research has also shown that such methods of analysis are expedient to use both for those who embody the metaphor in some text, and for the interpreter. The formulation of offered methods of metaphor generation and analysis as the purpose and novelty of the paper allows a description of metaphorical relations between different objects and the openness of the phenomenon.

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